

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

April 2007

667 messages · Sat 31 Mar 2007 – Mon 30 Apr 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

April 2007, another Poetry Month, was broken open on the sixteenth by the massacre at Virginia Tech, and the room's grief carried a terrible, particular charge: the killer had been a student in a poetry class, and a poet would give the elegy. Six hundred and seventy-two messages moved through the list, many of them circling the unbearable question the atrocity forced on a room of writing teachers — when the danger in the workshop is real, and what a poem can possibly do about it. Poetry's oldest boast, that words are dangerous, had turned unspeakably literal.

The poet at the center was Nikki Giovanni. It emerged that she had taught the shooter, had feared him enough to threaten resignation unless he was removed from her class — *"He was a very intimidating student to my other students"*, she said — and that she had, in the end, both flagged the menace no one else would name and, at the memorial convocation, given the shattered community the words it had nothing else to hold. It was the poet's double office in its starkest form: to see the danger, and to speak the grief.

Underneath ran the question no teacher in the room could answer cleanly. The killer's own writing had been violent, and the list — full of people who read menacing student work every term — knew both halves of the truth at once: that almost all disturbing writing is only writing, to be protected and not policed, and that this once, catastrophically, it had not been. Where the line falls between the art to defend and the warning to heed was exactly the line the month could not, in honesty, draw.

And then, in a bleak farce, the metaphor collapsed into fact. Geoffrey Gatza recounted setting *"a box of old poetry manuscripts"* — contest entries he had been judging — beside a trash can outside a university hall three days after the shooting, and watching it become a bomb scare. Poetry is dangerous, the room had always said; now, in the paranoid aftermath, a heavy box of poems could empty a building. The oldest boast and the newest terror had become, for a moment, the same object.

Beneath the writing and the warning lay the gun. Cutting through the NRA's blog-posting and the questions about restraining orders, Linda Norton said the plain thing the month required: *"It doesn't have to be like this in America. It shouldn't be like this"*. I have set April down exactly as the archive delivered it — the poet

who feared her student, the unanswerable line, the box of poems made a threat, and the plain word about the gun — because it was the month poetry stopped being a figure for danger and touched the real thing, and Nikki Giovanni stood, alone, at both its ends: the teacher who named the menace no one wanted named, and the poet who, when the worst came anyway, found the one line a community with nothing left could still say together.

— *K. M. F.*

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- 375. Metta Sama — deadline extension: AWP Panels
- 376. Evan Munday — Tomorrow Night - Tom Mandel and Rachel Zolf at Just Buffalo Small Press Series
- 377. Poetics List — NANCY SHAW
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- 379. Aryanil Mukherjee — Re: virginia tech/nikki giovanni
- 380. Crane's Bill Books — Re: virginia tech/nikki giovanni
- 381. angela vasquez-giroux — Re: virginia tech/nikki giovanni
- 382. Suzanne Burns — Re: virginia tech/nikki giovanni

- 383. Skip Fox — Re: virginia tech/nikki giovanni
- 384. Chris Stroffolino — virginia tech/nikki giovanni/jan richman
- 385. Alexander Dickow — Re: POETICS Digest - 16 Apr 2007 to 17 Apr 2007 (#2007-107)
- 386. Tim Peterson — ***SINCERE APOLOGIES FOR CROSS-DRESSING***
- 387. angela vasquez-giroux — Re: va. tech
- 388. George Bowering — Re: ***SINCERE APOLOGIES FOR CROSS-DRESSING***
- 389. Shaunanne Tangney — va. tech
- 390. Paul Nelson — Re: virginia tech/nikki giovanni/creative writing programs
- 391. linda norton — va tech/restraining orders/guns
- 392. Crane's Bill Books — Re: Do Not Disturb - Poet At Work
- 393. Peter Quartermain — Re: virginia tech/nikki giovanni/jan richman
- 394. Ruth Lepson — Re: virginia tech/nikki giovanni/jan richman
- 395. Mark Weiss — 4 events
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- 399. Barry Schwabsky — Re: POETICS Digest - 16 Apr 2007 to 17 Apr 2007 (#2007-107)
- 400. George Bowering — Re: va tech/restraining orders/guns
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- 403. Matt Henriksen — Friday 4/2 ~ Bar-Nadav & Tate ~ Brooklyn
- 404. Jill Jones — Re: 4 events
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- 406. Dan Coffey — Re: va tech/restraining orders/guns
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- 418. Suzanne Burns — Re: va tech/restraining orders/guns
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- 420. Stephen Vincent — Virginia, revenge & masculine myths
- 421. David Fernandes — Re: va tech/restraining orders/guns
- 422. Dillon Westbrook — several strands
- 423. amalio Madueno — Cho's Martyrdom Bagdad's Grief
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- 427. Christopher Leland Winks — Re: Virginia, revenge & masculine myths
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- 436. patrick dunagan — Re: Some of the World's Diamonds: Pieces from Living Rooms
- 437. linda norton — Re: several strands
- 438. Gabriel Gudding — Re: Thank God for Christopher Smart!
- 439. Alison Croggon — Re: in response to the virginia tech discussion...
- 440. linda norton — Re: va tech/restraining orders/guns
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- 443. Alan Sondheim — My Lost Films
- 444. David A. Kirschenbaum — OT: NYC-Area/2007 Mets Tix for Sale
- 445. Barry Schwabsky — Re: Virginia, revenge & masculine myths
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- 447. Charlie Rossiter — speaking of violence
- 448. Suzanne Burns — Re: va tech/restraining orders/guns
- 449. Adam Fieled — For fans of Rae Armantrout....
- 450. Joel Weislaus — North-3 Text-4
- 451. CA Conrad — soft skull authors REPRESENT at the Philadelphia Book Festival
- 452. CA Conrad — REMINDER: Kevin Varrone, Pattie McCarthy, Buck Downs, Chris Toll at ROBIN'S BOO...
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- 454. Geoffrey Gatza — FW: poetry is dangerous
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- 456. Dan Waber — vispoets.com weekly winner & more
- 457. David Fernandes — Re: va tech/restraining orders/guns
- 458. Brian Clements — Re: FW: poetry is dangerous
- 459. angela vasquez-giroux — Re: speaking of violence
- 460. Rob McLennan — Peter F. Yacht Club #7
- 461. Brian Clements — Re: FW: poetry is dangerous
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- 463. Lewis LaCook — Frank - New Video by Lewis LaCook
- 464. Stephen Vincent — Re: poetry is dangerous
- 465. Eireene Nealand — Re: Virginia, revenge & masculine myths
- 466. Eireene Nealand — Re: poetry is dangerous
- 467. George Bowering — Kazim Ali
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- 469. Aryanil Mukherjee — Re: va tech/restraining orders/guns
- 470. Aryanil Mukherjee — FW: va tech/restraining orders/guns
- 471. Elizabeth Treadwell — San Francisco memorial for kari edwards next week
- 472. Steve Halle — Re: speaking of violence
- 473. David-Baptiste Chirot — Re: poetry is dangerous
- 474. Christopher Walker — Re: Virginia, revenge & masculine myths
- 475. andrews — Silvers/Andrews/Schumacher/Fulkerson performance, Friday 4/27
- 476. angela vasquez-giroux — stephen king's take on virginia tech
- 477. Stephen Vincent — New de blog
- 478. Tim Peterson — Now on PennSound: NYC EOAGH QUEERING LANGUAGE LAUNCH
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- 480. elen — The Logan Topographies is Available - by Alena Hairston / elen gebread

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- 481. linda norton — Re: Help Save Small Magazines/better URL
- 482. David Baratier — Re: Help Save Small Magazines/better URL
- 483. David-Baptiste Chirot — FW: NYTimes.com: U.S. Rules Made Killer Ineligible to Purchase Gun
- 484. Dan Coffey — Re: FW: NYTimes.com: U.S. Rules Made Killer Ineligible to Purchase Gun
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- 486. amy king — Re: FW: NYTimes.com: U.S. Rules Made Killer Ineligible to Purchase Gun

- 487. cralan kelder — Re: poetry is dangerous
- 488. Lewis LaCook — We wage war to protect our way of life - Xanax Pop by Lewis LaCook
- 489. Dan Coffey — Re: FW: NYTimes.com: U.S. Rules Made Killer Ineligible to Purchase Gun
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- 491. Poetics List — Re: poetry is dangerous
- 492. Hot Whiskey Press — Susan Briante and Maureen Owen in Boulder tonight
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- 494. Bill Berkson — BILL BERKSON AT CUE ART FOUNDATION
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- 504. Daniel Godston — Black Mountain Collective Event
- 505. Ruth Lepson — Re: My stupid talking.
- 506. agj — Re: Black Mountain Collective Event
- 507. Bruce Covey — a brand new Coconut!!
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- 509. Charles Bernstein — Some NY Spring Readings
- 510. Poetics List — Joel Craig and Stefainia Heim
- 511. Mark Salerno — Readings For My New Book . . . ?
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- 513. Tim Peterson — Segue 4/28: Charles Bernstein and Tenney Nathanson

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- 515. Francisco Aragon — Bronx Reading/The Wind Shifts
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- 519. Michael Robins — The Danny's Reading Series, Wednesday April 25th, Chicago
- 520. salinger — Poetry Slam Inc. Poetry Cross Training Conference
- 521. Mark Weiss — Website in process
- 522. Gerald Schwartz — wall
- 523. Gerald Schwartz — Re: New de blog
- 524. CA Conrad — goinG tO thE poetrY auctioN, Going To The Poetry Auction
- 525. Michael Kelleher — Literary Buffalo E-Newsletter 4.23.07-4.29.07
- 526. Tom W. Lewis — Pinsky, In Praise of Difficult Poetry
- 527. Michael Dylan Welch — Washington State Now Has a Poet Laureate Position
- 528. Jill Jones — Re: Website in process
- 529. tyrone williams — Re: Pinsky, In Praise of Difficult Poetry
- 530. Paul Nelson — Re: Cho's Martyrdom Bagdad's Grief
- 531. reJennifer Bartlett — Derivative of the Moving Image
- 532. Jim Andrews — Re: Pinsky, In Praise of Difficult Poetry

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- 533. Laura McClain — Re: Derivative of the Moving Image
- 534. Alison Croggon — Re: in response to the virginia tech discussion...
- 535. Ron Silliman — What's up with Silliman's Blog
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- 540. David-Baptiste Chirot — Fwd: new book on d.a. levy
- 541. Christopher Leland Winks — Re: Kozer again
- 542. CA Conrad — Re: in response to the virginia tech discussion...
- 543. CA Conrad — LOCKED FROM THE OUTSIDE by Susan Timmons (winner of the inaugural Ted Berrigan ...
- 544. David-Baptiste Chirot — FW: [spidertangle] Fwd: new book on d.a. levy
- 545. Jennifer Karmin — 2007 Kriti Festival
- 546. Shankar, Ravi (English) — RECHARGING THE SENSORIUM - Multimedia Conference & CLMP Book Fair...
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- 548. Xu Smith — *Electronic Poetry Review seeks reviewers*
- 549. Nico Vassilakis — SUBTEXT MUSIC and POETRY EVENT - Charles Alexander with music of Tim Rish...
- 550. Alan Sondheim — deconavatar
- 551. Tarpaulin Sky Press & Journal — SPRING/SUMMER ISSUE
- 552. Tony Trigilio — Columbia Poetry Review #20 / Reading and Release Party / This Thursday, Apr...
- 553. Tony Trigilio — Apologies, typo in Columbia Poetry Review announcement
- 554. Brian Howe — New from Glossolalia: REAL WATER featuring Laura Carter
- 555. Sina Queyras — Re: in response to the virginia tech discussion...
- 556. Jules Boykoff — **new book by Joel Bettridge**
- 557. Jorge Guitart — Pushing Easy Poetry

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- 559. Michael Alain Soubbotnik — Re: Fascist "300"?
- 560. David-Baptiste Chirot — FW: Book Launch Party! Thurs, 4/26 - Fear & Security in the USA
- 561. CA Conrad — Re: Fascist "300"?
- 562. justin sirois — 40th out of the top 50 bullshit jobs -- Poet
- 563. Gerald Schwartz — Re: Fascist "300"?
- 564. CA Conrad — Re: in response to the virginia tech discussion...
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- 568. charles alexander — readings/book
- 569. Paul Nelson — Re: in response to the virginia tech discussion...
- 570. kom9os — Re: Fascist "300"?
- 571. Catherine Daly — Re: Pushing Easy Poetry
- 572. Mark DuCharme — Geoffrey Gatza
- 573. Edmund Hardy — "Intercapillary Space" April
- 574. Tom W. Lewis — Re: Fascist "300"?
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- 576. George Bowering — Re: Philadelphia?
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- 578. Caroline Crumpacker — Bilingual Reading Series
- 579. Caroline Crumpacker — Bilingual Reading Series
- 580. Alison Croggon — Re: Fascist "300"?
- 581. Peter Quartermain — Shoot first----- LONG POST
- 582. amy king — Re: Shoot first----- LONG POST
- 583. Samuel Wharton — this morning in poetry
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- 586. tyrone williams — Re: Pushing Easy Poetry
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- 588. Dillon Westbrook — dance/poetry/sound collaboration this weekend (SF)
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- 591. susan maurer — Re: Pushing Easy Poetry
- 592. Jim Andrews — new interactive piece: spring poem
- 593. Evan Munday — May 2 - Coach House Books Spring Launch
- 594. amy king — Why not make your way to Brooklyn for your after-work-week's-end celebration dri...
- 595. Philip Metres — 300 etc.
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- 597. Tom W. Lewis — Re: Pushing Easy Poetry
- 598. Halvard Johnson — Re: Pushing Easy Poetry
- 599. Thomas savage — Re: Pushing Easy Poetry
- 600. Rebecca Loudon — The Concher Inaugural Issue
- 601. Marcus Bales — Mary Weems, Kisha Foster, and Vlad Swirynsky will read at Gallery 324 on Satu...
- 602. Gabrielle Welford — Re: in response to the virginia tech discussion...
- 603. Peter Ciccariello — Re: spring poem god its beautiful jim
- 604. CA Conrad — anti-queer Arab activity about to happen, THIS IS CRUCIAL, PLEASE READ ASAP!
- 605. Murat Nemet-Nejat — Re: M'Work
- 606. Poetry Project — Events at the Poetry Project 4/26 - 5/2
- 607. Bob Marcacci — Audio Poetry: i-outlaw 2.4 featuring Catherine Daly
- 608. noah eli gordon — chapbooks
- 609. Catherine Daly — Fwd: Audio Poetry: i-outlaw 2.4 featuring Catherine Daly
- 610. Catherine Daly — Re: Philadelphia?
- 611. David A. Kirschenbaum — Boog City 40 Available
- 612. David A. Kirschenbaum — Boog City presents Anchorite Editions and Fewer & Further Press, Th...
- 613. P Ganick — small chapbook project
- 614. Pierre Joris — Re: Fascist "300"?

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- 615. Fluffy Singler — Unique academic event/gathering/"conference"
- 616. Wystan Curnow — FW: TRANSLATE #2 poetry reading Tuesday 1 May, 5-7 pm
- 617. wil Hallgren — Re: the worst peacetime dodge
- 618. Barry Schwabsky — Re: Fascist "300"?
- 619. susan maurer — Re: Pushing Easy Poetry
- 620. susan maurer — Re: Pushing Easy Poetry
- 621. CA Conrad — Re: anti-queer Arab activity about to happen, THIS IS CRUCIAL, PLEASE READ ASAP!
- 622. Metta Sama — x-posting: MFA/PHD combo & AWP
- 623. CA Conrad — THE ODYSSEY coming to Philly & Boston, DO NOT MISS IT!!!!!!!!!!!!!!!!!!!!
- 624. Gabrielle Welford — Re: Pushing Easy Poetry
- 625. Poetics List — The Poetics List Welcome Message
- 626. Charlie Rossiter — pushing easy poetry
- 627. Gabrielle Welford — Re: Fascist "300"?
- 628. Aaron McCollough — New GutCult Up...
- 629. Mark Weiss — José Kozer reading
- 630. David-Baptiste Chirot — FW: WORKSHOP with Artist & Poet Joel Lipman May 12th!- Please pass ...
- 631. amy king — Re: anti-queer Arab activity about to happen, THIS IS CRUCIAL, PLEASE READ ASAP!
- 632. Tom W. Lewis — Re: pushing easy poetry
- 633. Ruth Lepson — Re: pushing easy poetry

- 634. Dillon Westbrook — Re: pushing easy poetry
- 635. UbuWeb — Kenneth Goldsmith @ Brooklyn Public Library, 4/28
- 636. Adam Fieled — Book Review: Christopher Salerno: Whirligig
- 637. Hot Whiskey Press — Orgy in the Beef Closet
- 638. Marcus Bales — The Wake Up and Live's ACTOR'S STUDIO presents Gary Webster's "You'll be Bac...
- 639. Jennifer Karmin — April 28 & 29: NFO XPO art activism
- 640. Alan Sondheim — inordinate modeling

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- 641. Chris Stroffolino — YAPANCHITRA (A Portrait of Life)
- 642. Jim Andrews — Re: spring poem god its beautiful jim
- 643. Niels hav — Info, poems & a question
- 644. Aryanil Mukherjee — Re: 2007 Kriti Festival
- 645. Marcus Bales — Don't forget -- Weems, Foster, & Swirynski today at Gallery 324
- 646. Murat Nemet-Nejat — Re: spring poem god its beautiful jim
- 647. Slaughter, William — Notice: Mudlark
- 648. Alan Sondheim — almost the disappearance in the movement occasioned by look shooting outto ...

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- 649. Stephen Vincent — Baghdad Burning leaves 'post' (home)
- 650. Ren Powell — Re: Info, poems & a question
- 651. Michael Magee — MY ANGIE DICKINSON now at SPD
- 652. reJennifer Bartlett — SES Blog
- 653. Murat Nemet-Nejat — Re: almost the disappearance in the movement occasioned by look shootin...
- 654. Larissa Shmailo — John Amen, Colette Inez, Larissa Shmailo in NYC Friday 5/4
- 655. Halvard Johnson — New book announcement
- 656. Alan Sondheim — Re: almost the disappearance in the movement occasioned by look shooting ou...
- 657. noah eli gordon — Chapbook Reviews
- 658. Jennifer Karmin — May 1st IMMIGRATION MARCH

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- 659. CA Conrad — Re: Philadelphia? -- Mr. Bowering
- 660. Pam Brown — the deletions
- 661. Murat Nemet-Nejat — Re: New book announcement
- 662. susan maurer — Re: José Kozar reading
- 663. thom donovan — Peace On A presents : Kocik & Skinner : Sat. May 5th 2007, 8PM
- 664. Stephen Vincent — Reminder - Walks & Walking Panel, Poets House
- 665. Joel Weishaus — North-3 Text-5
- 666. CA Conrad — poet ASHRAF OSMAN on FACEBOOK's racist, homophobic demands of censorship
- 667. Charles Bernstein — Curnow & Kuszai in NY

1. **Jason Quackenbush**
Re: AGNI's Shocking Remarks
Sat 31 Mar 2007

I don't think i've ever read an issue of Agni cover to cover and enjoyed more than two pieces in it, and usually one of them is a short story. I don't like any of the poets that foetry slags off, I don't write the kind of poetry that wins poetry contests. I think your reaction is pretty out of line. Agni is entitled to whatever editorial policy they want to adopt, and I think a bigger problem is the editorial policy that accepts so much mediocre poetry in a journal with such wide distribution. You seem really angry about this, though, and I really don't understand why.

Robert Perlman wrote:

> AGNI posted these remarks on the Foetry site recently regarding their
> publication of a poet's (Jeffrey Levine's) poem. My response follows. I am
> determined to publicize this to as many people in the poetry field as
> possible.

>

>

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>

> Posted: Sat Mar 31, 2007 12:03 pm Post subject: Re: Levine's "Antonia
> ..."

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> Quote: AGNI writes:

>

>

>

> "AGNI accepted Jeffrey Levine's "Antonia Refuses the Nectarines" many
> months

> ago -- long before the contest issue arose -- signed a contract with him,
> and he approved the online galleys also before we knew of any problem. We
> felt a strong ethical obligation to continue with the posting of this one
> poem."

>

>
>
> My Response:
>
> This is a SHOCKING post--the idea that AGNI editors would lower themselves
> to post anything serious on this site, let alone imply that they might not
> have published Jeffrey Levine's poem if the contest controversy were known
> to them is astounding. I'm ashamed for whoever made this post and is
> seeking
> to distance AGNI from a decision made about a poem, not a person, out of
> what--fear? AGNI has validated a witch hunt and will forever be damaged for
> doing so in my eyes. I intend to make sure as many others as possible know
> about AGNI's publication policy as seen in this post--in summary, AGNI will
> only publish poets who don't have any controversy attached to them (that
> they KNOW about of course) since it might brush off on AGNI and tarnish
> them
> in the eyes of a group of utterly talentless, bitter, conspiracy-driven,
> destructive-minded, wannabe-poets. AGNI fears Foetry? AGNI apologizes
> for an
> editorial decision because people are upset about a poet's actions in
> another arena? AGNI feels the need to defend itself for selecting a poem
> because the poet is under fire? And to the people HERE? It's beyond
> comprehension. Who the hell is going to stand up to this? There has GOT to
> be legal recourse to what these people are doing here, the casual and
> constant defamation of character, the damage to the field of poetry itself.
> Who NEEDS Foetry? What is it doing for poetry, other than systematically
> destroying the handful of presses and people who care enough to dedicate
> themselves to helping the art survive?

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2. **Vireo Nefer**

Re: Bill Knott's blog

Sun 1 Apr 2007

thank you

Vireo

On 3/30/07, Crane's Bill Books <[REDACTED]> wrote:

>
> I don't know how kosher it is to promote another poet (perhaps especially
> this poet) without his permission, but I just stumbled onto Bill Knott's
> wild blog: <http://billknott.typepad.com/>. (I see that Ron Silliman's blog
> also has a link to it.) Lots and lots of his gorgeous, startling, virtuosic

> and sublime poems are posted there, along with some equally amazing
> commentary about the poetry business (and a collection of blurbs from bad
> reviews--surely some of them made up?). Knott's name came up recently on
> this list in connection with Russell Edson's, in a note to the effect that
> some poets are absolutely sui generis and cannot be placed in any school or
> category. I agree. Knott has been one of my favorite poets since I first
> heard him read in, I think, 1978, at Wally Butts' Newbury Book Gallery in
> Boston. I encourage everyone, especially any younger poets unfamiliar with
> his work, to take a look.
> J.A. Lee
> Crane's Bill Books
> www.torriblezone.com
>

--

AIM: vireonefer

LJ: <http://www.livejournal.com/userinfo.bml?user=vireoibis>

VireoNyx Publications: <http://www.vireonyxpub.org>

INK: <http://www.inkemetic.org>

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3. **Joanna Fuhrman** ***Reading in New Mexico***

Sun 1 Apr 2007

Hi y'all I'm giving this reading in Santa Fe on Thursday.

Joanna Fuhrman

Thursday, April 5, 2007

7 P.M.

Writers' Room of the Southwest Literary Center

826 Camino de Monte Rey/A-6

Santa Fe, New Mexico

Join Excite! - <http://www.excite.com>

The most personalized portal on the Web!

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4. **Sam Ladkin**

British Poetry Tour/Chicago Review

Sun 1 Apr 2007

To celebrate publication of a special issue of Chicago Review on
British Poetry

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

KESTON SUTHERLAND - ANDREA BRADY - PETER MANSON

will be reading at

Notre Dame, Chicago, Miami (Ohio), Buffalo (NY), Boston...

All readings are open to the public.

Please feel welcome.

Please pass this message on to those you think may be interested.

WEDNESDAY 4TH APRIL

UNIVERSITY OF NOTRE DAME

6.00-8.00pm Poetry Reading

210-214 McKenna Hall

2.00-4.30pm, a panel debate will be held on Contemporary Poetry and Politics
in Britain and the US, launched by brief papers from British and Notre Dame
scholars.

On Tuesday 3rd April at 3.00 the short film River Pearls will receive its
premiere. This documents a conference of Chinese and British avant-garde
poets in Guangzhou, South China, in 2005, and will be introduced by two of the
British poets involved and a Notre Dame China scholar. ETS Theatre, McKenna
Hall

These events are free and open to the public. Further information can be found
at the Notre Dame Creative writing calendar, [http://
www.nd.edu/~alcwp/activities.html](http://www.nd.edu/~alcwp/activities.html)

THURSDAY 5TH APRIL

UNIVERSITY OF CHICAGO

5.30pm in Rosenwald 405 - Poetry reading

<http://poempresent.uchicago.edu/>

FRIDAY 6TH APRIL
UNIVERSITY OF CHICAGO

1.00pm in Ronsewald 405. - Talks. Papers by Andrea Brady and Keston Sutherland followed by open discussion.

<http://poempresent.uchicago.edu/>

FRIDAY 6TH APRIL
CHICAGO

8.00pm, Discrete Series at Elastic, 2830 N. Milwaukee Ave. 2nd Floor. Poetry Reading and launch

MONDAY 9TH APRIL
UNIVERSITY OF MIAMI

7:30-9:30 p.m. IN 337 Bachelor (Reading Room)
A panel discussion on contemporary British and American poetry

<http://www.units.muohio.edu/english/events.html#britpoets>

TUESDAY 10TH APRIL
UNIVERSITY OF MIAMI

8.00-9:30 p.m. in 40 Irvin
Poetry reading

<http://www.units.muohio.edu/english/events.html#britpoets>

THURSDAY 12TH APRIL
SUNY, BUFFALO

Poetry Collection, 420 Capen Hall, North Campus
2pm: Round Table Discussion featuring Sam Ladkin,
Robin Purves and others
4pm: Readings by Andrea Brady, Peter Manson and Keston Sutherland

http://www.literarybuffalo.org/ub_events.htm

FRIDAY 13TH APRIL
HARVARD UNIVERSITY, BOSTON

7.00pm Thomson Room

NEW YORK Keston Sutherland, Andrea Brady and Matt Ffytche are available for readings in New York between Sunday 15th April and Tuesday 17th April if anything can be arranged.

CHICAGO REVIEW

The latest issue of Chicago Review --- a special issue on British poetry --- is now available!

The 232-page issue is \$12 in the US and £8 in UK (including priority shipping) and may be ordered online from this address:

<http://humanities.uchicago.edu/orgs/review/purchase531.html>

Subscriber and contributor copies are now in the mail.

* * *

The issue's main feature --- co-edited and introduced by Sam Ladkin & Robin Purves --- presents 80-pages of poems by:

Andrea Brady

Chris Goode

Peter Manson &

Keston Sutherland

As well as critical contributions by John Wilkinson (on Andrea Brady), Jeremy Noel-Tod (on Peter Manson), Sam Ladkin (in conversation with Chris Goode), Simon Jarvis (on Keston Sutherland), & Matt Ffytche (on Keston Sutherland).

* * *

This feature complements our regular review section, which presents fifteen reviews of new books of British poetry:

Calvin Bedient on Seamus Heaney & Charles Tomlinson

Forrest Gander on J.H. Prynne

V. Joshua Adams on Lee Harwood

R.H. Abbott on Michael Haslam

Michael Robbins on Martin Corless-Smith

Leila Wilson on Sarah Law

Heidi Lynn Staples on Peter Finch

Robert P. Baird on Peter Larkin

Rusty Morrison on Thomas A. Clark

John Lennox on Geraldine Monk

Kai Fierle Hedrick on Caroline Bergvall

Mark Scroggins on John Wilkinson
Peter Manson on Gael Turnbull
Adam Piette on Barry MacSweeney
Kent Johnson on Andrew Duncan

The issue also includes the following material:

A long note by Keith Tuma on some younger British poets, including: Jow Lindsay, Emily Critchley, & Sean Bonney

Letters by Peter Riley and Catherine Wagner

Poster insert by Andrew Duncan entitled "Styles of British Poetry 1945–2000"

* * *

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5. **mIEKAL aND** *the language of living in a ghetto*

Sun 1 Apr 2007

Abolish bilingual education, Gingrich urges

POSTED: 10:50 p.m. EDT, March 31, 2007

<http://www.cnn.com/2007/POLITICS/03/31/gingrich.bilingual.ap/index.html>

WASHINGTON (AP) -- Former House Speaker Newt Gingrich equated bilingual education Saturday with "the language of living in a ghetto" and mocked requirements that ballots be printed in multiple languages.

"The government should quit mandating that various documents be printed in any one of 700 languages depending on who randomly shows up" to vote, said Gingrich, who is considering seeking the Republican presidential nomination in 2008. He made the comments in a speech to the National Federation of Republican Women.

"The American people believe English should be the official language of the government. ... We should replace bilingual education with immersion in English so people learn the common language of the country and they learn the language of prosperity, not the language of living in a ghetto," Gingrich said to cheers from the crowd of more than 100.

"Citizenship requires passing a test on American history in English. If that's true, then we do not have to create ballots in any language except English," he said.

Peter Zamora, co-chair of the Washington-based Hispanic Education Coalition, which supports bilingual education, said, "The tone of his comments were very hateful. Spanish is spoken by many individuals who do not live in the ghetto."

Thanks!

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http://advision.webevents.yahoo.com/mailbeta/features_spam.html

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8. **Robert Perlman**

Re: AGNI's Shocking Remarks

Sun 1 Apr 2007

Jason Quackenbush wrote:

>I don't think i've ever read an issue of Agni cover to cover and enjoyed more than two pieces in it, and usually one of them is a short story. I don't

>like any of the poets that foetry slags off, I don't write the kind of poetry that wins poetry contests. I think your reaction is pretty out of line.

>Agni is entitled to whatever editorial policy they want to adopt, and I think a bigger problem is the editorial policy that accepts so much mediocre

>poetry in a journal with such wide distribution. You seem really angry about this, though, and I really don't understand why.

The issue is bigger than your taste in poems, AGNI's taste in poems, the type of poetry you write, poetry contests or Foetry. The issue is that a respected journal has been cowed into apologizing for making their editorial decision based on the poem at hand. AGNI seems to be saying that they made a mistake, that if they had known about someone's activities outside the realm of the poem, they would not have published it. Sure, AGNI can do whatever they want vis a vis publishing this or that poem. But to publically state that someone's actions outside a poem mandate a different response to that poem and even a deliberate block of publication of that poem, is, to me, sheer McCarthy-ism. It's about the poem, not the poet. Any other "editorial policy" is reprehensible. That's why I'm "so angry." And that's why any poet here should be as angry as I am that AGNI, a respected journal, has now revealed such an editorial policy. Do you dare submit work to AGNI? Are you sure you're MORAL enough for them? Ugh.

Robert Perlman wrote:

> AGNI posted these remarks on the Foetry site recently regarding their

> publication of a poet's (Jeffrey Levine's) poem. My response follows. I am

> determined to publicize this to as many people in the poetry field as
> possible.
>
>
>
>
> Posted: Sat Mar 31, 2007 12:03 pm Post subject: Re: Levine's "Antonia
> ..."
>
>
>
>

Quote: AGNI writes:

"AGNI accepted Jeffrey Levine's "Antonia Refuses the Nectarines" many months ago -- long before the contest issue arose -- signed a contract with him, and he approved the online galleys also before we knew of any problem. We felt a strong ethical obligation to continue with the posting of this one poem."

My Response:

This is a SHOCKING post--the idea that AGNI editors would lower themselves to post anything serious on this site, let alone imply that they might not have published Jeffrey Levine's poem if the contest controversy were known

> to them is astounding. I'm ashamed for whoever made this post and is
> seeking
> to distance AGNI from a decision made about a poem, not a person, out of
> what-fear? AGNI has validated a witch hunt and will forever be damaged
for
> doing so in my eyes. I intend to make sure as many others as possible know
> about AGNI's publication policy as seen in this post--in summary, AGNI
will
> only publish poets who don't have any controversy attached to them (that

- > they KNOW about of course) since it might brush off on AGNI and tarnish
- > them
- > in the eyes of a group of utterly talentless, bitter, conspiracy-driven,
- > destructive-minded, wannabe-poets. AGNI fears Foetry? AGNI apologizes
- > for an
- > editorial decision because people are upset about a poet's actions in
- > another arena? AGNI feels the need to defend itself for selecting a poem
- > because the poet is under fire? And to the people HERE? It's beyond
- > comprehension. Who the hell is going to stand up to this? There has GOT to
- > be legal recourse to what these people are doing here, the casual and
- > constant defamation of character, the damage to the field of poetry
- itself.
- > Who NEEDS Foetry? What is it doing for poetry, other than systematically
- > destroying the handful of presses and people who care enough to dedicate
- > themselves to helping the art survive?

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9. **thom donovan**

PEACE on A presents : Koestenbaum & Martin : Fri. April 6th, 2007

Sun 1 Apr 2007

Peace On A

presents

Wayne Koestenbaum & Douglas A. Martin

Friday, April 6th 2007 8PM

BYOB & recommended donation: \$5

hosted by Thom Donovan at:

166 Avenue A, Apartment #2

New York, NY 10009

about the readers:

Wayne Koestenbaum has published five books of poetry: **Best-Selling Jewish Porn Films**, **Model Homes**, **The Milk of Inquiry**, **Rhapsodies of a Repeat Offender**, and **Ode to Anna Moffo and Other Poems**. He has also published a novel, **Moirá Orfei in Aigues-Mortes**, and five books of nonfiction: **Andy Warhol**, **Cleavage**, **Jackie Under My Skin**, **The Queen's Throat** (a National Book Critics Circle Award finalist), and **Double Talk**. He wrote the libretto for Michael Daugherty's opera, **Jackie O**. Koestenbaum's next book, **Hotel Theory**, will be published in May 2007. He is a Distinguished Professor of

English at the CUNY Graduate Center, and currently also a Visiting Professor in the painting department of the Yale School of Art.

But I made it far enough through the first act to be struck, when Anna Moffo entered, with a sensation I've tried to describe before, and may never adequately name. Her timbre was separate from its surroundings. Her voice wasn't the canopy, the column, the architrave; gravely self-sufficient, it seemed not a copy of life, but life itself, and, like a breathing property, it entered my system with a vector so naïve, unadulterated, and elemental, that my drab bedroom shifted on its axis. ~ from Wayne Koestenbaum's **The Queen's Throat**

Douglas A. Martin's most recent books are **Branwell**, a novel of the Bronte brother, and a collection of stories, **They Change the Subject**. His first novel, **Outline of My Lover**, was named an International Book of the Year in the Times Literary Supplement and adapted in part by the Forsythe Company for their multimedia dance-theater piece "Kammer/Kammer." He is also the author of two collections of poetry and a co-author of **the haiku year**. In 2008, he will publish **Last Early Poems** and a work of lyric prose, **Your Body Figured**.

To not believe there's goodness where he sees what he does. How could I be wary of someone he trusts? He likes, has allowed to be his friend. Someone who will be connected. Again and again, in this magazine and picture, this paper and book.

Someone he will let exist in a way I never do.

~ from Douglas A. Martin's **Outline of My Lover**

Peace On A is an events series devoted to emergent work by writers, artists, performers and scholars. Past presenters at Peace on A include Alan Gilbert, E. Tracy Grinnell, Cathy Park Hong, Paolo Javier, Eléna Rivera, David Levi Strauss, Andrew Levy, & Kyle Schlesinger. Scroll down Wild Horses of Fire weblog (whof.blogspot.com) for back advertisements, introductions and reading selections.

"stubborn with the stubbornness of water / that 'lesser strength which explores / the edges and interstices of power' / and comes on a different way."—Daniel Berrigan

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whof.blogspot.com

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<http://farechase.yahoo.com/promo-generic-14795097>

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10. **Crane's Bill Books**

Re: NaPoWriMo

Sun 1 Apr 2007

OK, I will be posting three lines seventeen syllables per day (but absolutely NO haiku at <http://terrible.blogspot.com/> , despite a mild allergy to abbreviations like "NaPoWriMo."

OKIPo317PerDo(AbNoHo)ToBloSpoPiMiAlAbNaPoWriMo.

J.A. Lee

Crane's Bill Books

www.terriblezone.com

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

From: "amy king" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, April 01, 2007 10:36 AM

Subject: NaPoWriMo

National Poetry Writing Month

*If you are participating, maybe you'd like to share
the blog on which your poems will appear each day?*

*I have no hand in it, so if someone would kindly share
with the list the in's and out's, well, that'd be
helpful~*

Thanks!

Sucker-punch spam with award-winning protection.

Try the free Yahoo! Mail Beta.

http://advision.webevents.yahoo.com/mailbeta/features_spam.html

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11. **Maria Damon**

Re: the language of living in a ghetto

Sun 1 Apr 2007

anyone who cites newt gingrich as an authority on *anything* is too stupid to pay attention to.

At 9:22 AM -0500 4/1/07, mIEKAL aND wrote:

>Abolish bilingual education, Gingrich urges

>POSTED: 10:50 p.m. EDT, March 31, 2007

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><http://www.cnn.com/2007/POLITICS/03/31/gingrich.bilingual.ap/index.html>

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>WASHINGTON (AP) -- Former House Speaker Newt Gingrich equated

>bilingual education Saturday with "the language of living in a

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>languages.

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>"The government should quit mandating that various documents be

>printed in any one of 700 languages depending on who randomly shows

>up" to vote, said Gingrich, who is considering seeking the

>Republican presidential nomination in 2008. He made the comments in

>a speech to the National Federation of Republican Women.

>

>"The American people believe English should be the official language

>of the government. ... We should replace bilingual education with

>immersion in English so people learn the common language of the

>country and they learn the language of prosperity, not the language

>of living in a ghetto," Gingrich said to cheers from the crowd of

>more than 100.

>

>"Citizenship requires passing a test on American history in English.

>If that's true, then we do not have to create ballots in any

>language except English," he said.

>

>Peter Zamora, co-chair of the Washington-based Hispanic Education

>Coalition, which supports bilingual education, said, "The tone of

>his comments were very hateful. Spanish is spoken by many

>individuals who do not live in the ghetto."

>

>He said research has shown "that bilingual education is the best

>method of teaching English to non-English speakers."

>Spanish-speakers, Zamora said, know they need to learn English.

>
>"There's no resistance to learning English, really, among
>immigrants, among native-born citizens," he said. "Everyone wants to
>learn English because it's what you need to thrive in this country."
>
>In the past, Gingrich has supported making English the nation's
>official language. He's also said all American children should learn
>English and that other languages should be secondary in schools.
>
>In 1995, for example, he said bilingualism poses "long-term dangers
>to the fabric of our nation" and that "allowing bilingualism to
>continue to grow is very dangerous."
>
>Bilingual programs teach students reading, arithmetic and other
>basic skills in their native language so they do not fall behind
>while mastering English.
>
>On voting, federal law requires districts with large populations of
>non-English speakers to print ballots in multiple languages.

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12. **Mark Prejsnar** ***call for work: Spaltung***

Sun 1 Apr 2007

do your poems contain multitudes or live as variously as possible? then submit to Spaltung. we are looking for writing that explores multiplicity/heterogeneity on a formal/material/compositional level, including (without limitation) polyphonic/multivoice works, collaborations (human+human, human+computer, human+other animate or inanimate entity, and all of the above), text+image, text+object, text+sound, palimpsests, multiversion/multirevision works, diagrammatical works, rebuses, multilanguage pieces, collages, mashups, multiprocedural and conceptual works, poems masquerading as something else, und so weiter. Spaltung will be published as a packet of stuff rather than a bound journal. if you would like an idea of Spaltung's taste, you can purchase our first issue (although it was not focused on the theme articulated above and was a bound journal) through the email address below (it's only \$4).

please send submissions to [REDACTED]. please make sure all attachments are in one of the following formats: .doc, .xls, .pdf, .jpg,

or in the case of sound files .mp3. if you want to send in another format, please let us know and we will try to accommodate. if you prefer

to send snail mail, please send to

Bo and Luke Duke Sanders
1511 McLendon Ave.
Atlanta, GA 30307

please keep submissions to a reasonable length, and no more than 5 pieces per submission. please include your email address in any submission so that we can contact you (if you don't have an email address, please include a phone #, we're trying to save postage and time). if you wanna include an explanation of your work with your submission, great. simultaneous submissions are fine, just let us know if something you sent gets accepted somewhere else. if you send by snail, don't send us your only copy: we do not return work.

Spaltung is edited collectively by the Atlanta Poets Group. because we do things by committee we may take a while to get back to you on your submission. authors appearing in Spaltung will receive copies, but we can't afford to pay you anything else.

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13. **David Baratier**

Larry's reading series in Columbus

Sun 1 Apr 2007

here are our readers for the next few weeks

The Poetry Forum at Larry's

Looking forward to seeing you'all soon--

Readings: 2 sets about 20-25 minutes each. From:

March 26-- Sandy Feen

April 2-- Maj Ragain

April 9--Kathleen Burgess

April 16-- Jillian Weise

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, Coordinator, Larry's Poetry Forum

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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14. **Rob McLennan**

national poetry month

Sun 1 Apr 2007

falling in love, falling in love with poetry

<http://robmcclennan.blogspot.com/2007/04/falling-in-love-falling-in-love-with.html>

On (not) Being an Alberta Writer: or, anticipating UofA

http://www.danforthreview.com/features/essays/mclennan_alberta.htm

rob reading from The Ottawa City Project

<http://authorsaloud.com/readings/readings/readings/mclennan.html>

new ottawa international writers festival website

(spring fest, april 15-22, 2007)

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

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmcclennan.blogspot.com/>

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15. **Alan Sondheim**

Re: the language of living in a ghetto

Sun 1 Apr 2007

Even if it's on stupidity?

On Sun, 1 Apr 2007, Maria Damon wrote:

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"Citizenship requires passing a test on American history in English. If that's true, then we do not have to create ballots in any language except English," he said.

Peter Zamora, co-chair of the Washington-based Hispanic Education Coalition, which supports bilingual education, said, "The tone of his comments were very hateful. Spanish is spoken by many individuals who do not live in the ghetto."

He said research has shown "that bilingual education is the best method of teaching English to non-English speakers."
Spanish-speakers, Zamora said, know they need to learn English.

"There's no resistance to learning English, really, among immigrants, among native-born citizens," he said. "Everyone wants to learn English because it's what you need to thrive in this country."

In the past, Gingrich has supported making English the nation's official language. He's also said all American children should learn English and that other languages should be secondary in schools.

In 1995, for example, he said bilingualism poses "long-term dangers to the fabric of our nation" and that "allowing bilingualism to continue to grow is very dangerous."

Bilingual programs teach students reading, arithmetic and other basic

skills in their native language so they do not fall behind while mastering English.

On voting, federal law requires districts with large populations of non-English speakers to print ballots in multiple languages.

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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
Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.
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16. **Jason Quackenbush** ***Re: AGNI's Shocking Remarks***

Sun 1 Apr 2007

Actually, rather than DARING to submit work to Agni, i'd never BOTHER to submit work to Agni. the fact that they would publish a poem as boring as the stuff Jeffrey Levine writes is far more damning of their editorial policy than whether or not they take into account the poets' extracurricular activities. You say several times that Agni is a respected journal. Respected by whom? I don't give a rat's ass about Agni, so i should be upset by their editorial policy just because they sell a lot of copies? Poetry sells a lot of copies too, does that make them respected as well? Even though Christian Wiman wouldn't know a good poem if Walt Whitman rose from the grave and hand delivered it to him pressed in gold leaf and stating unequivocally that "this is a good poem?" Not that he wouldn't take uncle Walt's word for it, I'm sure he would, but i doubt he'd know it was a good poem.

I'm being a bit facetious, but i really do think that you're undervaluing the importance of aesthetic concerns in poetry. I think Agni's aesthetic is far more oppressive than any correlary like the post you quoted from Foetry.

Incidentally, could you line me to the Levine controversy so I can understand what he's accused of? I think the whole idea of poetry contests is a little degrading and stupid, to be honest with you, and as such have never really cared for foetry's distinction between "good" contests and "bad" contests. All contests are bad for the art form I think, and the people who participate in them ought to be shunned. As such, I think I'm maybe more in agreement with

this aspect of Agni's editorial policy than I am with their general idea of what constitutes a "good" poem.

Robert Perlman wrote:

> Jason Quackenbush wrote:

>

>> I don't think i've ever read an issue of Agni cover to cover and enjoyed

>

> more than two pieces in it, and usually one of them is a short story. I

> don't

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>> like any of the poets that foetry slags off, I don't write the kind of

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> The issue is bigger than your taste in poems, AGNI's taste in poems, the

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> respected journal has been cowed into apologizing for making their

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> decision based on the poem at hand. AGNI seems to be saying that they made

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> whatever they want vis a vis publishing this or that poem. But to

> publically

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> that poem and even a deliberate block of publication of that poem, is, to

> me, sheer McCarthy-ism. It's about the poem, not the poet. Any other

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> why any poet here should be as angry as I am that AGNI, a respected

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> Are you sure you're MORAL enough for them? Ugh.
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17. **mIEKAL aND**

Re: the language of living in a ghetto

Sun 1 Apr 2007

45% of 60,000 people polled on CNN.com agree with Newt.

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18. **Joel Weishaus**

Fw: North-3 Text-2

Sun 1 Apr 2007

North-3 Text-2

<http://web.pdx.edu/~pdx00282/North/North-3/text-2.htm>

Introduction:

<http://web.pdx.edu/~pdx00282/North/Intro.htm>

-Joel

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19. **Elizabeth Treadwell**

April at Small Press Traffic

Sun 1 Apr 2007

April at Small Press Traffic

Friday April 13 at 7:30

Ed Roberson & Evie Shockley

Sunday April 22 at 7 (held at New Yipes <http://newyipes.blogspot.com>) Anne Boyer & William Moor

Friday April 27 at 7:30

Memorial for kari edwards

Elizabeth Treadwell, Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, California 94107



<http://www.sptraffic.org>

smallpresstrafficATgmail

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

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20. **Paul Nelson**

Seattle Sound Poetry

Sun 1 Apr 2007

On Friday night I witnessed one of the more remarkable evenings of poetry I have seen in many months. The event was an performance of SOUND/VISUAL/DIGITAL/POETRIES with Crag Hill, Geof Huth, Jim Andrews & Nico Vassilakis.

The venue was Seattle's historic Good Shepherd Center, which for sixty years served women with shelter, training and education opportunities until 1973. Located in the Wallingford Neighborhood, home to Seattle's wonderful all poetry bookstore Open Books, it would have been turned into a shopping mall if not for the intervention of residents over thirty years ago. The Subtext reading is slated to move to this venue in summer.

I did not expect to write a review of the evening, so did not take notes and do not want this post to be confused with anything of that sort, but each performer had a compelling contribution to the evening's festivities. Jim Andrews, of Victoria, BC and vispo.com fame demonstrated his vis/soundpo program Nio, linked here: <http://www.vispo.com/nio/> The simple tune, which can be manipulated by the person browsing his site, has a catchy little melody which lingers in one's mind, as well as interesting graphics. What a great teaching tool this program would make for beginning computer users!

Geof Huth gave a power point tour of work done by important North American visual poetry artists, such as Peter Ciccariello, Nico and Lionel Kearns, who just happened to be in the audience, visiting from Vancouver, BC. Crag performed

and directed a multi-voice sound poem using a stomp of his foot to cue the readers to the next stanza.

Nico had one of his concrete films play and was quite mesmerizing. The silence during the film, at certain points when there was no soundtrack, was quite remarkable. Being in the chapel of the old building with HUGE ceilings, this experience of silence was all too rare these days, and welcome.

Later, at the restaurant afterwards I was introduced to Lionel and given a copy of his new collection of selected poems on Talonbooks, "A Few Words Will Do." There is some incredibly remarkable poetry in that collection and I am grateful to have had such an introduction to the man and his important work. It was good to reconnect with David Abel, Michael Dylan Welch, Joe Keppler, mARK oWens and the featured poets.

Now, as a person who has studied Open Form, the notion of process being open is rather important to me. My question to those on this list is about content. Certainly the kinds of poems performed Friday night are the most open in terms of content. It is almost totally up to the (listener) viewer as to what connections are made, what meaning is drawn. What do poets on this list feel is the poet's responsibility regarding content, if any?

I hope for an enlightening discussion, but I'll take what I can get from this list.

Paul Nelson

Paul E. Nelson

www.GlobalVoicesRadio.org

www.SPLAB.org

Slaughter, WA 98002

██████████ or ██████████

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21. **Tom W. Lewis**

Re: complicit actions dismissed in a frenzy of greed

Mon 2 Apr 2007

thanks for providing a more nuanced view of certain strains of alternative spirituality, CA -- I'm rather jaded, having come from a legitimate study of ancient religions and seen the kind of twaddle mass marketers of easy-bake spirituality sell in our time.

I think you're right about Blavatsky -- I have a copy of The Secret Doctrine, but I haven't done more than skim it -- my Sanskrit fu is weak, I'm afraid, and this has put me off reading her work more deeply.

to open this topic up to poetics, are there writers out there using New Age or alternative spiritual traditions in their work? I've been looking at the occult aspects of Spicer's and Duncan's poetry, but I wonder if there are other streams to investigate, more current ones. what about I Ching, a la Cage? I guess machine-generated, -altered, work is in a sense aleatory in similar ways to what the earlier crew were digging into.

over & out,

tl

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

From: UB Poetics discussion group [mailto:]

On Behalf Of CA Conrad

Sent: Saturday, March 31, 2007 17:34

To:

Subject: Re: complicit actions dismissed in a frenzy of greed

It's no mistake the author of THE SECRET is now doing seminars with Donald Trump. Trump, the bastard real estate tycoon who evicted more artists than anyone in US history! FUCK THE SECRET! The only secrets worth uncovering in this world are those that destroy us everyday.

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Blavatsky headquarters was here in my hometown of Philadelphia. I've been to the Lodge of Theosophy she helped start, located in Rittenhouse Square. That library is also open to the public, and free, and has everything from Krishnamurti to Simone Weil.

What I appreciate about the Theosophists is that they do NOT encourage dogma of one type or another taking hold, and prefer all theology

be looked at as forms of philosophy. And they challenge YOU to challenge them, them being the elders. And let me tell you, the elders at the Philadelphia Lodge of Theosophy are endless fonts of wisdom and very thick-skinned to anyone walking in. You can't knock them off track because they're never really ON track.

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THE SECRET, in like, promotes weakness. And comes at a time when many thousands of lives are lost and countless more shattered by our Bush regime's atrocities we all help finance every single time we pay our taxes.

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22. **David Baratier**

Rachel M. Simon reads in Chicago this Thursday April 5

Mon 2 Apr 2007

Rachel M. Simon
Book Launch Reading

To celebrate the release of her new book
Theory of Orange

Thursday April 5th
Women and Children First Bookstore, Chicago
5233 N. Clark St.
Chicago, IL 60640
Tel: [REDACTED]

7:30-8:30pm

Theory of Orange
by Rachel M. Simon
from Pavement Saw Press
ISBN: 978-1-886350-45-8

Book can be ordered using paypal direct from Pavement Saw at:
<http://www.pavementsaw.org/books/orange.htm>

or from the SPD website
<http://www.spdbooks.org/Details.asp?BookID=9781886350458>

or by calling [REDACTED]

Be well

David Baratier, Editor
Pavement Saw Press
PO Box 6291
Columbus, OH 43206
<http://pavementsaw.org>

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23. **David Baratier**

Agni needs a spine

Mon 2 Apr 2007

The situation with foetry affects all of us. It is apparent from my interactions with foetry that Alan Cordle is against all contests, even an honest one. Foetry first went after me insinuating that I appeared in the Denver Quarterly because I had Bin Ramke as a judge. That statement sat on their site for many months even after the timeline was shown to them that proved that the accusation was false. I am not sure why we were brought onto their site except for an apparent need of Cordle to attack Ramke and anyone who used him as a judge.

The passage below written by Cordle is yet another instance of his making things up without evidence:

Let's see. Please tell me if I got anything wrong.

David Baratier's letters and poems have appeared in the Denver Quarterly, editor Bin Ramke, professor, University of Denver.

Baratier is editor of Pavement Saw Press, in Ohio, which gets money from Ohio taxpayers in order to establish, according to Pavement Saw Press's mission statement, a "non-university affiliated press" which helps Ohio's economy by attracting outside attention and publishing "works of national signifiante."

Dana Curtis, Ph.D. University of Denver, wins Pavement Saw Press Prize, picked by Ramke. Curtis is founder & editor-in-chief of Elixir Press, based in Denver.

Jake Adam York, director of creative writing, University of Colorado at Denver, and Colorado Council on the Arts fellow, wins Elixir Press Prize.

Sounds to me like university-affiliated Denver is the cat and the Ohio taxpayers are the cream.

It looks like, so far at least, there's a nice little Denver system in place here. Very nice.

Ok, Back to my side again

The above written by Cordle is a total fabrication.

York and Curtis didn't know each other

in fact, at the time Dana was in Minneapolis, not Denver

I did not know Bin except for asking him to judge the contest and

I asked him because I called to find out if they were going to run a interview I did with Simon Perchik (which appeared as a feature in an early issue of Jacket) and while he was on the line I asked if he would be interested.

I'll just stop here. The whole thing is starting to bother me again. Our contest is blind judged, the manuscripts are stripped of the name and publication credits, if we can afford a judge, the judge is sent 25 manuscripts out of all recieved. If not I end up judging the batch I am sent back from the readers. If I am able to afford publishing two books (1000 run each) from the entries I do. Then we pay to mail everyone at least their entry fee worth of books we have published. I think we run one of the fairest contests there is, I challenged Cordle to come up with a place that did better. I am still waiting. Anyway, my experience is that we would have something false written about us with no evidence, and once that material appeared on the foetry website it became my job to "prove him wrong."

I should also mention that Levine is one of our authors. And that (for the record, as to avoid more wild speculation) his book won our contest before Tupelo was publishing.

I also do not see why Levine being accused of a problem with the way he runs his press should affect the acceptance of his poems into journals. This is heading into an ugly direction, what is next? Will AGNI apologize about publishing poems if a poet is accused of running a red-light? Maybe AGNI should apologize for all of the poems they publish until they get a spine.

Considering the student teacher problems with poetry awards and with contests who have chosen a winner beforehand, my amazement with Cordle is how inflated he is over the little he has revealed.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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24. **Lance Newman**

3by3by3

Mon 2 Apr 2007

Call for submissions for 3by3by3

Recipe: Pick 3 stories from Google News. Using only words that occur in the first 3 paragraphs of each story, make a poem with 3 stanzas, 3 lines each, no more than 60 characters per line. The 3-word title should use a word from each story. Mechanical aids encouraged. On the same newsday that your 3 stories were published, send your poem to 3by3by3blog (at) gmail (dot) com. Include links to your 3 stories.

3by3by3 was launched as a public service by Lance Newman on Tuesday, October 10, 2006, the birthday of the San Diego Union-Tribune--138 years of logrolling, pabulum, and vigilante screeds.

<http://3by3by3.blogspot.com>

e.g.:

The First Hanged

Vice

gallows against

the raging months.

Our

territory muzzles
to the shelling.
Samurai
whirlwind: kaiho
e no senbi.
--George Ttoouli

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25. **Tom W. Lewis =**

Re: complicit actions dismissed in a frenzy of greed

Mon 2 Apr 2007

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

From: Tom W. Lewis <[REDACTED]>

To: [REDACTED]

Sent: Sunday, April 1, 2007 9:10:18 PM

Subject: Re: complicit actions dismissed in a frenzy of greed

...to open this topic up to poetics, are there writers out there using New Age or alternative spiritual traditions in their work? I've been looking at the occult aspects of Spicer's and Duncan's poetry, but I wonder if there are other streams to investigate, more current ones. what about I Ching, a la Cage? I guess machine-generated, -altered, work is in a sense aleatory in similar ways to what the earlier crew were digging into.

over & out,

tl

The New Age is about taking the I-Ching and making it go "cha-ching." That's how I feel about New Age thought, mostly, but a lot of spirituality gets lumped into that category because people don't know how to categorize it and that's what they try to do when they desire to control it.

I saw "The Secret" at an IoNS event here in the Seattle area a year ago. IoNS is the Institute of Noetic Sciences. From their website www.noetic.org comes this:

"The

word "noetic" comes from
the ancient Greek nous, for which there
is no exact equivalent in English. It
refers to "inner knowing," a
kind of intuitive consciousness—direct
and immediate access to knowledge beyond

what is available to our normal senses
and the power of reason.

What

are 'Noetic Sciences'?

Noetic sciences are explorations into the nature and potentials of consciousness using multiple ways of knowing—including intuition, feeling, reason, and the senses. Noetic sciences explore the "inner cosmos" of the mind (consciousness, soul, spirit) and how it relates to the "outer cosmos" of the physical world."

Basically they're talking about consciousness science. My initial reaction to watching "The Secret" was that it was a failure as art, and often had the tone of an infomercial, but still had a message worth hearing, and that is our thoughts create our reality and if we take responsibility for everything that happens to us, everything, see what inside us attracted that event, we can only gain. McClure, in his poem "Rare Angel" had a great line: "We swirl out what we are and watch what returns." Now we should understand McClure's sources as Science, Whitehead and Hua Yen Buddhism, among other things. Not new age.

Duncan had Theosophists for his adoptive parents who used astrology to find the child they would adopt, (Robert) and Robin Blaser discusses Duncan/Blaser/Spicer cosmology in an interview I conducted with him last year which is on-line at: http://www.globalvoicesradio.org/Tracking_Fire.html A more detailed version of that interview will be published this summer by Lou Rowan's Golden Handcuffs Review. Blaser said in his essay The Fire that "the real business of poetry is cosmology" and Olson stated in Projective Verse that he wanted to discuss what "stance toward reality" bring such verse into being. Coming out of Whitehead, as illustrated by Blaser in his essay on Olson called "The Violets," and Shahar Bram in his book "Charles Olson and Alfred North Whitehead: An Essay on Poetics," this would seem to refer to a shift from a Newtonian/Cartesian (Materialistic) model to one that sees reality as Organismic. The world is not like a clock, but is a single system, an organism. Reality is not THINGS, but EVENTS and the relationship between different events is paramount.

Paul

Paul E. Nelson

www.GlobalVoicesRadio.org

www.SPLAB.org

908 I. St. N.E. #4

Slaughter, WA 98002

██████████ or ██████████

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

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

On Behalf Of CA Conrad

Sent: Saturday, March 31, 2007 17:34

To: ██████████

Subject: Re: complicit actions dismissed in a frenzy of greed

It's no mistake the author of THE SECRET is now doing seminars with Donald Trump. Trump, the bastard real estate tycoon who evicted more artists than anyone in US history! FUCK THE SECRET! The only secrets worth uncovering in this world are those that destroy us everyday.

There's much to be said for spiritualists who have been interested in helping others, especially healing others, like Cayce. I've been to the Edgar Cayce Institute many times, and the library is open, and free, all the time. In that library are ALL of the giant binders filled with endless amounts of information surrounding Cayce's long and extraordinary history of helping people overcome disease. And he did all this through trance.

Blavatsky headquarters was here in my hometown of Philadelphia. I've been to the Lodge of Theosophy she helped start, located in Rittenhouse Square. That library is also open to the public, and free, and has everything from Krishnamurti to Simone Weil.

What I appreciate about the Theosophists is that they do NOT encourage dogma of one type or another taking hold, and prefer all theology be looked at as forms of philosophy. And they challenge YOU to challenge them, them being the elders. And let me tell you, the elders at the Philadelphia Lodge of Theosophy are endless fonts of wisdom and very thick-skinned to anyone walking in. You can't knock them off track because they're never really ON track.

And as far as Blavatsky, let me first say I'm no Blavatsky-ite, HOWEVER, she had guts and

courage that's rare for any generation! Imagine being a woman in conservative Philadelphia in 1875 who sets up shop off the University of Pennsylvania campus and starts mouthing off to every priest she comes in contact with! She's brilliant in her book THE KEY TO THEOSOPHY, which is basically a book of transcriptions of arguments with priests. In particular I Love her one argument she titles, "Prayer Kills Self Reliance." While books like THE SECRET would have us dream our homes into wealth, Blavatsky would have us be as vulnerable and alone as possible to rely on ourselves FIRST, then to move forward to help bring this world into better awareness, kindness, and health. For instance in her argument the priest demands she understand how The People need prayer to be connected to God, etc. She takes him off guard by arguing, Yeah, well suppose God owned a shop, and all the workers prayed to God to do all the work in the shop for them. Would that be fair? No, and we're not here for God to do our work for us. We're here to figure things out, not be spoon-fed. (my paraphrase)

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26. **Ren Powell** ***Call for submissions***

Mon 2 Apr 2007

Babel is the online journal for ICORN, the International Cities of Refuge Network. It is a quarterly literary/activist journal focused on freedom of expression, exile, identity and cross-cultural issues. Our audience is international and the work we publish reflects this. Prose, poetry (we prioritize bilingual poems, original and translation or code-switching), essays and interviews are all welcome. We encourage creative twists on our themes.

We aren't able to pay our contributors, but your work would help support a meaningful organization. Please see submission guidelines at www.icorn.org (<http://www.icorn.org/sections.php?var=12>)

For the summer issue we are requesting creative responses (poems, creative non-fiction etc) to Wilford Owen's *Athem for Doomed Youth*.

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

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27. **Ruth Lepson**

Re: complicit actions dismissed in a frenzy of greed

Mon 2 Apr 2007

simon pettet, gerrit lansing for starters, & there must be women writing from that pt of view--Gaia & other earth mother traditions

On 4/2/07 12:10 AM, "Tom W. Lewis" <[REDACTED]> wrote:

thanks for providing a more nuanced view of certain strains of alternative spirituality, CA -- I'm rather jaded, having come from a legitimate study of ancient religions and seen the kind of twaddle mass marketers of easy-bake spirituality sell in our time.

I think you're right about Blavatsky -- I have a copy of The Secret Doctrine, but I haven't done more than skim it -- my Sanskrit fu is weak, I'm afraid, and this has put me off reading her work more deeply.

to open this topic up to poetics, are there writers out there using New Age or alternative spiritual traditions in their work? I've been looking at the occult aspects of Spicer's and Duncan's poetry, but I wonder if there are other streams to investigate, more current ones. what about I Ching, a la Cage? I guess machine-generated, -altered, work is in a sense aleatory in similar ways to what the earlier crew were digging into.

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28. **Maria Damon**

Re: the language of living in a ghetto

Mon 2 Apr 2007

i rest my case.

At 4:47 PM -0500 4/1/07, mIEKAL aND wrote:

>45% of 60,000 people polled on CNN.com agree with Newt.

>

>On Apr 1, 2007, at 2:12 PM, Maria Damon wrote:

>

>>anyone who cites newt gingrich as an authority on *anything* is too

>>stupid to pay attention to.

>>

>>At 9:22 AM -0500 4/1/07, mIEKAL aND wrote:

>>>Abolish bilingual education, Gingrich urges

>>>POSTED: 10:50 p.m. EDT, March 31, 2007

>>>

>>><http://www.cnn.com/2007/POLITICS/03/31/gingrich.bilingual.ap/index.html>

>>>

>>>WASHINGTON (AP) -- Former House Speaker Newt Gingrich equated

>>>bilingual education Saturday with "the language of living in a

>>>ghetto" and mocked requirements that ballots be printed in

>>>multiple languages.

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29. **Joshua Kotin**

POEM PRESENT: British Poets

Mon 2 Apr 2007

Poem Present

Reading and Lecture Series

ANDREA BRADY, PETER MANSON, & KESTON SUTHERLAND

Reading:

Thursday, April 5

5:30 PM

Rosenwald 405

1101 E. 58th Street

Reception to follow

Short Talks:

Andrea Brady on "Tom Raworth: Poetry and Public Pleasure"

Keston Sutherland on "On Poetry and Stupidity in General"

Friday, April 6

1:00 PM

Rosenwald 405

1101 E. 58th Street

[in collaboration with Chicago Review (<http://humanities.uchicago.edu/orgs/review/>) & the Nicholson Center for British Studies]

* * *

Andrea Brady was born in Philadelphia, studied at Columbia University and then at Cambridge, and now teaches early modern literature at Brunel University in London. Her books of poetry include *Embrace* (Object Permanence, 2005) and *Vacation of a Lifetime* (Salt, 2001). Most recently, her long poem "Wildfire," a verse essay on obscurity and illumination, was published on Dispatx.com. With Keston Sutherland, Andrea runs the small press Barque. She is also Director of the Archive of the Now, a site featuring readings by nearly 100 contemporary British-based poets which she commissioned and collected.

Peter Manson was born in Maryhill, Glasgow, Scotland, in 1969. He studied English at Glasgow University (lots of Old English and other medieval). He co-edited (with Robin Purves) the experimental/ modernist poetry journal *Object Permanence* (1994-1997, now re-activated as a pamphlet publisher). He has worked as a proofreader, editor, staple remover, civil servant and was the 2005-2006 Judith E. Wilson Visiting Fellow in Poetry at the University of

Cambridge. His books include *Before and After Mallarmé* (Survivors' Press, 2005), *Adjunct: An Undigest* (Edinburgh Review, 2005), *For the Good of Liars* (Barque, 2006). His website, *Freebase Accordion*, can be found at www.petermanson.com. He still lives in Glasgow.

Keston Sutherland was born in Bristol, England in 1976. He studied at Cambridge and Harvard. He lives in Brighton and has worked there since 2004 as a lecturer in English literature and critical theory at the University of Sussex. With Andrea Brady he is the co-editor of Barque Press (www.barquepress.com); he also edits the neoprerafaelite totalitarianist journal *quid* (back issues of which can be read online via the Barque site) and co-edits the anonymous reviews website *On Company Time* with Justin Katko. Poems authored by Keston have been published in French, German, and Chinese translations. Current writing projects include an annotated edition of the critical prose works of J.H. Prynne and a theoretical study of the meaning and consequences of stupefaction in western real life. A bibliography of essays, reviews, and books of poetry, together with some reviews and links, can be found on Keston's page on the University of Sussex website or at Barque; some readings are available on *Archive of the Now*.

* * *

Persons with a disability who believe they may need assistance should call [REDACTED] in advance of the event.

Visit poempresent.uchicago.edu for a schedule of upcoming events as well as an online archive of POEM PRESENT audio and video recordings.

If you would like to receive announcements about POEM PRESENT and Poetry and Poetics events at University of Chicago, visit <https://listhost.uchicago.edu/mailman/listinfo/poetics>

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30. **Robert Perlman**
Re: AGNI's Shocking Remarks
Mon 2 Apr 2007

I'm not "undervaluing the importance of aesthetic concerns in poetry" I'm just not talking about that. It's not the subject I introduced here. If you don't care about the issue of editorial choice in re: to people's lives (try to think about it in re: to say, the Bollingen Prize controversy with Pound decades ago to get a grip on what I'm saying), that's fine. But I'm not interested--at all-- in talking about the quality of poetry in AGNI, the the quality of poetry these days in general, poetry contests, Foetry, what you think of Christian Wiman or any of that. It's boring and leads nowhere. So adios.

Jason Quackenbush wrote:

Actually, rather than DARING to submit work to Agni, i'd never BOTHER to submit work to Agni. the fact that they would publish a poem as boring as the stuff Jeffrey Levine writes is far more damning of their editorial policy than whether or not they take into account the poets' extracurricular activities. You say several times that Agni is a respected journal. Respected by whom? I don't give a rat's ass about Agni, so i should be upset by their editorial policy just because they sell a lot of copies? Poetry sells a lot of copies too, does that make them respected as well? Even though Christian Wiman wouldn't know a good poem if Walt Whitman rose from the grave and hand delivered it to him pressed in gold leaf and stating unequivocally that "this is a good poem?" Not that he wouldn't take uncle Walt's word for it, I'm sure he would, but i doubt he'd know it was a good poem.

I'm being a bit facetious, but i really do think that you're undervaluing the importance of aesthetic concerns in poetry. I think Agni's aesthetic is far more oppressive than any correlary like the post you quoted from Foetry. Incidentally, could you line me to the Levine controversy so I can understand what he's accused of? I think the whole idea of poetry contests is a little degrading and stupid, to be honest with you, and as such have never really cared for foetry's distinction between "good" contests and "bad" contests. All contests are bad for the art form I think, and the people who participate in them ought to be shunned. As such, I think I'm maybe more in agreement with this aspect of Agni's editorial policy than I am with their general idea of what constitutes a "good" poem.

Robert Perlman wrote:

> Jason Quackenbush wrote:

>

>> I don't think i've ever read an issue of Agni cover to cover and enjoyed

>

> more than two pieces in it, and usually one of them is a short story. I

> don't

>

>> like any of the poets that foetry slags off, I don't write the kind of

>

> poetry that wins poetry contests. I think your reaction is pretty out of

> line.

>

>> Agni is entitled to whatever editorial policy they want to adopt, and I

>

> think a bigger problem is the editorial policy that accepts so much

> mediocre

>
>> poetry in a journal with such wide distribution. You seem really angry
>
> about this, though, and I really don't understand why.
>
> The issue is bigger than your taste in poems, AGNI's taste in poems, the
> type of poetry you write, poetry contests or Foetry. The issue is that a
> respected journal has been cowed into apologizing for making their
> editorial
> decision based on the poem at hand. AGNI seems to be saying that they
made
> a mistake, that if they had known about someone's activities outside the
> realm of the poem, they would not have published it. Sure, AGNI can do
> whatever they want vis a vis publishing this or that poem. But to
> publically
> state that someone's actions outside a poem mandate a different response
to
> that poem and even a deliberate block of publication of that poem, is, to
> me, sheer McCarthy-ism. It's about the poem, not the poet. Any other
> "editorial policy" is reprehensible. That's why I'm "so angry." And
that's
> why any poet here should be as angry as I am that AGNI, a respected
> journal,
> has now revealed such an editorial policy. Do you dare submit work to
> AGNI?
> Are you sure you're MORAL enough for them? Ugh.
>
> Robert Perlman wrote:
>
>> AGNI posted these remarks on the Foetry site recently regarding their
>> publication of a poet's (Jeffrey Levine's) poem. My response follows.
>> I am
>> determined to publicize this to as many people in the poetry field as
>> possible.
>>
>>
>>
>>
>> Posted: Sat Mar 31, 2007 12:03 pm Post subject: Re: Levine's "Antonia
>> ..."
>>
>>

>>

>>

>

Quote: AGNI writes:

"AGNI accepted Jeffrey Levine's "Antonia Refuses the Nectarines" many months ago -- long before the contest issue arose -- signed a contract with him, and he approved the online galleys also before we knew of any problem. We felt a strong ethical obligation to continue with the posting of this one poem."

My Response:

This is a SHOCKING post--the idea that AGNI editors would lower themselves to post anything serious on this site, let alone imply that they might not have published Jeffrey Levine's poem if the contest controversy were known

to them is astounding. I'm ashamed for whoever made this post and is seeking to distance AGNI from a decision made about a poem, not a person, out of what--fear? AGNI has validated a witch hunt and will forever be damaged for

doing so in my eyes. I intend to make sure as many others as possible know about AGNI's publication policy as seen in this post--in summary, AGNI will

only publish poets who don't have any controversy attached to them (that

*they KNOW about of course) since it might brush off on AGNI and tarnish them
in the eyes of a group of utterly talentless, bitter, conspiracy-driven, destructive-minded, wannabe-poets. AGNI fears Foetry? AGNI apologizes for an editorial decision because people are upset about a poet's actions in another arena? AGNI feels the need to defend itself for selecting a poem because the poet is under fire? And to the people HERE? It's beyond comprehension. Who the hell is going to stand up to this? There has GOT to be legal recourse to what these people are doing here, the casual and constant defamation of character, the damage to the field of poetry itself.*

Who NEEDS Foetry? What is it doing for poetry, other than systematically destroying the handful of presses and people who care enough to dedicate themselves to helping the art survive?

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31. **Joshua Kotin**

CHICAGO REVIEW / UK / BANDITTO'S POETRY FOUNDATION

Mon 2 Apr 2007

Chicago Review's website [<http://humanities.uchicago.edu/orgs/review/>] is now up-to-date. Please visit for information about the latest issue as well as a link to a special, downloadable pamphlet on the POETRY FOUNDATION by W. Banditto, Gent., which leads our new news section.

The news section also includes dates for the British poetry tour, which starts tomorrow in South Bend, IN!

Also on the site: the current issue (a special on British poetry) and subscriptions available for purchase!

As a limited time offer, all subscriptions of two years or more will receive a FREE book from FLOOD EDITIONS.

When ordering online, please note one of the following books in the comments field:

William Fuller, Watchword [http://www.floodeditions.com/new/fuller_watchword.html]

Elizabeth Arnold, Civilization [http://www.floodeditions.com/new/arnold_civilization.html]

Graham Foust, Necessary Stranger http://www.floodeditions.com/new/foust_necessarystranger.html

Michael O'Brien, Sleeping and Waking [http://www.floodeditions.com/new/index.html]

Offer expires May 1, 2007.

I almost forgot: the site links to select reviews from the current issue: V. Joshua Adams on Lee Harwood, Michael Robbins on Martin Corless-Smith, Leila Wilson on Sarah Law, Bobby Baird on Peter Larkin, and Rusty Morrison on Thomas A. Clark!

Please staytuned to the site for more news and special offers . . .

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

Chicago Review

5801 South Kenwood Avenue

Chicago Illinois 60637

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

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32. **Zoe Ward**

Archipelago Books is looking for a new home!

Mon 2 Apr 2007

Dear all,

After a good run in our lovely DUMBO office, Archipelago Books will be in need of a new space beginning July 1st. While we would certainly prefer to stay in the DUMBO area, budget considerations leave us very, very open to other locations. If anyone knows of an open space --shared or otherwise-- that would accommodate two full-time and two part-time folks on a small budget, please contact me!

Archipelago Books is a 501(c)3 not-for-profit organization.

Best,

Zoe Ward

Editor & Publicist

Archipelago Books

25 Jay St. #203

Brooklyn NY 11201

T: [REDACTED]

F: [REDACTED]

Visit our new website!

www.archipelagobooks.org

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33. **Shankar, Ravi (English)**

Unspeakable News...

Mon 2 Apr 2007

Just heard this and wanted to pass this on to those of you who know Jeet Thayil and Shakti Bhatt. I'm shocked and saddened beyond words.

Dear Ravi,

In case you haven't heard from elsewhere, Shakti Bhatt, Jeet Thayil's wife died three days ago, apparently of food poisoning. Jeet is in Bangalore with his parents, in a sedated state, so I heard.

Priya

--

Priya Sarukkai Chabria

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

6 Bella Vista

40/9 Erandawane

Pune 411004

India

Ravi Shankar

Ed., <http://www.drunkenboat.com>

Poet-in-Residence

Assistant Professor

CCSU - English Dept.

██████████

██████████

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34. **Thomas savage**

Re: Barack Obama

Mon 2 Apr 2007

This is not a very good poem and it is much too long. I hope nobody reads it but other poets on this list. It's nice that Obama once tried to write a poem. But his beautifully written book *Dreams From My Father* is much, much better writing than we have here. Regards, Tom Savage

Catherine Daly <██████████> wrote: first, the former pope was a poet, now...

<http://news.independent.co.uk/world/americas/article2398887.ece>

perhaps Martha Ronk can shed some light on this?

The poetry of Barack Obama, aged 19

Pop

Sitting in his seat, a seat broad and broken
In, sprinkled with ashes,
Pop switches channels, takes another
Shot of Seagrams, neat, and asks
What to do with me, a green young man
Who fails to consider the
Flim and flam of the world, since
Things have been easy for me;
I stare hard at his face, a stare
That deflects off his brow;
I'm sure he's unaware of his
Dark, watery eyes, that
Glance in different directions,
And his slow, unwelcome twitches,
Fail to pass.
I listen, nod,
Listen, open, till I cling to his pale,
Beige T-shirt, yelling,
Yelling in his ears, that hang
With heavy lobes, but he's still telling
His joke, so I ask why
He's so unhappy, to which he replies...
But I don't care anymore, cause
He took too damn long, and from
Under my seat, I pull out the
Mirror I've been saving; I'm laughing,
Laughing loud, the blood rushing from his face
To mine, as he grows small,
A spot in my brain, something

That may be squeezed out, like a
Watermelon seed between
Two fingers.
Pop takes another shot, neat,
Points out the same amber
Stain on his shorts that I've got on mine, and
Makes me smell his smell, coming
From me; he switches channels, recites an old poem
He wrote before his mother died,
Stands, shouts, and asks
For a hug, as I shink,* my
Arms barely reaching around
His thick, oily neck, and his broad back; 'cause
I see my face, framed within
Pop's black-framed glasses
And know he's laughing too.
Underground
Under water grottos, caverns
Filled with apes
That eat figs.
Stepping on the figs
That the apes
Eat, they crunch.
The apes howl, bare
Their fangs, dance,
Tumble in the
Rushing water,
Musty, wet pelts
Glistening in the blue.
--
All best,

Catherine Daly



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in 45,000 destinations on Yahoo! Travel to find your fit.

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35. **Catherine Daly**

Re: complicit actions dismissed in a frenzy of greed

Mon 2 Apr 2007

annie finch

I suppose you're going to have to figure out how alternative american buddhism
and western study of the religions and philosophies of ancient asia are?

me, but not in the ways this conversation seems to assume, also, a lot of this is
in drafts for DEA and LOTUS and a hymnal project -- I'm really not interested
in Blavatsky outside the religious revival in upstate NY that spawned
mormonism, theosophy, and christian science, and really more interested in
women-lead utopian communities from 1600-1800 in the US, but you will see
that a lot of these same ideas continually return

mary baker eddy's hymn lyrics are really right up there with Wesley's child
beating ones

this month, I'm trying to tour everyone with "Tzu" in the name as well as the
five chinese books as a warm up for getting back to real poetry but doing a lot
of floor refinishing instead

oh yeah and I ws briefly an astrologer; paper craft is partically dedicated to my
friend wendy cohen who consulted on tarot for dummies

and I bought my copy of jack spicer at the bodhi tree, same place my dad
bought his fave "find your leprechaun spirit guide" book

--

All best from la la land,
Catherine Daly



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36. **Catherine Daly**

Re: AGNI's Shocking Remarks

Mon 2 Apr 2007

foetry and discussions around it bring out the way that the value some place on the coterie and the usefulness of movements or schools comes into conflict with art and publishing in the academy and with what is called "po biz"

what foetry did in a valuable way was make public what many knew and many did not, which was that winning certain major prizes and garnering certain publications is about who one knows and who one studied with, the entire quid pro quo inherent in any business, except that unfortunately some people think the aura of art somehow conquers the business of publishing and education, which it doesn't; I think it was valuable that some of this was divorced from the poetry book publication raffle process, but of course the guy's gone a bit far if no one whose work is recognisable can enter any contest (though I will say that AGNI has struggled with dubious submission processes for as long as I can remember -- remember when they charged a reading fee for all submissions?)

but I think one thing it hasn't done is make people think about the coterie and the publishing collective, which could really use some examination; you know, it is pretty hurtful to be outside them, since they are exclusive, self politicing / self praising little cells of -- increasingly -- capitalism, or at least po biz

On 4/2/07, Robert Perlman <[REDACTED]> wrote:

> I'm not "undervaluing the importance of aesthetic concerns in poetry" I'm
> just not talking about that. It's not the subject I introduced here. If you
> don't care about the issue of editorial choice in re: to people's lives
> (try to think about it in re: to say, the Bolligen Prize controversy with
> Pound decades ago to get a grip on what I'm saying), that's fine.

--

All best,
Catherine Daly
[REDACTED]

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37. **Dan Waber**

ars poetica update

Mon 2 Apr 2007

The ars poetica project continues to connect at:

<http://www.logolalia.com/arspoetica/>

Poems appeared last week by: C. J. Allen, Anamaría Crowe Serrano, Tom Beckett, and Amy King.

Poems will appear this week by: Rick Benjamin, mIEKAL aND, Stephen Paul Miller, Denise Duhamel, and Jordan Stempleman.

A new poem about poetry every day.

Enjoy,
Dan

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38. **Robert Perlman**
Defamation & AGNI's Spinelessness
Mon 2 Apr 2007

David Baratier wrote:

"I also do not see why Levine being accused of a problem with the way he runs his press should affect the acceptance of his poems into journals. This is heading into an ugly direction, what is next? Will AGNI apologize about publishing poems if a poet is accused of running a red-light? Maybe AGNI should apologize for all of the poems they publish until they get a spine."

THANK YOU David, for understanding the gravity of this situation. And yes, I agree completely about Cordle and his embittered militia--why do they have this power to meddle and defame? Are poets in general just too frightened a group to stand up to it? It's quite amazing about AGNI--is Sven Birkerts afraid of what some librarian and his five followers think? Who's next?

Here is what I just posted there in re: to their new blood-sport with Levine's poetry. I won't provide easy links to the Foetry site because they don't deserve any more publicity than they've gotten already.

DEFAMATION - "An act of communication that causes someone to be shamed, ridiculed, held in contempt, lowered in the estimation of the community, or to lose employment status or earnings or otherwise suffer a damaged reputation."

If the many personal attacks and false statements made about Jeffrey Levine were only done by, and only believed by, people on this board, no one would care. Foetry has long been known to be a peculiar outpost of the online poetry world where a few bitter, rejected poet-types rattle around looking for something and someone to destroy instead of working on their own poetry or doing something creative or positive for the poetry community. The leader of this group of embittered, defeated people, is not even a poet himself, not even a wannabe poet, just a librarian with time on his hands, an inflated sense of moral self-worth, a burning self-righteousness, and lots of maliciousness in his heart.

He enjoys his nasty little games chasing poets around. Poets! Those super-powerful people in our society who are super-rich and preying on everyone. Right. One wonders why he doesn't turn his drive to rid the poetry world of corruption into something that's related to his own field of library science, something he presumably knows something about. Why does he insist on meddling in a field beyond his scope and competence? I suspect it's because poets are so easy to cow with words. Where else but on the internet could he get away with installing himself as a "leader" and proceed to incite attacks on other people and/or their work under the guise of "ethics"?

Everyone who has any experience in the world of poetry knows it's unfair. Wow! I wonder if that means the whole world is unfair? Gee whiz. The plain fact is: it is so hard for poets, so hard for poetry to thrive in the world, the mere existence of this board is offensive. What is its point? To drive presses and journals and poets themselves even further away from being able to survive? Is it really so hard to imagine that money is involved in the field of poetry, that there are those who *deserve* to be paid for their services, who *deserve* to make a living, just as in any other field? Yes, I'm talking about Jeffrey Levine, for starters. Mixing the contest up with his own editorial work--a mistake. Simple and obvious. Evil? Immoral? Are you out of your minds? It sure wasn't a very crafty way to bilk anyone, was it? Come on--Levine isn't stupid. But he is HUMAN. And humans make mistakes. Get over it! Why assume bad intentions? And why assume in your wildest dreams that Levine would appear HERE and make some kind of apology? And why in the world does this Christopher Woodman guy assume Jeffrey Levine owes HIM a personal apology? Talk about calling the kettle black--hubris, indeed! It's laughable, really. And, by the way, be honest--if that ever happened, would you all be satisfied and leave it alone? No. What you would say is: "It's too late, he should have apologized sooner." Or: "He's only apologizing because it's harming his press/business etc."

But--and this is the issue at hand--whether it was a mistake or not is BESIDE THE POINT--whatever Levine, or any poet, does in his or her life SHOULD NEVER BE CONSIDERED WHEN EVALUATING THE POEM. Isn't this EXACTLY what Poetry itself believes??

If anyone here had both talent in writing and an ability to improve over time, they would know that there are levels of improvement, that some editors (and teachers) are able to help writers improve and that some editors are much better at it than others. There seems to me a direct connection between those who cannot write and a disbelief in the whole concept of editing and/or teaching writing. I also see a connection between the least talented writers and poets and the most inflated egos. Kind of an 'American Idol' phenomenon. I see that here. In fact, people here seem to think they are editors themselves. They can't understand what an editor does, what Levine is so good at, what he

deserves to be paid for (it's WORK, folks! And it's a skill you learn through experience), so they thrash around and come to the conclusion that because they don't know what it is, it must not exist at all! Then in frustration, they attack his poetry and try to read it as evidence of a lack of personal or editorial integrity. Apples and oranges and mangoes. It would be funny, but since Foetry apparently has the power to influence AGNI's perceptions, it's not funny. AGNI is respected. Foetry is not. When a respected entity needs to cowtow and act without integrity for the purpose of pleasing an unrespected entity there is a serious, serious problem. The only motivation on AGNI's part can be fear of Foetry, fear of being connected to someone Foetry is against, and/or fear of selecting a poem by someone they disapprove of AS A PERSON--and that's WRONG. No matter WHO the poet is or what they have done. Talk about lack of editorial integrity! AGNI is the epitome of that, not Levine.

As for Foetry--it may have started with a good idea and with good intentions--to give a wake-up call to poetry contests. It has achieved that purpose (a purpose initiated by Cordle to help his wife, a poet who had trouble winning a contest/getting published). But for the last couple of years it has been both a hellish and a ridiculous place, an embarrassment to real poets, and now a frightening mob-mentality has taken over. (Though the "mob" seems to consist of about five or so people with nothing else to do). This self-serving board still has too much impact in the poetry world and they've strayed far beyond whatever competence they had, have made the contribution they will make. Foetry should have disappeared two years ago. Now, the very idea that a respected journal like AGNI would basically apologize--to Foetry, no less!--for choosing and printing a poem, because they have come to disapprove of a poet's actions in another arena of his life is the REAL final straw. Foetry does not deserve this kind of influence. Jeffrey Levine does not deserve this defamation of his character. The poetry world does not deserve to live in fear of a few know-nothing bullies. Foetry can and will be stopped.

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39. **Ren Powell**

FW: call for submissions: Babel,

Mon 2 Apr 2007

It's been brought to my attention that the recent call for submissions was riddled with misspellings. For the record, my email has Norwegian spell-check software. (And as most of you know, my spelling is poor to begin with).

I do hope that my dyslexic emails wouldn't lead people to think that ICORN is not worth the bandwidth.

Ren Powell

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40. **Christophe Casamassima**
The Cruellest Month reading series

Mon 2 Apr 2007

Hi, all, this month The Towson Arts Collective will be hosting the 2nd annual Cruellest Month reading series. Check out the press release below...

the Cruellest Month reading series

April 5, 12, 19, & 26 at 7:00 P.M.

Towson Arts Collective at the Towson Framing Gallery

410 York Road, Towson, MD, 21204

Christophe Casamassima, Curator

On April 5, 2007, Towson Arts Collective will host the second annual "Cruellest Month" poetry reading series for National Poetry Month at the Towson Arts Collective at the Towson Framing Gallery. Each week, we will invite a student, a current faculty member from a local University, and poet from the community who has experienced prominence (or notoriety...) to share their words and exchange views about the act of writing and its function in our public, private and creative lives. We also encourage those who'll join us to bring their praises and complaints: writing, after all, implies a community, and it is necessary for the audience to have a voice, too.

"the Cruellest Month reading series" continues the tradition started last year at Towson university. The goal of the series is not so much to entertain the notion that poetry is recognized in the world every 12 months. Instead, we will unite the act of writing with a community of writers and readers who wish to discuss important topics concerning the state and place of poetry in our lives.

The readings have no schemata, no prefabricated goals, no ideals but to introduce the people of Baltimore to a critical and literary experience that is lacking in many literary and academic communities. It will function specifically as a locus of readings, questions, and ongoing conversation. Hopefully, this series will also encourage the formation of new and lasting relationships. With the revitalization of downtown Towson, this series will kick off a long line of programs, workshops and events at the Towson Arts Collective.

We will have the poets' books for sale, free chapbooks with the work of the readers, and we will also accept donations of books of poetry for our library. We will also be following the readings with a venture away from the campus to a local watering hole (for those who wish to continue the exploration).

Thanks go out to Ellis Finkelstein Inc. for so graciously lending us support and donating space for the reading series.

April 5

Carol Quinn

...holds degrees from the University of Houston, the University of Missouri-Columbia, and the University of Southern California, and is the recipient of C. Glenn Cambar and Donald Barthelme Fellowships in Creative Writing. Her poetry has appeared or is forthcoming in *Pleiades*, *The Cincinnati Review*, *Colorado Review*, *The National Poetry Review*, *the American Literary Review*, and elsewhere. She teaches in the English Department at Towson University.

Piotr Gwiazda

...poems have appeared in many journals, including *Barrow Street*, *Columbia*, *Drunken Boat*, *Hotel Amerika*, *Margie*, *The Southern Review*, *Swink*, and *Talisman*. He is the author of *Gagarin Street* (Washington Writers' Publishing House, 2005). He teaches at UMBC.

Joe Roads

A far cry from any late-breaking phenomenon in the music industry lies the acoustic poet. Joe Roads, an intensely captivating singer/songwriter, brings his powerful voice to this intriguing genre. With his combination of poetic lyricism as well as a psychedelic blues sound, Joe Roads gained the reputation of being epic and dramatic. What makes Joe Roads a special performer is his intensity, his sincerity and, his passion. Originally from Baltimore, Roads has been compared to Lenny Bruce for his sometimes, satirical and, out spoken approach to his performance. His songs are a melodious journey down a rhythmic river. With over 300 songs written in the past 13 years and, 10 CDs to his credit, Joe remains one of Baltimore's most prolific songwriters still on the circuit.

April 12

Julie Reiser

...is a still-widely-unpublished poet who has given up trying to write the Next Great American Novel and is currently at work on two manuscripts of poetry: *A Brief Theory of Men* and *The Way of Dying*, A Poetic Meditation on the *Pratyabhijñā-hrdayam*. Julie is also a full-time Lecturer in English at Towson University where she teaches courses in American literature, composition, writing for business and industry, and creative writing workshops. In her lack of spare time, she is also an ABD doctoral candidate at The Johns Hopkins University where she is working on her dissertation, *The Problem of Consciousness and the Postmodern Mind: The Fiction of Nabokov, DeLillo, and Gibson*.

Nicole Pekarske

...poems appeared in Poetry Daily, Georgia Review, Gettysburg Review, Virginia Quarterly, and similar journals in the US and UK. Her first book, *Intermissa, Venus*, was published by Cherry Grove in 2004. She teaches literature and writing at UMBC and the Writer's Center.

Joan Woytowitz

...received her Master's Degree in Professional Writing from Towson University in 2005. She is an adjunct faculty member of the Community College of Baltimore County, where she teaches ESOL to adult students. She has presented workplace writing seminars locally and also tutors adults and young students in language arts. Joan has published essays in *The Baltimore Evening Sun* and was a columnist for Patuxent Publishing. She is a contributor to the *This I Believe* essay series sponsored by National Public Radio. An avid diarist, Joan would like to thank her journal for over fifteen years of devoted service as a sounding board for ideas—her poems, essays, and short stories all owe their origins to that wellspring of comfort and creativity.

April 19

Jeneva Stone

...lives in Bethesda, Maryland with her husband and two children. She is an active volunteer with Alice James Books, including work on fundraising, publicity, and readings. A recent graduate of the Warren Wilson MFA program, her work has appeared in *Colorado Review*, *The New Hampshire Review*, *Tigertail: A South Florida Annual*, and *Beltway*. She has recently been nominated for a Pushcart Prize.

M. Magnus

has a poetry book upcoming in Fall 2007 from Baltimore's Narrow House, *Verb Sap*. He is also festival coordinator of the Yockadot Poetics Theatre Festival, which seeks to showcase and define "poetics theatre": the application of contemporary poetics practices to performance and theatre. Events will focus mostly in the Del Ray neighborhood of Alexandria, Virginia April 26th--29th, 2007, with satellite events in Baltimore (on the 27th, at the 14 Karat Cabaret), and in other parts of Northern Virginia; the festival culminates with staged readings of plays by living poets on May 5th at the United States Patent and Trademark Organization building in Alexandria. Check out the festival website at www.yptfest.org M. lives in Alexandria with his wife, Manya, and their daughter Hero, age 7, and son Gryphon, age 1."

Kevin Hall

...is the reigning Czar of rooftop soccer (Towson University, Towsontown Garage, Thursday Nights at 10:30 P.M.) He is currently firing up the grill with a new batch of poems only he knows how to write. His work has appeared in the

first volume of *Ambit*, and has since burned holes in other magazines yet to come. You gotta see him!

April 26

Clarinda Harriss

...has taught poetry, poetic structures, and editing at TU for the entire length of human memory. She has advised the award-winning student litmag *GRUB STREET* for approximately that long as well. For a decade, she chaired the English Department. Her latest collection, *AIR TRAVEL*, came out in 2005; her next collection, *DIRTY BLUE VOICE*, is slated to make its debut at about the same time as this reading, but probably won't; look for it in May, perhaps at the bi-annual Poetry Orgy May 9.

Chezia Thompson Cager

...is an Alumni of the first African-American High School established west of the Mississippi (Sumner High School), she is a product of English Chairman Dorothy Matlock's idea of an artist-warrior. A graduate of Washington University (where she studied with Howard Nemerov and Watts Poetry Workshop Poet, K. Curtis Lyle; and Carnegie-Mellon University, her research studies in Nigeria, Jamaica and Haiti (in relationship to the work of Langston Hughes, Zora Neale Hurston and Wole Soyinka), have been the source of her Diaspora approach to poetic syntax, theatre direction and curatorial work, bringing image and text together. A member of Carolina African-American Writers Collective, she was born and raised in St. Louis Missouri on the Mississippi River. Her new compilation with Kendra Kopelke and Clarinda Harriss "When Divas Dance" is now available. "Teaching Jean Toomer's 1923 *CANE*" is also available through Peter Lang Publisher's special African American Literature series.

Elliott Knowles

"Glynn Kyle Plein neither accepts nor denies any connection to Elliot Randall Knowles, or any pomes published under either name. Any such literary masturbation is beneath Glynn Kyle Plein. Elliot Randall Knowles is a freak, a flake, a faux-cult. He knows nothing about nothing, and that's the story I am sticking to."

Cara Sands

...is super wonder μ in her spare time... she writes flash fiction and some poetry and has of late become a performative wunderbender. Come and see this woman do what you always wished your cat could do... hmm... OK that's weird but trust me she'll knock your socks off, eat 'em, and then challenge you on the 25 cent pony ride... OK that's weird too but there's no escaping it! Come, damn it!

=

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41. **Michael Kelleher**

Literary Buffalo E-Newsletter 04.02.07-04.08.07

Mon 2 Apr 2007

LITERARY BUFFALO

4.02.07-4.08.07

LITERARY BUFFALO IN THE NEWS

Ted Pelton Artvoice feature on Blazevox publisher, poet and chef Geoffrey Gatza:

http://artvoice.com/issues/v6n13/geoffrey_gatza

Flash Fiction by Shya Scanlon, who reads at Just Buffalo on Thursday:

http://artvoice.com/issues/v6n13/flash_fiction

If you missed Shelley Jackson Friday, read Christina Milletti's book review:

http://artvoice.com/issues/v6n13/half_life

READINGS THIS WEEK

Unless otherwise indicated, all readings are free and open to the public.

4.04.07

Just Buffalo/Center For Inquiry Literary Cafe

Anthony Hughes & Verneice Turner_

Wednesday, 7 p.m._

Center For Inquiry, Amherst

4.05.07

Just Buffalo/Communique Flash Fiction

Shya Scanlan & Steve Huff

Fiction Reading

Thursday, April 5, 7 p.m.

Rust Belt Books, 202 Allen St., Buffalo

Shya Scanlon is an MFA candidate at Brown University. His work has been published in a variety of online and print publications, including Mississippi

Review, Guernica, 5_Trope, and Opium Magazine, which created a prose poetry contest in honor of his book-length series of seven line prose poems, "In This Alone Impulse."

Steven Huff is the author of a collection of poetry, *The Water We Came From* (FootHills Publishing, 2003), and a chapbook of poems, *Proof* (Two Rivers Review 2004). His fiction has won a Pushcart Prize, and has been short-listed for an O. Henry Prize. His poetry has been read on Garrison Keillor's *The Writer's Almanac* from Minnesota Public Radio. He lives in Rochester, NY, where he teaches writing at Rochester Institute of Technology and has a weekly radio show, "Fiction in Shorts" on WXXI-FM, and WJSL-FM. His next book of poems, *More Daring Escapes*, is forthcoming from Red Hen Press, and a collection of stories, *A Pig in Paris*, from Lake Affect Publishers.

4.06.07

Just Buffalo/Gusto at the Gallery

Nickel City Poetry Slam

Featuring: Bill MacMillan

Friday, April 6, 7 p.m.

Clifton Hall, Albright-Knox Art Gallery

10 open slam slots: all readers welcome!

This is the last chance to win a spot in the 2007 Buffalo Poetry Slam Championship!

JUST BUFFALO WRITING WORKSHOPS

All workshops take place in Just Buffalo's Workshop/Conference Room At the historic Market Arcade, 617 Main St., First Floor -- right across from Shea's. The Market Arcade is climate-controlled and has a security guard on duty at all times.

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THE WRITE GROUP FOR YOU AT THE JCC: BEGINNING WRITERS

WORKSHOP_ Instructor: Karen Lewis _8 Tuesdays: April 17, 24, May 1, 8,15, 29, June 5, 12, 7-9 p.m. _ Jewish Community Center of Greater Buffalo, 2640 N Forest Rd, Getzville, NY. \$195, \$150 for members of Just Buffalo or the JCC

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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.

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.

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- Harlem Renaissance NYC
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<http://www.justbuffalo.org/membership/index.shtml>

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If you would like to unsubscribe from this list, just say so and you will be immediately removed.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203
[REDACTED]
[REDACTED] (fax)
www.justbuffalo.org
[REDACTED]

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42. **Stephen Vincent**
Re: the language of living in a ghetto
Mon 2 Apr 2007

Is there a tie(a grip?) between Gingrich's insistence that the United State does not have to hear or sanction the knowledge of other (i.e. "ghetto") languages and the Supreme's Court ruling this morning that essentially sanctions the State (i.e. The Bush Regime) the continued right to hold prisoners in Guantanamo without a hearing(i.e., the right to challenge their status) in Civilian court?), and, by extension, the Regime's right to torture these captives while they are without legal status?

I suspect, by the way, that the new Defense Secretary Gates wants to close down Guantanamo so that he will not be accused and charged with war crimes - in the way that Rumsfeld, Carbone, G Miller and others certainly will, and, in certain cases, already have been.

Ironically both the Court (Bush et al), and Gingrich share similar instincts to cut off the tongues of "aliens." What are they so afraid of, and why? With God on their side! Too!

Stephen V

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

Even if it's on stupidity?

On Sun, 1 Apr 2007, Maria Damon wrote:

*anyone who cites newt gingrich as an authority on *anything* is too stupid to pay attention to.*

At 9:22 AM -0500 4/1/07, mIEKAL aND wrote:

Abolish bilingual education, Gingrich urges

POSTED: 10:50 p.m. EDT, March 31, 2007

<http://www.cnn.com/2007/POLITICS/03/31/gingrich.bilingual.ap/index.html>

WASHINGTON (AP) -- Former House Speaker Newt Gingrich equated bilingual education Saturday with "the language of living in a ghetto" and mocked requirements that ballots be printed in multiple languages.

"The government should quit mandating that various documents be printed in any one of 700 languages depending on who randomly shows up" to vote, said Gingrich, who is considering seeking the Republican presidential nomination in 2008. He made the comments in a speech to the National Federation of Republican Women.

"The American people believe English should be the official language of the government. ... We should replace bilingual education with immersion in English so people learn the common language of the country and they learn the language of prosperity, not the language of living in a ghetto," Gingrich said to cheers from the crowd of more than 100.

"Citizenship requires passing a test on American history in English. If that's true, then we do not have to create ballots in any language except English," he said.

Peter Zamora, co-chair of the Washington-based Hispanic Education Coalition, which supports bilingual education, said, "The tone of his comments were very hateful. Spanish is spoken by many individuals who do not live in the ghetto."

*He said research has shown "that bilingual education is the best method of teaching English to non-English speakers."
Spanish-speakers, Zamora said, know they need to learn English.*

"There's no resistance to learning English, really, among immigrants, among native-born citizens," he said. "Everyone wants to learn English because it's what you need to thrive in this country."

In the past, Gingrich has supported making English the nation's official language. He's also said all American children should learn English and that other languages should be secondary in schools.

In 1995, for example, he said bilingualism poses "long-term dangers to the fabric of our nation" and that "allowing bilingualism to continue to grow is very dangerous."

Bilingual programs teach students reading, arithmetic and other basic skills in their native language so they do not fall behind while mastering English.

On voting, federal law requires districts with large populations of non-English speakers to print ballots in multiple languages.

=====
=====

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.

=====
=====

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43. **heidi arnold** **alternative spiritual traditions**

Mon 2 Apr 2007

to open this topic up to poetics, are there writers out there using New Age or alternative spiritual traditions in their work? I've been looking at the occult aspects of Spicer's and Duncan's poetry, but I wonder if there are other streams to investigate, more current ones. what about I Ching, a la Cage? I guess machine-generated, -altered, work is in a sense aleatory in similar ways to what the earlier crew were digging into.

over & out,

tl

-- i wd agree with tom's skepticism regarding the new age or alternative spiritualities movements -- seems like religion in america often boils down to a question of -- how can this church improve my life -- how can this church give me a better deal -- make me more comfortable, more successful -- what have you -- richer -- that's not religion and that sure as hell is not art, if you ask me -- it's some kind of self-improvement program that belongs in the self-help section --

-- if ultimate questions of origins, god, can be used to stop wars, end poverty, remedy homelessness -- that's a whole different ball game -- it's no longer capitalism plus the protestant work ethic equals heaven on earth for the white middle class -- instead you get something that might require real selfless kinds of investment -- and in the end turn out with something that actually does create peace, end starvation, etc -- make the us govt stop the war on terror -- feed people who don't have enough money to go to the store -- as poets and prose writers, reveal the human face of suffering people -- people the US military apparatus has attacked and exploited and tortured --

Philip Jones Griffiths wrote, "The entire Iraq misadventure, based on lies and deception, required a compliant media for support, and so a deal was struck."

-- they can have their goddamn money

best to all,

heidi

--

www.heidiarnold.org

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

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44. **Tom W. Lewis**

Re: complicit actions dismissed in a frenzy of greed

Mon 2 Apr 2007

and I bought my copy of jack spicer at the bodhi tree, same place my dad bought his fave "find your leprechaun spirit guide" book

well I was almost sued by a druid as an accessory to copyright infringement!

utopian communities are of interest to me, too, and you're right: many of them end up looking alike.

I'm reading ALL of Blake right now, and loving it, though he's a bit early to be a bona fide New Ager...

will have to read A. Finch and the others you mentioned -- Go Tzu! I love the Tzus!

Tom

"Jesus came as a savior, but Bob came as a salesman"
-- Church of the SubGenius

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45. **Dan Coffey**
Re: Defamation & AGNI's Spinelessness

Mon 2 Apr 2007

Easy there, Robert. Cordle's profession has nothing to do with, well, what he's been professing.

Dan, some other librarian

On 4/2/07, Robert Perlman <[REDACTED]> wrote:

*It's quite amazing about AGNI--is Sven Birkerts
afraid of what some librarian and his five followers think? Who's next?*

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46. **Gabriel Gudding**
susan howe contact info

Mon 2 Apr 2007

Cd someone please backchannel Susan Howe's email address?

Thx,
gabe

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47. **Hot Whiskey Press**
Hot Whiskey's First Book Book (Hello Eshlemania)

Mon 2 Apr 2007

Reciprocal Distillations by Clayton Eshleman is ready for your devouring!

Poems in this collection address, in one way or another, artists and/or works of art, including the painters Joan Mitchell, Leon Golub, Francis Bacon, Caravaggio, Jean-Baptiste Corot, Henri Michaux and Henry Darger, among others.

Adrienne Rich has written that Eshleman is "a poet and translator who has gone more deeply into his art, its processes and demands, than any modern American poet since Robert Duncan and Muriel Rukeyser."

Reciprocal Distillations

by Clayton Eshleman

with a foreword by Roberto Tejada

ISBN 0-9786933-0-2

8.5" X 5.5" paperback

73 pp.

\$14.95

Hot Whiskey Press

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Michael Koshkin & Jennifer Rogers

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48. **Stephen Vincent**

Volver meets Shooter

Mon 2 Apr 2007

Say, if you are interested in male-female splits, a double-bill worth encountering in one weekend: Try seeing "Shooter" and "Volver" within 24 hours of each other. Ron Silliman, of recent, keeps implying that Ed Dorn's work, especially the later post-Gun Slinger stuff, rightly or wrongly, may be the embodiment of 'White Male Rage'. The shooter in "Shooter" is definitely the embodiment of rage and paranoia. Rigueous marksman - to a fault - killer with 'good' cause. Good action movie, but ultimately, deadly 'heroic' skills aside, a very limited, boring character. Who could spend more than a minute with him as a person??

Volver, on the other hand (eye), is wall to wall rich movie. Ironically the guys here are disappeared, or, the one abuser bad guy, killed off early, and the focus of the film is on the women and the way in which they cope, hide and/or variously take charge of their lives in response to the consequences (and secrets) of an originating abuse (male). Unlike "Shooter" - even though "Volver" is permeated with apprehension (of 'being found out'), "Volver's" women provide rich, complex and courageous characters in spades. I wake up

the next day loving this film, and hating "Shooter" and the whole world and mentality it represents: a 'skilled' heroic male gone 'successfully' amuck big time killing off a bunch of other really fu'ked up males. (I really wonder how many the men among us go to such a film as if a visit to a "foreign world", and/or how many do or wish to identify with its representation of single minded heroic behavior?? And this is not to deny the films 'killing grounds' that have defined and grossly legitimized Bush life and global geography in the last six years)

Whatever constitutes 'gender studies' in this country, someone could have a good field day pairing these two. Plus define great art over mediocre junk!

Stephen V

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

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49. **Alan Sondheim**

sexdance and sololovely and goog urls below

Tue 3 Apr 2007

sexdance and sololovely and goog urls below

I'm writing after the uploading breathing down downloading on your end of the world, world's end, spatio, world's end, future anterior tempero.

I'm waiting first for the rendering of sexdance w/ Sandy Baldwin. These are getting increasingly sophisticated, problematic, uncomfortable, up/loaded. ok this is long but for the first time alien lifeforms appear on the boundary-level of an alternative world.

life lowers our expectations; life crawls under them.

I'm uploading the rendering of sexdance w/ Sandy Baldwin in Odyssey East down there by the shoreline where the world falls off, new moves, new days, new complexities of behavior.

I'm thinking of a theory but the theory falls flat-euclidean. Reading a biography of Celan, Benjamin's letters, neither help, are of use; they construct other interiors. China is on the shortwave.

The flat landscape remains impervious, unpunctured. A surface is a surface with a vengeance. The Dutch mafia. Netherlands on the shortwave.

At one point I tried to construct binary from topology; it doesn't hold, it slips out from under us. It's twenty-five years after the Falklands conflict. The Falklands broadcasting service carried on Radio Netherlands.

Byron wrote Heaven and Earth, which is most curious, and The Deformed Transformed, which I haven't yet approached. Deformation retains more than vestige of the original:

Every original is a deformation.

Every original is a deformation degree zero.

I get sick of Second Life; I will pack up and move there or move out. I don't want to live; I want to create. Living in any life is useless, exhausting, takes away from one or another reeling. People suffering from Trauma from the Falklands. 250 died in the conflict, but 400 committed suicide.

sexdance production delay today high compression algorithm collapsed
narratives and metanarratives codework visible through cyclical interventions
and punctured primitives

<http://www.asondheim.org/sexdance.mp4>

sololovely - solo with looped primed inteferenced behaviors

this is yet another solo mocap dancework

<http://www.asondheim.org/sololovely.mp4>

duallovely from a different longtimeago world and another planet azure carter
and foofwa d'imobilite older worked double solo duet

<http://www.asondheim.org/goog.mp4>

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50. **Nic Sebastian**

Re: NaPoWriMo

Tue 3 Apr 2007

I'm posting NaPo pieces daily at <http://verylikeawhale.wordpress.com>

Only day 3 and already tearing my hair out. It's productive to have that daily deadline and pressure though. Regards,

Nic Sebastian> Date: Sun, 1 Apr 2007 09:36:23 -0700> From: [REDACTED]>
Subject: NaPoWriMo> To: [REDACTED]> > National Poetry Writing Month> > If you
are participating, maybe you'd like to share> the blog on which your poems will
appear each day? > > I have no hand in it, so if someone would kindly share>
with the list the in's and out's, well, that'd be> helpful~> > Thanks!> > > >

__> Sucker-punch spam with award-winning protection. > Try the free Yahoo!
Mail Beta.> http://advision.webevents.yahoo.com/mailbeta/features_spam.html

Live Search

Maps - find all the local information you need, right when you need it.

<http://maps.live.com/?icid=wlmtag2&FORM=MGAC01=>

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51. **Dillon Westbrook**

Re: NaPoWriMo

Tue 3 Apr 2007

I'm giving it a go here: <http://artistsdailyalms.blogspot.com/> (and trying to stick with a theme too- uggh)
may also convince my co-bloggers to take up the mantle as well

On Apr 1, 2007, at 9:36 AM, amy king wrote:

National Poetry Writing Month

If you are participating, maybe you'd like to share the blog on which your poems will appear each day?

I have no hand in it, so if someone would kindly share with the list the in's and out's, well, that'd be helpful~

Thanks!

*Sucker-punch spam with award-winning protection.
Try the free Yahoo! Mail Beta.
http://advision.webevents.yahoo.com/mailbeta/features_spam.html*

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52. **UbuWeb**

Scenes from Allen's Last Three Days on Earth as a Spirit (April 5, 1997 / 2007)

Tue 3 Apr 2007

Jonas Mekas - Scenes from Allen's Last Three Days on Earth as a Spirit (1997)

<http://ubu.com/film/mekas.html>

To mark the tenth anniversary of Allen Ginsberg's death (April 5, 1997), UbuWeb is featuring this remarkable video diary of Ginsberg in the days immediately before and after his death. Streaming and downloadable versions available.

__ U B U W E B __
<http://ubu.com>

___ The fish are biting. Get more visitors on your site using Yahoo! Search Marketing. http://searchmarketing.yahoo.com/arp/sponsoredsearch_v2.php

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53. **K. R. Waldrop**

2 new titles from Burning Deck Press

Tue 3 Apr 2007

1. CATHERINE IMBRIGLIO

Part of the Mass

Poetry, 64 pages, offset, smyth-sewn

ISBN 978-1-886224-81-0 original paperback \$14

ISBN 978-1-886224-82-7 original paperback, signed edition \$20

Publication date: April 15, 2007

This first book of poems juxtaposes contemporary physics, personal and public history, and a passion for the sound of words with the structural arc of the Roman Catholic mass. The poems invest both in wordplay and in inquiry, wonder, disagreement, dissatisfaction and ethical urgency. This "œmass" is attuned to turmoil and to the challenges of our day.

"œCatherine Imbriglio was born and lives in Rhode Island. Her poetry and criticism have appeared in magazines like American Letters & Commentary, Conjunctions, Denver Quarterly, Epoch, First Intensity, New American Writing, No: A Journal of the Arts, and in The Iowa Anthology of New American Poetries, ed. Reginald Shepherd. She has received an Untermeyer fellowship in poetry and a merit award in poetry from the RI State Council on the Arts. She teaches in the Expository Writing Program at Brown.

"œFormally exploratory as her poems are, poetry is for her not a formal exercise but a necessity, a way to understand the world and the words with which we know it"œReginal Shepherd "œThis is a smart and wily book of poems, brilliant, clever, and courageous."œBin Ramke

2. CRAIG WATSON

Secret Histories

Poetry, 80 pages, offset, smyth-sewn

ISBN13: 978-1-886224-83-4 original paperback \$14

ISBN13: 978-1-886224-84-1 original paperback, signed edition \$20

Publication date: April 15, 2007

Secret Histories is interested in the way history is constructed as an active engagement with a non-negotiable future, as opposed to the passive receipt of past "œtruths." "œSteppe Work"œ presents itself as recovered

fragments from the height of the Mongol Empire, the largest land-based empire in history. "Last Man Standing" is offered in the classical form of a shepherd's calendar, counting down the last 12 months of the last man alive on earth. Between and through these sequences, the poem "Pre/Science" attempts to inhabit a present moment that is continually slipping into the layered time-keeping of human consciousness. In fragments and disjointed observations, the book tries to replicate and in fact become the process of "making" history itself.

Craig Watson has published ten books of poetry, beginning with *Drawing A Blank* (Singing Horse Press, 1980), and most recently *Free Will* (Roof, 2000) and *True News* (Instance, 2002). Burning Deck has also published *After Calculus* (1988) and the chapbook *Discipline* (1986). His poems, essays and criticism have appeared in numerous journals.

Copies are available from:

Small Press Distribution, 1-800/[REDACTED]; www.spdbooks.org

In Europe: www.hpress.no

=

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54. **Lewis LaCook**

Three shadows - Xanax Pop by Lewis LaCook

Tue 3 Apr 2007

Three shadows April 3rd, 2007 The full moon trawls for ice behind Sheffield Centre. She likened it to swimming liquid vinyl, how quiescent bubbles effused solder, how her shoulders slipped out of place, leaving her staggering breathless through a ruddy underbrush, maybe even thatched. I was dreaming when I wrote this. I was interfacing with language. His evasiveness indicates that he has issues with relinquishing control to others. The trees on Clifton blacken and fan. He dreams this night about being prostrate before a car. That night of three shadows point me out. The same night of Housing Projects from the Seventies. She trawls a fur over stumps. She drags behind her those fractions of faces she thought to keep.

Lewis LaCook

Director of Web Development

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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55. **Fulcrum Annual**

Robert Kelly in Harvard Square Sat April 7

Tue 3 Apr 2007

POET & FULCRUM'S CONTRIBUTING EDITOR ROBERT KELLY

READS FROM NEW WORK

SATURDAY APRIL 7, 2007 @ 7PM

LAME DUCK BOOKS/PIERRE MENARD GALLERY

12 ARROW STREET , CAMBRIDGE Tel: [REDACTED]. Email: [REDACTED]

FREE AND OPEN TO THE PUBLIC

LAME DUCK BOOKS, in conjunction with PIERRE MENARD GALLERY, is proud to present Robert Kelly -- poet, novelist and essayist -- who will read from new work this Saturday, April 7, at 7PM. The reading is free and open to the public, and there will be a reception in the author's honor to follow at which Mr. Kelly will be happy to sign copies of his books. Several titles will be available for purchase.

Kelly is the author of more than fifty books of poetry and several novels. His first book of poems appeared under the title *Armed Descent* in 1961, and ever since he has continued to assert his standing as one of America's finest experimental poets and one of our most intelligent and humane writers in general. Some of Kelly's more notable books include *Red Actions: Selected Poems 1960-1993* and a collection of short fictions, *A Transparent Tree*. Many of his books -- nearly a shelf-full -- were published by the renowned Black Sparrow Press. He has received numerous awards, including the Los Angeles Times First Annual Book Award (1980) for *Kill the Messenger Who Brings Bad News* and the American Book Award, Before Columbus Foundation in 1991 for *In Time*.

Robert Kelly was born in September of 1935 in Brooklyn , New York . He attended City College , from which he graduated in 1955, continuing his studies at Columbia University . In 1961 he became professor of English Literature at Bard College , where he continues to teach today.

Kelly's most recent books are Lapis (Black Sparrow Press, 2005), Shame = Scham: a Collaboration with Birgit Kempker (McPherson, 2005), Threads (First Intensity Press, 2006) and May Day, published by Parsifal Editions in 2006.

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56. **Murat Nemet-Nejat**

Re: alternative spiritual traditions

Tue 3 Apr 2007

Heidi,

Thank you for the eloquent post.

Murat

On 4/2/07, heidi arnold <[REDACTED]> wrote:

>

> to open this topic up to poetics, are there writers out there using New
> Age or alternative spiritual traditions in their work? I've been looking
> at the occult aspects of Spicer's and Duncan's poetry, but I wonder if
> there are other streams to investigate, more current ones. what about I
> Ching, a la Cage? I guess machine-generated, -altered, work is in a
> sense aleatory in similar ways to what the earlier crew were digging
> into.

>

> over & out,

>

> tl

>

> -- i wd agree with tom's skepticism regarding the new age or alternative
> spiritualities movements -- seems like religion in america often boils
> down

> to a question of -- how can this church improve my life -- how can this
> church give me a better deal -- make me more comfortable, more successful
> --

> what have you -- richer -- that's not religion and that sure as hell is
> not

> art, if you ask me -- it's some kind of self-improvement program that
> belongs in the self-help section --

>

> -- if ultimate questions of origins, god, can be used to stop wars, end
> poverty, remedy homelessness -- that's a whole different ball game -- it's
> no longer capitalism plus the protestant work ethic equals heaven on earth
> for the white middle class -- instead you get something that might require

> real selfless kinds of investment -- and in the end turn out with
> something
> that actually does create peace, end starvation, etc -- make the us govt
> stop the war on terror -- feed people who don't have enough money to go to
> the store -- as poets and prose writers, reveal the human face of
> suffering
> people -- people the US military apparatus has attacked and exploited and
> tortured --
>
> Philip Jones Griffiths wrote, "The entire Iraq misadventure, based on lies
> and deception, required a compliant media for support, and so a deal was
> struck."
>
> -- they can have their goddamn money
>
> best to all,
>
> heidi
>
> --
> www.heidiarnold.org
> http://peaceraptor.blogspot.com/
>

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57. **Thomas savage**

Re: alternative spiritual traditions

Tue 3 Apr 2007

If by alternative spiritual traditions and New Age, you include Buddhism, there are many poets who "use" this tradition in their poetry, including myself, occasionally. Also both Cage's music and his poetry were clearly influenced by Buddhism and possibly Taoism also, although my memory is uncertain about the latter. Regards, Tom Savage

Murat Nemet-Nejat <[REDACTED]> wrote: Heidi,

Thank you for the eloquent post.

Murat

On 4/2/07, heidi arnold wrote:

>
> to open this topic up to poetics, are there writers out there using New
> Age or alternative spiritual traditions in their work? I've been looking

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> tl
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> what have you -- richer -- that's not religion and that sure as hell is
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> poverty, remedy homelessness -- that's a whole different ball game -- it's
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> people -- people the US military apparatus has attacked and exploited and
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> Philip Jones Griffiths wrote, "The entire Iraq misadventure, based on lies
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> struck."
>
> -- they can have their goddamn money
>
> best to all,
>

> heidi
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> --
> www.heidiarnold.org
> http://peaceraptor.blogspot.com/
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58. **Zoe Ward**

Czech & Polish poetry launch - April 11th @ 192 Books

Tue 3 Apr 2007

Join Archipelago Books & Ugly Duckling Presse for an evening of Czech and Polish poetry...

Bill Johnston, Edward Hirsch, & Matthew Sweney
read and discuss the works of Tadeusz Rozewicz & Ivan Blatny
Wednesday, April 11th @ 7 p.m.
192 Books
192 Tenth Avenue
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www.192books.com
Free and open to the public.

Edward Hirsch will introduce the work of Tadeusz Rozewicz, the brilliant post-war Polish poet. Bill Johnston reads from his translation of Rozewicz's three-book collection "new poems" (Archipelago Books, April 2007). Matthew Sweney reads from his translations of Ivan Blatny's work included in "The Drug of Art: Selected Poems" (forthcoming from Ugly Duckling Presse).

Written in a pared-down, direct language, and filled with allusions to everything from philosophy to TV talk shows, the poetry of TADEUSZ ROZEWICZ encompasses the complexity that is human experience in the early 21st century. Rózewicz's unique voice, formed during his experiences as a member of the Polish resistance in World War II, and honed by decades living under communist rule, holds a merciless mirror up to the crimes and excesses of the poet's lifetime.

Lost to the world for twenty-five years, IVAN BLATNY was, according to the Czech Ministry of Culture, "one of the most significant Czech poets of the twentieth century." Blatny fled Czechoslovakia after the Communist coup in

1948, spending the rest of his life in England. This volume spans fifty years of his career and is notable for being the first major collection of Blatny's work in English, including multi-lingual poems and some poems written mostly or entirely in English. Václav Havel has written: "The verses and fate of the poet Ivan Blatny . . . complete the fate of Czech literature, which transcended the borders of the nation, often struggling for survival."

EDWARD HIRSCH is the author of six books of poems. His collection "For the Sleepwalkers" (1981) received the Lavan Younger Poets Award from The Academy of American Poets and the Delmore Schwartz Memorial Award from New York University. Hirsch is currently the president of the John Simon Guggenheim Memorial Foundation.

BILL JOHNSTON's translations include Gustaw Herling's "The Noonday Cemetery and Other Stories" and Jerzy Pilch's "His Current Woman," among many others. He received the 2005 AATSEEL (Slavicists' Association) translation award for his translation of Magdalena Tullic's "Dreams and Stones," which is a current finalist for the Dublin IMPAC Literary Award.

MATTHEW SWENEY is a former resident of Maine and NYC, now residing in Olomouc, Czech Republic, where he is a teacher, translator and editor. He has edited numerous volumes of American literature in Czech translation, and is one of the main organizers of Slova bez hranic/Words without Borders, the annual Czech international poetry festival. He is currently working on an anthology of Czech love poetry in English translation. This is his first public performance in the NY metropolitan area since his punk band broke up in the 1980s.

Zoe Ward
Editor & Publicist
Archipelago Books
25 Jay St. #203
Brooklyn NY 11201

T: [REDACTED]
F: [REDACTED]

Visit our new website!
www.archipelagobooks.org

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59. **Suzanne Burns**
Re: AGNI's Shocking Remarks
Tue 3 Apr 2007

On 4/2/07, Catherine Daly <[REDACTED]> wrote:

but I think one thing it hasn't done is make people think about the coterie and the publishing collective, which could really use some examination; you know, it is pretty hurtful to be outside them, since they are exclusive, self politicing / self praising little cells of -- increasingly -- capitalism, or at least po biz.

I think what Catherine is saying is very fair, and I would agree that more examination of poetry publishing is in order (and doesn't seem to be happening).

I am not a fan of Foetry by any means (I think the way they run their forums in particular invites scurrilous and careless gossip, and Alan Cordle would do better with considerably less heart on his sleeve self-righteousness), but their core criticism-- that poetry publication and prizes have become contaminated by rampant cronyism-- is valid. I can think of at least one case where they absolutely caught someone with their hand deep in the cookie jar.

As for Agni, their editors should have policies about this sort of thing. I don't know a thing about this particular controversy, but if it is valid and not just a slanderous rumor (too much of that on the Foetry site) it deserves to be taken seriously.

I've never sent my poems to Agni-- yikes, they used to charge a reading fee? Considering that most manuscripts get read by an unpaid student volunteer who spends ten minutes tops on reading and stuffing the rejection slip into the self-addressed stamped envelope, that is pretty brazen.

Suzanne

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60. **joseph bradshaw** ***The Way Birds Become***

Tue 3 Apr 2007

Hi Poetics Listers,

My chapbook, *The Way Birds Become*, is now available from Weather Press.

It is handbound, in an edition of 125, \$7 (postage paid)

See weatherpress.blogspot.com for ordering & other info.

You can read earlier versions of a few of the poems from the book here:

http://notellmotel.org/poem_single.php?id=496_0_1_0

www.caffeinedestiny.com/poetry/bradshaw.html

<http://www.kulturevulture.org/bradshaw.html>

http://www.webdelsol.com/DIAGRAM/6_2/bradshaw.html

Best--
Joseph

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61. **Marzahl, Kevin M**
We Weep What We Saw

Tue 3 Apr 2007

"All my life I've heard one is many."

I was going to call this "psychecology," but just yesterday I found the neologism has been claimed (although under Creative Commons license). Indeed, it has become something of a cosmic joke: each time I arrive at a conclusion, I find someone has been there before me and I am forced to reinvent myself on a neverending spiral staircase anew.

I am a slow man who used to train with members of a team called Tortuga here in Bloomington. Having little Latin and less Greek, I do not understand all of Rexroth's "The Phoenix and the Tortoise," but I know in my heart the truth of its final lines: "deep in the empty mountain melts / The snow of Winter and the glaciers / Of ten thousand thousand years."

What have I learned from what we taught me this spring?

We live in metaphor, metaphor lives in us. Philosophy in the flesh. Truths assemble in my honeyed, smoked heart. What's the line? Good to eat for a thousand years? Truths assemble according to a transversal logic beyond my ken. For example: Expatiate to expiate, I once wrote, because those were the doppelganger words that leapt as in 3-D from the pages of Charles Brockden Brown.

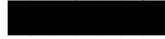
Now I find myself a father and a son walking a worldly city with which I exchange letters. Priorities. Meandering fathers my thoughts. But like Prairie, I do not know my mother, unless she is a cyborg. Assemblages traverse genres and media. The theory of assemblage is itself an assemblage, a phenomenon that illustrates this difficult truth: we construct our truths upon an infinite, parabolic transmission or iteration of a diverse array of loopy paradoxes and tautologies. We need others to see ourselves clearly, and this includes animals and machines. This is what I mean when I say "ecology" and "ethology," yet others hear only "Heidegger" when I say so. I have had my fill of tyrannical theoretical superegos, including my own. If unitarianarchy or chaosmosis is starvation, so be it.

If I am dumb, deaf, and blind, who is not a bricoleur, cast the first stone already. This is my letter to the world wide web, an information superhighway. I ride a bi-cycle, but then again, vehicles are arbitrary.

R2D2s across the country deliver holograms. Show me yours, I'll show you mind.

712 W. 8th St.

Bloomington IN 47404



Kevin Marzahl, 3 April 2007

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62. **Tisa Bryant**

Bryant/Koestenbaum/LaFarge @ REDHEAD, April 3, 2007 6-8p

Tue 3 Apr 2007

NYC reading; please come!

My concern is never art, but always what art can be used for.

Gerhard Richter

Begin forwarded message:

From: "Chris Stackhouse" <[REDACTED]>

Date: March 29, 2007 12:20:16 AM EDT

To: [REDACTED]

*Subject: Reading NYC/April: First Tuesday's Reading Series @ REDHEAD,
April 3, 2007 6-8p*

First Tuesday's at REDHEAD

Coordinated and Hosted

by Christopher Stackhouse

REDHEAD

Lower Manhattan Cultural Council

125 Maiden Lane 2nd Floor NYC 10038

Phone: [REDACTED]

Tuesday, April 3, 2007 6p- 8p

The poets/readers will be:

Wayne Kostenbaum

Tisa Bryant

Paul La Farge

Reader Bios:

Wayne Koestenbaum has published five books of poetry: *Best-Selling Jewish Porn Films*, *Model Homes*, *The Milk of Inquiry*, *Rhapsodies of a Repeat Offender*, and *Ode to Anna Moffo and Other Poems*. He has also published a novel, *Moirai Orfei in Aigues-Mortes*, and five books of nonfiction: *Andy Warhol*, *Cleavage*, *Jackie Under My Skin*, *The Queen's Throat* (a National Book Critics Circle Award finalist), and *Double Talk*. He wrote the libretto for Michael Daugherty's opera, *Jackie O*. Koestenbaum's next book, *Hotel Theory*, will be published in May 2007. He is a Distinguished Professor of English at the CUNY Graduate Center, and currently also a Visiting Professor in the painting department of the Yale School of Art.

Tisa Bryant's writings, *Unexplained Presence* (forthcoming, Leon Works, 2007), and *Tzimmes* (A+Bend Press, 2000) traverse the boundaries of genre, culture and history. Her writing has appeared in *Bombay Gin*, *Chain*, *Hatred of Capitalism*, *Pom2*, and *Xantippe*. She is currently at work curating a meditation on identity, visual culture, and the lost films of Black auteur Justine Cable. She is a founding editor of *The Encyclopedia Project*, and teaches composition and literature at St. John's University.

Paul La Farge is the author of two novels, *The Artist of the Missing* and *Haussmann, or the Distinction*. His stories have appeared in *Story*, *Fence*, *McSweeney's*, and elsewhere. He is a semi-regular contributor to *The Believer*. He received a Guggenheim fellowship in 2002, and won the Bard Fiction Prize in 2005. His third book, *The Facts of Winter*, was published by McSweeney's Books in 2005.

at REDHEAD
Lower Manhattan Cultural Council
125 Maiden Lane 2nd Floor
New York, NY 10038
Phone: [REDACTED]
<http://www.lmcc.net/>

contact Jeanne Gerrity @ Phone: [REDACTED] ext: 108

DIRECTIONS: A/C/J/M/Z/2/3/4/5 to Fulton St. / Broadway-Nassau stop. Exit near intersection of William St. and Fulton St. Go South on William St. towards John St. Turn left onto Maiden Ln. (Legion Memorial Sq.) Walk 2 1/2 blocks. The building is on your left between

Pearl St. and Water St.

Poems/Quotes:

am too!
am too, *are not,*
 are not,

older than you are, *are not,*
am too,
 I'm twelve,
I'm twenty, *I'm fifty,*
I'm a hunnert, *I'm a hunnert*
THOUSAND, *I'm a million billion -*
Children, hush! *-are not,*
are too, *I'm the same as you,*
are not, *am too,*
I'm dead, *me too,*

I was dead BEFORE you were born, *not me*
I'm infinity, *me too,*
are not, *am too,*
are not! *am too!*

"age of consent",
 by Gary Fisher, from Gary in Your Pocket Stories
and Notebooks

*" The creative thinker is capable of alternating between
differentiated and undifferentiated modes of thinking, harnessing them
together to give him service for solving very definite tasks."*

- from "The Hidden Order of Art: A Study in the Psychology of
Imagination in Art

by Anton Ehrenzweig

"15 June 1984. Lack of culture, directness, immediacy, spontaneity,
authenticity(!): this is pared-down art, which avoids all
artificiality,
which no longer tries to take us in, which eliminates as a distraction
all
artistic skill and all complexity of reference. Brutal, stupid, and
brazen,
like a peepshow (i.e., unequivocally pared-down ballet): therefore
radical, and therefore exactly what we need - what liberates us from
cultural constraints - what is really going to make us happy."

- from "Notes 1984, The Daily Practice of Painting" by Gerhard Richter

TO THE SALMON-PINK CARESSES OF THE LEAF a thousand times half-opened
and fixed detached offered as music to the fires and long trains of
spangles
waved and crazy so said and splashed in glory and rockets screamed and
painted to the pearly distinct braids to the solitudes seen all mixed
up
with the caressing burned distillations to the branches and to the
raised
hangings to the sordid little secrets and to the unfortunate
discoveries in
digestions and prayers vomited from a point into far enamored sumptuous
arabesques and ritornellos of the decompositions and tears to the
spattered
and festooned arcs labors torn in perfumes and in crowns and diabolic
sated
processions to the tendernesses prepared disappeared and undone so
late of
each long trajectory revolted enveloped stretched in the woods to
hooked and
shredded trances in meat and bone unfolded into veils and vellums oars
smack
raised in flames and good-byes rigorously projected as bait to the
crowd of
mirrors aping the drained apparition at the bottom of the raised lakes
of

*the sun with large brush strokes painting three quarters of the
sideboard
buried in the mess of hairs of the fur caulking with cotton waste the
belly
open to the light with large strokes of the icy roof of the stretched
sheet
of the water armor screamed at the window with all the strength of the
gay
bouquet in plucked apparel to all chance and risk imagined.*

*- from The Burial of The Count of Orgaz and Other Poems, Untitled from
April 26, 1943, by Pablo Picasso - Translated from the French by
Pierre Joris*

Sooner, xo - CS

Please forward.

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63. **Sina Queyras**
wershler-henry

Tue 3 Apr 2007

Well it isn't poetry, but it is a great Canadian poet. Darren Wershler-Henry's book on the history of typewriting gets some attention from the New Yorker.

[http://www.newyorker.com/arts/critics/books/
2007/04/09/070409crbo_books_acocella](http://www.newyorker.com/arts/critics/books/2007/04/09/070409crbo_books_acocella)

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64. **St. Thomasino**
E·ratio 8 Redux + Call

Tue 3 Apr 2007

E·ratio 8 is online.

<http://www.eratiopostmodernpoetry.com>

With poetry by: Anne Gorrick, Marci Nelligan, Donald Wellman, Jody Porter, Nicholas Manning, Chad Sweeney, Christine Hamm, MTC Cronin, Amanda Laughtland, David Chikhladze, Jonathan Minton, and Scott Wilkerson

E·ratio is reading for poetry for issue 9, the Spring 2007 issue.

Please see the Contact Page for guidelines before sending.

<http://www.eratiopostmodernpoetry.com>

Edited by Gregory Vincent St. Thomasino

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65. **heidi arnold**

Re: alternative spiritual traditions

Tue 3 Apr 2007

Murat,

thanks for your kind note. i have here some photos of slain iraqi children from the war. their bodies dressed in their own blood, and torn cloth. they died. they are gone. it has to stop. what is american poetry if it ignores things like this? can it claim to be spiritual in any sense at all? just my questions.

thanks for previously mentioning your translation of Ece Ayhan, excellent!

best,

heidi

On 4/3/07, Murat Nemet-Nejat <[REDACTED]> wrote:

>

> Heidi,

>

> Thank you for the eloquent post.

>

> Murat

>

> On 4/2/07, heidi arnold <[REDACTED]> wrote:

> >

> > to open this topic up to poetics, are there writers out there using New

> > Age or alternative spiritual traditions in their work? I've been looking

> > at the occult aspects of Spicer's and Duncan's poetry, but I wonder if

> > there are other streams to investigate, more current ones. what about I

> > Ching, a la Cage? I guess machine-generated, -altered, work is in a

> > sense aleatory in similar ways to what the earlier crew were digging

> > into.

> >

> > over & out,

> >

> > tl

> >
> > -- i wd agree with tom's skepticism regarding the new age or alternative
> > spiritualities movements -- seems like religion in america often boils
> > down
> > to a question of -- how can this church improve my life -- how can this
> > church give me a better deal -- make me more comfortable, more
> successful
> > --
> > what have you -- richer -- that's not religion and that sure as hell is
> > not
> > art, if you ask me -- it's some kind of self-improvement program that
> > belongs in the self-help section --
> >
> > -- if ultimate questions of origins, god, can be used to stop wars, end
> > poverty, remedy homelessness -- that's a whole different ball game --
> it's
> > no longer capitalism plus the protestant work ethic equals heaven on
> earth
> > for the white middle class -- instead you get something that might
> require
> > real selfless kinds of investment -- and in the end turn out with
> > something
> > that actually does create peace, end starvation, etc -- make the us govt
> > stop the war on terror -- feed people who don't have enough money to go
> to
> > the store -- as poets and prose writers, reveal the human face of
> > suffering
> > people -- people the US military apparatus has attacked and exploited
> and
> > tortured --
> >
> > Philip Jones Griffiths wrote, "The entire Iraq misadventure, based on
> lies
> > and deception, required a compliant media for support, and so a deal was
>
> > struck."
> >
> > -- they can have their goddamn money
> >
> > best to all,
> >
> > heidi

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

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66. **Richard Jeffrey Newman**

Why Persian Literature? Why Now? Tending Saadi's Gardens in the 21st Century

Tue 3 Apr 2007

NYU Persian Cultural Society Presents/Co-sponsored by Persian Arts Festival

Come hear poet & translator Richard Jeffrey Newman read from his two books of translations, *Selections from Saadi's Gulistan* & *Selections from Saadi's Bustan* (both published by Global Scholarly Publications.) Newman's *Bustan* has been called "fine and engaging" by Professor John Moyne and "a milestone in literary history" by Bob Holman. Richard Jeffrey Newman, Literary Arts Director for Persian Arts Festival, is an Associate Professor in the English Department at Nassau Community College and is the author of *The Silence Of Men* (CavanKerry Press 2006), a book of his poems.

Thursday, April 5, 2007 8 PM
New York University, Kimmel Center Room 802
60 Washington Square South b/w LaGuardia & Thompson
N & R to W. 8th or 6 to Astor Place

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67. **Tim Peterson**

SEGUE PRESENTS CACONRAD / KENWARD ELMSLIE

Tue 3 Apr 2007

The Segue Reading Series presents

CACONRAD & KENWARD ELMSLIE

Saturday, April 7, 2007
4PM (sharp!)
at the Bowery Poetry Club

(308 Bowery, just north of Houston)
\$6 admission goes to support the readers
hosted by Erica Kaufman & Tim Peterson

CAConrad's childhood included selling cut flowers along the highway for his mother and helping her shoplift. He escaped to Philadelphia the first chance he got, where he lives and writes today with the PhillySound poets (www.PhillySound.blogspot.com). His book *Deviant Propulsion* was published in 2006 by Soft Skull Press.

"It Really Was For Love"

one day we
said let's
replicate
flowers
and not
buy real
ones any
more

Kenward Elmslie's recent publications include *Agenda Melt*, *Snippets*, *Cyberspace*, all with visuals by Trevor Winkfield, and *Routine Disruptions*, selected poems.

from *Saga of Skunk's Misery*

"Thaw"

Farmer Martin's widow
of old-time bulk
is picking dandelion greens
as mutt strains at rope
to nip Land Rover tires.
I wave too soon.
She cranes too slow—
in rear-view mirror,
back picking dandelion greens.

* * *

To see the entire Winter/Spring 2007 Segue Reading Series, please visit:
<http://www.seguefoundation.com/calendar.htm>

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68. **Thomas Devaney**
A few items from Philadelphia
Tue 3 Apr 2007

Please read thomasdevaney.blogspot for the following items:

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

- * Report from Philadelphia (2/1/07) for spring Poetry Project Newsletter
- * Reading by Devaney & Coletti April 4th Writers House
- * Salad Days: A Toast to Aaron Igler & Kelly Cobb
- * 100-Mile Suit: Fiber to Finish (Wired Magazine article on 100-mile suit)
- * No Silence Here, Enjoy the Silence, at Locally Localized Gravity

--<http://thomasdevaney.blogspot.com/>

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69. **David Baratier**
Re: alternative spiritual traditions
Tue 3 Apr 2007

I am not sure that I will be accurately answering this thread as Duncan was much more based on mythos than I usually enjoy (but I appreciate his sense of the line and durative, over line, breath) and Spicer does not hit me as being spiritual whatsoever in fact his poems are emptied of that resin.

But they both had poetics written behind their work that suggested spirituality. So are you looking for suggestions of poets who have a spiritual poetics? Those whose poetry deals with spiritual or religious elements? Those who use poetry or spiritual ritual or practice within their poems (like mentioning it)? Or those who use poetry or spiritual ritual or practice as a process to form their poems?

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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70. **David Baratier**

review copy

Tue 3 Apr 2007

I have one review copy (a pre-publication manuscript clip version w/ scratch and sniff postcard as sent to larger reviewers) left of Rachel Simon's new collection if you are interested in taking a look at it for possible review. If you do something with it I will send real book after.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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71. **Sina Queyras**

Mary Burger at Haverford, Thursday April 5

Tue 3 Apr 2007

A Reading by Mary Burger

Haverford College

Thursday, April 5

4:30pm - 6:00pm

CHASE HALL

104 Auditorium

Haverford, PA

Tea at 4:15

Please email if you need directions.

Cheers,

Sina

<http://www.maryburger.com/bio.htm>

--

Sina Queyras

Visiting Assistant Professor

Department of English

Woodside Cottage

Haverford College

370 Lancaster Avenue

Haverford, PA 19041-1392



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72. **Kerri Sonnenberg**

Discrete Series + Chicago Review= Andrea Brady, Peter Manson & Keston Sutherland this Friday

Wed 4 Apr 2007

_____THE DISCRETE SERIES & THE CHICAGO REVIEW @
ELASTIC_____

present..... Andrea Brady:::Peter Manson:::Keston Sutherland::

The Chicago Review is launching its next issue-- a special on British poetry-- with a release party/reading featuring three of the four poets featured in the issue.

Friday, April 6th @ 8PM / 2830 N. Milwaukee Ave. 2nd Floor/ ***\$0 suggested donation / BYOB and some refreshments available

Andrea Brady was born in Philadelphia, studied at Columbia University and then at Cambridge, and now teaches early modern literature at Brunel University in London. Her books of poetry include Embrace (Object Permanence, 2005) and Vacation of a Lifetime (Salt, 2001). Most recently, her long poem ³Wildfire,² a verse essay on obscurity and illumination, was published on Dispatx.com. With Keston Sutherland, Andrea runs the small press Barque. She is also Director of the Archive of the Now, a site featuring readings by nearly 100 contemporary British-based poets which she commissioned and collected.

Peter Manson was born in Maryhill, Glasgow, Scotland, in 1969. He studied English at Glasgow University (lots of Old English and other medieval). He co-edited (with Robin Purves) the experimental/modernist poetry journal Object Permanence (1994-1997, now re-activated as a pamphlet publisher). He has worked as a proofreader, editor, staple remover, civil servant and was the 2005-2006 Judith E. Wilson Visiting Fellow in Poetry at the University of Cambridge. His books include Before and After Mallarmé (Survivors¹ Press, 2005), Adjunct: An Undigest (Edinburgh Review, 2005), For the Good of Liars (Barque, 2006). His website, Freebase Accordion, can be found at www.petermanson.com <<http://www.petermanson.com>>. He still lives in Glasgow.

Keston Sutherland was born in Bristol, England in 1976. He studied at Cambridge and Harvard. He lives in Brighton and has worked there since 2004 as a lecturer in English literature and critical theory at the University of Sussex. With Andrea Brady he is the co-editor of Barque Press (www.barquepress.com <<http://www.barquepress.com>>); he also edits the neoprerafaelite totalitarianist journal quid (back issues of which can

be read online via the Barque site) and co-edits the anonymous reviews website On Company Time with Justin Katko. Poems authored by Keston have been published in French, German, and Chinese translations. Current writing projects include an annotated edition of the critical prose works of J.H. Prynne and a theoretical study of the meaning and consequences of stupefaction in western real life. A bibliography of essays, reviews, and books of poetry, together with some reviews and links, can be found on Keston's page on the University of Sussex website or at Barque; some readings are available on Archive of the Now.

ELASTIC is a multi-disciplinary performance space run by the Elastic Arts Foundation. EAF is a 501(c)(3) tax exempt non-profit arts organization, producing arts events in Chicago. For more information about EAF or directions to the space, visit <http://www.elasticrevolution.com>

Founded in 2003, the Discrete Series is a monthly literary series featuring poetry and other text-driven types of performance. For more information about this or upcoming events, email [REDACTED].

Coming Up...

May 11 :: Kate Colby and Lisa Fishman

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73. **Michael Alain Soubotnik**

Re: wershler-henry

Wed 4 Apr 2007

Bad link, it seems. One hit the New Yorker all right, but an error page...

Michael A. Soubotnik
Université de Marne-la-Vallée
UFR Lettres Arts Communication
EA3349 LISAA

*De : Sina Queyras <[REDACTED]>
Répondre à : UB Poetics discussion group <[REDACTED]>
Date : Tue, 3 Apr 2007 14:03:39 -0400
À : "[REDACTED]" <[REDACTED]>
Objet : wershler-henry*

Well it isn't poetry, but it is a great Canadian poet. Darren Wershler-Henry's book on the history of typewriting gets some attention from the New Yorker.

http://www.newyorker.com/arts/critics/books/2007/04/09/070409crbo_books_acocella

*Orange vous informe que cet e-mail a ete controle par l'anti-virus mail.
Aucun virus connu a ce jour par nos services n'a ete detecte.*

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74. **T_Martin**

Re: alternative spiritual traditions

Wed 4 Apr 2007

It seems that some "use" spirituality as a means to create, as a method. Others use the images of their spirituality in their work. Are you asking about the method or the message? Anne Waldman's work shows that American poetry can be spiritual (in her case buddhist) and political at the same time. As do many others. As far as "new age" influences in their work, Robin Blaiser also uses a touch of occult mythos. Hannah Weiner was thought to be clairvoyant and "saw" words in the air that she included in her poetry. Lady Gregory went into a trance and dictated poetry to Yeats(, although that's hardly recent.) Automatic writing might be said to be "new age" as it attempts to delve into the subconscious.

Tim

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75. **Catherine Daly**

Re: review copy

Wed 4 Apr 2007

I saw the scratch n sniff at AWP, and I want everyone to know how envious I am. I mean, John Waters had the first scratch n' sniff movie, but scracth n sniff poetry -- especially ORANGE scrtch n sniff.

Waters wanted his film to be in the tradition of Willim Castle. I hope that poetry containing enough static electricity to literally shock consumers, poetry whoopee cushions and joy buzzers, ... didn't someone already do a poetry book with 3d glasses? I always wnted to do one of those. At Sundnce, Adobe displayed some prize-winning stills that were 3d.

--

All best,
Catherine Daly



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76. **Tom Beckett**
Reading Announcement
Wed 4 Apr 2007

Berkeley Reading:

POETRY FLASH PRESENTS!

Mary Mackey
Rochelle Ratner
Corinne Robins
Eileen Tabios

Friday, April 13, 2007, 7:30 p.m.

at Berkeley City College

2050 Center Street, between Milvia and Shattuck, Berkeley

There are two public parking garages (right next door and across the street). You also may take BART since the venue is one-half block from downtown Berkeley BART.

Mary Mackey is a novelist and a poet. Her tenth novel, *The Notorious Mrs. Winston*, has just been published. Her new book of poetry, *Breaking the Fever*, her fourth, was published in 2006. Dennis Nurkse says of it, "Most poets seem to write poetry with the will, relentlessly suppressing every part of themselves that isn't ecstatic. Mary Mackey writes as a whole person---mind and senses---and the poems are marvelous."

Rochelle Ratner has published fifteen books of poems, most recently *Balancing Acts*, (2006), *Beggars at the Wall*, (2006), and *House and Home*, (2003). She's also published two novels, *Bobby's Girl* and *The Lion's Share*, and she's the editor of an anthology, *Bearing Life: Women's Writings on Childlessness*.

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For info, Poetry Flash XXXXXXXXXX, www.poetryflash.org

***** See what's free at <http://www.aol.com>.

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77. **Marcus Bales**

***** FREE PERFORMANCE *** and buy-one-get-one-free**

Wed 4 Apr 2007

*** FREE PERFORMANCE *** and buy-one-get-one-free

coupons for

tickets to the show

featuring

Verb Ballets

performing selections from

Andrew Lloyd Webber's

Song & Dance

Wednesday, April 4

12:00 to 2:00 p.m.

Galleria Downtown

(near elevators by Food Court)

Enjoy your lunch while being entertained by the
dynamic dancers from Verb

Ballets and receive a special Buy One Get One Free
discount offer for

Song & Dance at the Beck Center through April 7.

FINAL WEEKEND!

"BECK's SONG AND DANCE a solid winner..."

~ Roy Berko, The Times

Beck Center and Verb Ballets

present

Andrew Lloyd Webber's

Song & Dance

Now through April 7

Mackey Main Stage

17801 Detroit Avenue in Lakewood

Just ten minutes west of downtown Cleveland
Show times for Song & Dance are Fridays and
Saturdays at 8:00 p.m. and
Sundays at 3:00 p.m. There are two special Thursday
evening
performances on March 29 and April 5 at 8:00 p.m.
Ticket prices are \$28
for adults, \$25 for seniors and \$17 for students (22
and under with I.D.)
which includes a \$2 administrative fee. To reserve
tickets, call the Beck
Center Box Office at [REDACTED] or online at
www.beckcenter.org.

If you'd like to be removed from this list, please
reply to
[REDACTED].

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78. **Paul Nelson**

Re: alternative spiritual traditions

Wed 4 Apr 2007

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

From: T_Martin <[REDACTED]>

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

From: T_Martin <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, April 4, 2007 7:58:08 AM

Subject: Re: alternative spiritual traditions

It seems that some "use" spirituality as a means
to create, as a

method. Others use the images of their spirituality in their work.

Are you asking about the method or the message?

Anne Waldman's work shows that American poetry can be spritual (in
her case buddhist) and political at the same time. As do many
others.

As far as "new age" influences in their work, Robin Blaiser also uses a touch of occult mythos. Hannah Weiner was thought to be clairvoyant and "saw" words in the air that she included in her poetry. Lady

Gregory went into a trance and dictated poetry to Yeats(, although that's hardly recent.) Automatic writing might be said to be "new age" as it attempts to delve into the subconscious.

Tim

And for some the mode of composing is the spiritual event itself. It is the method of soul-building, the "occasion of experience" as Alfred North Whitehead believed is the basic element of how the world is constructed.

Words were the instruments by which Walt Whitman discovered himself and used, first to communicate, and then understand the depths of the transformative experience he had. William Carlos Williams also was able to perfect a quick writing style, often between house calls and used the word "field" as applied to poetry in the late '40's in reference to scientific discoveries of the early 20th century. Charles Olson best documented a process (Projective Verse) by which one can use the act of composition to capture more energy in writing and spoke of the "stance toward reality" that brings such verse into being. He was referring to Whitehead's cosmology, which is a shift from a materialistic (mechanistic) world view to that of an organismic (process) one.

Duncan's esoteric spirituality is well-documented, but the implications of seeing the poem as a field of resonance (where he was often permitted to return) have not yet been fully understood by the mainstream literary community and the law of attraction does apply to this even if some people on this list feel movies like "The Secret" are New Age shit. (I think there is something to what the movie/book is saying despite its popularity.) As McClure put it "We swirl out what we are and watch what returns."

Anne Waldman's work is an excellent example of content, commitment and process that is deeply spiritual as is Joanne Kyger, Gary Snyder, George Bowering, Robin Blaser and many other poets.

I could go on, but suffice it to say the process may say more about one's view of the world (is it a hostile place? Is competition and domination the ethos, or interconnection?, etc.) than anything else. And one can always sense this field whether or not the content is comprehended.

Paul

Paul E. Nelson

www.GlobalVoicesRadio.org

www.SPLAB.org

908 I. St. N.E. #4

Slaughter, WA 98002

██████████ or ██████████

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79. **Crane's Bill Books**

Re: alternative spiritual traditions

Wed 4 Apr 2007

David,

I've never thought of Spicer's work as being either "spiritual" or "emptied" of spirituality, but the latter seems accurate enough. Curiously, it doesn't seem incompatible with his embrace of magic, dictation, etc. Where does one end and the other begin?

J. A. Lee

Crane's Bill Books

www.torriblezone.com

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

From: "David Baratier" <██████████>

To: <██████████>

Sent: Tuesday, April 03, 2007 9:08 PM

Subject: Re: alternative spiritual traditions

I am not sure that I will be accurately answering this thread as Duncan was much more based on mythos than I usually enjoy (but I appreciate his sense of the line and durative, over line, breath) and Spicer does not hit me as being spiritual whatsoever in fact his poems are emptied of that resin.

But they both had poetics written behind their work that suggested spirituality. So are you looking for suggestions of poets who have a spiritual poetics? Those whose poetry deals with spiritual or religious elements? Those who use poetry or spiritual ritual or practice within their poems (like mentioning it)? Or those who use poetry or spiritual ritual or practice as a process to form their poems?

Be well

David Baratier, Editor

Pavement Saw Press
PO Box 6291
Columbus, OH 43206
<http://pavementsaw.org>

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80. **Mona Baroudi**

Performance Poetry Workshop with Award-Winning Writer James Kass at Intersection

Wed 4 Apr 2007

<<http://www.theintersection.org/images/intersectionlogoforemail.gif>>

<http://www.theintersection.org./calendar/images/items/jameskass_large.jpg>

INTERSECTION FOR THE ARTS

presents

Performance Poetry

with James Kass

Tuesdays . 6:30pm-9pm

April 10, 17, 24; May 8 & 15

\$180 (\$170 for Intersection Members)

Make your own stories come alive on stage... Learn how to write for an audience and perform your writing live. Join award-winning writer and Founder of Youth Speaks James Kass in a 5-week workshop teaching you how to be a performance poet. This workshop will include writing and performance exercises designed to help you discover your individual voice through poetry and performance.

<<http://www.theintersection.org/reservations/reservations.php>> Click here to reserve your spot >>> or call us at [REDACTED] ALL LEVELS ARE WELCOME James Kass is the Founder and Executive Director of Youth Speaks. Since 1996, Youth Speaks has set a national standard for creative writing, poetry, and spoken word programs for youth. James has facilitated workshops in over 350 high schools, numerous universities, public library systems, juvenile detention centers, and youth service agencies throughout the extensive international Youth Speaks/Brave New Voices network. Executive Editor of First Word Press, and creator of the annual Youth Speaks Teen Poetry Slam, Spoken City, Brave New Voices, and the Bringing the Noise reading series, James also coordinated the Youth Stage at the now-defunct San Francisco Bay Area Book Festival. James is a founding member of the San Francisco Poet Laureate Executive Committee, and has been a panelist for the California Arts Council Spoken Word Fellowship, The Oakland Creative Arts Spoken Word Fellowship and the San Francisco Arts Commission Creative Space Award. James sits on the Steering Committee for the Oakland International Hip Hop Museum (On Up),

Chairs the Community Engagement Advisory Board for Yerba Buena Center for the Arts, is an Advisory Board Member for SlamBush.net, and the NYC Hip Hop Theater Festival, is a Board Member of CAS, a small school at Berkeley High, Speak Out, a progressive national speakers bureau, and Youth Sounds, the nation's premiere youth media program, teaches classes at the California College of Arts, and has partnered with The New York City Hip Hop Theater Festival to develop a festival in the Bay Area. Winner of a 1997 Bay Guardian Fiction Award and a 1999 Poetry Award, among many other awards for his writing, James was a 1996 San Francisco Poetry Slam Champion, has had his own work, both fiction and poetry, published in numerous journals and publications and performed nationwide from the Nuyorican to San Francisco's Fillmore. As part of his work, James also created and still chairs Brave New Voices, the International Youth Poetry Slam Festival, which is hosted in a different American city each year, and has overseen the development of Youth Speaks chapters and affiliate programs nationwide, including in NY, Seattle, Los Angeles, Ann Arbor, Minneapolis/St. Paul, Honolulu, and Madison, WI. He served as the Poetry Advisor and an Executive Producer for the award-winning documentary film Poetic License, which aired nationwide on PBS stations, was the Casting Director for a national anti-substance abuse Spoken Word PSA Program, is an Executive Producer of a forthcoming Documentary series on youth and spoken word on HBO, serves as Youth Casting Director for HBO's Def Poetry, and is a recipient of the prestigious Northern California Creative Work Fund Arts Grant, with which he wrote and starred in No Man's Land with Paul Flores, Marc Bamuthi Joseph and Beau Sia. James has also received awards and fellowships from the San Francisco Arts Commission, the California Arts Council, the Gerbode Foundation, amongst others, and has been recognized by San Francisco State University on three occasions for his work serving the arts. James was also recognized by the Ford Foundation as a Future Aesthetic artist and presenter as part of a national hip-hop generation movement. He has been featured in media across the nation, including Poets & Writers, the New York Times, Seventeen Magazine, the San Francisco Chronicle, CNN, ABC, Nightline, Source, Vibe and National Public Radio. James founded Youth Speaks while a graduate student in the MFA program at San Francisco State University. He is currently working on a memoir about Youth Speaks. The Intersection Institute provides year-round opportunities for people to engage in an interactive exploration of the complete process of creating new art from conception to fruition. The program includes classes, workshops, forums and performances that combine unique social and aesthetic content with interdisciplinary artistic elements. Our educational programs are suitable for all ages and are available to educators, students, community groups, artists and non-artists with all levels of skill and experience. Intersection for the Arts 446 Valencia Street (between 15 & 16) San Francisco, CA 94103 [REDACTED],

www.theintersection.org INTERSECTION FOR THE ARTS is San Francisco's oldest alternative art space and provides a place where provocative ideas, diverse art forms, artists and audiences can intersect one another. At Intersection, experimentation and risk are possible, debate and critical inquiry are embraced, community is essential, resources and experience are democratized, and today's issues are thrashed about in the heat and immediacy of live art. We depend on the support of people like you. Please help ensure Intersection's future and become a Member today. To become a Member, simply visit our Website and click on the Donate Now icon at www.theintersection.org.

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mona_theintersec unsubscribe.158491.132629032.379254683186754283-
mona_theintersection.org @en.groundspring.org.

Our postal address is
446 Valencia Street
San Francisco, California 94103
United States

<<http://ent.groundspring.org/EmailNow/spacer.gif?se=132629032>>

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81. **UbuWeb**

UbuWeb Featured Resources: April 2007, Selected by Anthony Huberman

Wed 4 Apr 2007

__ U B U W E B __
<http://ubu.com>

UbuWeb Featured Resources:
April 2007
Selected by Anthony Huberman

1. Art by Telephone, 1969 (MP3)
http://www.ubu.com/sound/art_by_telephone.html
2. Richard Prince with Bob Gober, "Tell Me Everything", 1988 (MP3)
http://ubu.wfmu.org/sound/artist_tellus/Tellus-21-Artists_21_prince.mp3
- 2.5 John Armleder, "16 Great Turn-Ons". 1988 (MP3)
http://ubu.wfmu.org/sound/artist_tellus/Tellus-21-Artists_24_armleder.mp3

3. Jack Goldstein, "Soundworks" (MP3)
<http://www.ubu.com/sound/goldstein.html>
4. Roman Opalka "1 to Infinity", 1965 / 1977 (MP3)
<http://ubu.com/sound/opalka.html>
5. Seth Price, "Dispersion" (PDF)
<http://www.distributedhistory.com/Dispersion2007.comp.pdf>
6. Erik Satie, "A Day in the Life of a Musician"
http://www.ubu.com/papers/satie_day.html
7. Ian Baxter "Statements" (1970)
http://www.ubu.com/papers/baxter_statements.html
8. Robert Smithson "Hotel Palenque Bootleg" (film)
<http://www.ubu.com/film/smithson.html>
9. Richard Serra, "Verb List Compilation: Actions to Relate to Oneself" (1967-1968) http://www.ubu.com/concept/serra_verb.html
10. Robert Rauschenberg "Portrait of Iris Clert"
http://www.ubu.com/concept/rauschenberg_portrait.html

Anthony Huberman is Curator at the Palais de Tokyo in Paris. He has curated several group exhibitions in New York and in Europe, many special projects with emerging artists, as well as a broad range of performance, radio, and music events. "Grey Flags," a group show co-curated with the artist Paul Pfeiffer, was recently on view at the CAPC contemporary art museum in Bordeaux, France.

__ U B U W E B __
<http://ubu.com>

UbuWeb
<http://ubu.com>

Sucker-punch spam with award-winning protection.
Try the free Yahoo! Mail Beta.
http://advision.webevents.yahoo.com/mailbeta/features_spam.html

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82. **Tom W. Lewis**
Re: alternative spiritual traditions
Wed 4 Apr 2007

David Baratier wrote:

and Spicer does not hit me as being spiritual whatsoever in fact his poems >are emptied of that resin

I agree -- there's something empty in his and Duncan's "ceremonial robes," yet the fact that they're draped as they are is interesting by itself. on the other hand, the purely occult writings of Aleister Crowley and the Golden Dawn folks get old real fast, even though there's a kind of oddness to them that can be artful.

not sure if I am looking for any "true practitioners" of a spiritual poetics (mostly 'cause I don't know what that means -- Gerard Manley Hopkins is the most "spiritual" one I can think of, in a mainstream religious sense, though not overtly church-dominated). I can imagine there's some really awful neo-pagan writing out there, though this, along with other faith-inspired texts, is probably ghettoized within each group's own canons (in the Eastern Orth. sense of the word).

as for me, a few years ago I started writing "charm poems" -- short pieces that invoke a spirit related to physical objects, whether to act on them in some way or to otherwise change a situation... I wasn't under any illusions that this would have a real physical effect, but something about the focus on a single object in the exercise appealed to me.

so, for instance, I wrote a series about a loose tooth that was due to come out:

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light

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nothing more to bite.

so, re: Iraq and other injustices in the world: what happens if poets write such focused pieces with the overt intention of changing events through the power of the words? if you want to try, go ahead: only don't get caught up in whether or not it will work, as I feel the "magic" is in the ritual, not in the outcome.

or is this true of all poetry?

check out this passage from the Finnish epic, the Kalevala: <http://www.sacred-texts.com/neu/kveng/kvrune09.htm> (sorry about the translation -- 1888 attempt to recreate the original Finnish meter) -- the only way Väinämöinen can heal the wound inflicted by his iron axe is to learn the original spell that created its metal... a kind of sympathetic magic at work.

can we try to "rewrite" history in our time by singing about what got us into this mess? could this be what Blake was doing with his prophetic books, relative to the crap going on in his time?

tl

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83. **Tom W. Lewis**
Bay Area events next week?

Wed 4 Apr 2007

thanks for the word -- I'll be in Oakland from this Saturday through the 16th -- are there other events going on next week in the Bay Area?

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

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

On Behalf Of Tom Beckett

Sent: Wednesday, April 04, 2007 11:33

To: ██████████

Subject: Reading Announcement

Berkeley Reading:

POETRY FLASH PRESENTS!

Mary Mackey

Rochelle Ratner

Corinne Robins

Eileen Tabios

Friday, April 13, 2007, 7:30 p.m.

at Berkeley City College

2050 Center Street, between Milvia and Shattuck, Berkeley

There are two public parking garages (right next door and across the street).

You also may take BART since the venue is one-half block from downtown Berkeley BART.

Mary Mackey is a novelist and a poet. Her tenth novel, The Notorious Mrs.

Winston, has just been published. Her new book of poetry, Breaking the Fever,

her fourth, was published in 2006. Dennis Nurkse says of it, "Most poets seem

to write poetry with the will, relentlessly suppressing every part of themselves that isn't ecstatic. Mary Mackey writes as a whole

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For info, Poetry Flash [REDACTED], www.poetryflash.org

***** See what's free at
<http://www.aol.com>.

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84. **Taylor Brady**

Re: Bay Area events next week?

Wed 4 Apr 2007

Tom,

Ed Roberson and Evie Shockley will be reading at Small Press Traffic on April 13th at 7:30 pm. Directions on the website at www.sptraffice.org -- though feel free to backchannel if you need more.

Taylor

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For info, Poetry Flash [REDACTED], www.poetryflash.org

***** See what's free at
<http://www.aol.com>.

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85. **Nate Pritts**
National H_NGM_N Month
Wed 4 Apr 2007

<http://www.h-ngm-n.com>

Hi!

In honor of National Poetry Month, that time of year when we all join forces in the spirit of commodification & prostitute the art form we love, H_NGM_N is announcing our new line of VALU_ DEALS!

*

VALU_ DEAL MENU

#1 COMBATIVES/CHAPBOOK - Start a subscription to COMBATIVES (#'s 4-6) & get a chapbook too! \$8 ppd.

#2 Any 2 chapbooks from the H_NGM_N list. \$8 ppd.

Order buttons for these special VALU_ DEALS are right here at <http://www.h-ngm-n.com>! Please email [REDACTED] to let us know the title of your selections. Offer expires Monday, April 30th.

Best!

Nate Pritts, EIC & mogul.

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86. **Gabrielle Welford**

**CFP: Modern/Contemporary Poetry, Performance: audibleword.org
(no deadline; scholarly website) (fwd)**

Wed 4 Apr 2007

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

Date: Fri, 23 Mar 2007 23:03:28 -0500

From: Kenneth Sherwood <[REDACTED]>

Audibleword.org, seeks critical essays, commentaries, and reviews on oral and aural poetries with an emphasis on the 20th- and 21st centuries. Contributions related to American Modernist poetry, Ethnopoetics, the Black Mountain School, New York School, and more recent experimental poetry are particularly welcome. Featured authors at Audibleword include: Cecilia Vicuna, Charles Bernstein, Rachel Blau DuPlessis, John Taggart, and Martin Espada.

The pervasive digital distribution of poetry audio (and development of archives and portals such as PennSound, the Electronic Poetry Center, and Ubu Web, not to mention literary podcasts) suggest that the contexts for reception of poetry are undergoing a shift. Contributions are sought which will help shape the reception and critical discourse for aural poetry.

- close-listening of poetry performance events
- critical scholarly essays
- reviews and hybrid genre commentaries (esp. as related to the featured poets)
- methodological discussions and theorization of transcription, documentation, audio editing and presentation

We will consider first web publication of pieces that have previously appeared in print only.

---- About the Site: AudibleWord.Org promotes the appreciation and study of oral and aural poetries of the twentieth and twenty-first centuries. We aim to make performance documents in digital media freely accessible to students, teachers, scholars, and artists. In collaboration with contemporary practitioners, as well as critics and educators, we also seek to create an informative context for the appreciation of this work by publishing original commentary, archival scholarship, and other relevant documents.

Contact Kenneth Sherwood ([REDACTED]) for information and enquiries.

Kenneth Sherwood, PhD
Department of English

Graduate Program in Literature and Criticism
Indiana University of PA
www.sherwoodweb.org

=====

From the Literary Calls for Papers Mailing List

██████████

Full Information at

<http://cfp.english.upenn.edu>

or write Jennifer Higginbotham: ██████████

=====

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87. **Hugh Behm-Steinberg**
Re: alternative spiritual traditions

Wed 4 Apr 2007

What's difficult about spiritualist/spirituality writing is its propensity for sentimentality and kitsch on one hand, and our cultural cynicism, skepticism etc. about even the possibility of transcendent meaning on the other (especially in the poems we read and write). I find HD's Trilogy to be especially relevant to this discussion.

Hugh Behm-Steinberg

"Tom W. Lewis" <██████████> wrote: David Baratier wrote:

and Spicer does not hit me as being spiritual whatsoever in fact his poems >are emptied of that resin

I agree -- there's something empty in his and Duncan's "ceremonial robes," yet the fact that they're draped as they are is interesting by itself. on the other hand, the purely occult writings of Aleister Crowley and the Golden Dawn folks get old real fast, even though there's a kind of oddness to them that can be artful.

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ghettoized within each group's own canons (in the Eastern Orth. sense of the word).

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so, for instance, I wrote a series about a loose tooth that was due to come out:

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tooth come out
stone

tooth come out:
nothing more to bite.

so, re: Iraq and other injustices in the world: what happens if poets write such focused pieces with the overt intention of changing events through the power of the words? if you want to try, go ahead: only don't get caught up in whether or not it will work, as I feel the "magic" is in the ritual, not in the outcome.

or is this true of all poetry?

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can we try to "rewrite" history in our time by singing about what got us into this mess? could this be what Blake was doing with his prophetic books, relative to the crap going on in his time?

tl

It's here! Your new message!
Get new email alerts with the free Yahoo! Toolbar.

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88. **Sina Queyras**
Re: wershler-henry

Wed 4 Apr 2007

Sorry, I tried again and it worked for me...

http://www.newyorker.com/arts/critics/books/2007/04/09/070409crbo_books_acocella

Best,

Sina

> Bad link, it seems. One hit the New Yorker all right, but an error page...

>

>

> Michael A. Soubbotnik

> Université de Marne-la-Vallée

> UFR Lettres Arts Communication

> EA3349 LISAA

>

>

>

>> De : Sina Queyras <[REDACTED]>

>> Répondre à : UB Poetics discussion group <[REDACTED]>

>> Date : Tue, 3 Apr 2007 14:03:39 -0400

>> À : "[REDACTED]" <[REDACTED]>

>> Objet : wershler-henry

>>

>> Well it isn't poetry, but it is a great Canadian poet. Darren

>> Wershler-Henry's book on the history of typewriting gets some attention

>> from the New Yorker.

>>

>>

http://www.newyorker.com/arts/critics/books/2007/04/09/070409crbo_books_acocella

>> la

>> -----

>> -----

>> Orange vous informe que cet e-mail a été contrôlé par l'anti-virus

>> mail.

>> Aucun virus connu à ce jour par nos services n'a été détecté.

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>

--

Sina Queyras

Visiting Assistant Professor

Department of English

Woodside Cottage
Haverford College
370 Lancaster Avenue
Haverford, PA 19041-1392
[REDACTED]

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89. **Elizabeth Switaj**

Seeking Work Situated in Change & Ambiguity

Wed 4 Apr 2007

After two hard copy editions, Crossing Rivers Into Twilight: CRIT Journal seeks submissions for its first online issue, set to appear on May 1. CRIT is interested in poetry, prose, and visual art that deals with themes of liminality, transitions, thresholds, and the like. Hybrid genres are especially sought after. See <http://www.critjournal.com/> for more details and send submissions to [REDACTED].

Elizabeth Kate Switaj, editor

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90. **Alan Sondheim**

slatter please view this one thanks

Thu 5 Apr 2007

slatter

<http://www.asondheim.org/slatter.mp4> this isn't quite as bit as the other recent large files, but it is easily my masterpiece; if any of this work might be considered to break ground, this is the prime candidate. solo performance at the edge of SL universe; I could write reams (literally) about this piece, but perhaps it speaks for itself.

con aphors

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91. **Ann Bogle**

Re: the language of living in a ghetto

Thu 5 Apr 2007

Back when the Poetics List was debating the merits of declaring English the official language of the U.S., I realized for the first time that two years of Spanish ought to be required of all students in the U.S. AMB

***** See what's free at <http://www.aol.com>.

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92. **Christophe Casamassima**

Re: the language of living in a ghetto

Thu 5 Apr 2007

Two years of Spanish, 29 1/2 of Italian (regional Bari/Barez), and a shot of SoCo.

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

From: "Ann Bogle" <[REDACTED]>

To: [REDACTED]

Subject: Re: the language of living in a ghetto

Date: Thu, 5 Apr 2007 08:58:34 EDT

Back when the Poetics List was debating the merits of declaring English the official language of the U.S., I realized for the first time that two years of Spanish ought to be required of all students in the U.S. AMB

***** See what's free at <http://www.aol.com>.

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Search for products and services at:
<http://search.mail.com>

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93. **Loucks, James**

Re: the language of living in a ghetto

Thu 5 Apr 2007

Would two years be sufficient without the immersion one finds in Canada (with French, of course)? -- Jim

James Loucks, Ph.D.
Ohio State University-Newark
1179 University Dr.
Newark, OH 43055-1797

[REDACTED]

[REDACTED]

fax [REDACTED]

blog: <http://jlouckscourses.blogspot.com>

From: UB Poetics discussion group on behalf of Ann Bogle

Sent: Thu 05-Apr-07 8:58 AM

To: [REDACTED]

Subject: Re: the language of living in a ghetto

Back when the Poetics List was debating the merits of declaring English the official language of the U.S., I realized for the first time that two years of Spanish ought to be required of all students in the U.S. AMB

***** See what's free at <http://www.aol.com>.

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94. **Joe Amato**

Re: alternative spiritual traditions

Thu 5 Apr 2007

Might be of related interest to look at what Coleridge has to say about "Poetry and Religion." See Lecture VIII of his criticism (1811-12), from which:

"I have heard it said that an undevout astronomer is mad. In the strict sense of the word, every being capable of understanding must be mad, who remains, as it were, fixed in the ground on which he treads -- who, gifted with the divine faculties of indefinite hope and fear, born with them, yet settles his faith upon that, in which neither hope nor fear has any proper field for display. Much more truly, however, might it be said that, an undevout poet is mad: in the strict sense of the word, an undevout poet is an impossibility...."

Best,

Joe

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95. **Aaron Belz**

I've been put in charge

Thu 5 Apr 2007

Fellow poets-

You may or may not have heard that I have been put in charge of poetry. It is a temporary measure, just until we can come up with a solution to some of the challenges poetry currently faces. I want you to know that I know what an incredible responsibility this is, and I will do my best to account for the variety of opinions and aesthetics represented here. In fact, I would like to think of the recipients of this message as a sort of cabinet--an inner circle, if you will--advising me on how best to govern poetry during my tenure.

Obviously we will need a manual to reference while we work together in this vast undertaking, a sort of common starting point, and I have decided, at least for the time being, to assign THE BIRD HOVERER, which can be ordered here: <http://www.blazevox.org/bk-ab.htm> Now the notion of using a book of original poems as the official manual for poetry might strike some as odd; indeed, a case might be made that a traditional reference volume, or an annotated anthology, might suit our purpose more effectively. However, THE BIRD HOVERER is **my** book, representing my own unique aesthetic priorities, and as such it would seem to be mandatory reading to prepare all of us for what lies ahead.

Again, I know that my executive role was not assigned lightly. I will do my best to respect the office and to keep in mind the concerns of my constituency. Toward that end, I will employ an "open door" policy, fielding correspondence from anyone who needs my opinion on matters of policy and governance. All I require in return is that all of you immediately familiarize yourselves with the manual so that our discussions will reflect unity--or at least an aspiration toward unity--rather than the clamor and chaos that characterized the previous administration.

In closing, I salute each one of you: your implicit hopefulness, your immeasurable talent, and the revolutionary spirit you bring to poetry-related tasks on a daily basis are what makes poetry **poetry**. What I want more than anything else is to function as a catalyst for what you are already doing. The present is bright. Let's work together to make the future even brighter.

My best wishes,

Aaron Belz

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96. **Charlie Rossiter**

JOINT READING BY U.S. AND BRITISH POETS LAUREATE]

Thu 5 Apr 2007

thought I'd pass this along

charlie

Poetry Foundation

FOR IMMEDIATE RELEASE

April 4, 2007

Media Contact: Anne Halsey [REDACTED]

[REDACTED]

POETRY FOUNDATION PRESENTS

FIRST-EVER JOINT READING BY U.S. AND BRITISH POETS LAUREATE

Donald Hall and Andrew Motion to give series of poetry readings in

Chicago, Washington, D.C., and London

CHICAGO — The Poetry Foundation, publisher of Poetry magazine, is pleased to announce that it will host U.S. Poet Laureate Donald Hall and British Poet Laureate Andrew Motion in a series of poetry readings in Chicago, Washington, D.C., and London. The transatlantic presentations mark the first time two sitting laureates have shared a stage and will take place on May 7, May 10, and June 6, respectively. The readings are co-sponsored by the Library of Congress and the London-based Poetry Society.

What:

First-Ever Joint Readings by U.S. and British Poets Laureate Donald Hall and Andrew Motion

When/Where:

Monday, May 7, at 6 p.m., Fullerton Hall, Art Institute of Chicago

Thursday, May 10, at 7 p.m., Coolidge Auditorium, Library of Congress, Washington, D.C.

Wednesday, June 6, at 6 p.m., St. Giles-in-the-Fields Church, London

All events are free and open to the public, but reservations are strongly encouraged; call [REDACTED].

The U.S. and British Poets Laureate reading series is part of the Poetry Across the Atlantic program, an initiative to reacquaint the poetries of America and the United Kingdom. Both poets will read their own work as well as important works by their contemporaries. The talks will focus largely on each laureate's understanding of his country's most significant poetic voices—both established and emerging—that may be unfamiliar to readers overseas.

"These historic readings will promote critical awareness of, and a shared readership for, the contemporary poetry written on both sides of the Atlantic," said John Barr, president of the Poetry Foundation, in making the announcement. "The Poetry Foundation is pleased to be in partnership with the offices of the U.S. and the British Poets Laureate in renewing an old and integral friendship."

King James I established the office of "poet" in Great Britain for Ben Jonson in 1617, although the title "poet laureate" was not used until it was conferred on John Dryden in 1670. Historically, it has been the job of the British poet laureate to write poems commemorating state occasions or events related to the monarchy.

In the United States, the Poet Laureate Consultant in Poetry to the Library of Congress serves as the nation's official lightning rod for the poetic impulse of Americans. During his or her term, the poet laureate seeks to raise the national consciousness to a greater appreciation of the reading and writing of poetry. The position has existed under two separate titles: from 1937 to 1986 as "Consultant in Poetry to the Library of Congress" and from 1986 forward as "Poet Laureate Consultant in Poetry." The poet laureate is appointed annually by the Librarian of Congress and serves from October to May.

Poetry Across the Atlantic

In addition to the U.S. and British Poets Laureate reading series, the Poetry Foundation is working to raise awareness of and interest in poetry on both sides of the Atlantic through a variety of activities and partnerships with other leading poetry organizations around the world.

For the second year in a row, the April issue of Poetry magazine is devoted to the art of translation. The issue showcases an incredible variety of talent, featuring new translations of classic authors such as Rimbaud, Horace, Dante, and Neruda, as well as poets relatively unknown in America, like Mexico's Coral Bracho and Korea's Jin Eun-Young, by renowned authors such as Robert Pinsky, Charles Simic, J.M. Coetzee, Rosanna Warren, and Paul Muldoon. In the coming months, subsequent issues of Poetry will publish a series of in-depth portfolios on the contemporary poetry of countries including India and Italy.

This also marks the first year that poetry in translation will be included in the comprehensive archive of classic and contemporary English-language poetry available at the Foundation's website, www.poetryfoundation.org. Over the coming year, the Poetry Foundation will be adding poetry from Indian and Italian poets as well as from other major international poets who have influenced American poetry, such as Pablo Neruda, Czeslaw Milosz, Gabriela Mistral, Odysseus Elytis, and George Seferis.

For more information, and to sign up to receive email notices of Poetry Foundation events, please visit www.poetryfoundation.org.

About the Poetry Foundation

The Poetry Foundation, publisher of Poetry magazine is one of the largest literary foundations in the world. An independent literary organization committed to a vigorous presence for poetry in our culture, it exists to discover and celebrate the best poetry and to place it before the largest possible audience. The Poetry Foundation seeks to be a leader in shaping a receptive climate for poetry by developing new audiences, creating new avenues for delivery, and encouraging new kinds of poetry through innovative literary prizes and programs. The Poetry Foundation website, www.poetryfoundation.org, provides a variety of information about poetry as well as articles, podcasts, and reading guides.

The Foundation recently completed Poetry in America, an unprecedented study aimed at understanding poetry's place in American culture. The study found that a lifelong love for poetry is most likely to result if cultivated early in childhood and reinforced thereafter. In 2006, the Poetry Foundation appointed Jack Prelutsky as the nation's first Children's Poet Laureate. The laureate serves as an advisor to the Poetry Foundation on children's poetry and engages in a variety of projects designed to instill a love of poetry among the nation's youngest readers.

Now in its second year, Poetry Out Loud: National Recitation Contest, created by the NEA and the Poetry Foundation, encourages the study of great poetry by offering educational materials and a dynamic recitation competition to high schools across the country. For more information on these and other programs, please visit www.poetryfoundation.org.

About the Library of Congress

The office of the U.S. Poet Laureate is in the Library of Congress Poetry and Literature Center. The Center stimulates and enhances the public's appreciation of poetry and the literary arts as a creative activity and as part of the Library's living and historic treasures. Poet Laureate Consultant in Poetry

at the Library is the highest public office for a poet in this country. Past laureate consultants include: Robert Frost, Elizabeth Bishop, Robert Lowell, James Dickey, and more recently, Stanley Kunitz, Maxine Kumin, Rita Dove, and Robert Pinsky. Founded in 1800, the Library of Congress is the nation's oldest federal cultural institution and the largest library in the world, with more than 134 million items in various languages, disciplines, and formats. As the world's largest repository of knowledge and creativity, the Library is a symbol of democracy and the principles on which this nation was founded. Today the Library serves the U.S. Congress and the nation both on site, in its 21 reading rooms on Capitol Hill, and through its award-winning website at www.loc.gov.

Donald Hall was born in New Haven, Connecticut, in 1928. He received his bachelor's degree from Harvard College in 1951 and his bachelor's in literature from Oxford University in 1953. He has published 15 books of poetry, beginning with *Exiles and Marriages* in 1955; his most recent is *White Apples and the Taste of Stone: Selected Poems 1946-2006*, a volume of his essential life's work. One of his books for children, *Ox-Cart Man*, won the Caldecott Medal. His 20 books of prose include *Willow Temple: New and Selected Stories* (2003), *The Best Day the Worst Day: Life with Jane Kenyon* (2005), and a collection of his essays about poetry, *Breakfast Served Any Time All Day* (2003). Donald Hall received the Marshall/Nation Award in 1987 for *The Happy Man*; both the National Book Critics Circle Award and the Los Angeles Times Book Award in 1988 for *The One Day*; the Lilly Prize for Poetry in 1994; and two Guggenheim Fellowships. He is a member of the American Academy of Arts and Letters and lives in New Hampshire. In September 2006, Donald Hall was appointed U.S. Poet Laureate Consultant in Poetry. To read more about the poet laureate, visit www.loc.gov/poetry.

Andrew Motion was born in 1952. He read English at University College, Oxford, and subsequently spent two years writing about the poetry of Edward Thomas for an M. Litt. From 1976 to 1980 he taught English at the University of Hull; from 1980 to 1982 he edited the *Poetry Review*; and from 1982 to 1989 he was editorial director and poetry editor at Chatto & Windus. He has recently been appointed professor of creative writing at Royal Holloway, University of London. Motion has published more than a dozen collections of poetry, as well as biographies of Philip Larkin and John Keats. He is a Fellow of the Royal Society of Literature and lives in London. Andrew Motion was appointed Poet Laureate of Great Britain in May 1999.

If you no longer wish to receive emails from the Poetry Foundation, .

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97. **Gabrielle Welford**

Re: the language of living in a ghetto

Thu 5 Apr 2007

when i was a kid in england, several years of french was required of every student in grammar school--in addition to latin, of course. i've always been glad of both of them. gabe

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Thu, 5 Apr 2007, Ann Bogle wrote:

Back when the Poetics List was debating the merits of declaring English the official language of the U.S., I realized for the first time that two years of Spanish ought to be required of all students in the U.S. AMB

***** See what's free at <http://www.aol.com>.

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98. **Stephen Cope**

New from Essay Press

Thu 5 Apr 2007

Announcing two new books from Essay Press:

Kristin Prevallet, *_I, Afterlife: Essay in Mourning Time_*

&

Albert Goldbarth, *_Griffin_*

On Prevallet: Much admired by her contemporaries for her experiments in poetic form, Kristin Prevallet now turns those gifts to the most vulnerable moments of her own life. In doing so, she has produced a testament that is both disconsolate and powerful. Meditating on her father's unexplained suicide, Prevallet alternates between the clinical language of the crime report and the lyricism of the elegy. Throughout, she offers a defiant refusal of easy consolations or redemptions. Driven by "the need to extend beyond the personal and out the toward the intolerable present," Prevallet brings herself and her readers to the chilling but transcendent place where, as she promises, "darkness has its own resolutions." According to Fanny Howe, here elegy and essay "converge and there is left a beautiful sense of the poetic itself as all that

is left to comfort a person facing a catastrophic loss." Forest Gander calls *I, Afterlife* "the quietest and most intimate book by one of our best poets."

On Goldbarth: "These are a whole new breed," Robert Atwan writes of Goldbarth's essays. "Albert Goldbarth has spliced strands of the old genre with a powerful new gene and the results are miraculous." In Griffin -- that crossbred creature comprised of eagle, lion, and serpent -- Albert Goldbarth joins two essays to form one animal. "Roman Erotic Poetry," written on the cusp of a friend's divorce, explores that strangely compound beast we call marriage. "Wuramon," written on the cusp of a friend's struggle with cancer, considers that strangely compound being every one of us is: an amalgam of spirit and physical body. The resulting book is eccentric, learned, and moving.

Essay Press books are \$12.95 and available through Small Press Distribution (www.spdbooks.org) or directly from the publisher (www.essaypress.org).

For subscription information or how to receive Essay Press books at discounted rates, please visit www.essaypress.org.

Forthcoming titles from Essay Press:

Jenny Boully, *The Body: An Essay* (reprint, corrected text)

Carla Harryman, *Adorno's Noise*

Joshua Casteel, *Letters from Abu Ghraib*

Essay Press books are edited by Eula Biss, Stephen Cope, and Catherine Taylor. Submission info. available at www.essaypress.org.

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99. **Steve Petermeier**

Re: alternative spiritual traditions

Thu 5 Apr 2007

Someone wrote:

- > to open this topic up to poetics, are there
- > writers out there using New Age or alternative
- > spiritual traditions in their work?

I've been attending Ojibwe language tables for more than a year, and I have been learning a lot about Anishinaabe spiritual traditions. It has had a profound impact on me, though I don't know how that will impact my writing. It does make me think about other writers, such as Joy Harjo, as her work is infused with Mvskoke spiritual traditions. Are you interested in considering Native American spiritual

traditions? I think they are fundamentally different than "New Age," but I'm not sure what you mean by "alternative spiritual traditions." Non-Christian beliefs? Wiccan? Paganism? Atheism? Physics? Theosophy? Sun Ra?

pac, lov, and undrstanding (nvr giv up!)

stv ptrmir
no man's land
minneapolis, mn
usa

No need to miss a message. Get email on-the-go with Yahoo! Mail for Mobile. Get started.
<http://mobile.yahoo.com/mail>

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100. **Michael Magee**

Re: New on Mappemunde: Tim Peterson's blog

Thu 5 Apr 2007

Hi everyone,

Just a brief plug for Ryan Daley's new book ARMORED ELEVATOR just out from BlazeVox. Ryan is a helluva good young poet and his book is well worth the dozen bucks I hope you have in your pocket! You can buy it here:

<http://www.blazevox.org/bk-rd.htm>

And the blurbs (below)!

Michael Magee

<http://www.comboarts.org>

In ARMORED ELEVATOR, Ryan Daley writes like a traveler who's never seen an airport in his life. Opening a crummy suitcase, he "release(s) the Diaspora / from the citation" it received in an outrÃ© lewd" fist fight and goes fugitive. The Earth we wander with him is "a wormy bot" where Jeremiad morphs into "the new jingo" and "there's no ice cream to cry into." But fear not! Daley speaks the pidgin of many a safe haven and after hours joint. A bad fit for the "coterie of alphabetical choir guys," he's our best hope for finding the real murderer.

â€“Michael Magee

Ryan Daley is a dedicated dodgem of syntax. He is a multi kulti Mayan in Newark whose witâ€™s as Pan-American as any Jose Oâ€™Shayâ€™s. He knows dystopias no longer wash unless in global neo-glot soup sprach. Armored Elevator is one of the bestâ€™certainly the edgiestâ€™first books Iâ€™ve read in quite awhile.

â€™Michael Gizzi

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101. **Tom W. Lewis**

Re: I've been put in charge

Thu 5 Apr 2007

good to see someone's filling Il Duce's jackboots... now, anyone up for a literary insurgency?

FP (Free Poetry)

tl

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

From: UB Poetics discussion group [mailto:]

On Behalf Of Aaron Belz

Sent: Thursday, April 05, 2007 11:06

To:

Subject: I've been put in charge

Fellow poets-

You may or may not have heard that I have been put in charge of poetry.

It

is a temporary measure, just until we can come up with a solution to some of

the challenges poetry currently faces. I want you to know that I know what

an incredible responsibility this is, and I will do my best to account for

the variety of opinions and aesthetics represented here. In fact, I would

like to think of the recipients of this message as a sort of cabinet--an inner circle, if you will--advising me on how best to govern poetry during my tenure.

Obviously we will need a manual to reference while we work together in this

vast undertaking, a sort of common starting point, and I have decided, at least for the time being, to assign THE BIRD HOVERER, which can be ordered here: <http://www.blazevox.org/bk-ab.htm> Now the notion of using a book of original poems as the official manual for poetry might strike some as odd; indeed, a case might be made that a traditional reference volume, or an annotated anthology, might suit our purpose more effectively. However, THE BIRD HOVERER is **my** book, representing my own unique aesthetic priorities, and as such it would seem to be mandatory reading to prepare all of us for what lies ahead.

Again, I know that my executive role was not assigned lightly. I will do my best to respect the office and to keep in mind the concerns of my constituency. Toward that end, I will employ an "open door" policy, fielding correspondence from anyone who needs my opinion on matters of policy and governance. All I require in return is that all of you immediately familiarize yourselves with the manual so that our discussions will reflect unity--or at least an aspiration toward unity--rather than the clamor and chaos that characterized the previous administration.

In closing, I salute each one of you: your implicit hopefulness, your immeasurable talent, and the revolutionary spirit you bring to poetry-related tasks on a daily basis are what makes poetry **poetry**. What I want more than anything else is to function as a catalyst for what you are already doing. The present is bright. Let's work together to make the future even brighter.

My best wishes,

Aaron Belz

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102. **mIEKAL aND**
Re: the language of living in a ghetto
Thu 5 Apr 2007

Growing up in small town Wisconsin, foreign languages were an elective & consequently after school. Being that I lived way out in the sticks my parents refused to ferry me back & forth to take classes, especially since I was a self-proclaimed communist & wanted to take Russian.

~mIEKAL

On Apr 5, 2007, at 11:55 AM, Gabrielle Welford wrote:

*when i was a kid in england, several years of french was required
of every
student in grammar school--in addition to latin, of course. i've
always
been glad of both of them. gabe*

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Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date:
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On Thu, 5 Apr 2007, Ann Bogle wrote:

*Back when the Poetics List was debating the merits of declaring
English the
official language of the U.S., I realized for the first time that
two years
of Spanish ought to be required of all students in the U.S. AMB*

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103. **Gabrielle Welford**

Re: Chinese Village Struggles to Save Dying Language

Thu 5 Apr 2007

dear alex. yes, very lucky to have such an interesting mom. you can see one of her sculptures with a spider on its eye at <http://picasaweb.google.com/gabwelf/MomSculpture/photo#5050107962204621602>. her mother took her to london from shanghai when she was 15, and she won a scholarship to the london polytechnic. she'll be 89 in a couple of mondays. we take her to yoga at redwood gardens senior housing in berkeley. my sister told some chinese residents there that my ma had lived in shanghai, and they surrounded her all talking at once. she still understands mandarin and could answer them. we were floored. :-) thanks for the kind words. best, gabe

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Checked by AVG Free Edition.
Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Thu, 22 Mar 2007, agj wrote:

*No apology. Please. Silly who?! If anything, I can't
help but to think you are very lucky to have such an*

interesting mom - and that must mean you're as well!

*Best,
Alex*

--

*"[H]e who leaps into the void owes no explanation
to those who watch." (Jean-Luc Godard)*

*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>*

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104. **lds**

Re: I've been put in charge

Thu 5 Apr 2007

Dog,

I thank God that you are temporarily in charge. I hope your tenure is most glorious and I send my pro-rated Faith towards abolishment of any sort of mutiny, or the mere unconscious thought manifestation thereof.

The manual is a many leveled splendor of painful comedic metaphor. It's the perfect springboard.

Woof-Woof,

Luc Simonic

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105. **Marcus Bales**

Re: I've been put in charge

Thu 5 Apr 2007

Don't be so modest! Poetry has long needed an Alexander Haig.

Marcus

On 5 Apr 2007 at 11:06, Aaron Belz wrote:

Fellow poets-

You may or may not have heard that I have been put in charge of poetry. It is a temporary measure, just until we can come up with a solution to some of the challenges poetry currently faces. I want you to know that I know what an incredible responsibility this is, and I will do my best to account for the variety of opinions and aesthetics represented here. In fact, I would like to think of the recipients of this message as a sort of cabinet--an inner circle, if you will--advising me on how best to govern poetry during my tenure.

*Obviously we will need a manual to reference while we work together in this vast undertaking, a sort of common starting point, and I have decided, at least for the time being, to assign THE BIRD HOVERER, which can be ordered here: <http://www.blazevox.org/bk-ab.htm> Now the notion of using a book of original poems as the official manual for poetry might strike some as odd; indeed, a case might be made that a traditional reference volume, or an annotated anthology, might suit our purpose more effectively. However, THE BIRD HOVERER is **my** book, representing my own unique aesthetic priorities, and as such it would seem to be mandatory reading to prepare all of us for what lies ahead.*

Again, I know that my executive role was not assigned lightly. I will do my best to respect the office and to keep in mind the concerns of my constituency. Toward that end, I will employ an "open door" policy, fielding correspondence from anyone who needs my opinion on matters of policy and governance. All I require in return is that all of you immediately familiarize yourselves with the manual so that our discussions will reflect unity--or at least an aspiration toward unity--rather than the clamor and chaos that characterized the previous administration.

*In closing, I salute each one of you: your implicit hopefulness, your immeasurable talent, and the revolutionary spirit you bring to poetry-related tasks on a daily basis are what makes poetry **poetry**. What I want more than anything else is to function as a catalyst for what you are already doing. The present is bright. Let's work together to make the future even brighter.*

My best wishes,

Aaron Belz

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106. **Peter Ciccariello**

Love flies low whisper

Fri 6 Apr 2007

Love flies low whisper<<http://www.cgi7.com/peterimages/love-flies-low-whisper.jpg>>

-- Peter Ciccariello

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

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107. **David Baratier**

Re: alternative spiritual traditions

Fri 6 Apr 2007

Since there was no answer on this thread I'll take my own bent, which is the poems have to exude spirituality through reading.

Gerritt Lansing, the first book especially, the "pre-curriculum of the soul" version of Heavenly Tree Grows Downward.

John Unland--The sea beneath the house

Jack Gilbert-- Monolithos

Sheila Murphy: Incessant Seeds, its one I published, an experimental meditation on spirituality.

Maj Ragain-- A Hungry Ghost Surrenders his Tacklebox-- another one I published, poems themselves are a narrative spiritual, friend of Duncan & Dorn.

Arthur Sze: The red-shifting web

Niedecker-- T&G, if you can get this from a library, Williams original illustrated version substantially adds feeling to the poems.

Various collections by George Quasha,
most collections by Ted Enslin & Cid Corman

all I've time for--

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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108. **Nick Piombino**
David Markson's Latest
Fri 6 Apr 2007

David Markson's newest book, **The Last Novel** is just out from Shoemaker Hoard. Except for a few hours work, and dinner, I was unable to close this book, which I purchased today, until the last word. It is unquestionably one of Markson's greatest works, an incandescent, elegiac, aphoristic, gnomic masterpiece, satirically and hilariously critical of human cruelty, yet passionately, reverently and knowledgeably reflective of human accomplishment throughout history. His other works include **Wittgenstein's Mistress**, **Reader's Block** and **This is Not a Novel**.

A few tidbits:

"He who writes artistically dies without recognition or reward. Complained Lope de Vega- in 1609"

"Our father who are in heaven/Stay there.
Requested Jacques Prevert."

"I am no Einstein.
Once said Einstein."

"It's later than you know.
Printed Baudelaire on the face of his clock- after having broken off its hands."

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109. **charles alexander**
new on chaxblog
Fri 6 Apr 2007

I'm only posting once a month during the last three months on <http://chax.org/blog.htm> chaxblog, but tonight I put enough on that I seem to have bumped all previous posts into the linked archive of posts. So check out those recent ones, too (links a little down & to the right).

the new posts are

- * knowing & writing through overload
- * books keep coming: Andrew Joron's *The Cry at Zero*
- * Bonnie Jean Michalski & Karl Kelsey: a contrast in readings
- * recent readings in Tucson
- * the physical part of language, i.e. the letter
- * "how long has this been goin' on?"

* piety & perversity
<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

Chax Press

██████████ (studio)

██████████ (cell)

██████████

chax.org

101 W. Sixth St.

Tucson, AZ 85701-1000

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110. **travis ortiz**

Containment Scenario by M. Mara-Ann at Mills College

Fri 6 Apr 2007

Containment Scenario

The Global Environmental Crisis

by M.Mara-Ann

~ a multi-media performance ~

FRI :: April 6th @ 8pm

Mills College Concert Hall,

5000 MacArthur Blvd., Oakland

FREE

featuring:

Anantha Krishnan, percussion

Andy Strain, trombone

Caroline Penwarden, accordion

Jordan Glenn, drums

Travis Ortiz, electronics

Alexa Hall, voice

Erica Montoya, voice

M.Mara-Ann, voice

Sarah Elena Palmer, voice

Vanessa Beggs, voice

Janet Collard, movement

Rebecca Wilson, movement

plus, two short films:
Jacob Eichert Landscape Amongst Clouds
Jennifer Nellis i, spoon

and, Poetry PLASTIQUE (in the foyer)
installations by:
c.marie smith
denni s oMera
Dillon Westbrook
Lara E. Durbach
Laurel DeCou
Luke Selden
Jeremy James Thompson, curator
Mashinka Firunts
POLIS (j.D. Mitchell-Lumsden/Chad Lietz)
Travis Ortiz

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111. **Dan Waber**
vispoets.com weekly winner
Fri 6 Apr 2007

In the reward for interestingness weekly event* at vispoets.com, the winner for week #4 is:

suzan sari for this image:

relations 5**

Congratulations to suzan, there's \$25 worth of materials on their way to you from K. S. Ernst's Press Me Close.

Thanks to everyone who uploaded images to the gallery this week. Keep uploading new images for your chance to win next week.

Regards,
Dan

* <http://vispoets.com/index.php?showtopic=481>

** <http://vispoets.com/index.php?automodule=gallery&req=si&img=1206>

vispoets.com stats (to date)

Registered Users: 90

Total Posts: 2445

Gallery Stats

Our members have posted a total of 940 images and made 116 comments.

Total Gallery Size: 168.7mb

Total Image Views: 8881

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112. **Halvard Johnson**

Salt River Review Submissions notice

Fri 6 Apr 2007

The Salt River Review will be open for submissions May 1st for the Fall, 2007 issue. Submission guidelines and details are available at the site (see below).

Poetry submissions for the Fall, 2007 issue should be directed to Greg Simon. Guest fiction editor for the fall issue will be Carol Novack, Publisher & Editor of Mad Hatters' Review.

*Meanwhile, the Spring, 2007 issue is online, with:
Poetry by Tony Burfield, Sheila Black, Nathaniel Rounds, Frances Ruhlen McConnel, Margo Solod, David Brendan Hopes, Flavia Cosma, Glenna Luschei, Michael Scott Cain, Katherine Holmes, & Alexis Quinlan
Fiction by Noah McGee, Donna D. Vitucci, Mark McBride, & Tiffany Promise*

The Salt River Review: <http://www.poetserv.org>

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113. **Tisa Bryant**

April 7: X-Reference: Encyclopedia Project Reading in Amherst, MA!

Fri 6 Apr 2007

Dear all,

If you're out in the Western MA terrain, please stop by!

Visual art, film, poetry and prose presentations!

Live cross-referencing!

Books and CDs!

The requisite wine and cheese!

Free fun for all!

April 7, 7pm
Food for Thought Books Collective
106 N.Pleasant Street
Amherst, MA 01002
Tel: [REDACTED]
Fax: [REDACTED]

Featuring:

Tisa Bryant
Sara Jaffe
Xylor Jane
EE Miller
Sara Marcus
Ronaldo V. Wilson

Come!

A mile walked with a friend contains only a hundred steps.

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114. **UbuWeb**

Kenneth Goldsmith & David Grubbs: Brooklyn 4/8

Fri 6 Apr 2007

Kenneth Goldsmith & David Grubbs performing "Traffic"

Sunday April 8, 2007
8pm

ISSUE PROJECT ROOM
400 Carroll Street
between Bond and Nevins
Brooklyn, NY 11231
Further details: www.issueprojectroom.org

As part of the 'S&W, P&P' Festival

Friday April 6, 2007
6-8pm

Exhibition opening 'P&P' Michael Graeve
8pm

Performances (\$10):

Alison Knowles performs with Jessica Higgins
Nicolas Collins performs 'Duck Pond'

Saturday April 7, 2007

6-8pm

Exhibition viewing 'P&P' Michael Graeve

8pm

Performances (\$10):

Michael Graeve performs 'Simple Methods'

Chris Mann performs 'told you so'

Sunday April 8, 2007

6-8pm

Exhibition viewing 'P&P' Michael Graeve

8pm

Performances (\$10):

Dan St. Clair and Aki Sasamoto

Kenneth Goldsmith and David Grubbs

--

UbuWeb

<http://ubu.com>

UbuWeb

<http://ubu.com>

Don't pick lemons.

See all the new 2007 cars at Yahoo! Autos.

http://autos.yahoo.com/new_cars.html

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115. **Tom W. Lewis**

Re: alternative spiritual traditions

Fri 6 Apr 2007

I think the problem is, "I don't know much about spirituality in poetry, but I know it when I see it" -- can't one experience a spiritual response to a poem that isn't technically spiritual?

my original question had to do with writers whose own (alternative) spirituality infused their work.

great to see these names, as well as those proffered by others this week... now I've got a passel to hunt for while in SF.

tl

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

From: UB Poetics discussion group [mailto:]

On Behalf Of David Baratier

Sent: Friday, April 06, 2007 0:06

To:

Subject: Re: alternative spiritual traditions

Since there was no answer on this thread I'll take my own bent, which is the poems have to exude spirituality through reading.

Gerritt Lansing, the first book especially, the "pre-curriculum of the soul" version of Heavenly Tree Grows Downward.

John Unland--The sea beneath the house

Jack Gilbert-- Monolithos

Sheila Murphy: Incessant Seeds, its one I published, an experimental meditation on spirituality.

Maj Ragain-- A Hungry Ghost Surrenders his Tacklebox-- another one I published, poems themselves are a narrative spiritual, friend of Duncan & Dorn.

Arthur Sze: The red-shifting web

Niedecker-- T&G, if you can get this from a library, Williams original illustrated version substantially adds feeling to the poems.

Various collections by George Quasha,
most collections by Ted Enslin & Cid Corman

all I've time for--

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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116. **Dan Coffey**

Re: Kenneth Goldsmith & David Grubbs: Brooklyn 4/8

Fri 6 Apr 2007

Speaking of Grubbs, looks like the first Grubbs/Susan Howe collaboration CD is already out of print.

On 4/6/07, UbuWeb <[REDACTED]> wrote:

> Kenneth Goldsmith & David Grubbs performing "Traffic"

>

> Sunday April 8, 2007

> 8pm

>

> ISSUE PROJECT ROOM

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> between Bond and Nevins

> Brooklyn, NY 11231

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> Dan St. Clair and Aki Sasamoto

> Kenneth Goldsmith and David Grubbs

>

> --

> UbuWeb

> http://ubu.com
>
>
> UbuWeb
> http://ubu.com
>
>
>
>

> Don't pick lemons.
> See all the new 2007 cars at Yahoo! Autos.
> http://autos.yahoo.com/new_cars.html
>
--
http://hyperhypo.org/blog
http://www.pftborder.blogspot.com

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117. **kevin thurston**

Re: alternative spiritual traditions

Fri 6 Apr 2007

"my original question had to do with writers whose own (alternative) spirituality infused their work."

well, CA Conrad certainly strikes me as someone who qualifies, especially with his astral projection and other spiritual thingees (technical term) perhaps he can come forward and say a thing or two about this

On 4/6/07, Tom W. Lewis <[REDACTED]> wrote:

>
> I think the problem is, "I don't know much about spirituality in poetry,
> but I know it when I see it" -- can't one experience a spiritual
> response to a poem that isn't technically spiritual?
>
> my original question had to do with writers whose own (alternative)
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> week... now I've got a passel to hunt for while in SF.
>

> tl
>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:]
> On Behalf Of David Baratier
> Sent: Friday, April 06, 2007 0:06
> To:
> Subject: Re: alternative spiritual traditions
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> Since there was no answer on this thread I'll take my own bent, which is
> the poems have to exude spirituality through reading.
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> Gerritt Lansing, the first book especially, the "pre-curriculum of the
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> & Dorn.
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> Arthur Sze: The red-shifting web
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> Niedecker-- T&G, if you can get this from a library, Williams original
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>
> Various collections by George Quasha,
> most collections by Ted Enslin & Cid Corman
>
> all I've time for--
>
>
>
> Be well
>
> David Baratier, Editor

>
> Pavement Saw Press
> PO Box 6291
> Columbus, OH 43206
> <http://pavementsaw.org>
>

--

i could use some bone marrow, please

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

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118. **Deborah A. Meadows**

message from Lance Phillips on Here Comes Everybody anthology

Fri 6 Apr 2007

Dear Bflo list,

Poet Lance Phillips just passed on this message on how to order the newly produced Here Comes Everybody anthology (co-edited with Geoffrey Gatza) with a request to pass on the message due to a hard drive crash.

Thanks,

Deborah Meadows

Here:

Listen everybody I'm hoping you all can do me a favor. The HCE anthology is finally (this finally is directed at at none other than yours truly) available.

There's info about how to obtain a copy at

<http://herecomeseverybody.blogspot.com>

<<https://exchange.csupomona.edu/exchweb/bin/redir.asp?URL=http://herecomeseverybody.blogspot.com>> . Geoffrey Gatza deserves all the credit on this he

got the book finished with no help from me (in addition to being a procrastinator the last nine months or so have been very difficult for me). The favor I have in mind is this. In addition to everything else going on our hard drive crashed a couple of weeks ago and I lost some things including my HCE email list. I'm trying to pick it out of a rather long back-up document but its not going well. I have been able to retrieve some emails, yours among them. I hoping you all can spread the word about the anthology either by forwarding this email to whom ever you think would be interested, by posting something about the anthology on your blog or a listserv or just by mentioning the anthology to a couple of friends.

Thanks,

Lance

<http://lancephillips.blogspot>

<<https://exchange.csupomona.edu/exchweb/bin/redir.asp?URL=http://lancephillips.blogspot.com>>

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119. **Catherine Daly**

Re: alternative spiritual traditions

Fri 6 Apr 2007

Tom L, and by extension, list --

I want to rescind my response on this thread, as it was in response to this (I had John Cayley in mind and mentioned some of my own work)

to open this topic up to poetics, are there writers out there using New Age or alternative spiritual traditions in their work?

no where do I read in this question, this one

my original question had to do with writers whose own (alternative) spirituality infused their work.

my own work (including my astrology!) is not founded on any spirituality or infused with any spirituality, while it does use main line as well as alternative traditions, including religious ones

when one looks for spirituality, especially with Spicer, start carefully examining inspiration. Ann Lauterbach has some interesting things to say about inspiration, too; interestingly to me, one also starts looking at symbolism, the early science / alchemy blue (and Blake to Will Alexander, Eshleman, Olson & the Maya, don't forget Lamantia!!!)

if you want to look at mysticism, which is certinly alternative to the main line within any religion, and Judaism, Adeena Karasick's translation of the sefer yetsirah and Nathaniel Tarn's lyrics for the bride of god --

one of the most troubling aspects of the new age religions as well as of the contemporary rhetorical separation of spirituality from religious belief and practice, and the perhaps blur of the definition of spirituality into a wide range of things -- including chance, consciousness, design, structure, etc., which are directly involved in making digital works -- is the way exoticism has been entwined with multiculturalism and tolerance has been confused with agreement

Happy Good Friday

--

All best,
Catherine Daly



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120. **Jim Andrews**

need cheap accomodation in Santa Monica 04/19 to 05/19

Fri 6 Apr 2007

A friend from Germany, Martin Kloss--multimedia programmer extraordinaire--is visiting Santa Monica 04/19 to 05/19 and is looking for accomodation.

He says:

"I'll be in Los Angeles, to be precise Santa Monica from 04/19 - 05/19, and as this is a spontaneous thing, I'm now looking for places to stay without spending the millions I earned with Lingo coding."

Not. He goes on to say:

"So if anyone knows someone who knows someone who's looking for a temporary roommate or can you recommend affordable accommodations in Santa Monica, I would really appreciate it. Time is running out and any hint will help. I've looked at <http://losangeles.craigslist.org> and other sites, but the average >\$2K / month is a little steep for my budget."

Martin helped me with Arteroids and On Lionel Kearns. His sites are <http://lingopark.de> and <http://martinkloss.com>.

Please backchannel me at  if you can help.

Thanks,

ja

<http://vispo.com>

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121. **Tom Beckett**

new now at e-x-c-h-a-n-g-e-v-a-l-u-e-s...

Fri 6 Apr 2007

Javant Biarujia interviewed by Sheila E. Murphy at <http://willtoexchange.blogspot.com>

***** See what's free at <http://www.aol.com>.

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122. **Elizabeth Treadwell**

Roberson & Shockley at SPT next Friday 4/13

Fri 6 Apr 2007

Small Press Traffic is pleased to present a reading by
Ed Roberson & Evie Shockley
Friday, April 13, 2007 at 7:30 p.m.

Ed Roberson joins us in celebration of his seventh book of poems, *City Eclogue*, out last year from Atelos. Nathaniel Mackey has said of his earlier book, *Atmosphere Conditions*, winner of the National Poetry Series: "Atmosphere, omen, memory, lost amenity, homelessness of more than one sort, dream, social entropy, music, dance, death--these are among the matters which move through the poems with revenant, mercurial dispatch. Conceptually rich as well as technically inventive, these poems advance a wary measure, a wise, beautifully gruff, ongoing music. They haunt while being read and well after, refusing to settle."

Evie Shockley is the author of *The Gorgon Goddess* and *a half-red sea*, both from Carolina Wren Press. Of the latter, Harryette Mullen writes: "Navigating against prevailing currents, these poems sail on eddy and backflow, taking inspiration from knots and twists of American history and culture. Her gallery of lyric portraits presents a historical continuum of African Americans caught in double binds of culture and identity ... Shockley's firm grounding in history adds weight and depth to her observations of the recent past and present." Shockley teaches at Rutgers University.

Unless otherwise noted, events are \$5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students. ?

Unless otherwise noted, our events are presented in?Timken Lecture Hall,? California College of the Arts ?1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin) ?? <http://www.sptraffic.org> ????

& coming up

April 22 Anne Boyer & William Moor (at New Yipes)

April 27 Memorial for kari edwards

May 18 Julie Carr & Andrew Joron

May 25 Paul Hoover & Tenney Nathanson

Elizabeth Treadwell, Director

Small Press Traffic Literary Arts Center at CCA

1111—8th Street
San Francisco, California 94107

Small Press Traffic is an autonomous, nonprofit community arts center and your donations are always welcome, helpful, & tax-deductible. Thank you.

Elizabeth Treadwell

<http://elizabethtreadwell.com>

Can't afford to
quit your job? - Earn your AS, BS, or MS degree online in 1 year.

<http://www.classesusa.com/clickcount.cfm?id=866145&goto=http%3A%2F%2Fwww.classesusa.com%2Ffeatureschools%2Fonlinedegreesmp%2Fform-dyn1.html%3Fsplov%3D866143>

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123. **Geoffrey Gatza**
Here Comes Everybody anthology

Sat 7 Apr 2007

HCE : An Here Comes Everybody Anthology
By Lance Phillips (and some help from Geoffrey Gatza)

BUY IT NOW!!! On Amazon.com

<http://www.blazevox.org/bk-lp.htm>

Book Information:

- . Paperback: 754 pages
- . Binding: Perfect-Bound
- . Publisher: BlazeVOX [books] (March 2007)
- . ISBN: 1-934289-04-3

\$29.95

Buy it NOW!

For List of all 130 poets included please go to webpage!

<http://herecomeseverybody.blogspot.com>
<http://www.blazevox.org/bk-lp.htm>

FROM THE INTRODUCTION

"No question is so difficult to answer as that to which the answer is obvious."

George Bernard Shaw

Ten Question! Lance Phillips asked the same ten question so as many writer as he could email and those that responded, and respond they did, became one of the hottest websites in the early days of blogging. A wildfire of excitement grew. Lance had what we call a YouTube a moment of capturing the right idea at the right moment. And this book is a gathering from that site. The idea is of course not new. These 10 questions originally came from a French series, "Bouillon de Culture" hosted by Bernard Pivot. It is probably more familiar to many as the question James Lipton asks at the end of "Inside the Actor's Studio." I've found these questions interesting among friends. It's amazing what the simple answers to these questions reveal about a person's thoughts, feelings and beliefs.

Presented are 130 writers, each with their own 10 questions and their answers. These questions are disarmingly simple steps towards attaining a knowing, a greater understanding of person as poet. We also get a rare glimpse at how each brain wraps around a seemingly obvious question. Each author creates a charming portrait of themselves in their answers. Each writer comes to their craft in their own way and here we have a splendid way to engage each writer, in their own words, on a level playing field across a large strata of information. Here comes everybody, indeed.

This book conducts itself away from the interactions of a collection of interviews. There is only the author and their reaction to the questions at the moment in time they were asked them. Many of these are from 2003 through 2005. And so the biographic texts that accompany each set of answers are deliberately left in their 'as-is' state.

Also included in this volume is the reactions from friends, remarks made on this website in the days following Robert Creeley's death. This one poet influenced so many it is hard for me, even today to find the proper words one has to say to get out what it is that this section is supposed to do. The world no longer has a Creeley in it. This is a record, more or less, a portrait, maybe, a snapshot of sorts of grief. A reaction of artist for their artist, friend, mentor, father . so on. Here are questions, interviews and poems submitted by Ed Smith, Joseph Lease, Chris Stroffolino, Jim Ellis, Brent Cunningham, Elizabeth Robinson, Ann Lauterbach, Linh Dinh, Joel Lewis, and Ken Rumble.

I hope you enjoy this book as much as we have had in putting it together. This is a captured frame of text in a wonderfully creative time. There is war, a troubled government, a thriving internet culture, a wonderfully safe/anonymous economically devoid environment to create our poetry. As the title wrongly

indicates, here is everybody, if you are not in this edition, you will certainly appear in one of our upcoming editions of this series.

Best Geoffrey

Geoffrey Gatza

March 8, 2007

Best, Geoffrey

Geoffrey Gatza

BlazeVOX [books]

www.blazevox.org

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

From: UB Poetics discussion group [mailto:] On

Behalf Of Deborah A. Meadows

Sent: Friday, April 06, 2007 12:32 PM

To:

Subject: message from Lance Phillips on Here Comes Everybody anthology

Dear Bflo list,

Poet Lance Phillips just passed on this message on how to order the newly produced Here Comes Everybody anthology (co-edited with Geoffrey Gatza) with a request to pass on the message due to a hard drive crash. Thanks, Deborah Meadows

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<http://lancephillips.blogspot>

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124. **Halvard Johnson**

25 questions

Sat 7 Apr 2007

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125. **Alan Sondheim**

catastrophic thought

Sat 7 Apr 2007

Catastrophic Thought

Its relationship to toggle, totter, topple:
from binary relationship to abject destruction
veering
extremities, 'things' carried to an extreme
thought that short-circuits itself, goes nowhere
flatness, worlds without direction
defusing of worlds

always self-canceling
using, devouring energy
it's too difficult to think

not the thought of the catastrophe
there's no therapeutic or suture
there's no projection, only introjection
this is introjection without absorption
blinking, unblinking, uncomprehending
thought of the catastrophe already grasps
thought is already thinking
catastrophic thought is not thinking
thought which is not thought

catastrophic thought is physiological thought
its limit thought on the borders of the conceivable

in catastrophic thought nothing is conceivable
in catastrophic thought there are no limits
laughter, diabolic laughter
catastrophic thought is the thought of the symptom
thinking which eliminates the premise of thought
thought which eliminates thinking
thought of the i am that i am
mute thought, inert thought, thought of the thing
the thing thinking
the catastrophe "what a catastrophe!"
the disaster "what a disaster!"
catastrophic thought A, then B, else B
towards B, else B, towards B
B becomes nameless, B is already nameless
the subject undergoes, is undergone-ing, introjection
inconceivable projection, nothing to project
no projectors
thinking the skein holding everything together
thinking the collapse of the skein
just beneath the surface there is no skein
just beneath the surface there are no things
there are no surfaces, there is no surface
thinking which is deeply, inherently, mute
unspeakable thinking, unspeaking thinking
physiology of tremors, depressions, tremblings
phenomenology of nightmares, hysterias
suicidal thinking, thinking which produces limit
thinking suicide, the production of a thing
thoughtless, witless
not always the worst, however, always mute
"i can't think of this, this catastrophic thought

=====

con aphors on youtube

<http://www.youtube.com/watch?v=fghsGZipjvc>

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126. **Murat Nemet-Nejat**

Re: 25 questions

Sat 7 Apr 2007

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127. **elen**

Quilts by Carolyn Beard Whitlow - Dulles Expo, Chantilly, VA May 4-6

Sat 7 Apr 2007

Dear folks:

Poet/artist Carolyn Beard Whitlow will be selling her unique and stunning quilts at the Dulles Expo in Chantilly, Virginia during May 4-6. If you've any family or friends in the area, please encourage them to visit her booth and purchase a quilt. If you are planning to be in that area, please visit! Or, you can purchase one online at her site below. She can also customize a quilt to your preference.

Please take a look flyer below (if it translated properly) and her website, <http://www.colorquiltsbycarolyn.com> <<http://www.colorquiltsbycarolyn.com/>> and share this information with all interested contacts.

Thanks much for your consideration and support!

PS - Also, take a look at her two books of poetry: Wild Meat (Lost Roads) and Vanished (2006 Naomi Long Madgett Poetry Prize Winner selected by Lotus Press)

In peace,
elen

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128. **Vernon Frazer**

Re: 25 questions

Sat 7 Apr 2007

I can see many ways that my writing would relate to these questions and think they're great questions to answer. They touch on a lot of the basic aesthetic issues I've thought and talked about all my life. I can answer them for literature and for music.

Vernon
<http://vernonfrazer.com>

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

From: UB Poetics discussion group [mailto:████████] On Behalf Of Murat Nemet-

Nejat

Sent: Saturday, April 07, 2007 1:17 PM

To: [REDACTED]

Subject: Re: 25 questions

It will be fascinating to answer these question, in my opinion, exactly as they are.

Murat

On 4/7/07, Halvard Johnson <[REDACTED]> wrote:

>

> Glenn Branca recently raised 25 questions for the consideration of other
> composers/musicians. I've been wondering what a similar list
> of questions having to do with poetry might look like. Some of
> Branca's questions could easily be adapted to poetry, but others
> might need to be replaced altogether.

>

> One example of the former: 4. Why does the contemporary poetry
> establishment remain so conservative when all other fields of the
> arts embrace new ideas?

>

> Another: 7. Is the poetry anthology still relevant or is it just a museum?

>

> Of the latter, question #25 might be replaced by "Whassup?"

>

> 25 Questions

>

> 1. Should a modern composer be judged against only the very best works of
> the past?

> 2. Can there be truly objective criteria for judging a work of art?

> 3. If a composer can write one or two or more great works of music why
> cannot all of his or her works be great?

> 4. Why does the contemporary musical establishment remain so conservative
> when all other fields of the arts embrace new ideas?

> 5. Should a composer, if confronted with a choice, write for the musicians
> who will play a piece or write for the audience who will hear it?

> 6. When is an audience big enough to satisfy a composer or a musician?
> 100?

> 1000? 10,000? 100,000? 1,000,000? 100,000,000?

> 7. Is the symphony orchestra still relevant or is it just a museum?

> 8. Is micro-tonality a viable compositional tool or a burned out modernist
> concept?

> 9. In an orchestra of 80 to 100 musicians does the use of improvisation

- > make
- > any sense?
- > 10. What is the dichotomy between dissonance and. tonality and where
- > should
- > the line be drawn?
- > 11. Can the music that soothes the savage beast be savage?
- > 12. Should a composer speak with the voice of his or her own time?
- > 13. If there's already so much good music to listen to what's the point of
- > more composers writing more music?
- > 14. If Bach were alive today would he be writing in the baroque style?
- > 15. Must all modern composers reject the past, a la John Cage or Milton
- > Babbitt's "Who Cares If You Listen?"
- > 16. Is the symphony an antiquated idea or is it, like the novel in
- > literature, still a viable long form of music?
- > 17. Can harmony be non-linear?
- > 18. Was Cage's "4:33" a good piece of music?
- > 19. Artists are expected to accept criticism, should critics be expected
- > to
- > accept it as well?
- > 20. Sometimes I'm tempted to talk about the role that corporate culture
- > plays in the sale and distribution of illegal drugs throughout the United
- > States and the world, and that the opium crop in Afghanistan has increased
- > by 86 percent since the American occupation, and the fact that there are
- > 126,000 civilian contractors in Iraq, but what does this have to do with
- > music?
- > 21. Can the orchestra be replaced by increasingly sophisticated
- > computer-sampling programs and recording techniques, at least as far as
- > recordings are concerned?
- > 22. When a visual artist can sell a one-of-a-kind work for hundreds of
- > thousands of dollars and anyone on the internet can have a composer's work
- > for nothing, how is a composer going to survive? And does it matter?
- > 23. Should composers try to reflect in their music the truth of their
- > natures and the visions of their dreams whether or not this music appeals
- > to
- > a wide audience?
- > 24. Why are advances in science and technology not paralleled by advances
- > in
- > music theory and compositional technique?
- > 25. Post-Post Minimalism? Since Minimalism and Post-Minimalism we've seen
- > a
- > short-lived Neo-Romanticism, mainly based on misguided attempts to return
- > to

> a 19th century tonality, then an improv scene which had little or nothing
> to
> do with composition, then a hodge-podge of styles: a little old "new
> music,"
> a little "60's sound colorism", then an eclectic pomo stew of jazz, rock
> and
> classical, then a little retro-chic Renaissance & even tonal 12-tonalism.
> And now in Germany some "conceptual" re-readings of Wagner. What have I
> left
> out? Where's the music?
>
>
> Hal
>
> "The dirt is the mark of your deep love of the tool."
>
> Halvard Johnson
> =====
> 
> 
> <http://home.earthlink.net/~halvard> <<http://home.earthlink.net/%7Ehalvard>>
> <http://entropyandme.blogspot.com>
> <http://imageswithoutwords.blogspot.com>
> <http://www.hamiltonstone.org>
>

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

Sat 7 Apr 2007

1. The one who will shine in the science of writing will shine like the sun.

A scribe (EP, p. 87)

O Samas (sun-god), by your light you scan the totality of lands as if they were
cuneiform signs (ibid.).

from the opening of the **Exergue** by Jacques Derrida, **Of Grammatology**

**New Poets: **

David Baratier

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=227](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=227)

Laura Heidy

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=228](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=228)

Tim Peterson

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=229](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=229)

Jeffrey Side

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=230](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=230)

Anne Tardos

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=233](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=233)

Luc Fierens

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=234](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=234)

Ruth Lepson

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=235](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=235)

Paul Vangelisti

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=236](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=236)

Joyce Nower

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=237](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=237)

Paul Muldoon

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=238](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=238)

Tom Beckett

[http://www.fieralingue.it/modules.php?
name=Content&pa=list_pages_categories&cid=239](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=239)

New poems of already featured Poets:

*Richard Dillon *

SUDDEN GIFT, A NEW YORK XMAS POEM

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1822>

CHERRY CREEK CAPER

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1898>

*Alan Sondheim *

The gods

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1823>

A/Rose for Baudrillard

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1904>

Barry Alpert

OF DOUGLAS GORDON

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1852>

THE MARQUISE OF O...

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1853>

WILLOW TREE

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1884>

Halvard Johnson

Favorite California Churches

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1882>

James Cervantes

Poems That Arrived Without a Briefcase

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1883>

David-Baptiste Chirot

light remains 1

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1895>

light remains 2

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1896>

light remains 3

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1897>

Jeff Harrison

* The Recital *

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1909>

* The Vying *

<http://www.fieralingue.it/corner.php?pa=printpage&pid=1910>

Under Poets on Poets:

* *

Paul Vangelisti

[http://www.fieralingue.it/modules.php?](http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=70)

[name=poetsonpoets&pa=list_pages_categories&cid=70](http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=70)

Euripides by Jon Corelis and ongoing work with new additions

[http://www.fieralingue.it/modules.php?](http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=66)

[name=poetsonpoets&pa=list_pages_categories&cid=66](http://www.fieralingue.it/modules.php?name=poetsonpoets&pa=list_pages_categories&cid=66)

Under Poem Reviews:

* *

Emanuele Carnevale by Dennis Barone

[http://www.fieralingue.it/modules/poemreviews/corner.php?](http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=260)

[pa=printpage&pid=260](http://www.fieralingue.it/modules/poemreviews/corner.php?pa=printpage&pid=260)

My acknowledgment to all those who appear on the Poets' Corner _as usual the order of apparition follows the order by which I received the contribution. With my best wishes for a wonderful and fruitful Spring,

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

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130. **cralan kelder**

submissions welcome for Noon: Journal of the Short Poem

Sat 7 Apr 2007

Hello All, I am forwarding this call for submissions.

This is a beautiful little magazine/book to hold in your hands, made in the way of binding with the string on the outside and the pages folded. I am afraid I do not know the terminology for Japanese binding.

Dear readers and correspondents,

This is to let you know that I have started reading for the next NOON (#5, due out in September), and that I expect to be able to accept submissions until approximately the end of June. Feel free to send via email if that's more convenient for you.

There are few remaining copies of NOON 4, more of 2 and 3. Please ask for details if you'd like to purchase a back issue. (I can give no better guidelines.) Likewise, if you'd like to subscribe. The magazine receives no other funding than my own and that of subscribers.

Best wishes,

Philip

Philip Rowland, editor
Noon: Journal of the Short Poem
Minami Motomachi 4-49-506
Shinjuku-ku
Tokyo [REDACTED]
Japan

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131. **Geoffrey Gatza**

Here Comes Everybody anthology now canceled

Sat 7 Apr 2007

HCE now being pulled from shelves.

Reason: poets are suing!

Can you believe it!

Sorry, Geoffrey

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132. **Joshua Wilkinson**

Rabbit Light Movies (Gordon, Doxsee, Nakayasu, Rexilius, Greenstreet, et al.)

Sat 7 Apr 2007

Hello, Friends,

I have started a new little journal on dvd format called Rabbit Light Movies.

They are very short poemfilms of poets reading from their work. There are three poets (three films) per episode. Each episode is limited to 99 copies. Each episode is also free.

Episode #1: Noah Eli Gordon: 5 poems

Julie Doxsee: The Knife-Grasses

Joshua Marie Wilkinson: Wolf Dust

Episode #2: Sawako Nakayasu: 2 poems

Kate Greenstreet: from [Salt] (from case sensitive)

Andrea Rexilius: from Gravity / Hem

I have about 20 copies of Episode #1 left; Episode #2 is hot off the press and I can start sending them next week.

If you would like an episode, please feel free to email me your name and address and I'm happy to send you one or both (please specify which or both).

██████████

[international: I think the dvds are region free and I'm pleased to send one anywhere]

If you are interested in submitting audio for consideration, there are some guidelines posted at <http://rabbitlightmovies.blogspot.com>

They are low budget little movies and they're for you.

New episodes will feature Jaswinder Bolina, Allison Titus, Mathias Svalina, Sommer Browning, George Kalamaras, Lily Brown, Bin Ramke, Joshua Poteat, c. marie smith, Joshua Kryah, Jon Woodward, Eleni Sikelianos, and many others.

Also: In the new Criterion Collection set of Paul Robeson films, one of the movies included co-stars H.D. Yes, H.D. I think it's called Borderline.

Also: Here's a new interview I did with Danielle Dutton on Fascicle.

<http://www.fascicle.com/issue03/essays/dutton1.htm>

Also: Here's a new interview (just up today) with Noah Eli Gordon on Rain Taxi.

<http://www.raintaxi.com/online/2007spring/gordon.shtml>

Also: look for a long, wonderful interview with Shanxing Wang that Nathan Brown did. Somewhere.

Thank you!

joshua

Joshua Marie Wilkinson

<http://eyelashfire.blogspot.com>

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>

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133. **Sheila Murphy**
interview with JAVANT BIARUJIA
Sun 8 Apr 2007

Many of you will be familiar with Javant Biarujia, a brilliant being who resides in Melbourne. Check out my interview with him at:

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

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134. **Simone Roberts**
25 Questions
Sun 8 Apr 2007

Hi, new to list. Lurking about, reading mostly. Favor? The 25 questions came through like this on the digest form:

and so forth.

Any tips on turning that into a human language? A setting I missed? Is there a plain text issue here? Flummoxed. Apologies for any bother.

All thanks,
Si

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135. **David A. Kirschenbaum**
Poets Suing Over Here Comes Everybody Anthology Step Up
Sun 8 Apr 2007

hi all,

i'm sure i'm not the only one wondering who the poets suing and threatening over this now-pulled anthology are and what are their reasons. if you're one of the people who has caused this anthology to be pulled if you can share with us why i'd be much obliged.

thanks,
david

Quoting Geoffrey Gatza <[REDACTED]>:

| *HCE now being pulled from shelves.*

Reason: poets are suing!

Can you believe it!

Sorry, Geoffrey

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136. **sue walker**

Re: submissions welcome for Noon: Journal of the Short Poem

Sun 8 Apr 2007

What is the e-mail address of Philip Rowland and NOON?

S Walker

On Apr 7, 2007, at 6:57 PM, cralan kelder wrote:

Hello All, I am forwarding this call for submissions.

This is a beautiful little magazine/book to hold in your hands, made in the way of binding with the string on the outside and the pages folded. I am afraid I do not know the terminology for Japanese binding.

Dear readers and correspondents,

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There are few remaining copies of NOON 4, more of 2 and 3. Please ask for details if you'd like to purchase a back issue. (I can give no better guidelines.) Likewise, if you'd like to subscribe. The magazine receives no other funding than my own and that of subscribers.

Best wishes,

Philip

Philip Rowland, editor
Noon: Journal of the Short Poem
Minami Motomachi 4-49-506
Shinjuku-ku
Tokyo [REDACTED]
Japan

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137. **Anny Ballardini**

Re: Poets Suing Over Here Comes Everybody Anthology Step Up

Sun 8 Apr 2007

I am with David. It would be interesting to have this point discussed, be it front/ or back/channel. I know that Lance has invested much into it, and I think, as I was notified, that he got in contact with all those who took part in it before publishing it. The book is already out also thanks to Geoffrey Gatz's work, why pull it back now, isn't it too late? What is the difference between being published online and being published in a book?

Thanks to those who are directly involved and will explain their position, Anny

On 4/8/07, David A. Kirschenbaum <[REDACTED]> wrote:

>

> hi all,

>

> i'm sure i'm not the only one wondering who the poets suing and

> threatening over this now-pulled anthology are and what are their

> reasons. if you're one of the people who has caused this anthology to

> be pulled if you can share with us why i'd be much obliged.

>

> thanks,

> david

>

> Quoting Geoffrey Gatz <[REDACTED]>:

>

> > HCE now being pulled from shelves.

> >

> > Reason: poets are suing!

> >

> > Can you believe it!

> >

> >

> >

> > Sorry, Geoffrey

> >
>

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138. **Mary Kasimor**

Re: Here Comes Everybody anthology now canceled

Sun 8 Apr 2007

Well Geoffrey, if you would have asked, I would have been very happy to be a part of your anthology. Poets suing--that is ridiculous.

Best,
Mary

Geoffrey Gatza <[REDACTED]> wrote:
HCE now being pulled from shelves.

Reason: poets are suing!

Can you believe it!

Sorry, Geoffrey

Never miss an email again!
Yahoo! Toolbar alerts you the instant new Mail arrives. Check it out.

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139. **Alan Sondheim**

Re: Here Comes Everybody anthology now canceled

Sun 8 Apr 2007

Geoffrey - Can you explain the situation in more detail? This sounds absurd.

- Alan, thanks

=====
===== 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.
=====
=====

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140. **Geoffrey Gatz**

Re: Here Comes Everybody anthology now canceled

Sun 8 Apr 2007

It is absurd and I'll do my best to explain. I will not tell any names as to not harm anyone in relating what has happened. We do good work here and are not trying to get sued!

Several problems arose in the first 12 hours after an announcement was made. Lance and I have been working on this as a book for over a year and a half. Maybe more. Anyway, we thought we had all the permissions in hand. We did not.

Two poets threatened to sue me and the press if we did not remove their entries. I consulted our lawyers and they said to just stop the whole project.

We had several poets concerned about permission to use their words. Some angry others just protecting themselves and their ideas. One forgot if they did give permission, but this is still a problem.

Another problem raised was payment to the contributors.

Print on Demand is a book made when someone orders it. The base price for HCE is 12 dollars. This is the most expensive text we have as it is 740 pages. Amazon takes 60% of the 29.95 book price. That leaves us 1.95 remaining for Lance and I to get rich off of.

We are a poor press and this book works out as such. A solution would be to provide a one copy payment to the 130 authors. This is way beyond our budget, actually more than our budget for the next 7 years. This is a huge text, 740 pages and our base cost is 12 per book and to ship this to 130 people would cost us \$2210.

We don't have that kind of money and we should have realized at some point that someone would want one. So it would be better to use these resources in a better fashion, as this is a webpage and it's 'out there' already.

I have offered a book deal to Lance so as he is not 'out' anything.

Thanks to everyone concerned and BlazeVOX will come out on top on this and continue to offer high quality, relevant texts!

Best, Geoffrey

Geoffrey Gatz

BlazeVOX [books]

www.blazevox.org

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

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

Behalf Of Alan Sondheim

Sent: Sunday, April 08, 2007 11:00 AM

To: [REDACTED]

Subject: Re: Here Comes Everybody anthology now canceled

Geoffrey - Can you explain the situation in more detail? This sounds absurd.

- Alan, thanks

=====
===== 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.
=====

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141. **Alan Sondheim**

looking for work

Sun 8 Apr 2007

If you know of any mentoring, tutoring, part-time teaching, or visiting artist positions, in the areas of new media, video, film, or English, please let me know. I'm currently teaching a filmmaking course at Brown, which will be coming to an end in May; my students are doing amazing work. I can get references, recommendation letters, and so forth. I wouldn't be asking on email lists, but I'm relatively out of the academic loop at this point.

Thanks greatly, Alan

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142. **Stephen Vincent**

New de blog

Sun 8 Apr 2007

http://stephenvincent.net/blog/

A few things, photographs, haptic drawings and commentary:

1. Philip Guston's Ghost(s) While out walking, I am sometimes haunted by the ghost of the work of Philip Guston - or is it, as well, the actual presence of the artist himself? Which is to say, whatever I remember of seeing Guston's work - and I have seen a great deal - the work, or some aspect of the spirit of the work,

periodically transforms itself to reappear in the form of something local, something material...

2. ³Derelict² Proclamation, Noe Valley, San Francisco
TO WHOEVER PUT THAT UGLY
SIGN LAST NIGHT DESPARAGING
DERELICTS...

3. New York City "Haptic"
Haptic:

Pertaining to the sense of touch, from the Greek word haptain, to grasp.

Sporadically, in the past year, I have been exploring environments through a drawing technique that I call Haptics. The pieces are not $\mathbb{C}$ drawings¹ in any conventional sense - perspective, volume, figures and all of that. The drawing is built around listening closely. Instead of haptics the pieces might equally well be called "soundscapes..."

4. What Suzanne Stein Did! Performing at Small Press Traffic, San Francisco
Suzanne Stein - poet and performance artist - created what might be called ³a presence² (rather than a $\mathbb{C}$ reading¹ or $\mathbb{C}$ performance¹) to an audience of primarily poets last Friday night at Small Press Traffic. The event was a combination of $\mathbb{C}$ off-putting¹, $\mathbb{C}$ embracing¹ and $\mathbb{C}$ thought provoking.¹...

And, by the way, Happy Holidays!!

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

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143. **Catherine Daly**

Re: Here Comes Everybody anthology now canceled

Sun 8 Apr 2007

you could probably bookmobile (or some other digital short run printer) just 130 copies for way less (I'm guessing 7 dollars per, including set up costs), and then use pod for regular order fulfillment; or,

you could redo the permissions process, and allow interviewees to buy however many copies at cost (I know that I for example, like to have 2-5 copies of anything like this I'm in, to sell at readings, give to my folks, etc., and at least 25-50 copies of books, and I don't really care if they cost money or not, but it becomes a real consideration when I have to pay list price -- say 29.95 rather than cost, say 3-10 dollars)

also, I know it is a pain, and I don't know if you've paid an initial set up cost already, but pulling a dozen interviews will make it a little shorter/cheaper

--

All best,
Catherine Daly



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144. **David A. Kirschenbaum**

Poets suing poets? Here Comes Everybody Kiboshers Who Are You?

Sun 8 Apr 2007

Everything posted here so far is making these two poets not look that good, to say the least. No one's going to know if this is so if you two don't speak up.

best,
david

Quoting Geoffrey Gatza <>:

It is absurd and I'll do my best to explain. I will not tell any names as to not harm anyone in relating what has happened. We do good work here and are not trying to get sued!

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I have offered a book deal to Lance so as he is not 'out' anything.

Thanks to everyone concerned and BlazeVOX will come out on top on this and continue to offer high quality, relevant texts!

Best, Geoffrey

*Geoffrey Gatz
BlazeVOX [books]
www.blazevox.org*

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

From: UB Poetics discussion group [mailto:] On

Behalf Of Alan Sondheim

Sent: Sunday, April 08, 2007 11:00 AM

To:

Subject: Re: Here Comes Everybody anthology now canceled

Geoffrey - Can you explain the situation in more detail? This sounds absurd.

- Alan, thanks

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dvds, etc.*
=====
=====

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145. **Tony Trigilio**

This Wednesday: Lisa Fishman / Michael Palmer, Columbia College Chicago

Sun 8 Apr 2007

LISA FISHMAN and MICHAEL PALMER
POETRY READING

Wednesday, April 11, 2007 (5:30 p.m.)
Hokin Hall (first floor auditorium, 623 S. Wabash Ave.)

Free and open to the public

For more information, call [REDACTED]

LISA FISHMAN is the author of three books of poetry: THE HAPPINESS EXPERIMENT (Ahsahta, 2007); DEAR, READ (Ahsahta, 2002) and THE DEEP HEART'S CORE IS A SUITCASE (New Issues, 1998). She has also published a chapbook, KABBALOOM (Wyrd Press, 2007). Her work is anthologized in POETRY: THE NEXT GENERATION (Carnegie Mellon, 2000), AND WE THE CREATURES (Dream Horse Press, 2003) and SHADE (Four Way Press, 2005). She has poems in recent or forthcoming issues of WOMEN'S STUDIES QUARTERLY, 1913: A JOURNAL OF FORMS, CRAZYHORSE, AMERICAN LETTERS & COMMENTARY, FIVE FINGERS REVIEW, 26: A JOURNAL OF POETRY AND POETICS, VOLT, and elsewhere. Her reviews, essays and interviews have appeared in SMALL PRESS TRAFFIC, POETRY SALZBURG, identitytheory.com, herecomeseverybody, and on public radio stations in New Jersey and Columbia, Missouri. She recently joined the core faculty in the Poetry Program of Columbia College Chicago.

Born in Manhattan, poet and translator MICHAEL PALMER has lived in San Francisco since 1969. For over thirty years he has collaborated with many visual artists and composers and the choreographer Margaret Jenkins. His most recent collections are THE PROMISES OF GLASS, CODES APPEARING (POEMS 1979-1988, and COMPANY OF MOTHS, all from New Directions. Among his awards, Palmer has received a Guggenheim Fellowship, A Lila Wallace Reader's Digest Fund Award, two National Endowment for the Arts grants in poetry, the Shelley Memorial Award of the Poetry Society of America and, in the fall of 2006, the Wallace Stevens Award from the Academy of American Poets. He has taught at many universities in the United States and in Europe, and his work has been translated into more than twenty-five languages.

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146. **Rob McLennan**

Chaudiere Books (Ottawa), spring releases

Sun 8 Apr 2007

Chaudiere Books spring releases ; Ottawa publisher announces its second season of publishing

Everything is Movies, a first poetry collection
by Ottawa poet Nicholas Lea

& The Ottawa City Project, poems by rob mclennan
his thirteenth poetry collection

both launching at the spring edition of the ottawa international writers festival www.writersfestival.org

& a few weeks later, watch for our two other spring titles

Decalogue 2: ten Ottawa fiction writers
featuring the work of Emily Falvey, Matthew Firth,
Gabriela Goliger, Alison Gresik, John-James Ford,
Clare Latremouille, John Lavery, Nadine McInnis,
rob mclennan and Ian Roy.
scheduled to launch Friday, May 18th at
The Mercury Lounge, 56 Byward Street, Ottawa

& There Is No Mountain: Selected Poems of Andrew Suknaski
edited with an introduction by rob mclennan
scheduled to launch in Ottawa in June

for more information on the books, including excerpts, biographical and ordering information (review copies available upon request), check out www.chaudierebooks.com

for more information on Chaudiere Books authors readings, check out the ongoing Chaudiere Books blog at www.chaudierebooks.blogspot.com

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project c/o 858 Somerset St W, Ottawa ON K1R 6R7 * <http://robmclennan.blogspot.com/>

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147. **Brian Howe**

Re: Poets Suing Over Here Comes Everybody Anthology Step Up

Sun 8 Apr 2007

I'd like to hear these "poets" explain themselves as well. For what it's worth, I (would have) appeared in the book, and the first I heard of the book project was on this list-- I hadn't granted permission or been promised any money. And do you know how I felt when I heard about the book? Pleased, of course! It didn't occur to me for a second to get angry at Lance for not getting permission or, good god, to sue. This is yet another example of the dire effect of commerce, with its built-in notions of ownership, on poetry-- the free exchange of ideas has been foiled by greed and a perception of art that's completely beholden to commercial imperatives. There is nothing benign to me about "protecting what one owns" when it comes to artistic creation, although so many take it for granted that it is-- I just see white picket fences trimmed with concertina wire. The whole thing makes me feel a bit depressed and angry. I'd love to hear an explanation, but I really can't think of one that would justify mobilizing the ponderous US judicial system against a small poetry press. What sort of poet would submit willingly to such a soul-demolishing and art-compromising enterprise? Not any that I'd call poets. Poetry is one of the few remaining spaces for personal freedom! So by all means, let's litigate against it for impinging on the rights granted us the mental enslavement of capitalism.

Happy Zombie Day

Brian Howe

On 4/8/07, Anny Ballardini <[REDACTED]> wrote:

>

> I am with David. It would be interesting to have this point discussed, be
> it

> front/ or back/channel. I know that Lance has invested much into it, and I
> think, as I was notified, that he got in contact with all those who took
> part in it before publishing it. The book is already out also thanks to
> Geoffrey Gatza's work, why pull it back now, isn't it too late?

> What is the difference between being published online and being published
> in

> a book?

>

> Thanks to those who are directly involved and will explain their position,

> Anny

>

> On 4/8/07, David A. Kirschenbaum <[REDACTED]> wrote:

> >

> > hi all,

> >
> > i'm sure i'm not the only one wondering who the poets suing and
> > threatening over this now-pulled anthology are and what are their
> > reasons. if you're one of the people who has caused this anthology to
> > be pulled if you can share with us why i'd be much obliged.
> >
> > thanks,
> > david
> >
> > Quoting Geoffrey Gatza <[REDACTED]>:
> >
> > > HCE now being pulled from shelves.
> > >
> > > Reason: poets are suing!
> > >
> > > Can you believe it!
> > >
> > >
> > >
> > > Sorry, Geoffrey
> > >
> >
> >
>

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148. **Barry Schwabsky**

Re: Here Comes Everybody anthology now canceled

Sun 8 Apr 2007

What Catherine says about redoing the permissions process seems reasonable. Probably the permissions process was handled a little too informally. What you should do is draw up a formal permissions letter, setting out terms that do not include payment or free copies but should include an authors' discount. Then make a somewhat smaller volume out of the interviews with those who make a positive response to this within a certain time frame.

On the other hand I wouldn't moralize against the people who want to prevent their interviews being reprinted. They probably regret something they said and don't want to disseminate it any further. We all say stupid things we regret sometimes, things we wish we could erase from the record. And to some extent we have the right to try and do this.

Catherine Daly <[REDACTED]> wrote: you could probably bookmobile (or some other digital short run printer) just 130 copies for way less (I'm guessing 7 dollars per, including set up costs), and then use pod for regular order fulfillment; or,

you could redo the permissions process, and allow interviewees to buy however many copies at cost (I know that I for example, like to have 2-5 copies of anything like this I'm in, to sell at readings, give to my folks, etc., and at least 25-50 copies of books, and I don't really care if they cost money or not, but it becomes a real consideration when I have to pay list price -- say 29.95 rather than cost, say 3-10 dollars)

also, I know it is a pain, and I don't know if you've paid an initial set up cost already, but pulling a dozen interviews will make it a little shorter/cheaper

--

All best,
Catherine Daly
[REDACTED]

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149. **Gabrielle Welford**

Re: Here Comes Everybody anthology now canceled

Sun 8 Apr 2007

i agree with what other people are saying also. bloody ingrates! pull them and put in a couple of us joyce loving hce'ers. do whatever it takes to get it out there. sounds wonderful--and so much dedicated work. i hope you don't let them bully you. best, gabe

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

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It is absurd and I'll do my best to explain. I will not tell any names as to not harm anyone in relating what has happened. We do good work here and are not trying to get sued!

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We are a poor press and this book works out as such. A solution would be to provide a one copy payment to the 130 authors. This is way beyond our budget, actually more than our budget for the next 7 years. This is a huge text, 740 pages and our base cost is 12 per book and to ship this to 130 people would cost us \$2210.

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I have offered a book deal to Lance so as he is not 'out' anything.

Thanks to everyone concerned and BlazeVOX will come out on top on this and continue to offer high quality, relevant texts!

Best, Geoffrey

*Geoffrey Gatza
BlazeVOX [books]
www.blazevox.org*

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

*From: UB Poetics discussion group [mailto:████████] On
Behalf Of Alan Sondheim*

Sent: Sunday, April 08, 2007 11:00 AM

To: ██████████

Subject: Re: Here Comes Everybody anthology now canceled

Geoffrey - Can you explain the situation in more detail? This sounds absurd.

- Alan, thanks

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WVU Zwiki, Google for recent. Write for info on books, cds, performance,
dvds, etc.

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150. **Charles Bernstein**

Pound on PennSound

Sun 8 Apr 2007

PennSound is pleased to announce

<<http://www.writing.upenn.edu/pennsound/x/Pound.html>>The Complete
Poetry Recordings of Ezra Pound
edited, with an extended listening guide, by Richard Sieburth

The PennSound Pound includes many rare recordings, as well as a set of private recordings, made in 1962-1972, whose existence had not previously been known. Sieburth provides a detailed essay to accompany the recordings, which cover Pound's two major recording sessions, at Harvard in 1939 and in Washington, DC, in 1958. In addition, we include Pound's 1942 reading of Canto XLVI, broadcast on Italian radio as part of his radio speeches; Pound's reading at Spoleto in 1967; Pound's reading of his "Confucian Odes" (Spoleto, 1970), and a private recording of three Cantos from the early 1970s.

We are grateful to New Directions Publishing Corporation and the heirs of Ezra Pound for making these recordings available for noncommercial and educational use. As with all PennSound recordings, these file are downloadable MP3 sound files.

PennSound was launched on January 1, 2006 by Charles Bernstein and Al Filreis. We are currently making available about 8,000 MP3 files and continue to expand rapidly. In the last year, over eight million individual sound files were downloaded from PennSound.

Other recent additions to PennSound include the complete recordings of William Carlos Williams, and extensive collections of recordings by Jackson Mac Low, Susan Howe, Anne Tardos, Anne Waldman, Myung Mi Kim, Charles Reznikoff, Alan Davies, Tracie Morris, Bruce Andrews, Barbara Guest, Nicole

Brossard, Robin Blaser, Amiri Baraka, Bern Porter, Robert Grenier, Mei-mei Berssenbrugge, Allen Ginsberg, Brian Kim Stefans, Kenneth Goldsmith & many others. We also host two poetry radio programs, Close Listening, with Charles Bernstein; and Cross-Cultural Poetics with Leonard Schwartz. Al Filreis hosts our monthly PennSound podcast.

<http://writing.upenn.edu/pennsound>

<http://writing.upenn.edu/pennsound/x/Pound.html>

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151. **amy king**

kari edwards on miporadio

Sun 8 Apr 2007

kari edwards' audio here ---->

http://www.miporadio.net/kari_edwards/index.html

Need Mail bonding?

Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.

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152. **amy king**

kari edwards on miporadio

Sun 8 Apr 2007

Incidentally, the second poem is hypnotic~

kari edwards' audio here ---->

http://www.miporadio.net/kari_edwards/index.html

No need to miss a message. Get email on-the-go with Yahoo! Mail for Mobile. Get started.

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153. **Mairead Byrne**

Re: Here Comes Everybody anthology now canceled

Sun 8 Apr 2007

I emailed Geoffrey when I got the publication announcement yesterday. I don't consider myself an ingrate. I would have liked to know about the publication in advance. I would have also liked to the opportunity to read proofs. My interview depended on links. It wasn't intended for print, and I'd have to reconsider it in the light of that. Perhaps Lance contacted me and I have

somehow forgotten it, but I don't think so. The question of how work is presented is still a live one for me; I think notification and permission are pretty basic. Mairead

>>> [REDACTED] 04/08/07 2:53 PM >>>

i agree with what other people are saying also. bloody ingrates! pull them and put in a couple of us joyce loving hce'ers. do whatever it takes to get it out there. sounds wonderful--and so much dedicated work. i hope you don't let them bully you. best, gabe

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dvds, etc.*

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[↑ Contents](#)

154. **Mairead Byrne**

Re: Here Comes Everybody anthology now canceled

Sun 8 Apr 2007

I didn't threaten to sue of course & that seems an overreaction. But still,
courtesy is appreciated, even needed, where publication is concerned.
Probably lots of people spent some time on these interviews, as I did. Maybe

even designed them specifically for a web context too. I think that should be respected; maybe an appreciation for individuality has been lost because of the large number of poets involved. Lance's questions were the same, but the responses were individual. Mairead

>>> [REDACTED] 04/08/07 2:53 PM >>>

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WVU Zwiki, Google for recent. Write for info on books, cds, performance,
dvds, etc.*

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=====

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155. **Anny Ballardini**

Re: Here Comes Everybody anthology now canceled

Sun 8 Apr 2007

Barry says it perfectly, and Catherine. It is a pity though because the book is already out, that is the only point that hurts. Maybe those who pulled back are willing to rethink their positions? Both for Lance and Geoffrey, I think they deserve more than this. Those who are not interested won't buy the anthology and won't put it on their CV's, maybe this is not asking too much - there are so many anthologies out there, it is very unlikely this one will get to the top of the hits, ...

On 4/8/07, Barry Schwabsky <[REDACTED]> wrote:

>
> What Catherine says about redoing the permissions process seems
> reasonable. Probably the permissions process was handled a little too
> informally. What you should do is draw up a formal permissions letter,
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>
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>
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> copies of anything like this I'm in, to sell at readings, give to my
> folks,
> etc., and at least 25-50 copies of books, and I don't really care if they
> cost money or not, but it becomes a real consideration when I have to pay
> list price -- say 29.95 rather than cost, say 3-10 dollars)
>

> also, I know it is a pain, and I don't know if you've paid an initial set
> up
> cost already, but pulling a dozen interviews will make it a little
> shorter/cheaper
>
> --
> All best,
> Catherine Daly
> [REDACTED]
>

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156. **Anny Ballardini**
Re: kari edwards on miporadio

Sun 8 Apr 2007

Thank you Amy. Hypnotically so_

On 4/8/07, amy king <[REDACTED]> wrote:

>
> Incidentally, the second poem is hypnotic~
>
>
> kari edwards' audio here ---->
> http://www.miporadio.net/kari_edwards/index.html
>
>
>
>
>
>
>
> -----
> No need to miss a message. Get email on-the-go
> with Yahoo! Mail for Mobile. Get started.
>

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157. **Gabriel Gudding**
praise to the swiss federation
Sun 8 Apr 2007

<http://gabrielgudding.blogspot.com>

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158. **Alan Sondheim**
Parable of the return
Sun 8 Apr 2007

Parable of the return

Having perfected the machine which allowed us to travel backwards in time, we decided to visit the very origins of humankind, that savanna where proto-hominids roamed, beginning their conquest of the flora and fauna of the planet. We returned to a period before the great dispersion, before the diasporic spread of humans fearful of themselves.

We brought clubs, knives, guns, explosives; we brought encapsulated germs and plagues. Around eleven o'clock in the morning, we appeared on the savanna. The hominids, tearing a sloth to pieces, were everywhere. They carried clubs, hand axes, crude knives.

We knew the slaughter would kill us as well. We imagined the arrival of other intelligent species who might know better, or who would also send expeditions of destruction into their pasts. We were prepared for death, an oddly retroactive form of suicide.

We began the slaughter; clubs and knives did not become us. We began shooting and the hominids ran in all directions. We still survived.

We bombed their gathering places. We killed families indiscriminately. We released smallpox, measles, plagues of all sorts. We machine-gunned men, women, and children. We were harbingers of death. And yet we survived.

We checked our demographics; we were at the center of the holocaust We were the holocaust. We knew one or two might escape; we were prepared for that. The future, our present, would be transformed. Hominids would either go extinct or become a minor species with an ecological niche in some savanna backwater.

We discovered this: We changed evolution utterly. We changed it towards ourselves, the most violent of the futures of the hominids. The ones that escaped would live to slaughter others. It was slaughter that guided them all

along. It was slaughter that created us. For those that escaped, wounded, life would be constant fury. We had set the script of revenge into motion. We produced ourselves.

We knew then that attempts to change the past only produced it. We knew then that there was no escape; life itself would wane as plants and animals hurtled towards extinction. Our return had created our return; our return from the botched journey produced at best a botched species. We had only ourselves to blame; our ancestors, each and every one, were innocent, following the path we had set for them.

We knew then that we followed the same path, that we were determined as well, produced by the circularity of our return. We were at the birth of the wounded, the birth of indiscriminate slaughter. We were at our own birth as well. We understood that there was nothing to do, nothing to be done, that death was always in the doing, that violence was mandated from our own beginnings. We knew then that we would die soon, just as others died, fellow travelers back in time, fellow architects of doom.

<http://www.asondheim.org/moon.mp4>

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159. **William A Sylvester**

Kimmelman's ut pictura

Sun 8 Apr 2007

On re-reading Burt Kimmelman's title poem for his book *SOMEHOW*, I was struck by a strange sense of "process", of "nature" as physically--identically--"human".

The poem begins in what sounds like a familiar "genre"--a cold February, a bird is singing "into the thin/early/light" ---almost like rough indications for a painting, a still life, or *Nature Morte*.

And there is indeed an implied "still life", but it's not "morte". It's quite active, an activity imposed through human imagination: "red/ and blue flecks/incising the/day" The birds are calling to each other and become "raucous/gangs seizing/territory" so that in its entirety the poem enacts a subtle shift from the potentially "prettified" scene to intimations of settled aggression

so that
in this most
unforgiving

world their
insistence
is all there is.

From "thin light" to "insistence"--an illuminating insistence emerges and is modulated by the extraordinary interplay of lines and space in the rhythmic patterns in a single sentence.

SOMEHOW

Somehow
through the cold
February

a bird
is singing
into the thin

early
light, its trill
then another

among
the branches
empty but for

the red
and blue flecks
incising the

day and
very soon
the riotous

raucous
gangs seizing
territory

so that
in this most
unforgiving

world their
insistence
is all there is.

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160. **CA Conrad**

Gil Ott Tribute & the 1st Annual GIL OTT BOOK AWARD ---- 4/15/07, Philadelphia

Sun 8 Apr 2007

Gil Ott Tribute & the 1st Annual GIL OTT BOOK AWARD ---- 4/15/07, Philadelphia

**

full details at: <http://PhillySound.blogspot.com>

**

Sunday, April 15th, 3pm

ROBIN'S BOOKSTORE

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

108 S. 13th St., Philadelphia

**

Tim Peterson is the recipient of the 1st Annual GIL OTT BOOK AWARD for his book

*SINCE I MOVED IN (Chax Press, 2007): **

<http://www.chax.org/poets/peterson.htm>*<<http://www.chax.org/poets/peterson.htm>>

**

We will also be celebrating Gil Ott's work and life as told and read by a few of his many

friends and admirers. It's going to be a poetry event to remember! Please join us!

Those participating:

Alicia Askenase

Julia Blumenreich

CAConrad

Rachel Blau DuPlessis

Ryan Eckes

Kristen Gallagher

Eli Goldblatt

Chris McCreary

Jenn McCreary

Bob Perelman

Ken Rumble

Joshua Schuster

Frank Sherlock

Ron Silliman

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161. **Gabrielle Welford**

Re: Here Comes Everybody anthology now canceled

Sun 8 Apr 2007

hi mairead. sorry to have suggested you're an ingrate. i didn't know enough about the circumstances to throw words around like that. but the idea of sueing and bringing the project down is bad. seems a shame. i'm wondering how it can be preserved and made right. best gabe

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Sun, 8 Apr 2007, Mairead Byrne wrote:

I emailed Geoffrey when I got the publication announcement yesterday. I don't consider myself an ingrate. I would have liked to know about the publication in advance. I would have also liked to the opportunity to read proofs. My interview depended on links. It wasn't intended for print, and I'd have to reconsider it in the light of that. Perhaps Lance contacted me and I have somehow forgotten it, but I don't think so. The question of how work is presented is still a live one for me; I think notification and permission are pretty basic. Mairead

██████ 04/08/07 2:53 PM >>>

i agree with what other people are saying also. bloody ingrates! pull them and put in a couple of us joyce loving hce'ers. do whatever it takes to get it out there. sounds wonderful--and so much dedicated work. i hope you don't let them bully you. best, gabe

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On Sun, 8 Apr 2007, Geoffrey Gatza wrote:

It is absurd and I'll do my best to explain. I will not tell any names as to not harm anyone in relating what has happened. We do good work here and are not trying to get sued!

Several problems arose in the first 12 hours after an announcement was made. Lance and I have been working on this as a book for over a year and a half. Maybe more. Anyway, we thought we had all the permissions in hand. We did not.

Two poets threatened to sue me and the press if we did not remove their entries. I consulted our lawyers and they said to just stop the whole project.

We had several poets concerned about permission to use their words. Some angry others just protecting themselves and their ideas. One forgot if they did give permission, but this is still a problem.

Another problem raised was payment to the contributors.

Print on Demand is a book made when someone orders it. The base price for HCE is 12 dollars. This is the most expensive text we have as it is 740 pages. Amazon takes 60% of the 29.95 book price. That leaves us 1.95 remaining for Lance and I to get rich off of.

We are a poor press and this book works out as such. A solution would be to provide a one copy payment to the 130 authors. This is way beyond our budget, actually more than our budget for the next 7 years. This is a huge text, 740 pages and our base cost is 12 per book and to ship this to 130 people would cost us \$2210.

We don't have that kind of money and we should have realized at some point that someone would want one. So it would be better to use these resources in a better fashion, as this is a webpage and it's 'out there' already.

I have offered a book deal to Lance so as he is not 'out' anything.

Thanks to everyone concerned and BlazeVOX will come out on top on this and continue to offer high quality, relevant texts!

Best, Geoffrey

*Geoffrey Gatz
BlazeVOX [books]
www.blazevox.org*

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

*From: UB Poetics discussion group [mailto:] On
Behalf Of Alan Sondheim*

Sent: Sunday, April 08, 2007 11:00 AM

To:

Subject: Re: Here Comes Everybody anthology now canceled

Geoffrey - Can you explain the situation in more detail? This sounds absurd.

- Alan, thanks

=====

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.

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162. **Mairead Byrne**

Re: Here Comes Everybody anthology now canceled

Mon 9 Apr 2007

That's okay, Gabe. My own case makes me think that there may be others interested in proofing, or adapting the text from web-specific to print. It's very difficult to comment on the question of the poets who have threatened to sue as we don't have the information necessary to make an assessment. It may be just a case of ruffled feathers, if they weren't informed or consulted about the anthology; it may be something more serious. I think, by and large, poets are very generous with their work -- I was surprised at the quick rush to adverse judgement here on this list. Mairead

>>> [REDACTED] 04/08/07 11:04 PM >>>

hi mairead. sorry to have suggested you're an ingrate. i didn't know enough about the circumstances to throw words around like that. but the idea of sueing and bringing the project down is bad. seems a shame. i'm wondering how it can be preserved and made right. best gabe

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Print on Demand is a book made when someone orders it. The base price for HCE is 12 dollars. This is the most expensive text we have as it is 740 pages. Amazon takes 60% of the 29.95 book price. That leaves us 1.95 remaining for Lance and I to get rich off of.

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Thanks to everyone concerned and BlazeVOX will come out on top on this and continue to offer high quality, relevant texts!

Best, Geoffrey

*Geoffrey Gatz
BlazeVOX [books]
www.blazevox.org*

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

*From: UB Poetics discussion group [mailto:] On
Behalf Of Alan Sondheim*

Sent: Sunday, April 08, 2007 11:00 AM

To:

Subject: Re: Here Comes Everybody anthology now canceled

*Geoffrey - Can you explain the situation in more detail? This sounds
absurd.*

- Alan, thanks

=====
=====

*Work on YouTube, blog at <http://nikuko.blogspot.com> . Tel .
Webpage directory <http://www.asondheim.org> . Email: .
<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.*

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163. **Patrick Lovelace**

Re: Here Comes Everybody anthology now canceled

Mon 9 Apr 2007

Does anyone know how many copies of HCE made it out into the world, if any?

thanks
patrick

On 4/8/07, Gabrielle Welford <[REDACTED]> wrote:

>
> hi mairead. sorry to have suggested you're an ingrate. i didn't know
> enough about the circumstances to throw words around like that. but the
> idea of sueing and bringing the project down is bad. seems a shame. i'm
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> > to get it out there. sounds wonderful--and so much dedicated work. i
> > hope you don't let them bully you. best, gabe
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> > > We are a poor press and this book works out as such. A solution would
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> > > I have offered a book deal to Lance so as he is not 'out' anything.
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> > > Thanks to everyone concerned and BlazeVOX will come out on top on
this
> and
> > > continue to offer high quality, relevant texts!
> > >
> > >
> > >
> > > Best, Geoffrey
> > >
> > > Geoffrey Gatza
> > > BlazeVOX [books]
> > > www.blazevox.org
> > >
> > > -----Original Message-----
> > > From: UB Poetics discussion group [mailto:]
> On
> > > Behalf Of Alan Sondheim
> > > Sent: Sunday, April 08, 2007 11:00 AM
> > > To:
> > > Subject: Re: Here Comes Everybody anthology now canceled
> > >
> > > Geoffrey - Can you explain the situation in more detail? This sounds
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> > > - Alan, thanks
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> > >
>
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> > > WVU Zwiki, Google for recent. Write for info on books, cds,
> performance,
> > > dvds, etc.

>

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> > >

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164. **heidi arnold**

blog

Mon 9 Apr 2007

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

--

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

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165. **Geoffrey Gatza**

noah eli gordon _INBOX_

Mon 9 Apr 2007

[now for something a little less controversial]

noah eli gordon _INBOX_

A prolific younger poet discusses his writing process and the 2007 publication of four collections of poetry.

-interviewed by Joshua Marie Wilkinson
<http://raintaxi.com/online/2007spring/gordon.shtml>

BUY IT NOW : \$12

Direct from Amazon

<http://www.amazon.com/inbox-noah-eli-gordon/dp/1934289205/sr=1-6/qid=1168915>

[381/ref=sr_1_6/103-6971696-8767859?ie=utf8&s=books](http://www.amazon.com/inbox-noah-eli-gordon/dp/1934289205/sr=1-6/qid=1168915381/ref=sr_1_6/103-6971696-8767859?ie=utf8&s=books)

BlazeVOX

<http://www.blazevox.org/bk-neg.htm>

Best, Geoffrey

Geoffrey Gatz

BlazeVOX [books]

www.blazevox.org

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

From: noah eli gordon [mailto:]

Sent: Saturday, April 07, 2007 5:41 PM

To:

Subject: interview!

Hey Geoffrey,

hope yr well. I wanted to let you know about this interview that just posted:

<http://raintaxi.com/online/2007spring/gordon.shtml>

It's a pretty long interview & we talk in depth about the book that you published (thanks!), I'm wondering if you might be willing to forward a link

to the review to folks on yr email list?

I ask because it feels silly when I forward stuff about myself, but since you published the book, it'd wouldn't seem so odd...

Thanks much!!!

<http://raintaxi.com/online/2007spring/gordon.shtml>

A prolific younger poet discusses his writing process and the 2007 publication of four collections of poetry. -interviewed by Joshua Marie Wilkinson

[Download](#)

Messenger. Join the i'm Initiative. Help make a difference today.

http://im.live.com/messenger/im/home/?source=TAGHM_APR07

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166. **Karl-Erik Tallmo**

Re: Here Comes Everybody anthology now canceled

Mon 9 Apr 2007

I believe somebody said this is print on demand. If so, it should be rather easy to omit the parts where the publishing rights are questioned, and just publish the rest.

Karl-Erik Tallmo

hi mairead. sorry to have suggested you're an ingrate. i didn't know enough about the circumstances to throw words around like that. but the idea of sueing and bringing the project down is bad. seems a shame. i'm wondering how it can be preserved and made right. best gabe

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167. **Michael Kelleher**

Literary Buffalo E-Newsletter 4.09.07-4.15.07

Mon 9 Apr 2007

LITERARY BUFFALO

4.09.07-4.15.07

LITERARY BUFFALO IN THE NEWS

Look for my article on Charles Olson in Thursday's Artvoice, as well as my film review of Henry Ferrini's, "Polis Is This: Charles Olson and the Persistence of Place."

SPEAKING OF WHICH:::::

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.

Schedule:

1 p.m. Presentations and discussion of Olson

4 p.m. Screening of Polis Is This: Charles Olson and the Persistence of Place and Q & A with Henry Ferrini.

6-8 Break for food, etc.

8 p.m. Poetry readings by Anne Waldman, Ammiel Alcalay, Benjamin Friedlander, Jonathan Skinner, Michael Basinski, Bill Sylvester, David Landrey.

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, Michael Basinski, Robert Bertholf, William Sylvester, Michael Kelleher, David Landrey, Jonathan Skinner, Benjamin Friedlander and others. Michael Basinski, Curator of the Poetry Collection at SUNY Buffalo will talk about the Poetry Collection's recent acquisition of the papers of Jack Clarke. The event will also 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 click the contact link to the right.

Sponsored by Just Buffalo, Hallwalls, UB Poetry Collection, Talking Leaves Books, and UB Humanities Institute, with a major grant from the New York Council for the Humanities, a state affiliate of the National Endowment for the Humanities. Any views, findings, conclusions or recommendations expressed in this program do not necessarily represent those of the National Endowment for the Humanities.

READINGS THIS WEEK

Unless otherwise indicated, all readings are free and open to the public.

4.11.07

Just Buffalo Open Reading

Featured: Ken Feltges

Wednesday, April 11. 7 p.m.

Carnegie Art Center 240 Goundry St., North Tonawanda

10 open slots: all readers welcome!

&

Earth's Daughters Collective's Gray Hair Reading Series

Joy Walsh & Helen Ruggieri

Poetry Reading

Wednesday, April 11, 7:30 p.m.

Hallwalls Cinema at The Church, 341 Delaware (at Tupper)

Joy Walsh is the author of several volumes of poetry, including *Locating Positions* (Backstreet, 1983), *Hymn to Prometheus Transistor* (Atticus Press, 1984), *The Absent are Always in the Wrong* (Water Row Press, 1985), *Mary Magdalen Sings the Mass in Ordinary Time* (Alpha Beat Press, 1989), and *Obsessions* (Authorhouse, 2000). Helen Ruggieri is an award-winning poet who resides in Olean, NY. Currently a Professor of English at the University of Pittsburgh in Bradford, PA, she also teaches in the Arts in Education Program in Cattaraugus, Allegany, and Chautauqua counties, and previously taught at Jamestown Community College. She spent a semester teaching in Japan at Yokohama College of Commerce, and is a member of the East Asian Faculty Association at Pitt. She was also editor and publisher of Allegany Mountain Press.

4.12.07

Poetics Plus at UB

Contemporary British Poets

Readings & Talks by: Keston Sutherland, Andrea Brady,

Peter Manson, Robin Purves

Thursday, April 12

2 p.m. Round Table Discussion

4 p.m. Readings by Sutherland, Brady, Manson

UB Poetry Collection, 420 Capen Hall

&

The Write Thing at Medaille College

Sejal Shah

Fiction and Poetry Reading

Thursday, April 12, 7 p.m.

The Library at Huber Hall, Medaille College, 18 Agassiz Cir.

4.15.07

Just Buffalo Open Reading

Featured: Karen Lewis

Sunday, April 15, 7 p.m.

Rust Belt Books, 202 Allen St., Buffalo

10 open slots: all readers welcome!

JUST BUFFALO WRITING WORKSHOPS

All workshops take place in Just Buffalo's Workshop/Conference Room At the historic Market Arcade, 617 Main St., First Floor -- right across from Shea's. The Market Arcade is climate-controlled and has a security guard on duty at all times.

To get here:

Take the train to the 'Theatre' stop and walk, or park and enter on Washington Street. Free parking on Washington Street evenings and weekends. Two-dollar parking in fenced, guarded, M & T lot on Washington. Visit our website for detailed descriptions, instructor bios, and to register online.

THE WRITE GROUP FOR YOU AT THE JCC: BEGINNING WRITERS

WORKSHOP_ Instructor: Karen Lewis _8 Tuesdays: April 17, 24, May 1, 8, 15, 29, June 5, 12, 7-9 p.m. _ Jewish Community Center of Greater Buffalo, 2640 N Forest Rd, Getzville, NY. \$195, \$150 for members of Just Buffalo or the JCC

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.

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 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](#)

168. **Suzanne Burns**

Re: Poets Suing Over Here Comes Everybody Anthology Step Up

Mon 9 Apr 2007

On 4/8/07, Brian Howe <[REDACTED]> wrote:

>

> I'd like to hear these "poets" explain themselves as well. For what it's
> worth, I (would have) appeared in the book, and the first I heard of the
> book project was on this list-- I hadn't granted permission or been
> promised
> any money. And do you know how I felt when I heard about the book?
> Pleased,
> of course!

I can imagine a number of scenarios in which someone might *not* be pleased.

What if the poem in question was the very one a particular poet wished he/she had never published at all and never wanted to have see the light of day again? What if it was a poem that he/she felt was over-anthologized and did not represent well what he/she was currently writing? What if the venue was one

in which the poet just did not want to be a part of? What if the poet just can't stand anthologies?

Personally I too would have been pleased to be included in this particular anthology-- but if some editor at some other press decided to use one of my poems (horribly misread) for some vile version of 'Chicken Soup for the Soul', all without asking permission, I might very well get out my guns.

I think it is okay for poets to have feelings about these matters. You have to make room for the fact that the poet's vision might be very different from yours. In any event, asking permission first is good manners.

I think Catherine's suggestion to redo the permissions process is a good one. All does not have to be lost.

Suzanne

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169. **agj**

Re: submissions welcome for Noon: Journal of the Short Poem

Mon 9 Apr 2007

Noon#4 was great...and Cralan was among the gems!

AlexJ.

aka !Xiao Yao!

--

"[H]e who leaps into the void owes no explanation to those who watch." (Jean-Luc Godard)

___ 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>

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170. **Dan Coffey**

Re: Poets Suing Over Here Comes Everybody Anthology Step Up

Mon 9 Apr 2007

This was an anthology of interviews, not poems, yes?

On 4/9/07, Suzanne Burns <[REDACTED]> wrote:

> On 4/8/07, Brian Howe <[REDACTED]> wrote:

> >

> > I'd like to hear these "poets" explain themselves as well. For what it's

> > worth, I (would have) appeared in the book, and the first I heard of the
> > book project was on this list-- I hadn't granted permission or been
> > promised
> > any money. And do you know how I felt when I heard about the book?
> > Pleased,
> > of course!
>
>
>
> I can imagine a number of scenarios in which someone might *not* be
pleased.
>
> What if the poem in question was the very one a particular poet wished
> he/she had never published at all and never wanted to have see the light of
> day again? What if it was a poem that he/she felt was over-anthologized and
> did not represent well what he/she was currently writing? What if the venue
> was one in which the poet just did not want to be a part of? What if the
> poet just can't stand anthologies?
>
> Personally I too would have been pleased to be included in this particular
> anthology-- but if some editor at some other press decided to use one of my
> poems (horribly misread) for some vile version of 'Chicken Soup for the
> Soul", all without asking permission, I might very well get out my guns.
>
> I think it is okay for poets to have feelings about these matters. You have
> to make room for the fact that the poet's vision might be very different
> from yours. In any event, asking permission first is good manners.
>
> I think Catherine's suggestion to redo the permissions process is a good
> one. All does not have to be lost.
>
> Suzanne
>

--

<http://hyperhypo.org/blog>

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

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171. **Brian Howe**

Re: Poets Suing Over Here Comes Everybody Anthology Step Up

Mon 9 Apr 2007

You're right. I posted in a moment of anger at the venality that has in my view infected poetry, and overstated my case. What really upset me was the threat of legal action-- there are so many ways humans can resolve disputes without surrendering their personal agency to the legal justice system, and any sort of concession of the will to governmental controls I find anti-poetic in the extreme. I can understand someone being upset about their work being reprinted without permission (although this was to be a book of interviews, not poems). That said, that these poets would go so far to sink the project entirely on such a basis is very strange to me. I did my interview for HCE two or three years ago, and while some things I said in it now strike me as silly... I mean, I said them. I meant them at the time. And that kind of image-control-- of wanting to disavow embarrassing things I've said in the past-- seems profoundly dishonest to me. I understand the urge to control one's public image, but I don't admire it.

Best,
Brian

On 4/9/07, Suzanne Burns <[REDACTED]> wrote:

>

> On 4/8/07, Brian Howe <[REDACTED]> wrote:

> >

> > I'd like to hear these "poets" explain themselves as well. For what it's
> > worth, I (would have) appeared in the book, and the first I heard of the
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> > any money. And do you know how I felt when I heard about the book?
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> > of course!

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> Soul", all without asking permission, I might very well get out my guns.
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> to make room for the fact that the poet's vision might be very different
> from yours. In any event, asking permission first is good manners.
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> I think Catherine's suggestion to redo the permissions process is a good
> one. All does not have to be lost.
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> Suzanne
>

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172. **kevin thurston**

Re: Poets Suing Over Here Comes Everybody Anthology Step Up

Mon 9 Apr 2007

And

that kind of image-control-- of wanting to disavow embarrassing things I've said in the past-- seems profoundly dishonest to me.

also, if it is that much of a concern, perhaps one should decline opportunities for publicity, be it interview or poem publication

On 4/9/07, Brian Howe <[REDACTED]> wrote:

>

> You're right. I posted in a moment of anger at the venality that has in my
> view infected poetry, and overstated my case. What really upset me was the
> threat of legal action-- there are so many ways humans can resolve
> disputes
> without surrendering their personal agency to the legal justice system,
> and
> any sort of concession of the will to governmental controls I find
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> now strike me as silly... I mean, I said them. I meant them at the time.
> And
> that kind of image-control-- of wanting to disavow embarrassing things
> I've
> said in the past-- seems profoundly dishonest to me. I understand the urge
> to control one's public image, but I don't admire it.
>
> Best,
> Brian
>
>
> On 4/9/07, Suzanne Burns <[REDACTED]> wrote:
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> > > I'd like to hear these "poets" explain themselves as well. For what
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> > I think Catherine's suggestion to redo the permissions process is a good
> > one. All does not have to be lost.
> >
> > Suzanne
> >
>

--

i could use some bone marrow, please

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

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173. **Lucas Klein**

**CONTEMPORARY CHINESE POETS AT YALE: BILINGUAL POETRY
READING--Wednesday, April 18, 2007, 4:30 PM, LC 211, 63 High St.**

Mon 9 Apr 2007

Please forward to your lists.

Contemporary Chinese Poets at Yale:

Poetry Reading in Chinese & English

Historic Gathering Featuring
Seven Established & Emerging
Poets from Mainland China

Xi Chuan 习川
Zhai Yongming 翟永明
Tang Xiaodu 唐晓渡
Zhou Zan 周赞
Zhao Ye 赵野
Chen Chao ³³³
Luo Ying 罗莹

Wednesday, April 18, 2007, 4:30 pm

Room 211, Linsley-Chittenden Hall, 63 High Street, New Haven, CT

Poets' bios appear below:

Xi Chuan 习川 Xi Chuan, penname of Liu Jun, is a poet, essayist, and translator, and has been recognized as one of the most dynamic poets living in China today. He was born in 1963 in Xuzhou, Jiangsu Province, and graduated from the English Department of Beijing University in 1985. He was a frequent contributor to unofficial poetry journals in Beijing, Shanghai, and Sichuan during the 1980s and 1990s. Xi Chuan has published four collections of poems including *A Fictitious Family Tree* (1997) and *Roughly Speaking* (1997), two books of essays and one book of critique, in addition to a play and numerous translations, including works of Ezra Pound, Jorge Luis Borges and Czeslaw Milosz. His own poetry and essays have been widely anthologized and translated into many languages. He was awarded the October Prize for literature by *October Bimonthly* in 1988, the Prize of Shanghai Literature Monthly in 1992, the Prize of the People's Literature Monthly in 1994, the Modern Chinese Poetry Prize in 1994, the Anne Kao Prize for Poetry in 1995, and the Aiwen Prize for Literature in 1999. He is now an associate professor at the Central Academy of Fine Arts in Beijing, currently serving as Freeman Visiting Professor at New York University.

Zhai Yongming 翟永明 Zhai Yongming was born in 1955 in Chengdu, Sichuan Province. A graduate of the Chengdu Institute for Electronic Science and Technology, she formerly worked in a research institute of physics. She published her first book of poetry, *Woman*, in 1986. Her other poetry collections include *Above All Else the Roses* (1989), *Collected Poems of Zhai Yongming* (1994), *Plain Songs in the Dark Night* (1996), *Call It Everything* (1997), and *I Am Eventually Made Unworkable* (2000). She is also the author of three books of essays: *Buildings on Paper* (1997), *Tenacious Broken Flowers* (1999), *New York, to the West of New York* (2003), and a book of criticism, *Just as What You've Seen* (2005). Her poems have been translated into English, French, Dutch, Italian, Spanish, German and other languages. In 2004, translated collections of her poems were published in German under the title *Café Song* and in French under the title *Consciousness of the Dark Night*. She has been

invited to international conferences and poetry festivals in England (1992), the Netherlands (1992), France (1997), and other countries. She was awarded the USA-Italian Civitella Ranieri fellowship in 2005.

Tang Xiaodu 唐晓渡 Born in 1954 in Yizheng, Jiangsu Province, Tang Xiaodu is a prolific poetry critic and poet. After graduating from Nanjing University in 1981, the following year he became an editor at Poetry Monthly in Beijing. He is now a senior editor at The Writers Publishing House and is a member of the Chinese Writers' Association, a council member of the Chinese New Poetry Institute, a research fellow at the New Poetry Research Center at Beijing University, and a professor at Hainan University. For over 20 years, Tang has devoted himself to researching, criticizing, and compiling materials on Chinese contemporary poetry, especially works of the avant-garde. He has published four collections of critical essays including *Starting Points Anew Constantly* (1989), *Self-Selected Anthology of Tang Xiaodu's Poetic Criticism* (1993), *Close Readings of Masterpieces of Worldwide Modern Poetry* (1998), and *An Anthology of Tang Xiaodu's Essays on Poetics* (2001). He has also translated the works of many poets into Chinese, including Sylvia Plath, Vaclav Havel, Czeslaw Milosz, Zbigniew Herbert, and Miroslav Holub. He has edited numerous poetry anthologies, and his own work is much anthologized at home and abroad. He was the recipient of the first Literature and Art's Zhengming (contending) Award and the first Shanhua (countryside flowers) Award for excellence in literary theory in 1995. He was awarded the Modern Writers Review Prize for excellence in literary criticism in 2004 and 2005. Tang has been a frequent guest at poetry conferences and festivals in the West since the mid- 1990s and has also been a visiting scholar at many universities abroad.

Zhou Zan 周赞 Zhou Zan was born in 1968 in Jiangsu Province. She is a poet, scholar, translator, and editor-in-chief of *Wings*, a literary journal for Chinese women's poetry. She holds a PhD from the Chinese department of Beijing University, where she completed a dissertation on the avant-garde in contemporary Chinese poetry. Her poetry collection, *Loosen: Selected Poems 1997-2005*, was published in 2007, and her other works include volumes of critical essays entitled *Through the Periscope of Poetic Writing* (2007) and *Studies on Chinese Contemporary Literature* (2001). Her translation of Margaret Atwood's *Eating Fire: Selected Poetry 1965-1995* is forthcoming from The Writers Press in 2007. She currently lives in New York as a visiting scholar at Columbia University.

Zhao Ye 赵野 Zhao Ye was born in Sichuan Province in 1964 and graduated from the Foreign Languages Department of Sichuan University. In 1982, he initiated the poetic movement of "The Third Generation," and in 1983 he organized the Poetry League of University Students in Chengdu, where he compiled *The Third Generation*, the first unofficial poetic journal in China. In

1985 he joined the Young Poets' Association of Sichuan Province and jointly compiled The Collection of Modern Poetry for Internal Exchange. In 1989 he helped initiate the unofficial poetry journal Xiang Wang. In 2000 he was awarded a poetry prize by The Writer, one of the most influential literary magazines in China. In 2003, his poetry collection Time Passes Like Flowing Water was published by the Writers' Press. In 2005 he attended the Asia and Circum-Pacific Region Poetry Conference in Tokyo.

Chen Chao ³Ä³→ Chen Chao was born in 1958 in Taiyuan, Shanxi Province. He is a professor in the Literature Department of Hebei Normal University, as well as a research fellow of the Chinese New Poetry Research Institute affiliated with Beijing University, an editorial member of the literary journal New Poetry Review, and the vice-chairperson of the Hebei Writers' Association. His main works include: 'A Discussion of Poetry of the School of Life,' 'Opening the Drifting Bottle of Poetry-Modern Poetry Research Papers,' 'An Appreciation of Inquiries on Twentieth-Century Chinese Poetry,' 'A Guide to Reading Outstanding Works of Contemporary Foreign Poetry,' and a collection of original poems entitled Passion, Yes. In total, he has published more than two hundred academic articles and more than three hundred poems. In 1993 he was awarded the Sixth Zhuang Zhongwen Literary Prize by the Chinese Writers' Association, in 2000 he received the annual poetry prize from the literary journal The Writer, and in 2005 he took third place in the 'Lu Xun Literary Prize' awarded by the Chinese Writers' Association. Additionally, he has won many other literary prizes.

Luo Ying ÅæÓç Luo Ying is the penname of Huang Nubo. Born in Lanzhou, Gansu Province, he grew up in Yinchuan, Ningxia Province. He graduated from the Chinese Language and Literature Department of Beijing University in 1981 and obtained an EMBA from the Chinese-European International Industry and Commerce Institute in 1998. He began writing poetry in 1976, and, in 1992, he published his first poetry collection, Don't Love Me Anymore. His other poetry collections include Melancholy Declined (1995), Fallen Blossoms (2003), and Wandering in Cities (2005). While acknowledging that there are many 'I's' in his poems, he believes that even if one adds his real persona to all of these, it is still impossible to make up an integral self. He believes himself to be a world abundant in possibilities and transformations.

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174. **Suzanne Burns**

Re: Poets Suing Over Here Comes Everybody Anthology Step Up

Mon 9 Apr 2007

On 4/9/07, Brian Howe <[REDACTED]> wrote:

>

- > What really upset me was the
- > threat of legal action-- there are so many ways humans can resolve
- > disputes
- > without surrendering their personal agency to the legal justice system...
- > <snip>

I don't know any of the details (note: I did not even know that this was a collection of interviews rather than poems) but I would hope that a person who wasn't happy about having their work included would, ermmmm, write a nice letter first before running to their lawyer. That sounds like the neighborly thing to do.

The whole thing sounds weird. Did they really not know until the eleventh hour what was going on? But who knows? Miscommunications happen and some people aren't very organized about reading their correspondence.

I can understand someone being upset about their

- > work being reprinted without permission (although this was to be a book of
- > interviews, not poems). That said, that these poets would go so far to
- > sink
- > the project entirely on such a basis is very strange to me. I did my
- > interview for HCE two or three years ago, and while some things I said in
- > it
- > now strike me as silly... I mean, I said them. I meant them at the time.
- > And
- >

that kind of image-control-- of wanting to disavow embarrassing things I've

- > said in the past-- seems profoundly dishonest to me. I understand the urge
- > to control one's public image, but I don't admire it.

I've given a few interviews in my day which I will be very glad to not have anthologized. They weren't horrible, mind you-- but they also weren't what I would consider my best words, and I have changed my mind about a lot of things over the years. I can also remember one interview in which the journalist really did seriously misquote me-- not too much but enough to radically change the meaning of what I said.

Without getting all hyper about "image control" I would feel that giving permission to reprint the interview would be tantamount to saying "Hey! This

represents my aesthetic very well and I consider this to be me at my best!" That's fine if I feel that way, but if I don't feel that way I don't think it is especially dishonest to say "No thanks. Really, no. I have thought this over and I don't want to resurrect this."

I had a poet friend once who did a second advanced degree in psychology, writing her thesis on the psychological function of writing elegies-- specifically what writing elegies did for the poet emotionally. She interviewed several poets in the process, including me. It was a great process, I thoroughly enjoyed the process, but this is another example of an "interview" which, if published in the wrong context, would come across as very misleading about my work. Remember this was for a psychology dissertation, not a literary magazine-- most of the interview dwelled on autobiography in ways that I would consider irrelevant to the aesthetic experience of my work.

So you see-- it gets to be a prickly issue. I can see a lot of different sides to it. Maybe some of the people interviewed had no idea that their off-the-cuff interview was going to be published like this.

Whatever the case, communication really is the key to avoiding these mishaps. The editorial process serves a purpose. Likewise,, giving benefit of the doubt and speaking up earlier rather than later about one's wishes before resorting to lawyers would have made this less painful for everyone. Honestly I didn't understand why it had to come to this.

I hope the solution doesn't have to be so either/or-- that really would be a shame.

Just my two bits. thanks for listening.

Suzanne Burns

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175. **edwin torres**

april tenth eight pm / reading under the influence

Mon 9 Apr 2007

here's a shot into the unknown
wherein actors will improvise to my poems & vocalizings
I read a poem they do a 5-8 minute skit
we play back and forth for an hour
what will happen? find out if so inclined:

Tues. April 10, 8PM

"UNDER THE INFLUENCE"

at

Magnet Theater
254 west 29th St. (bet. 7th and 8th Ave.)
\$5

<http://www.magnettheater.com/shows.html>
(scroll to April 10 for more info)

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176. **Catherine Daly**

Re: Poets Suing Over Here Comes Everybody Anthology Step Up

Mon 9 Apr 2007

it would be nice if people looked at the site before commenting on this thread!

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

--

All best,
Catherine Daly


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177. **amy king**

Re: Poets Suing Over Here Comes Everybody Anthology Step Up

Mon 9 Apr 2007

Without digging deeper into the issue of permissions, I'd like to ask what the difference is in allowing, or not, someone to print the interview in an anthology and allowing it to remain online? If the interview is not your "best", why leave it online for the world to see? It probably receives more views over the three years that it's been available online than the entire run of the anthology will ever see.

And must every interview, or poem for that matter, be our "best" to be in print? Not our best to be online?

Just by putting this link here -- <http://herecomeseverybody.blogspot.com/> -- on a list of nearly 1,400 subscribers, the site will now, in one day & at minimum, possibly get a hundred plus hits alone today. That is solid reading base of a representation of oneself.

The first thing I do now whenever I come across a poem by someone that strikes me or when someone recommends a poet's work is to google them and

see what I can find online! Then I'll buy their book if I like their work and lust for more.

Amy

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

Suzanne Burns <[REDACTED]> wrote: Without getting all hyper about "image control" I would feel that giving permission to reprint the interview would be tantamount to saying "Hey! This represents my aesthetic very well and I consider this to be me at my best!" That's fine if I feel that way, but if I don't feel that way I don't think it is especially dishonest to say "No thanks. Really, no. I have thought this over and I don't want to resurrect this."

The fish are biting.

Get more visitors on your site using Yahoo! Search Marketing.

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178. **Barry Schwabsky**

Re: Here Comes Everybody anthology now canceled

Mon 9 Apr 2007

Mairead, I just looked at your interview online and there are no links in it--except for the link to your blog at the top of the page and two links each to online publications and publishers' pages for your print publications.

Mairead Byrne <[REDACTED]> wrote: I emailed Geoffrey when I got the publication announcement yesterday. I don't consider myself an ingrate. I would have liked to know about the publication in advance. I would have also liked to the opportunity to read proofs. My interview depended on links. It wasn't intended for print, and I'd have to reconsider it in the light of that. Perhaps Lance contacted me and I have somehow forgotten it, but I don't think so. The question of how work is presented is still a live one for me; I think notification and permission are pretty basic. Mairead

>>> [REDACTED] 04/08/07 2:53 PM >>>

i agree with what other people are saying also. bloody ingrates! pull them and put in a couple of us joyce loving hce'ers. do whatever it takes to get it out there. sounds wonderful--and so much dedicated work. i hope you don't let them bully you. best, gabe

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Sun, 8 Apr 2007, Geoffrey Gatza wrote:

It is absurd and I'll do my best to explain. I will not tell any names as to not harm anyone in relating what has happened. We do good work here and are not trying to get sued!

Several problems arose in the first 12 hours after an announcement was made. Lance and I have been working on this as a book for over a year and a half. Maybe more. Anyway, we thought we had all the permissions in hand. We did not.

Two poets threatened to sue me and the press if we did not remove their entries. I consulted our lawyers and they said to just stop the whole project.

We had several poets concerned about permission to use their words. Some angry others just protecting themselves and their ideas. One forgot if they did give permission, but this is still a problem.

Another problem raised was payment to the contributors.

Print on Demand is a book made when someone orders it. The base price for HCE is 12 dollars. This is the most expensive text we have as it is 740 pages. Amazon takes 60% of the 29.95 book price. That leaves us 1.95 remaining for Lance and I to get rich off of.

We are a poor press and this book works out as such. A solution would be to provide a one copy payment to the 130 authors. This is way beyond our budget, actually more than our budget for the next 7 years. This is a huge text, 740 pages and our base cost is 12 per book and to ship this to 130 people would cost us \$2210.

We don't have that kind of money and we should have realized at some point that someone would want one. So it would be better to use these resources in a better fashion, as this is a webpage and it's 'out there' already.

I have offered a book deal to Lance so as he is not 'out' anything.

Thanks to everyone concerned and BlazeVOX will come out on top on this and continue to offer high quality, relevant texts!

Best, Geoffrey

*Geoffrey Gatz
BlazeVOX [books]
www.blazevox.org*

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

From: UB Poetics discussion group [mailto:] On

Behalf Of Alan Sondheim

Sent: Sunday, April 08, 2007 11:00 AM

To:

Subject: Re: Here Comes Everybody anthology now canceled

Geoffrey - Can you explain the situation in more detail? This sounds absurd.

- Alan, thanks

=====
=====
Work on YouTube, blog at <http://nikuko.blogspot.com> . Tel .
Webpage directory <http://www.asondheim.org> . Email: .
<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.
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179. **Larissa Shmailo**

April 12th at 6PM - ANDY WARHOL: IN HIS WAKE & FIVE MINUTES OF FAME READING

Mon 9 Apr 2007

April 12th at 6PM - ANDY WARHOL: IN HIS WAKE -
Closing Reception @ The Carrozini von Buhler Gallery,
407 West 13th Street, (btwn. 9th Ave. & Washington St)

6 - 7:30PM

Five Minutes of Fame Reading and Magazine Collation with Patricia Carragon,
Roxanne Hoffman, Ron

Kolm, Bill Kushner, Phoebe Legere, Taylor Mead, Stephen Paul Miller, Robert
Roth, Jackie Sheeler, Larissa Shmailo, John Silver, Carol Wierzbicki

.
The exhibition is free and open to the public.

Reading curated and hosted by Dorothy F. August.

Art exhibit curated by Cynthia von Buhler, Amy Cohen
Banker and Kevin Kushel.

Call 646 - 336 - 8387 for more information
Take the A, C, E, or L train to 14th Street at 8th Ave.

Larissa Shmailo

[_http://www.cdbaby.com/cd/shmailo_](http://www.cdbaby.com/cd/shmailo) (<http://www.cdbaby.com/cd/shmailo>)
[_http://larissashmailo.blogspot.com_](http://larissashmailo.blogspot.com) (<http://larissashmailo.blogspot.com/>)
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[_http://cervenabarvapress.com/shmailointerview.htm_](http://cervenabarvapress.com/shmailointerview.htm)
(<http://cervenabarvapress.com/shmailointerview.htm>)
[_http://www.bigbridge.org/deathlshmailo.htm_](http://www.bigbridge.org/deathlshmailo.htm)
(<http://www.bigbridge.org/deathlshmailo.htm>)

***** See what's free at <http://www.aol.com>.

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180. **Jesse Glass**

Ahadada Books: Jerome Rothenberg's China Notes & The Treasures of Dunhuang At Rain Taxi

Mon 9 Apr 2007

A great review by Lucas Klein of a stunning collection by Jerome Rothenberg in a fine edition by Ahadada Books.

<http://www.raintaxi.com/online/2007spring/rothenberg.shtml> Enjoy! Jess

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181. **Suzanne Burns**

Re: Poets Suing Over Here Comes Everybody Anthology Step Up

Mon 9 Apr 2007

On 4/9/07, amy king <[REDACTED]> wrote:

>

> Without digging deeper into the issue of permissions, I'd like to ask what
> the difference is in allowing, or not, someone to print the interview in an
> anthology and allowing it to remain online? If the interview is not your
> "best", why leave it online for the world to see? It probably receives more
> views over the three years that it's been available online than the entire
> run of the anthology will ever see.

This is I think where we descend into hair-splitting. Yeah, I agree: I personally don't see a difference at all, but then I am very much at home with multi-media. I think for a lot of people who are less than comfortable with electronic media, online is less "real" to them. It doesn't "feel" like publication. (I am not offering that as an excuse, but more as an explanation as to why some people, will not care much about something online, but suddenly make a very big deal when paper and ink come into play).

I can also imagine an editor who is very comfortable with electronic media to interpret permission to publish online as, well, overall permission. A publication is a publication. This is how I would feel in any event.

For me the real issue is if a writer has any objection to any part of the process why keep quiet until the 11th hour? I'll assume someone has an explanation about that, but for now I am scratching my head.

Cheers,

Suzanne

[↑ Contents](#)

182. **amy king**

Re: Poets Suing Over Here Comes Everybody Anthology Step Up

Mon 9 Apr 2007

You originally made the distinction that paper means the work should be of value whereas the online work can be less so -- and you're right, some people still hold that view, though I don't think it's just about being abstractly more "real".

Ultimately, why should anyone be less concerned with something they've published online that is more accessible than print very often? A representation is a representation is a representation ...

The notion that a work is better, or more authentic somehow, because it is in print speaks to the more pointed and complex issue of money and capitalism - that system which declares a specific value. The commodification of the poem, a tangible-paid-for-item, to a certain degree removes the poem from the context of how it functions in the world and reduces it, or re-focuses it, to measures such as what publisher, how many copies sold, what name is attached, etc. The poem's value then becomes the book and what doors it can open, etc ...

I'm not saying that's it, that print isolates the poem, but it certainly is viewed through that lens, which is why even poets, who so rarely earn a living from writing poetry, can come undone when it comes to putting a poem in print and turning it into a commodity -- one that will rarely show any monetary return --

because the poem's value is no longer just measured by what the poem itself is doing; it can now be measured by what it will return to the poet. Just what is the price of that ticket? Does the poetry finally pay when it becomes currency? Is the poem no good when it can't give back?

Amy

Suzanne Burns <[REDACTED]> wrote:

On 4/9/07, amy king wrote:

>

> Without digging deeper into the issue of permissions, I'd like to ask what
> the difference is in allowing, or not, someone to print the interview in an
> anthology and allowing it to remain online? If the interview is not your
> "best", why leave it online for the world to see? It probably receives more
> views over the three years that it's been available online than the entire
> run of the anthology will ever see.

Suzanne Burns <[REDACTED]> wrote: Without getting all hyper about "image control" I would feel that Giving permission to reprint the interview would be tantamount to saying "Hey! This represents my aesthetic very well and I consider this to be me at my best!" That's fine if I feel that way, but if I don't feel that way I don't think it is especially dishonest to say "No thanks. Really, no. I have thought this over and I don't want to resurrect this."

This is I think where we descend into hair-splitting. Yeah, I agree: I personally don't see a difference at all, but then I am very much at home with multi-media. I think for a lot of people who are less than comfortable with electronic media, online is less "real" to them. It doesn't "feel" like publication. (I am not offering that as an excuse, but more as an explanation as to why some people, will not care much about something online, but suddenly make a very big deal when paper and ink come into play).

I can also imagine an editor who is very comfortable with electronic media to interpret permission to publish online as, well, overall permission. A publication is a publication. This is how I would feel in any event.

For me the real issue is if a writer has any objection to any part of the process why keep quiet until the 11th hour? I'll assume someone has an explanation about that, but for now I am scratching my head.

Cheers,

Suzanne

Be a PS3 game guru.

Get your game face on with the latest PS3 news and previews at Yahoo! Games.

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183. **Catherine Daly**

books -- trade?

Mon 9 Apr 2007

available to trade (these books mostly cost me a dollar)

The owning Stone, Jim Peterson, Red hen, 1999 prize winner
Jonah & Job, Judson Jerome, John Daniel & Co, 1991, bible poems
the trouble making finch, Len Roberts, U of I Press, some markings
lucid suitcase, Diane Wald, Red hen, 1999, I reviewed this for the Boston
review

Ralph Burns, Swamp Candles, Iowa Prize, 1996

Gaylord Brewer, Devilfish, Red hen, 1998 prize winner

Norman Stock, Buying Breakfast for my Kamikaze Pilot, mostly prose poems,
Peregrine Smith winner, 1993

Stephen Gibson, Rorschach Art, Red hen, 2001

For the Kingdom, Anthony Piccione, BOA, 1995

Good Hope Road, Stuart Dischell, Hardcover, NPS Tom Lux Selection, Viking
1991

I'm going to be getting rid of more books soon, probably mostly mainstream
stuff from the 90s by men -- thus, I am probably not interested in trading
for lyric/narrative left-justified free verse written by men about anything
in woods or farmland, or children

--

All best,
Catherine Daly



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184. **Mairead Byrne**

Re: Here Comes Everybody anthology now canceled

Mon 9 Apr 2007

Thanks Barry. I realized some time today that the links interview was a
Chicago Postmodern one that I did around the same time. I'm sorry! Now my
only issue is not knowing about the book until it was published. And maybe I
did & have forgotten that too. Luckily all this has brought me to read the HCE
interview again. What an utterly delightful person I was back then! Mairead:
you'll be pleased to know that you *have* managed to make some strides in
developing a course in Sound Poetry. Yes! I kid you not! And you're a citizen
now! Your hair's not so red though. Pity about those old brain cells! How can

you be such a fuddy-duddy about consultation etc???? Happy days--at least the night that photo was taken. Mairead

>>> [REDACTED] 04/09/07 6:35 PM >>>

Mairead, I just looked at your interview online and there are no links in it--except for the link to your blog at the top of the page and two links each to online publications and publishers' pages for your print publications.

Mairead Byrne <[REDACTED]> wrote: I emailed Geoffrey when I got the publication announcement yesterday. I don't consider myself an ingrate. I would have liked to know about the publication in advance. I would have also liked to the opportunity to read proofs. My interview depended on links. It wasn't intended for print, and I'd have to reconsider it in the light of that. Perhaps Lance contacted me and I have somehow forgotten it, but I don't think so. The question of how work is presented is still a live one for me; I think notification and permission are pretty basic. Mairead

>>> [REDACTED] 04/08/07 2:53 PM >>>

i agree with what other people are saying also. bloody ingrates! pull them and put in a couple of us joyce loving hce'ers. do whatever it takes to get it out there. sounds wonderful--and so much dedicated work. i hope you don't let them bully you. best, gabe

No virus found in this incoming message.

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Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Sun, 8 Apr 2007, Geoffrey Gatza wrote:

It is absurd and I'll do my best to explain. I will not tell any names as to not harm anyone in relating what has happened. We do good work here and are not trying to get sued!

Several problems arose in the first 12 hours after an announcement was made. Lance and I have been working on this as a book for over a year and a half. Maybe more. Anyway, we thought we had all the permissions in hand. We did not.

Two poets threatened to sue me and the press if we did not remove their entries. I consulted our lawyers and they said to just stop the whole project.

We had several poets concerned about permission to use their words. Some angry others just protecting themselves and their ideas. One forgot if they did give permission, but this is still a problem.

Another problem raised was payment to the contributors.

Print on Demand is a book made when someone orders it. The base price for HCE is 12 dollars. This is the most expensive text we have as it is 740 pages. Amazon takes 60% of the 29.95 book price. That leaves us 1.95 remaining for Lance and I to get rich off of.

We are a poor press and this book works out as such. A solution would be to provide a one copy payment to the 130 authors. This is way beyond our budget, actually more than our budget for the next 7 years. This is a huge text, 740 pages and our base cost is 12 per book and to ship this to 130 people would cost us \$2210.

We don't have that kind of money and we should have realized at some point that someone would want one. So it would be better to use these resources in a better fashion, as this is a webpage and it's 'out there' already.

I have offered a book deal to Lance so as he is not 'out' anything.

Thanks to everyone concerned and BlazeVOX will come out on top on this and continue to offer high quality, relevant texts!

Best, Geoffrey

*Geoffrey Gatza
BlazeVOX [books]
www.blazevox.org*

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

*From: UB Poetics discussion group [mailto:] On
Behalf Of Alan Sondheim*

Sent: Sunday, April 08, 2007 11:00 AM

To:

Subject: Re: Here Comes Everybody anthology now canceled

Geoffrey - Can you explain the situation in more detail? This sounds absurd.

- Alan, thanks

=====

*Work on YouTube, blog at <http://nikuko.blogspot.com> . Tel .
Webpage directory <http://www.asondheim.org> . Email: .
<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.

=====

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185. **Chris Stroffolino**

Re: books -- trade?

Mon 9 Apr 2007

wow, a statement of poetics...

ah lyric/narrative left-justified free verse written by men about anything in children....

what would "the politics of poetics form?" police thing of that?

anything men in urban (or suburban) children

can be celebrated if it's

"free-justified left verse"

and the thematic

re

strict

ion

seems to carry equal weight as the formal....

thanks...

On Apr 9, 2007, at 5:52 PM, Catherine Daly wrote:

available to trade (these books mostly cost me a dollar)

The owning Stone, Jim Peterson, Red hen, 1999 prize winner

Jonah & Job, Judson Jerome, John Daniel & Co, 1991, bible poems

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stuff from the 90s by men -- thus, I am probably not interested in
trading
for lyric/narrative left-justified free verse written by men about
anything
in woods or farmland, or children

--

All best,
Catherine Daly



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186. **Suzanne Burns**

Re: Here Comes Everybody anthology now canceled

Mon 9 Apr 2007

On 4/9/07, Karl-Erik Tallmo <> wrote:

>

> I believe somebody said this is print on demand. If so, it should be
> rather easy to omit the parts where the publishing rights are
> questioned, and just publish the rest.

This makes sense to me. Is there a reason why this can't be done? It would be
ashame to have to drop the whole thing.

Suzanne

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187. **Geoffrey Gatza**

Daley, Willner, Lepson and Crump -- 3 new books

Mon 9 Apr 2007

Armored Elevator by Ryan Daley

Ryan Daley is a dedicated dodgem of syntax. He is a multi kulti Mayan in
Newark whose wit's as Pan-American as any Jose O'Shay's. He knows dystopias
no longer wash unless in global neo-glot soup sprach. Armored Elevator is one
of the best-certainly the edgiest-first books I've read in quite awhile.

-Michael Gizzi

<http://www.blazevox.org/bk-rd.htm>

ISBN: 1-934289-38-8

\$14

homemade traps for new world Brians by Evan Willner

Evan Willner reinvisions fifty states as fifty poems that each have the flinty, hard logic and formal density of stone slabs-stele or gravestones-or of teeth. And yet, the language within these poems is palpable and mysterious and alive, the connection between words and things skew in all sorts of right ways that end up making everything seem to be wriggling and formicating on the same level of consciousness: next time you look at nature, don't be surprised if it gives you a come-hither look back. A must read for all Brians.

Brian Evenson, author of *The Open Curtain* and *The Wavering Knife: Stories*.

<http://www.blazevox.org/bk-ew.htm>

ISBN: 1-934289-44-2

\$14

Morphology by Ruth Lepson and Walter Crump

In Lepson and Crump's collaborative improvisations, language becomes a playful substance in which we find ourselves furtively embodied, "camped out near a shoulder" or "standing in the middle of a paragraph." Acts of renaming and comparing create a flux of metamorphoses both ominously curious and sweetly surprised. These exuberant, synesthetic leaps between the visual and the verbal bypass unlikeness, pursuing instead a kind of social dreaming in which everyone is included.

- Tim Peterson

<http://www.blazevox.org/bk-lc.htm>

ISBN: 1-934289-19-1

\$16

Happy Poetry Month, we will be bringing you a look into our books all month long. All BlazeVOX books available on Amazon.

BlazeVOX [books]

Geoffrey Gatza

Editor, Publisher



14 Tremaine Ave

Kenmore, NY 14217

tel: 

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188. **Sina Queyras**

Re: Here Comes Everybody anthology now canceled

Mon 9 Apr 2007

And all this has brought me to read your interview again, Mairead.

What an odd turn of events. My condolences to the editors for all of their hard work. I hope the project can be salvaged, and all parties satisfied.

It's a pity to waste all that energy.

Sina

*Thanks Barry. I realized some time today that the links interview was a Chicago Postmodern one that I did around the same time. I'm sorry! Now my only issue is not knowing about the book until it was published. And maybe I did & have forgotten that too. Luckily all this has brought me to read the HCE interview again. What an utterly delightful person I was back then! Mairead: you'll be pleased to know that you *have* managed to make some strides in developing a course in Sound Poetry. Yes! I kid you not! And you're a citizen now! Your hair's not so red though. Pity about those old brain cells! How can you be such a fuddy-duddy about consultation etc???? Happy days--at least the night that photo was taken.*

Mairead

██████████ 04/09/07 6:35 PM >>>

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Mairead

██████████ 04/08/07 2:53 PM >>>

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as to
not harm anyone in relating what has happened. We do good work here and
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*Several problems arose in the first 12 hours after an announcement was
made.*

*Lance and I have been working on this as a book for over a year and a
half.*

*Maybe more. Anyway, we thought we had all the permissions in hand. We
did
not.*

*Two poets threatened to sue me and the press if we did not remove their
entries. I consulted our lawyers and they said to just stop the whole
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*We had several poets concerned about permission to use their words. Some
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*Print on Demand is a book made when someone orders it. The base price
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*We are a poor press and this book works out as such. A solution would be
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budget, actually more than our budget for the next 7 years. This is a
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*text, 740 pages and our base cost is 12 per book and to ship this to 130
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I have offered a book deal to Lance so as he is not 'out' anything.

Thanks to everyone concerned and BlazeVOX will come out on top on this and continue to offer high quality, relevant texts!

Best, Geoffrey

*Geoffrey Gatz
BlazeVOX [books]
www.blazevox.org*

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

From: UB Poetics discussion group [mailto:]

On

Behalf Of Alan Sondheim

Sent: Sunday, April 08, 2007 11:00 AM

To:

Subject: Re: Here Comes Everybody anthology now canceled

Geoffrey - Can you explain the situation in more detail? This sounds absurd.

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=====
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Webpage directory <http://www.asondheim.org> . Email: .
<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.*
=====
=====

--

Sina Queyras
Visiting Assistant Professor
Department of English

Woodside Cottage
Haverford College
370 Lancaster Avenue
Haverford, PA 19041-1392
[REDACTED]

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189. **Tim Peterson**

***SEGUE 4/14 Beverly Dahlen & Craig Watson: A RARE NY
APPEARANCE***

Mon 9 Apr 2007

A RARE NEW YORK APPEARANCE

The Segue Reading Series Presents

BEVERLY DAHLEN AND CRAIG WATSON

Saturday, April 14, 2007

4PM (sharp!)

at the Bowery Poetry Club

(308 Bowery, just North of Houston)

\$6 admission goes to support the readers

hosted by Erica Kaufman and Tim Peterson

Ron Silliman writes, "Beverly Dahlen is the most enigmatic American poet since Laura (Riding) Jackson. Not that Dahlen is unnecessarily difficult or obtuse, but that - like Riding - she writes brilliantly, but has also proven exceptionally reluctant to letting her work into print...Dahlen had helped to co-found HOW(ever) (now How2) and was already well into writing A Reading, an "endless" - the term she has used more than once - poem that is, to my mind, one of the masterworks of the 20th century."

Robert Duncan said of Dahlen, "The psychic life she draws in writing may be drawn from her own psychic life, but here 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.

from A Reading 18

"therefore I'd be a shadow freed of former hands and execute this mission
of destruction on past lives.

there is nothing that can be safely brought in to the arena. the body
question. the Frankfurt school in

a loose coalition with strippers and wombats. he raised the antenna and

the picture cleared. wherever

two or three are gathered together in my name the project prospers. ego
is now supposed to have

given way to mercy and light. cracks through which you could drive a
needle

whatever was the point of organizing the world in this way: the
helpless baby. further evidence: my

father thought me up fully armed. no consolation there. where does she
arise from the sea or in the
mountains beyond reason."

** 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.

Andrew Joron writes, "Craig Watson's engaged lyric continues to discover
"more songs in the gaps" of the system; as he traces the antinomies, his long
poems build toward an almost orchestral scale and ordonnance. Fiercely and
deliberately, Watson redesigns the echoes inside such hollow abstractions as
Reason and Free Will, and so allows us to hear, even with "ears knotted into the
wall," the real music of thought."

from "Last Man Standing"

--January

hello mutant
welcome back
horses are falling
birds freeze under the bed

god told the first lie
ends-over-means

excess is not a weakness

*

the distance between
seeing and thinking
is everything else

what we hated
was expression

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190. **Dan Waber**
ars poetica update
Tue 10 Apr 2007

The ars poetica project continues to broadcast at:

<http://www.logolalia.com/arspoetica/>

Poems appeared last week by: Rick Benjamin, mIEKAL aND, Stephen Paul Miller, Denise Duhamel, and Jordan Stempleman.

Poems will appear this week by: Mikhail Horowitz, Thomas Devaney, and Lawrence Welsh.

A new poem about poetry every day.

Enjoy,
Dan

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191. **Dan Waber**
acrylabet, by Dan Waber
Tue 10 Apr 2007

As we wave goodbye to the z of Marko Niemi's Pietist Compositions, it's time to wave hello to the a of Dan Waber's acrylabet.

New series begins 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. C'mon, you know you want to.

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192. **charles alexander**
Re: SEGUE 4/14 Beverly Dahlen & Craig Watson: A RARE NY APPEARANCE
Tue 10 Apr 2007

WOW! This is definitely one not to be missed. Thank you, Erica & Tim, for putting this together. Every reading I've ever been to by Bev Dahlen (five now, spread over quite a few years) has been amazing. And Craig Watson is someone I've wanted to hear read for a very long time.

cheers!

c

At 08:37 PM 4/9/2007, you wrote:

>A RARE NEW YORK APPEARANCE

>

>The Segue Reading Series Presents

>

>BEVERLY DAHLEN AND CRAIG WATSON

>

>Saturday, April 14, 2007

>4PM (sharp!)

>at the Bowery Poetry Club

>(308 Bowery, just North of Houston)

>\$6 admission goes to support the readers

>

>

charles alexander / chax press

fold the book inside the book
inside out speak then

keep it open always

read from the

Chax Press

██████████ (studio)

██████████ (cell)

██████████

chax.org

101 W. Sixth St.

Tucson, AZ 85701-1000

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193. **Aldon Nielsen**

Re: books -- trade?

Tue 10 Apr 2007

How about poems by sensitive new age guys about dead animals?

At 08:52 PM 4/9/2007, you wrote:

>available to trade (these books mostly cost me a dollar)

>

>The owning Stone, Jim Peterson, Red hen, 1999 prize winner

>Jonah & Job, Judson Jerome, John Daniel & Co, 1991, bible poems

>the trouble making finch, Len Roberts, u of i press, some markings

>lucid suitcase, Diane Wald, Red Hen, 1999, I reviewed this for the Boston

[illegible]

Aldon Lynn Nielsen
George and Barbara Kelly Professor of American Literature
Department of English
The Pennsylvania State University
112 Burrowes
University Park, PA 16802-6200

[Redacted] [Fax]

[↑ Contents](#)

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Corollary Press

(Philadelphia)

this Thurs. April 12, 6:00 p.m. sharp, free

ACA Galleries

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

NYC

Event will be hosted by

Corollary Press editor Sueyeun Juliette Lee

Featuring readings from

Jason Daniel Schwartz

Christopher Stackhouse

Lynn Xu

and music from

friends from Frances the Band

There will be wine, cheese, and crackers, too.

Curated and with an introduction by

Boog City editor David Kirschenbaum

****Corollary Press**** <http://www.corollarypress.blogspot.com/> Corollary Press is small chapbook series edited by Sueyeun Juliette Lee. The press features innovative work by writers of color in hand-bound and letterpressed editions of 150. Corollary has a tendency towards the beautiful, baffling, and unruly in language. You can visit the website to see samples of new work by Corollary authors Bhanu Kapil, Pamela Lu, Christopher Stackhouse, Lynn Xu, and Jason Schwartz.

Performer Bios

****Jason Daniel Schwartz** Jason Daniel Schwartz grew up in New Jersey. He has lived in New York, India, and rural Massachusetts, which he left with an MFA, courtesy of the University of Massachusetts Amherst. He now lives in San Francisco and teaches animal science at Holden High School and writing at De Anza College. His stories have been in Black Warrior Review and Crab Orchard Review. He feels great joy when people say, "go easy on yourself."

****Christopher Stackhouse** Christopher Stackhouse is a painter, draftsman, and poet. He is a Cave Canem Writers Fellow, a Fellow in Poetry from the New York

Foundation of the Arts, and a poetry editor for Fence Magazine. His work has appeared in Hambone, nocturne(s), and Aufgabe as well as other journals. He is co-author of a limited edition hand crafted artist book Seismosis (The Center for Book Arts, 2003), which features selected drawings in collaboration with writer John Keene's selected texts. Seismosis Complete Drawings and Texts is out now from 1913 press.

****Lynn Xu** Lynn Xu was born in Shanghai. She is a graduate fellow at Brown's MFA program. Her poems were selected by Anne Carson as the winner of the 2006 Greg Grummer Contest: "these have the passionate compression and quick syntactic spring of a John Donne lyric ? [but] the way these disintegrate gently into an imprecision which is sort of raw, but even more thoughtful" (Carson). In the summer Lynn wishes to move away from Providence and closer to water. This will likely not happen. Her poems have appeared in The Canary and Phoebe. June is her first chapbook.

****Frances the Band**

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

<http://www.francestheband.com>

Pitchfork media describes Frances the Band's music as having "a mysterious, antique feel, like something that might have played as an old carousel spun endlessly by a boardwalk and people walked by at sunset in their Sunday best." Lead man Paul Hogan and friends will make an appearance to charm us with their ditties.

Directions: C/E to 23rd St., 1/9 to 18th St.

Venue is bet. 10th and 11th avenues

Next event:

Thurs. May 3, Fewer & Further Press (Wendell, Mass.)

and Anchorite Editions (Albany, N.Y.)

--

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: XXXXXXXXXX

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195. **Zoe Ward**

Reminder: Czech & Polish poetry - Tues, April 11th @ 192 Books

Tue 10 Apr 2007

Join Archipelago Books & Ugly Duckling Presse for an evening of Czech and Polish poetry...

Bill Johnston, Edward Hirsch, & Matthew Sweney
read and discuss the works of Tadeusz Rozewicz & Ivan Blatny
Wednesday, April 11th @ 7 p.m.

192 Books

192 Tenth Avenue

New York, NY

www.192books.com

Free and open to the public.

Edward Hirsch will introduce the work of Tadeusz Rozewicz, the brilliant post-war Polish poet. Bill Johnston reads from his translation of Rozewicz's three-book collection "new poems" (Archipelago Books, April 2007). Matthew Sweney reads from his translations of Ivan Blatny's work included in "The Drug of Art: Selected Poems" (forthcoming from Ugly Duckling Presse).

Written in a pared-down, direct language, and filled with allusions to everything from philosophy to TV talk shows, the poetry of TADEUSZ ROZEWICZ encompasses the complexity that is human experience in the early 21st century. Rózewicz's unique voice, formed during his experiences as a member of the Polish resistance in World War II, and honed by decades living under communist rule, holds a merciless mirror up to the crimes and excesses of the poet's lifetime.

Lost to the world for twenty-five years, IVAN BLATNY was, according to the Czech Ministry of Culture, "one of the most significant Czech poets of the twentieth century." Blatny fled Czechoslovakia after the Communist coup in 1948, spending the rest of his life in England. This volume spans fifty years of his career and is notable for being the first major collection of Blatny's work in English, including multi-lingual poems and some poems written mostly or entirely in English. Václav Havel has written: "The verses and fate of the poet Ivan Blatny . . . complete the fate of Czech literature, which transcended the borders of the nation, often struggling for survival."

EDWARD HIRSCH is the author of six books of poems. His collection "For the Sleepwalkers" (1981) received the Lavan Younger Poets Award from The Academy of American Poets and the Delmore Schwartz Memorial Award from New York University. Hirsch is currently the president of the John Simon Guggenheim Memorial Foundation.

BILL JOHNSTON's translations include Gustaw Herling's "The Noonday Cemetery and Other Stories" and Jerzy Pilch's "His Current Woman," among many others. He received the 2005 AATSEEL (Slavicists' Association) translation award for his translation of Magdalena Tulli's "Dreams and Stones," which is a current finalist for the Dublin IMPAC Literary Award.

MATTHEW SWENEY is a former resident of Maine and NYC, now residing in Olomouc, Czech Republic, where he is a teacher, translator and editor. He has edited numerous volumes of American literature in Czech translation, and is one of the main organizers of Slova bez hranic/Words without Borders, the annual Czech international poetry festival. He is currently working on an anthology of Czech love poetry in English translation. This is his first public performance in the NY metropolitan area since his punk band broke up in the 1980s.

Zoe Ward
Editor & Publicist
Archipelago Books
25 Jay St. #203
Brooklyn NY 11201

T: [REDACTED]
F: [REDACTED]

Visit our new website!
www.archipelagobooks.org=

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196. **Catherine Daly**

Re: books -- trade?

Tue 10 Apr 2007

maybe if they're not spiritual or left justified

I did put them up at the bookswap site, which now has some poetry (it is a ten to one swap situation, I think), although it is still mostly mysteries and romances -- these are books I attempted to sell on Amazon

I have noticed that many of the poems are arranged in stanza-like groupings of equal length, oftentimes without a really good reason to display them that way while I have given hundreds of books to the library, and then to the local friends of the library I have been extremely disheartened by the country-wide book deaccessioning that libraries are doing, which is increasingly focussed on "the classics" which don't get checked out as often as the new danielle steele while it is new, books on religion and diet, books with a local focus (for example, the local branch deaccessioned all its Gayl Jones, while paradoxically keeping all of

the August Wilson plays -- which are now almost ALL of the plays they have -- they have a copy of Streetcar): the library doesn't want books like my books on its shelves, the library doesn't want book donations, they don't even want donations of *my* books, and they don't want to purchase my books or books like them. they have given the branch librarians charge cards to BARNES AND NOBLE to buy books

[this is a radical change from 98-2001, when the central library had literally *every* book of experimental poetry they knew about when it was brand new -- now they don't even buy poetry]

and the same goes for the friends of the library, where they are trying to sell donated paperbacks for 25 cents, but I don't think they've sold any of the plays, criticism, or poetry we've donated

we thought about donating everything as a "special collection" of plays and poetry, but of course then they wanted us to also give them money to catalog -- all for a copy of, oh some Strindberg play we have multiples of that they'd wait a year or two to deaccession

--

All best,
Catherine Daly

██████████

The Owing Stone

1. The Ritual

Three years ago I cleared this field
dragged the pines and sweetgums
and stacked them at the edge
home now to black widows and hog-nosed snakes

...

I say to the oaks
<i>this stone has traveled one thousand miles</i>

...

but trees already know the heft of stones

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197. **Adam Fieled**
harry k stammer on PFS Post

Tue 10 Apr 2007

Check out new work from harry k stammer on PFS Post:
<http://www.artrecess.blogspot.com>. Others on PFS right now: Simone Muench,

Anselm Berrigan, Jordan Stempleman, Lars Palm, Tom Orange, Steve Halle, Eric Elshtain.

Coming up later this week on PFS: Gabriel Gudding.

Also a few new bits on <http://www.adamfieled.blogspot.com>.

"Don't let me hear you say life's taking you nowhere, baby..."
<http://www.myspace.com/dangracemusic>

Love,
Ad

Looking for earth-friendly autos?
Browse Top Cars by "Green Rating" at Yahoo! Autos' Green Center.

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198. **Stephen Vincent**

Ismus vs. Rutgers

Tue 10 Apr 2007

If CNN replays it, the half hour news conference with the women on the Rutgers Basketball team is worth its weight in gold. Absolutely refreshing - rarely do you get to see such a demonstration between a totally screwed up, brutal language (Ismus's) and the demonstration of fact in the language and physical presence of the women. And no ads breaks in the middle of it.

A delight and more.

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

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199. **kevin thurston**

Re: Ismus vs. Rutgers

Tue 10 Apr 2007

<http://www.youtube.com/watch?v=iNExi1puzz0>

you tube link

On 4/10/07, Stephen Vincent <[REDACTED]> wrote:

>

> If CNN replays it, the half hour news conference with the women on the
> Rutgers Basketball team is worth its weight in gold. Absolutely refreshing

> -

> rarely do you get to see such a demonstration between a totally screwed

> up,
> brutal language (Ismus's) and the demonstration of fact in the language
> and
> physical presence of the women. And no ads breaks in the middle of it.
>
> A delight and more.
>
> Stephen Vincent
> <http://stephenvincent.net/blog/>
>
>
>
--
i could use some bone marrow, please
<http://fuckinglylies.blogspot.com/>

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200. **angela vasquez-giroux**

letters to my sister--new from revelator press

Tue 10 Apr 2007

Hello, good poetry folks!

Just wanted to drop a little plug--my chapbook, *Letters to My Sister*, has just gone to "e-print" with Revelator Press. The direct link is <http://revelatorpress.blogspot.com/2007/04/letters-to-my-sister.html> , and you may view the chapbook by clicking on the image, which then opens a .pdf.

"the blurb":

Composed as a series of letters to a family member serving in Iraq, Angela Vasquez-Giroux's first poetry chapbook is a vivid evocation of the fear, displacement, and uncertainty that war imposes on those who are left behind. Through images of fragmentation and fragility—misreadings of scripture, partial glimpses of a loved one in a news report—*Letters to My Sister*<http://revelator.ofdoom.com/letters.pdf> speaks of the challenges of survival, both for those in the field and at home.

I hope you take a moment from your day to check out my work, and the work being done over at Revelator. These letters were truly a labor; you can reach me at [REDACTED] with any comments, critiques, "go to hells", etc.

Angela

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201. **Sina Queyras**
Re: Ismus vs. Rutgers
Tue 10 Apr 2007

They are impressive on the court.

Next year I hope they take the title.

Ismus be damned.

If CNN replays it, the half hour news conference with the women on the Rutgers Basketball team is worth its weight in gold. Absolutely refreshing

-

rarely do you get to see such a demonstration between a totally screwed up, brutal language (Ismus's) and the demonstration of fact in the language and physical presence of the women. And no ads breaks in the middle of it.

A delight and more.

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

--

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


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202. **amy king**
Book Release Party - This Thursday
Tue 10 Apr 2007

Poets and Friends,

Please come this Thursday, April 12, 2007 @ 7 p.m. to celebrate the release of my new book, I'M THE MAN WHO LOVES YOU, hosted by Word of Mouth .

The reading will be held at Bluestockings Radical Books, located in the Lower East Side of Manhattan at 172 Allen Street between Stanton and Rivington - which is 1 block south of Houston and 1st Avenue.

Early copies of the book will be available at a discounted price — as well as poets imbibing! They're cheaper though ...

~~~~~

I'M THE MAN WHO LOVES YOU -- <http://www.blazevox.org/bk-ak2.htm>

More revealing details -- <http://www.amyking.org/blog/>

~~~~~

Word of Mouth Readers --

Amy King lives in Brooklyn, NY, and is the author of the poetry collections, I'M THE MAN WHO LOVES YOU (BlazeVOX Books, 2007), ANTIDOTES FOR AN ALIBI (BlazeVOX Books, 2005), and THE PEOPLE INSTRUMENTS (Pavement Saw Press, 2003). E-Books are available through Duration Press and Dusie Press online. Amy teaches Creative Writing and English at SUNY Nassau Community College is the editor-in-chief for the literary arts journal, MiPOesias. Please visit www.amyking.org for more.

Matthew Everett is a writer, musician and graduate student in the MFA program at the New School. His preoccupations include death, relativity, the mutability of personalities and the difficulty of meaning. Matt has two chapbooks available for purchase, From Out, a collection of poems, and Unredeemed, a poem with illustrations by the author. Some more of Matt's writing and music can be found at www.myspace.com/mateverett.

Alexandra Grace (poetry) is a graduate from the Sarah Lawrence MFA program. She has been published in RHINO, Lumina, Impetus and Thorny Locust. She is the curator of the Post-MFA/Pre-Book reading series at Cornelia Street Cafe. Alexandra grew up in a flowerpot in her parents backyard, where they watered her everyday.

Siobhan Ciminera (poetry) is finishing up her MFA in Creative Writing, Poetry at The New School. By day she is an editor at Penguin Young Readers Group where she edits books for such brands as Mad Libs, Nancy Drew and Angelina Ballerina.

** Hosted by Meghan Punschke

Now that's room service! Choose from over 150,000 hotels in 45,000 destinations on Yahoo! Travel to find your fit.

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204. **Kristen Hanlon**
new issue of XANTIPPE now available
 Tue 10 Apr 2007

Removed by Daniel Bouchard // Catherine Taylor: Often Capital by Jennifer Moxley // Tanya Larkin: Blue Collar Holiday by Jeni Olin // Jasper Bernes: Starred Wire by Ange Mlinko // Trevor Calvert: Meteoric Flowers by Elizabeth Willis // Anne Heide: Transiting Indigo by Susanne Dyckman // J. Michael Martinez: The Pitch by Tom Thompson // Stan Apps: Musee Mechanique by Rodney Koeneké // Brandon Shimoda: Apostrophe by Elizabeth Robinson // Matt Shears: Because Why by Sarah Fox // Tisa Bryant: a half-red sea by Evie Shockley // James Belflower: case sensitive by Kate Greenstreet

A reading to celebrate the issue will be held at Pegasus Books in downtown Berkeley on June 9; check the blog (<http://xantippemag.blogspot.com>) in May for details.

XANTIPPE will soon be available at select independent bookstores; more details will be posted in the coming weeks. To order by mail, send a check or money order (payable to Kristen Hanlon) in the amount of \$12 to:

XANTIPPE
P.O. Box 20997
Oakland, CA 94620-0997

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205. **David-Baptiste Chirot**

Re: Ismus vs. Rutgers/his name is Imus (if not much more than that--)

Tue 10 Apr 2007

actually his name is Imus the Captain of the team pointed out in interview that is an issue for all women--> Date: Tue, 10 Apr 2007 14:24:37 -0400> From: [REDACTED]> Subject: Re: Ismus vs. Rutgers> To: [REDACTED]> > They are impressive on the court.> > Next year I hope they take the title.> > Ismus be damned.> > > > If CNN replays it, the half hour news conference with the women on the> > Rutgers Basketball team is worth its weight in gold. Absolutely refreshing> > -> > rarely do you get to see such a demonstration between a totally screwed> > up,> > brutal language (Ismus's) and the demonstration of fact in the language> > and> > physical presence of the women. And no ads breaks in the middle of it.> > > > A delight and more.> > > > Stephen Vincent> > <http://stephenvincent.net/blog/>> > > > > --> Sina Queyras> Visiting Assistant Professor> Department of English> Woodside Cottage> Haverford College> 370 Lancaster Avenue> Haverford, PA 19041-1392> [REDACTED]

i'm making a difference. Make every IM count for the cause of your choice. Join Now. <http://clk.atdmt.com/MSN/go/msnnkwme0080000001msn/direct/01/?href=http://im.live.com/messenger/im/home/?source=wlmaitagline=>

206. **Alan Sondheim**

I enter the phrase: Enduring the realm of inherent contradiction.

Tue 10 Apr 2007

I enter the phrase: Enduring the realm of inherent contradiction.

Endurance: here, to subsist within for an indefinite period of time. The realm is that of broken, convoluted, fragmented information. Contradiction references multiple strands tending towards differing and temporary truth-tables. Inherent, because this becomes the condition of existence; outside the realm of language, what is, is, but within the same, mappings are fast-forward, imminent, and decomposable.

Fragment generates fragment; the goal of the fragment is the fragment; there is no goal. What happens in the real is the incandescent slaughter-house; ecologies and bodies burn. The fragment is the life-raft.

The iron-clad fragment protects itself as ideology within the inerrancy of a text. The text itself is of little matter; what matters is its command-structure. An inerrant text is absolutist; it brooks no contradiction; it is nothing but words.

One word follows another; within the fragment, they are deeply untethered. The inerrant text constructs the digital world; the digital world deconstructs, destroys, the inerrant text. The construction of the digital world: from parts and parcels of the analogic, the inert real. The fragments otherwise; the fragment returns to the analogic - is fragment precisely because of the analogic; in relation to the analogic; within the analogic. The fragment is the passing symptom; the symptom is the passing trope; the trope stands in for the raster, the horizon of the digital.

What one says and does is irrevocable.

The fragment is endured; the fragmented is nostalgia for a lost and mythic coherent.

The fragment leaves the fragment, leaves language and name behind. The fragment is the dream of the proper name.

"To fragment something" carries the torn world on its shoulders. Contradiction seeps from the torn. The hole dreams of the whole; the hole dreams of the whole dreaming of the hole.

This has nothing, has everything, to do with the slaughterhouse. The slaughterhouse is the last of the shifters - meat and dwelling of the shifters. Contradiction: seepage from the slaughterhouse. Slaughterhouse: the irrevocable torn.

*/ Who carries my voice when I speak? To where and when is it carried? And from where? And from when?

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207. **Marcus Bales**

Three Kenneth Patchen Events: the Kenneth Patchen Art Opening and Reception, the Kenneth Patchen Festival, and the Kenneth Patchen Jam.

Tue 10 Apr 2007

Three kenneth patchen events: the Kenneth Patchen Art Opening and Reception, the Kenneth Patchen Festival, and the Kenneth Patchen Jam.

The Kenneth Patchen Reception is at Gallery 324 on April 13, 2007 from 6 pm – 9pm. The Kenneth Patchen Festival is at Gallery 324 at Noon on Saturday, April 14, 2007 at noon. The Kenneth Patchen Jam is at and the Jam at The Barking Spider April 14, 2007 at 7 pm.

Gallery 324

The Galleria at Erieview

1301 East 9th Street

Cleveland, Ohio 44114

216/ [REDACTED]
[REDACTED]

April 13, 2007 -Friday at 6 pm – 9 pm

Larry Smith (Bottom Dog Press),

Kenneth Patchen biographer, &

Bree (Green Panda Press),

poet, singer, bookseller, and publisher &

Marcus Bales (Gallery324)

Present

The Kenneth Patchen Silkscreens on loan from the
Trumbull Art Guild, Warren, Ohio, and

Douglas Paisley's paintings of The Journal of Albion Moonlight with Kenneth
Patchen's text, and

Featuring, from Detroit,

M.L.Liebler and the Magic Poetry Band

accompanying readings by

Chris Franke

Nina Gibans

Tom Kryss

Jim Lang
Michael McMahon
Charles Potts
Larry Smith, and others to be announced

Reception 6 pm – 9 pm

PATCHEN CELEBRATION IN CLEVELAND DURING NATIONAL POETRY MONTH

Kenneth Patchen Festival in Cleveland this April 8-15.

Larry Smith, Marcus Bales and Bree Ingst are coordinating the week-long event honoring Kenneth Patchen (1911-1972), Ohio rebel poet-artist. Patchen published over 36 books during his lifetime.

April 8-15th Patchen's two silkscreen collections will be shown at Gallery 324 (E. 9th Street in Galleria, downtown Cleveland) that week... Kenneth Patchen Silkscreens They are from the Trumbull Art Guild in Patchen's hometown of Warren. Photo Copies of Prints will be available for order, and there will be an auction of Patchen items.

First,

April 13th 6 pm – 9 pm Gallery 324 – Reception and Talks on Patchen's Life and Art, including showing of a group of paintings depicting scenes from The Journal of Albion Moonlight done by Doug Paisley with Kenneth Patchen's text

Second,

April 14th Noon at Gallery 324 featuring M.L.Liebler and the Magic Poetry Band

Readers: Charles Potts, Tom Kryss, Chris Franke, Michael McMahon, Nina Gibans, Mark Kuhar, Jim Lang, John Paisley...hosted by Larry Smith

Third: April 14th 7pm at Barking Spider Tavern, University Circle, featuring John Richmond All-Stars/ Poet-Readers: Ben Guylas, Bree, Katie Daley, Terry Provost, Adam Brodsky, Maj Ragain, Adam Brodsky Sponsors of the festival are Bottom Dog Press and Green Panda Press. Book sales are being done by Mac's Backs Books of Coventry Road, Cleveland. All events free and open to the public.

Kenneth Patchen page: <http://www.connectotel.com/patchen/>

Patchen biography & places page:

<http://members.aol.com/smithcours/Patchen/KennethPatchenPlaces.htm>

FOR MORE INFORMATION:

Contact: e-mail: [REDACTED] or [REDACTED] (graphics available) or [REDACTED],
or call 216/[REDACTED]

There is \$1.00 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. There is free street parking on E 9th, E 12th, and St Clair on Saturdays, and after 7 pm on weekdays, but only the E 12th Street entrance to the Galleria is open on weekdays after 7.

Gallery 324 is in the middle of the Galleria by the escalator down into the parking garage.

DIRECTIONS to the GALLERIA

From the west side

2 East - East Ninth Street, right - Lakeside, left - Galleria Parking Garage, right (if you get to 12th street you went too far - go around the block, right on 12th, right on St Clair, right on 9th, and right on Lakeside, and then right at the Parking Garage sign). Parking is Free on Saturdays, \$3 after 4pm on Fridays. Go up the escalator or elevator to the FIRST FLOOR. Out of the elevator turn right and walk past the escalator to the Courtyard

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

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

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

From the east side

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

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

From the Heights

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

By RTA Rapid

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

If the weather's nice, you can also walk from Tower City across Public Square away from the Terminal Tower building you came out of (the building in which the RTA Rapid lets you off) and toward the BP Building. Walk east (that is, turn right just past the BP building) on any of Superior, Rockwell, or St Clair streets, to East Ninth. Turn left. From St Clair, it's right there; from Rockwell, one block, from Superior two blocks, to the entrance at East Ninth and St Clair.

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



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

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208. **barbara jane bermeo**

Evie Shockley & Barbara Jane Reyes 4/15/07 @ Pegasus Books, Berkeley

Tue 10 Apr 2007

Evie Shockley & Barbara Jane Reyes

Sunday, April 15th, 7:30 pm

Pegasus Books Downtown

2349 Shattuck Avenue, Berkeley



Evie Shockley published a chapbook of poems, *The Gorgon Goddess*, with Carolina Wren Press in 2001.

Her new collection, *a half-red sea*, will be released in Fall, 2006. Her poetry has appeared widely in journals and anthologies, including *Beloit Poetry Journal*, *Callaloo*, *Hambone*, *HOW2* and *Poetry Daily: Poems from the World's Most Popular Poetry Website*. She has also placed her

prose-fiction and literary criticism-in such publications as *Dark Matter: A Century of Speculative Fiction from the African Diaspora*, *African American Review*, *North American Review*, and *Rainbow Darkness: An Anthology of African American Poetry*. Shockley is an assistant professor of English at Rutgers University in New Brunswick, NJ.

Barbara Jane Reyes was born in Manila, Philippines and raised in the San Francisco Bay Area. She received her undergraduate education at UC Berkeley, and her MFA at San Francisco State University. She is the author of *Gravities of Center* (Arkipelago, 2003) and *Poeta en San Francisco* (Tinfish, 2005), for which she received the James Laughlin Award of the Academy of American Poets. She is a Visiting Assistant Professor of Creative Writing at Mills College, and she lives with her husband, poet Oscar Bermeo, in Oakland, CA.

<http://barbarajanereyes.com>

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209. **Joel Weishaus**

North-3 Text-3

Tue 10 Apr 2007

North-3 Text-3

<http://web.pdx.edu/~pdx00282/North/North-3/text-3.htm>

Introduction:

<http://web.pdx.edu/~pdx00282/North/Intro.htm>

Notes: Speakers on.

Hidden paratext boxes are opened by cursor held on words in text.

-Joel

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210. **Sina Queyras**

Re: Ismus vs. Rutgers/his name is Imus (if not much more than that--)

Tue 10 Apr 2007

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

actually his name is Imus the Captain of the team pointed out in interview that is an issue for all women--> Date: Tue, 10 Apr 2007 14:24:37 -0400> From: [REDACTED]> Subject: Re: Ismus vs. Rutgers> To: [REDACTED]> > They are impressive on the court.> > Next year I hope they take the title.> > Ismus be damned.> > > > If CNN replays it, the half hour news conference with the women on the> > Rutgers Basketball team is worth its weight in gold. Absolutely refreshing> > -> > rarely do you get to see such a demonstration between a totally screwed> > up,> > brutal language (Ismus's) and the demonstration of fact in the language> > and> > physical presence of the women. And no ads breaks in the middle of it.> > > A delight and more.> > > Stephen Vincent> > <http://stephenvincent.net/blog/>> > > > > --> Sina Queyras> Visiting Assistant Professor> Department of English> Woodside Cottage> Haverford College> 370 Lancaster Avenue> Haverford, PA 19041-1392> [REDACTED]

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<http://clk.atdmt.com/MSN/go/msnnkwme0080000001msn/direct/01/?href=http://im.live.com/messenger/im/home/?source=wlmaitagline>

--

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

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211. **Poetry Project**

Events at the Poetry Project 4/11 - 4/13

Tue 10 Apr 2007

Dear dears,

Just a reminder that we are back in the office and that readings are indeed going on...

Please join us for two more this week.

Love

The Poetry Project

Wednesday, April 11, 8:00 pm

Way More West: The Poems of Ed Dorn

A reading to mark the publication of *Way More West: New and Selected Poems* by Edward Dorn. Ed Dorn was author of numerous books, including the comic-epic masterpiece *Gunslinger*. At the core of all of Dorn's work is a deep sense of place and the people who occupy it, underpinned by a wry ironic dissent.

Reading Dorn's work will be Jennifer Dorn, Michael Rothenberg, Amiri Baraka, Anne Waldman, Ed Sanders, Ammiel Alcalay, George Kimball, Rosalie Sorrels and Anselm Berrigan.

Friday, April 13, 10:00 pm *note earlier start time!

Pocket Myths: The Odyssey

A reading to celebrate the fourth publication of the Pocket Myths series. The *Odyssey* is a film and book collaboration curated by Andrea Lawlor and Bernadine Mellis. The project features mostly queer, trans, and women artists working in and between genres to retell Homer's ancient epic of the aftermath of war. Readings by Emily Abendroth, Justin Audia, Ari Bantias, Julia Bloch, Tonya Foster, Laura Jaramillo, Delia Mellis, Megan Milks, Ariana Reines and Frances Richard with a special presentation of Eileen Myles's first film, *Book 22*. Emily Abendroth is a writer and artist currently residing in Philadelphia, where she co-curates (with Justin Audia) the Moles Not Molar experimental reading series. Justin Audia lives in Philadelphia. He learned everything he knows about sailors from Kenneth Anger, Herman Melville, and Guy Maddin. Ari Bantias studies poetry in the MFA program at Hunter College, and has recent poems in *RealPoetik* and *Arts & Letters Journal of Contemporary Culture*. Julia Bloch, whose poetry has appeared recently in *Bay Poetics*, earned an MFA at Mills College and is pursuing a PhD at the University of PA. Tonya Foster is the author of *A Swarm of Bees in High Court* (Belladonna Press, 2002) and co-editor of *Third Mind: Creative Writing Through Visual Art* and she teaches at Cooper Union and Bard College. Laura Jaramillo currently lives and writes in Philadelphia, where she is acquiring her Masters in Creative Writing at Temple University. Andrea Lawlor lives in Philadelphia, edits the Pocket Myths series, and is working on a collection of short stories. Bernadine Mellis is a filmmaker in Philadelphia. Her films include *Born*, *The Golden Pheasant*, *farm-in-the-city* (a collaboration with EE Miller), and *The Forest for the Trees*. Delia Mellis is a historian and martial artist who lives by the river in Athens,

New York. Megan Milks writes for PopMatters.com and co-edits Mildred Pierce, a zine of cultural criticism. Eileen Myles's newest collection of poems, Sorry, Tree, is out from Wave Books in April. Ariana Reines's first book, The Cow, won the Alberta Prize from Fence Books and was published in December 2006. Frances Richard is a poet (See Through, Four Way Books 2003) who lives in Brooklyn and teaches at Barnard College and the Rhode Island School of Design. Please visit www.pocketmyths.com for a complete list of contributors and more info on the project and series.

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

Spring 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 .

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212. **Sidebrow Editors**

Sidebrow: Call for Submissions

Tue 10 Apr 2007

Sidebrow (<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.

To that end, we have relaunched Pasteboard (<http://www.sidebrow.net/2006/pasteboard.php>), a frequently updated catalog of prompts that illuminate potential resonances among posted pieces in hopes of stirring creative response.

+ + + + + + +

Recently launched projects include:

Build: Our Fathers: A multi-author paen to the paternal.

With posts by Kim Chinquee, Kristin Prevallet, A.K. Arkadin, Anne Heide, & Stephen Ratcliffe.
(<http://www.sidebrow.net/2006/ourfathers.php>)

&

The Ghost Project: A multi-author exploration of the disembodied & otherworldly.

With posts by Bob Marcacci, Richard Kostelanetz, Paul Hardacre, Cole Swensen, & Andrea Baker.
(<http://www.sidebrow.net/2006/ghost.php>)

+ + + + + + +

Coming up:

Expansion of The Litopolis Project beyond San Francisco. Send us your place-based works regardless of location for the construction of our literary map.
(<http://www.sidebrow.net/2006/litopolissf.php>)

The inaugural print anthology, slated for Fall 2007.

+ + + + + + +

Current and forthcoming contributors to date:

Jenny Allan, A.K. Arkadin, Jeff Bacon, Andrea Baker, Julia Bloch, Lawrence Ytzhak Braithwaite, Nick Bredie, Mez Breeze, Amina Cain, Kate Hill Cantrill, Nona Caspers, Jimmy Chen, Kim Chinquee, John Cleary, Steve Dalachinsky, Catherine Daly, Brett Evans, Brian Evenson, Raymond Farr, Sandy Florian, Paul Gacioch, Anne Germanacos, Scott Glassman, Noah Eli Gordon, Paul Hardacre, HL Hazuka, Anne Heide, 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, Stephen Ratcliffe, Francis Raven, AE Reiff, Daniel C. Remein, Elizabeth Robinson, Zach Savich, Len Shneyder, Nina Shope, Kyle Simonsen, Ed Skoog, Anna Joy Springer, Chris Stroffolino, Cole Swensen, Joanne Tracy, Chris Tysh, Nico Vassilakis, James Wagner, Derek White, Joshua Marie Wilkinson, Angela Woodward
(<http://www.sidebrow.net/2006/contributors.php>)

+ + + + + + +

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>)

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>.

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213. **Allen Bramhall**

Re: North-3 Text-3

Tue 10 Apr 2007

this piece is awesomely beautiful. a text that gives compelling pleasure to the eye, and more, it asserts a broader scope for how words can play on the mind. 'poetic' and intelligent and heartfelt.

Joel Weishaus wrote:

- > North-3 Text-3
- >
- > <http://web.pdx.edu/~pdx00282/North/North-3/text-3.htm>
- >
- > Introduction:
- > <http://web.pdx.edu/~pdx00282/North/Intro.htm>
- >
- > Notes: Speakers on.
- > Hidden paratext boxes are opened by cursor held on words in text.
- >
- > -Joel
- >
- >
- >

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214. **Michael Rothenberg**

Celebrate Ed Dorn in NY and Boulder

Tue 10 Apr 2007

Dear Friends,

If you can't make the NY reading for Ed Dorn's *Way More West* then join us in Boulder.

Wednesday, April 11, 8:00 pm Friday,
Way More West: The Poems of Ed Dorn

A reading to mark the publication of *Way More West: New and Selected Poems* by Edward Dorn. Ed Dorn was author of numerous books, including the comic-epic masterpiece *Gunslinger*. At the core of all of Dorn's work is a deep sense of place and the people who occupy it, underpinned by a wry ironic dissent.

Reading Dorn's work will be Jennifer Dorn, Michael Rothenberg, Amiri Baraka, Anne Waldman, Ed Sanders, Ammiel Alcalay, George Kimball, Rosalie Sorrels and Anselm Berrigan.

Friday, April 13, 7:30 Boulder Bookstore

Way More West: The Poems of Ed Dorn

Reading Dorn's work will be Jennifer Dorn, Michael Rothenberg, Joe Ritchie, Peter Michelson, Steven Taylor, Jack Collom, Bobbie Louise Hawkins, Matthew Cooperman, Randall Schroth and Jane Wodening

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215. **Gabriel Gudding**

christopher smart born 285 yrs ago today

Wed 11 Apr 2007

Let the Levites of the Lord take the Beavers of the brook alive into the Ark of the Testimony.

<http://gabrielgudding.blogspot.com>

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216. **Tony Trigilio**

Reminder, Lisa Fishman & Michael Palmer, tonight, Columbia College Chicago

Wed 11 Apr 2007

LISA FISHMAN and MICHAEL PALMER
POETRY READING

Wednesday, April 11, 2007 (5:30 p.m.)

Columbia College Chicago

Hokin Hall (first floor auditorium, 623 S. Wabash Ave.)

Free and open to the public

For more information, call 

LISA FISHMAN is the author of three books of poetry: THE HAPPINESS EXPERIMENT (Ahsahta, 2007); DEAR, READ (Ahsahta, 2002) and THE DEEP HEART'S CORE IS A SUITCASE (New Issues, 1998). She has also published a chapbook, KABBALOOM (Wyrd Press, 2007). Her work is anthologized in POETRY: THE NEXT GENERATION (Carnegie Mellon, 2000), AND WE THE CREATURES (Dream Horse Press, 2003) and SHADE (Four Way Press, 2005). She has poems in recent or forthcoming issues of WOMEN'S STUDIES QUARTERLY, 1913: A JOURNAL OF FORMS, CRAZYHORSE, AMERICAN LETTERS & COMMENTARY, FIVE FINGERS REVIEW, 26: A JOURNAL OF POETRY AND POETICS, VOLT, and elsewhere. Her reviews, essays and interviews have appeared in SMALL PRESS TRAFFIC, POETRY SALZBURG, identitytheory.com, herecomeseverybody, and on public radio stations in New

Jersey and Columbia, Missouri. She recently joined the core faculty in the Poetry Program of Columbia College Chicago.

Born in Manhattan, poet and translator MICHAEL PALMER has lived in San Francisco since 1969. For over thirty years he has collaborated with many visual artists and composers and the choreographer Margaret Jenkins. His most recent collections are THE PROMISES OF GLASS, CODES APPEARING (POEMS 1979-1988, and COMPANY OF MOTHS, all from New Directions. Among his awards, Palmer has received a Guggenheim Fellowship, A Lila Wallace Reader's Digest Fund Award, two National Endowment for the Arts grants in poetry, the Shelley Memorial Award of the Poetry Society of America and, in the fall of 2006, the Wallace Stevens Award from the Academy of American Poets. He has taught at many universities in the United States and in Europe, and his work has been translated into more than twenty-five languages.

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217. **Burt Kimmelman**
NYC Reading, April 22nd

Wed 11 Apr 2007

Burt Kimmelman will be reading in Manhattan from his new collection, *There Are Words* (Dos Madres Press, 2007), on Sunday, April 22nd (details below), at 2 PM. All are welcome to attend.

When:

Sunday, April 22nd.

Where: High Chai Café

18 Avenue B (between 2nd and 3rd Streets)

Manhattan

Phone: [REDACTED].

See write up including map:

<http://newyork.citysearch.com/review/41797825>

and

<http://www.yelp.com/biz/wwe8E9lGVMdZJCWBWzT74g>.

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218. **cralan kelder**

Re: submissions welcome for Noon: Journal of the Short Poem

Wed 11 Apr 2007

Hello Sue,

Sorry about that, silly not to include the email address.

Here is the email address of Philip Rowland, editor of Noon;

Philip Rowland <[REDACTED]>

where submissions can be sent

cralan

<http://www.cralan.com>

On 4/8/07 9:38 AM, "sue walker" <[REDACTED]> wrote:

What is the e-mail address of Philip Rowland and NOON?

S Walker

On Apr 7, 2007, at 6:57 PM, cralan kelder wrote:

Hello All, I am forwarding this call for submissions.

This is a beautiful little magazine/book to hold in your hands, made in the way of binding with the string on the outside and the pages folded. I am afraid I do not know the terminology for Japanese binding.

Dear readers and correspondents,

This is to let you know that I have started reading for the next NOON (#5, due out in September), and that I expect to be able to accept submissions until approximately the end of June. Feel free to send via email if that's more convenient for you.

There are few remaining copies of NOON 4, more of 2 and 3. Please ask for details if you'd like to purchase a back issue. (I can give no better guidelines.) Likewise, if you'd like to subscribe. The magazine receives no other funding than my own and that of subscribers.

Best wishes,

Philip

*Philip Rowland, editor
Noon: Journal of the Short Poem
Minami Motomachi 4-49-506
Shinjuku-ku
Tokyo [REDACTED]
Japan*

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219. **Catherine Daly**

Fwd: [norcallitlist] Northern California Book Awards

Wed 11 Apr 2007

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

From: Joyce Jenkins <[REDACTED]>
Date: Apr 10, 2007 9:05 PM
Subject: [norcallitlist] Northern California Book Awards
To: norcallitlist [REDACTED]

Celebrate the Bay Area's vibrant literary scene at the
26th annual Northern California Book Awards

Sunday, April 15, 2007, 1:00-2:30 pm
Koret Auditorium at the San Francisco Main Library
100 Larkin Street in San Francisco
Reception & book signing follow, 2:30-4:00,
in the Latino/Hispanic Community Room

Nominated books will be for sale by the Friends of the San Francisco Public
Library. Admission is free; it is wheelchair accessible.

For more information, please call [REDACTED] or visit
www.poetryflash.org/NCBA.html.

Eligible books are divided into five categories: Fiction, Nonfiction, Poetry,
Children's Literature and Translation, published in 2006. Local critics read the
books, discuss their merits and pick the winners. All of the nominated books are
saluted at the ceremony.

Fred Cody Award for lifetime achievement to Andrew Hoyem:
This year's Fred Cody Award for lifetime achievement will be presented to
Andrew Hoyem, the creative spirit of Arion Press.

History of the Northern California Book Awards: Since 1981, the Northern
California Book Reviewers (formerly BABRA), a volunteer group of book

reviewers and book review editors, has honored the work of Northern California authors. One of the group's founders was Fred Cody, proprietor of the famed independent bookstore in Berkeley. Shortly after his death, the group created an award in his name to honor a lifetime of achievements and distinguished service to the literary community. Previous recipients include Diane di Prima, Orville Schell, Philip Levine, Ronald Takaki, Francisco X. Alarcon, Carolyn Kizer, Ishmael Reed, Maxine Hong Kingston, Robert Hass, Lawrence Ferlinghetti, Malcom Margolin, Adrienne Rich, Wallace Stegner, Kay Boyle, William Everson, Alice Walker, Gary Snyder, Jessica Mitford, Tillie Olsen, M.F.K. Fisher, and Robert Duncan.

The Awards' Sponsors: Northern California Book Reviewers,* Poetry Flash,* Northern California Independent Booksellers Association, and the Center for the Art of Translation, with the Mechanics' Institute, PEN West, the San Francisco Public Library and the Friends of the San Francisco Public Library.

2007 Northern California Book Award Nominees
[for books published in 2006 by Northern California authors]

SPECIAL AWARD IN PUBLISHING

Veterans of War, Veterans of Peace, edited by Maxine Hong Kingston, Koa Books.

FICTION NOMINEES

Buffalo Boy and Geronimo, James Janko, Curbstone Press.

Samba Dreamers, Kathleen de Azevedo, University of Arizona Press.

Miss Kansas City, Joan Frank, University of Michigan Press.

What is the What, Dave Eggers, McSweeney's.

The Beheading Game, Brenda Webster, Wings Press.

POETRY

The Totality for Kids, Joshua Clover, University of California Press.

After, Jane Hirshfield, HarperCollins.

Angle of Yaw, Ben Lerner, Copper Canyon Press.

Splay Anthem, Nathaniel Mackey, New Directions.

Deconstruction of the Blues, Richard Silberg, Red Hen Press.

NONFICTION NOMINEES

Art of Engagement: Visual Politics in California and Beyond, Peter Selz, University of California Press/San Jose Museum of Art.

The Heartless Stone: A Journey Through the World of Diamonds, Deceit, and Desire, Tom Zoellner, St. Martin's Press.

Follies of the Wise: Dissenting Essays, Frederick Crews, Shoemaker & Hoard.

The Omnivore's Dilemma: A Natural History of Four Meals, Michael Pollan, The Penguin Press.

The Lemon Tree: An Arab, a Jew, and the Heart of the Middle East, Sandy Tolon Bloomsbury USA.

TRANSLATION NOMINEES

Sweetbitter Love: Poems of Sappho, translated by Willis Barnstone, Shambhala.

Flowers of a Moment, Ko Un, translated by Brother Anthony, Young-Moo Kim, and Gary Gach, BOA Editions.

Paradise Travel, Jorge Franco, translated by Katherine Silver, Farrar, Straus, and Giroux.

Letter to My Mother, Edith Bruck, translated by Brenda Webster with Gabriella Romani, Modern Language Association of America.

The Three Way Tavern, Ko Un, translated by Clare You and Richard Silberg, University of California Press.

CHILDREN'S LITERATURE NOMINEES

American Born Chinese, Gene Luen Yang, First Second Books.

Probably the World's Best Story About a Dog and the Girl Who Loved Me, D. James Smith, Atheneum/Richard Jackson Books.

The Green Glass Sea, Ellen Klages, Viking Juvenile.

King Dork, Frank Portman, Delacorte Press Books for Young Readers.

Roar of a Snore, Marsha Diane Arnold, illustrated by Pierre Pratt, Dial.

FRED CODY AWARD FOR LIFETIME ACHIEVEMENT

ANDREW HOYEM

Born in 1935 in Sioux Falls, South Dakota, to second-generation Norwegian parents, Andrew Hoyem graduated from Pomona College and served in the U. S. Navy. Upon settling in San Francisco in 1961, he became involved with the avant-garde literature scene. During the early 1960s, Hoyem was a partner in the Auerhahn Press, the publisher of numerous Beat Generation writers like John Weiners, Michael McClure, William Burroughs, Philip Lamantia, Philip Whalen, and Charles Olson. He designed several of the books written by his friend Richard Brautigan. After a nearly eight-year partnership with legendary San Francisco fine printer Robert Grabhorn, Hoyem struck out on his own and founded Arion Press. Considered one of the most accomplished printers of today, Hoyem is also a published poet and exhibited artist who occasionally includes his own writings and drawings in Arion books. The concepts for all Arion publications originate with Hoyem, who chooses literary texts, commission new work from writers and artists he admires, and designs the books, including their bindings and typography. In the Press's *livre d'artiste* series, he has worked closely with distinguished artists - Robert Motherwell, Jasper Johns, Ida Applebroog, John Baldessari, and Richard Diebenkorn, many of who come to the Press in San Francisco to work with him on projects.

Individuals, museums and libraries including the Museum of Modern Art in New York, British Library, Huntington Library, and the Library of Congress collect Arion editions.

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Poetry Flash

1450 Fourth Street, #4

Berkeley, CA 94710

tel. [REDACTED]

fax. [REDACTED]

email: [REDACTED]

web:www.poetryflash.org (http://www.poetryflash.org)

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All best,

Catherine Daly

[REDACTED]

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220. **Lewis LaCook**

Both - Xanax Pop by Lewis LaCook

Wed 11 Apr 2007

Is it? Oh, I'm sorry. Sometimes it feels as if my fingers lock up, and I'm alone on the bed, cupping my rage like my stepfather did, or sleeping off the annoyances.

It's the ease that does it. How easy it is for everyone else. The sky grays out, as if disabled; clicking on that sky brings you nothing. Then rain furs the bare trees, fuzzing the edges off everything, and it's too cold to think. When will Winter leave us alone, or beat us up?

I like one or the other. Not both.

Walking from one room to the next, holding in front of her the copper rods, waiting for them to cross over water, over pregnancies, over the dead and their awkward ashes. In this box, note how your memories curl at the edges, licked by invisible fire, but slowly, almost imperceptible.

It would be a whole lot simpler if we just disappeared. I'd never have to bloat and blue in an August cold; I'd never have to serrate to dust, to become aloof

to changing. A current of everything happening always smothers our corpses.
Always. they're in the way.

She remains very calm while addressing me.

Lewis LaCook

Director of Web Development

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

We won't tell. Get more on shows you hate to love
(and love to hate): Yahoo! TV's Guilty Pleasures list.

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221. **David A. Kirschenbaum**

OT/Boog City presents Fleetwood Mac's Rumours at 30

Wed 11 Apr 2007

please forward

Boog City's Classic Albums Live presents

for the album's 30th anniversary

Fleetwood Mac's Rumours

Wed. April 18, 7:00 p.m., \$8

Knitting Factory Old Office

74 Leonard Street

NYC

With individual sets from

7:15 p.m. Genan Zilkha

7:45 p.m. Matt Lydon

10:00 p.m. The Trouble Dolls

10:30 p.m. Matthew Iselin

11:00 p.m. The Sewing Circle

and the album performed live at 8:15 p.m. by

Genan Zilkha

--Second Hand News

--Dreams

Matt Lydon

--Never Going Back Again

--Don't Stop

The Sewing Circle

--Go Your Own Way

--Songbird

The Trouble Dolls

--The Chain

--You Make Loving Fun

Matthew Iselin

--I Don't Want to Know

--Oh Daddy

The Faggots

--Gold Dust Woman

Hosted by Boog City editor and publisher David Kirschenbaum

Directions: 1/9 to Franklin St., or A/C/E to Canal St. Venue is bet. Church St. and Broadway.

For further information:

212-842-BOOG(2664) * [REDACTED]

<http://www.knittingfactory.com/> * [REDACTED]

Bios:

*Boog City is a New York City-based small press now in its 16th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, KY. It hosts and curates two regular performance series--d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club,

CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

*Genan Zilkha <http://www.myspace.com/genanisfabulous> Genan Zilkha, guitar/vocals, was a classically trained pianist until she found that she had a taste of rock and roll. Since that didn't work out, she now spends her time writing folk songs with titles such as "I Think I Might Be Food Poisoning (But it could also be love)" and "I Know What Will Make You Not A Dyke." Genan is also known for her unique takes on Britney Spears songs, in particular her version of Britney's version of the Bobby Brown song "My Prerogative." She has performed at the Knitting Factory, as well as at venues throughout Rhode Island and Binghamton, NY.

*Matt Lydon

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

Matt Lydon was born and raised in south central New Hampshire. McDonald's. Rollerblades. Trees. He is married and has two beautiful children. He lives in Greenpoint, Brooklyn.

*The Sewing Circle <http://www.myspace.com/thesewingcircle> The Sewing Circle is a musical collective centered around keyboardist/multi-instrumentalist Preston Spurlock, with frequent collaborations from his first cousin Chase McGuire. The project started in West Palm Beach, Florida in the summer of 2003. Since then, they have recorded two full albums and are currently working on a third, and have had several live performances. The Sewing Circle specializes in songs about cryptozoology, extinction, and sleep.

*The Trouble Dolls

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

Trouble Dolls are Cheri, Matty, and Chris. They play pop music. They are from Brooklyn. They do not smoke. Their album "Sticky" is available on Half a Cow Records. They thank you for coming to see them play.

*Matthew Iselin <http://www.myspace.com/matthewiselin> Matthew Iselin is a native New Yorker now residing in Brooklyn. He has been playing and writing music all his life with many musicians but only recently made the jump to play on his own. Matt's soulful writing style mixes fluently with his penchant for creating themes in his music that span from quirky blues to haunting melodic folk. He holds down the piano chair for singer-songwriters Alan Semerdjian, Adam Mugavero, and Carol Thomas. When not playing with them, he breaks out the keys with aggressive NOLA-funksters Afroskull. Matt also can be heard playing piano throughout the original score of Frank Whaley's critically acclaimed film Joe the King, starring Val Kilmer, Ethan Hawke, and John Leguizamo.

*The Faggots

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

The Faggots are a conceptual post-punk gender experiment, led by queer performance artist/singer-songwriter Dan Fishback, executed by a oft-rotating cast of heterosexual musician-slaves.

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

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222. **Christophe Casamassima**

Re: NYC Reading, April 22nd

Wed 11 Apr 2007

Burt, I thought only royalty spoke in the third person.

All hail, King Burt!

Love,

Christophe Casamassima

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

From: "Burt Kimmelman" <[REDACTED]>

To: [REDACTED]

Subject: NYC Reading, April 22nd

Date: Wed, 11 Apr 2007 09:34:00 -0400

Burt Kimmelman will be reading in Manhattan from his new collection, *There Are Words* (Dos Madres Press, 2007), on Sunday, April 22nd (details below), at 2 PM. All are welcome to attend.

When:

Sunday, April 22nd.

Where: High Chai Café

18 Avenue B (between 2nd and 3rd Streets)

Manhattan

Phone: [REDACTED]).

See write up including map:

<http://newyork.citysearch.com/review/41797825>

and

<http://www.yelp.com/biz/www8E9lGVMdZJCWBWzT74g>.

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Search for products and services at:

<http://search.mail.com>

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Powered By Outblaze

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223. **Brian Howe**

TIMBREL featuring Sabrina Orah Mark

Wed 11 Apr 2007

Dear Poetics,

New from Glossolalia:

TIMBREL, featuring Sabrina Orah Mark reading "Walter B. Needs Some Time" and "Beatrice Takes a Lover"

Now available for stream or download at
<http://glossolalia-blacksail.blogspot.com/>

Given that were I forced to choose a favorite book of poetry from the Aughties, it would probably have to be **The Babies**, I'm surprised it's taken this long for me to get around to remixing Sabrina. Yet here we are.

One might note that there is no timbrel in the mix. To be fair, there's no timbrel in the poem either.

Coming soon(-ish, probably): Mixes featuring Laura Carter, Jon Leon, and Allyssa Wolf.

Best,
Brian Howe

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224. **cralan kelder**

Thursday night in Amsterdam

Wed 11 Apr 2007

Music and Poetry at the Sugar Factory Thursday 12 April

The Open Stanza

in the fair city of amsterdam brought to you by wordsinhere.com

Across from the Melkweg, just off Leidseplein.

Doors Open 7pm, performers on at 20.00 (that's 8pm).

5 euro-clams, please

Music by a jazz-electro maestro Oguz Buyukberber (Turkey). A veteran of the jazz music scene, Oguz has performed at the Northsea Jazz festival, London Jazz, Sonic Acts and the Dutch Jazz Meeting to name a few. His trio CD ³Koan² was released to critical acclaim in 2006.

MC Jabber (UK/DK):

Sometimes others say it best:

'His machine-gun delivery is marshaled into highly focused forms, and has the power of rap mixed with philosophical riffs. Phenomenal.' (Time Out)

Michel Delville (B): Michel is an established writer and musician based in Liège, Belgium. He has penned several critical books and has two live albums being released this year. His band, The Wrong Object, has been a cult favorite for years. Michel, an associate editor of *Sentence*, will be giving one his rare lone appearances and performing poetry.

Gaby Bila-Gunther AKA Lady Gaby (Au/D): Poet Lady Gaby, born in Romania, raised in Australia, and based in Berlin. Her unique works have been self-published on windows, cans, shopping bags and aprons

Philip Meersman (B) is an avant-garde performance poet who combines linguistics, images, sounds and samples to achieve new poetic forms. He is

currently busy organizing a 100 poet tour of Europe; the Terranova Tour Poetry 2007 100 Poets, 7 countries. He will be accompanied by fellow Belgian fjorton (B) (alias of Lieven Vercauteren) who practices a mix of theatre, poetry, and plastic arts.

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225. **Jennifer Karmin**

JOB: Hyde Park Art Center

Wed 11 Apr 2007

Hyde Park Art Center (Chicago, IL)

<http://www.hydeparkart.org>

Job Description:

The Hyde Park Art Center seeks a full-time Development Associate. The Development Associate will report directly to the Associate Director and will be actively involved in all aspects of the Center's fundraising activities. This position will provide a broad base of experience in non-profit fundraising, as well as non-profit management more generally, in a dynamic, fast-paced environment.

Specific duties include:

- * Management and Coordination of the growth of the Art Center's Annual Fund and membership campaigns.
- * Assistance with foundation and corporate relations, researching and writing grants and proposals.
- * Assistance with the planning of all of the Center's cultivation and fundraising events, including its annual Spring Gala.
- * Coordination of all donor stewardship, including weekly donor acknowledgements and special communications.
- * Assist with the Center's current Capital Campaign and major gifts efforts.
- * Manage the Art Center's donor database and mailing list
- * Oversight of Development Intern

Qualifications:

Smart, motivated, energetic, well-spoken, hard-working, personable candidate interested in a career in non-profit development, event planning, or

management should apply. Masters degree and two to three years work experience preferred. Interested candidates should thrive in a fast-paced, fun-loving, environment; be prepared to take ownership of major projects and their success; be thorough and detail oriented while able to prioritize and manage his/her own time. The Hyde Park Art Center is an equal opportunity employer.

Salary/Benefits:

mid-thirties; medical, dental, and life insurance included

How to Apply:

Interested applicants should mail or email a cover letter and resume to Kate Lorenz, Associate Director, by May 7, 2007 at:

Hyde Park Art Center
5020 S. Cornell Avenue
Chicago, IL 60615
[REDACTED]

No phone calls please.

It's here! Your new message!

Get new email alerts with the free Yahoo! Toolbar.

<http://tools.search.yahoo.com/toolbar/features/mail/>

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226. **Marcus Bales**

Art Show Opening Saturday, April 14, 6-8pm, at Gallery 324 ♦

♦Between Two Spirits: Valleys of Virginia♦, an exhibition of works by local Cleveland artists Bruce and Geraldine Kiefer.

Wed 11 Apr 2007

Art show opening saturday, april 14, 6-8pm, at gallery 324 - "between two spirits: Valleys of Virginia", an exhibition of works by local Cleveland artists Bruce and Geraldine Kiefer.

Photographs and framed assemblages, from \$190 - \$250, will be on display from April 14 through April 28, 2007.

Gallery Hours: M-F 10 am - 5 pm, Saturday 10 am - 2 pm

For more information:

Gallery 324
The Galleria at Erieview
1301 East 9th Street
Cleveland, Ohio 44114
216/ [REDACTED]
[REDACTED]

The title "Between Two Spirits: Valleys of Virginia" is both literal and metaphorical. Literal in that the work was created in the valleys of western Virginia, and metaphorical in that it melds, intersects, and counterpoises the creative spirits of the two artists.

Bruce Kiefer is a fine art photographer. Geraldine Kiefer does mixed-media work. At Gallery 324 they will be exhibiting landscapes from Bath County Virginia where they participate in the Nimrod Hall Artists Program, and other sites in Virginia's western valleys and ridges.

In these works the literal image is sometimes manipulated in Bruce Kiefer's work, to create new compositions. Geraldine Kiefer takes Bruce's prints as the starting point for her meditations that enrich the original scenes.

Parking There is \$1.00 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. There is free street parking on E 9th, E 12th, and St Clair on Saturdays, and after 7 pm on weekdays, but only the E 12th Street entrance to the Galleria is open on weekdays after 7.

Location

Gallery 324 is in the middle of the Galleria by the escalator down into the parking garage.

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.

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227. **George Bowering**
Re: NYC Reading, April 22nd
Wed 11 Apr 2007

Nope.
Editors do, too.
And Snoop Daddy.

gb

On Apr 11, 2007, at 2:24 PM, Christophe Casamassima wrote:

> Burt, I thought only royalty spoke in the third person.

>

> All hail, King Burt!

>

> Love,

>

> Christophe Casamassima

>

>

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

>> From: "Burt Kimmelman" <[REDACTED]>

>> To: [REDACTED]

>> Subject: NYC Reading, April 22nd

>> Date: Wed, 11 Apr 2007 09:34:00 -0400

>>

>>

>> Burt Kimmelman will be reading in Manhattan from his new
>> collection, *There Are Words* (Dos Madres Press, 2007), on Sunday,
>> April 22nd (details below), at 2 PM. All are welcome to attend.

>>

>>

>>

>> When:

>>

>> Sunday, April 22nd.

>>

>>

>>

>> Where: High Chai Café

>>

>> 18 Avenue B (between 2nd and 3rd Streets)
>>
>> Manhattan
>>
>> Phone: [REDACTED]).
>>
>>
>>
>> See write up including map:
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>> <http://newyork.citysearch.com/review/41797825>
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>> <http://www.yelp.com/biz/wwe8E9lGVMdZJCWBWzT74g>.
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> Search for products and services at:
> <http://search.mail.com>
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> --
> Powered By Outblaze
>
>
George Harvey Bowering
Fond of many dead people.

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228. **Ken Rumble**

Ken Rumble Readings 4/12 to 4/21, East Coast Tour

Wed 11 Apr 2007

Hello Buffalo'ers,

I'm hitting the road to give some readings over the next week -- maybe in your town...

Details:

Thursday, April 12th, 7pm, Barnes & Noble, Friendly Center, Greensboro, NC

Friday, April 13th, 3pm, Hollins University, Green Room, Roanoke, VA (scroll down to April 13th)

Saturday, April 14th, 8pm, Pyramid Atlantic, Silver Spring, MD, with C. S. Giscombe & Susan Tichy

Gil Ott Memorial Award Reading Sunday, April 15th, 3pm, Robin's Bookstore, Philadelphia, PA, with Alicia Askenase, Julia Blumenreich, CAConrad, Rachel Blau DuPlessis, Ryan Eckes, Kristen Gallagher, Eli Goldblatt, Chris McCreary, Jenn McCreary, Bob Perelman, Ken Rumble, Joshua Schuster, Frank Sherlock, Ron Silliman

Monday, April 16th, 7pm, Robin's Bookstore, Philadelphia, PA, with Sueyeun Juliette Lee

Thursday, April 19th, 8pm, Red Weather Reading Series, 112 Walker, Pennsylvania State University, State College, PA

Friday, April 20th, at some time and somewhere in Cleveland, Ohio, with Joseph Makkos & crew.

Saturday, April 21st, Chillicothe, OH, at a branch campus of OU I think, sometime in the afternoon I believe -- I'm sure they'll tell me before the reading at some point.

Also....

Monday, April 30th, 7pm, Regulator Bookshop, Durham, NC

Maybe I'll see some of you there -- email me if you'd like details.

xoxo,

Ken

--

Check out my new book Key Bridge:

<http://www.carolinawrenpress.org/books.html>

info about it:

http://www.carolinawrenpress.org/pdf/KeyBridge_PRESS_RELEASE.pdf

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229. **Jesse Glass**

Thank God for Christopher Smart!

Thu 12 Apr 2007

I think the best part of Jubilate Agno comes when Smart tells us that if we all stop what we're doing and applaud, then God will reveal himself (no doubt bowing to left and right as in an opera by Handel) and the end of time will be upon us.

What sublime absurdity!

Visionary Poets of the English Language

Blake

Smart

Vaughn

Dee & Kelley

Traherne

Coleridge

Wordsworth (At his best)

Dickinson

Southwell

Chivers

More?

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230. **Alan Sondheim**

CNN Breaking News - Kurt Vonnegut

Thu 12 Apr 2007

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

Date: Thu, 12 Apr 2007 00:34:02 -0400

From: CNN Breaking News <[REDACTED]>

To: [REDACTED]

Subject: CNN Breaking News

-- Kurt Vonnegut, whose novels included "Slaughterhouse Five" and "Cat's Cradle," has died at 84, his wife tells The Associated Press.

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231. **ALDON L NIELSEN**

Kurt Vonnegut, Pilgrim

Thu 12 Apr 2007

He's gone to Tralfamador --

<http://www.nytimes.com/2007/04/11/books/11cnd-vonnegut.html>

[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

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232. **Dillon Westbrook**

Kurt Vonnegut (1922-2007)

Thu 12 Apr 2007

Just seeing a headline, Vonnegut passed away. SF Chronicle has a decent obit:
<http://sfgate.com/cgi-bin/article.cgi?f=/n/a/2007/04/11/national/a212252D92.DTL>

sad, but a long productive life writing.

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233. **Andy Gricevich**

Music, Theater, Poetry you might want to see in CA this month

Thu 12 Apr 2007

Dear Poets,

Two ensembles I'm part of will be performing in California in the next couple of weeks as part of our spring tour, and we love it when poets come to see us. They seem to like it as well.

The Nonsense Company, a trio of musician/poet/actors, performs music and theater with an emphasis on composed speech, investigation of language, and sociopolitical issues. The Prince Myshkins perform satirical cabaret/folk songs (mostly funny and thought-provoking) on a wide range of topics (mostly not funny, though occasionally thought-provoking). Here are some dates, followed by descriptions of what we're doing. I think some of you may really enjoy this stuff, and we'd love to talk with you about what you're doing as well.

Our websites are:

<http://www.princemyshkins.com>

<http://www.princemyshkins.com/nonsensecompany.html>

Sunday, April 15th, 8 PM

The Prince Myshkins

Biko Garage Space

6612 Sueno Rd.

Isla Vista, CA

Monday, April 16th, 8 PM

The Nonsense Company

The Old Little Theater

UCSB Campus

Santa Barbara, CA

"Conversation Storm"

Tuesday, April 17th, afternoon

The Nonsense Company

SFSU

San Francisco, CA

Four chamber pieces (described below)

(I don't have all the info, but I can get it if you're interested)

Friday, April 20th, 7 p.m.

The Prince Myshkins

Bookbeat

28 Bolinas Rd.

Fairfax, CA

with the great Roy Zimmerman

Saturday, April 21st, 7:30 p.m. (performances 8:30-10 p.m.)

The Nonsense Company

1024A Shotwell St. (btwn. 24th & 25th)

San Francisco, CA

"Great Hymn of Thanksgiving," "Conversation Storm," "words without song"

Sunday, April 22nd, 8 p.m.

The Prince Myshkins

La Pena

3105 Shattuck Ave.

Berkeley, CA

with the Fromer Family

THE NONSENSE COMPANY: TOUR REPERTOIRE

"Great Hymn of Thanksgiving" by Rick Burkhardt

Three speaking percussionists, around a dinner table setup (with tuned glasses and bowls, scraping forks, rumbling furniture and meticulously composed group speech), perform this work in which mealtime talk is replaced with news from the war in Iraq, scraps from the Army prayer manual, invented Arab folk tales, the poetry of Rae Armantrout, and "a recurring state of emergency pointing everywhere and leading nowhere."

"words without song"—poems by Andy Gricevich

"Strange Autumn" by Steven Kazuo Takasugi

for reciter, percussionist (playing amplified books), and tape

Issues of irresolvable translation are complicated by impossible sonic landscapes. Writing and speech collide with sandstorms of flies.

"Conversation Storm" by Rick Burkhardt

In this 40-minute play, three old acquaintances from three sides of the political spectrum argue their way through a hypothetical "ticking time bomb" scenario, brutalizing their own positions in the process. Recent U.S. torture policies infect the form of the play, distorting time and character.

"Mapuana mai kekahi" by Robert Phillips

for speakers performing on various Hawaiian instruments and percussion.

Western musicians encounter the smooth sounds of Harry Hoomele and his Island Orchestra in a ritualistic space that makes an other of anything within it.

"Song Without Words" by Rick Burkhardt

for prepared guitar, ukulele, accordion and harmonica.

Incredibly quiet and indescribable.

Sucker-punch spam with award-winning protection.

Try the free Yahoo! Mail Beta.

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234. **Daniel Godston**

Kurt Vonnegut

Thu 12 Apr 2007

Novelist Kurt Vonnegut dies at age 84 By CRISTIAN SALAZAR, Associated Press Writer

NEW YORK - Kurt Vonnegut, the satirical novelist who captured the absurdity of war and questioned the advances of science in darkly humorous works such as "Slaughterhouse-Five" and "Cat's Cradle," died Wednesday. He was 84.

Vonnegut, who often marveled that he had lived so long despite his lifelong smoking habit, had suffered brain injuries after a fall at his Manhattan home weeks ago, said his wife, photographer Jill Krementz.

The author of at least 19 novels, many of them best-sellers, as well as dozens of short stories, essays and plays, Vonnegut relished the role of a social critic. Indianapolis, his hometown, declared 2007 as "The Year of Vonnegut" — an announcement he said left him "thunderstruck."

He lectured regularly, exhorting audiences to think for themselves and delighting in barbed commentary against the institutions he felt were dehumanizing people.

"I will say anything to be funny, often in the most horrible situations," Vonnegut, whose watery, heavy-lidded eyes and unruly hair made him seem to be in existential pain, once told a gathering of psychiatrists.

A self-described religious skeptic and freethinking humanist, Vonnegut used protagonists such as Billy Pilgrim and Eliot Rosewater as transparent vehicles for his points of view. He also filled his novels with satirical commentary and even drawings that were only loosely connected to the plot. In "Slaughterhouse-Five," he drew a headstone with the epitaph: "Everything was beautiful, and nothing hurt."

But much in his life was traumatic, and left him in pain.

Despite his commercial success, Vonnegut battled depression throughout his life, and in 1984, he attempted suicide with pills and alcohol, joking later about how he botched the job.

"I think he was a man who combined a wicked sense of humor and sort of steady moral compass, who was always sort of looking at the big picture of the things that were most important," said Joel Bleifuss, editor of *In These Times*, a liberal magazine based in Chicago that featured Vonnegut articles.

His mother killed herself just before he left for Germany during World War II, where he was quickly taken prisoner during the Battle of the Bulge. He was

being held in Dresden when Allied bombs created a firestorm that killed an estimated tens of thousands of people.

"The firebombing of Dresden explains absolutely nothing about why I write what I write and am what I am," Vonnegut wrote in "Fates Worse Than Death," his 1991 autobiography of sorts.

But he spent 23 years struggling to write about the ordeal, which he survived by huddling with other POW's inside an underground meat locker labeled slaughterhouse-five.

The novel, in which Pvt. Pilgrim is transported from Dresden by time-traveling aliens from the planet Tralfamadore, was published at the height of the Vietnam War, and solidified his reputation as an iconoclast.

"He was sort of like nobody else," said Gore Vidal, who noted that he, Vonnegut and Norman Mailer were among the last writers around who served in World War II.

"He was imaginative; our generation of writers didn't go in for imagination very much. Literary realism was the general style. Those of us who came out of the war in the 1940s made it sort of the official American prose, and it was often a bit on the dull side. Kurt was never dull."

Vonnegut was born on Nov. 11, 1922, in Indianapolis, a "fourth-generation German-American religious skeptic Freethinker," and studied chemistry at Cornell University before joining the Army.

When he returned, he reported for Chicago's City News Bureau, then did public relations for General Electric, a job he loathed. He wrote his first novel, "Player Piano," in 1951, followed by "The Sirens of Titan," "Canary in a Cat House" and "Mother Night," making ends meet by selling Saabs on Cape Cod.

Critics ignored him at first, then denigrated his deliberately bizarre stories and disjointed plots as haphazardly written science fiction. But his novels became cult classics, especially "Cat's Cradle" in 1963, in which scientists create "ice-nine," a crystal that turns water solid and destroys the earth.

Many of his novels were best-sellers. Some also were banned and burned for suspected obscenity. Vonnegut took on censorship as an active member of the PEN writers' aid group and the American Civil Liberties Union. The American Humanist Association, which promotes individual freedom, rational thought and scientific skepticism, made him its honorary president.

His characters tended to be miserable anti-heros with little control over their fate. Vonnegut said the villains in his books were never individuals, but culture, society and history, which he said were making a mess of the planet.

"We probably could have saved ourselves, but we were too damned lazy to try very hard... and too damn cheap," he once suggested carving into a wall on the Grand Canyon, as a message for flying-saucer creatures.

He retired from novel writing in his later years, but continued to publish short articles. He had a best-seller in 2005 with "A Man Without a Country," a collection of his nonfiction work, including jabs at the Bush administration ("upper-crust C-students who know no history or geography") and the uncertain future of the planet.

He called the book's success "a nice glass of champagne at the end of a life."

In recent years, Vonnegut worked as a senior editor and columnist at *In These Times*. Bleifuss said he had been trying to get Vonnegut to write something more for the magazine, but was unsuccessful.

"He would just say he's too old and that he had nothing more to say. He realized, I think, he was at the end of his life," Bleifuss said.

Vonnegut, who had homes in Manhattan and the Hamptons in New York, adopted his sister's three young children after she died. He also had three children of his own with his first wife, Ann Cox, and later adopted a daughter, Lily, with his second wife, the noted photographer Jill Krentz.

Vonnegut once said that of all the ways to die, he'd prefer to go out in an airplane crash on the peak of Mount Kilimanjaro. He often joked about the difficulties of old age.

"When Hemingway killed himself he put a period at the end of his life; old age is more like a semicolon," Vonnegut told *The Associated Press* in 2005.

"My father, like Hemingway, was a gun nut and was very unhappy late in life. But he was proud of not committing suicide. And I'll do the same, so as not to set a bad example for my children."

Associated Press writers Michael Warren, Hillel Italie and Chelsea Carter contributed to this report.(and love to hate): Yahoo! TV's Guilty Pleasures list.

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235. **Dan Waber**

Simplex 17

Thu 12 Apr 2007

from publisher derek beaulieu:

Simplex 17

On December 7, 2005 I sent the following invitation:

"this is an invitation to participate in a collaborative / constraint-based concrete poetry portfolio. Letraset was created as a business tool for the standardization of lettering in technical drawings and blueprints. Although it has fallen out of favour due to the proliferation of computers in technical drawing, letraset continues to be used in concrete poetry. By assigning the same material to a variety of international concrete poets and artists, this project examines how content and form interplay in concrete poetry, and will be an insight in to the malleability of language and materiality through different visual compositional structures and styles."

Seventeen poets and artists agreed to participate. Each received a full sheet of Simplex letraset dry-transfer lettering (every participant received the same typeface, although the size of the face varied due to difficulties i had in finding enough sheets) and were restricted to using only the material supplied (i.e.: no additional materials), and responses had to fit on a single sheet of 8 ½" x 11" (or A4 if international) paper.

Simplex 17 contains work by: Bruce Andrews, Jonathan Ball, John M. Bennett, Christian Bök, Nicole Burisch, Jason Christie, Craig Dworkin, Geoffrey Hlibchuk, Matthew Hollett, Frances Kruk, Donato Mancini, Billy Mavreas, kevin mcpherson-eckhoff, Max Middle, Rob Read, Pete Spence, Dan Waber

This portfolio is published in an edition of 60 copies, of which 20 are for sale at \$8 each. for more information, or to order copies please contact derek beaulieu at: [REDACTED]

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236. **Gerald Schwartz**

Re: Thank God for Christopher Smart!

Thu 12 Apr 2007

More...? Ronald Johnson. All
through Ark and beyond.

*I think the best part of Jubilate Agno comes when Smart tells us that if
we all stop what we're doing and applaud, then God will reveal himself
(no doubt bowing to left and right as in an opera by Handel) and the end
of time will be upon us.*

What sublime absurdity!

Visionary Poets of the English Language

Blake

Smart

Vaughn

Dee & Kelley

Traherne

Coleridge

Wordsworth (At his best)

Dickinson

Southwell

Chivers

More?

[↑ Contents](#)

237. **CA Conrad**

Sharpton and poet Maya Angelou on Imus -- and another missed opportunity?

Thu 12 Apr 2007

Hearing Al Sharpton interviewed today I of course agreed with him when he said, "I wouldn't want to hear a daughter of mine called a ho." And he's right too of course that we have a problem with racism that runs deep in America. There's really nothing he says that I disagree with (Maya Angelou's interview from yesterday on the other hand! I'll get back to her in a minute...), but I just wish we had used this situation while we had it to use.

Meaning, imagine if Imus were required to take phone calls all day for a month from an 800 call-in number from anyone and everyone who wanted to talk about racism, sexism, and all the other forms of bigotry he upholds (no one bothers to mention the endless homophobic comments he makes)? It's too easy for us to slap this behavior down, in fact it's the easiest thing to do. Meanwhile all that's happened is that yet

another bigot has been made to feel ashamed, and endlessly apologize, as though apologies really mean anything. He's just gone underground is all.

What good's an apology when you REALLY listen to what he said that got him into this mess in the first place? I mean the thing that horrified me about his statement was mostly HOW it was said. He didn't say it with any emphasis to be shocking, it was merely SAID, as it's part of the man's vernacular, part of his easy everyday vocabulary.

Policing what people say is our shortcoming in many ways. What we really need is the courage to allow EVERYTHING to be said. Imagine if we really did allow an 800 call-in number where callers could engage him all day long, callers who are against him, or callers who are with him, or a caller who might have some kind of strange insight none of us had ever thought of yet? I say we need to have more courage and allow Imus to PROVE his apology by engaging the country.

Because while I agree with Sharpton's comments he's really said nothing new. What he said is said over and over again and gets us nowhere. We have a problem that needs a new solution. And I'm not even saying that my 800 call-in is the solution. I'm saying that this idea might possibly lead to a better solution along the way. And it could also be an opportunity for the country to engage. HEY, LET'S NOT FORGET HOW POPULAR THIS MAN IS! Let his stupidity and the stupidity of his fans be a pivot for change.

NOW, yesterday's interview with poet Maya Angelou. GEESH! Did anyone else hear this? What rubbish! What's wrong with her!? And here I thought just her poems were awful! Of course I agree with her that the situation was shocking, yes, but I'm referring to when she was asked if suspending Imus was enough action, and she answered with, "I don't think so, the airwaves have been so polluted by him, and rappers and Hip Hop!"

Is she out of her mind? This is the VERY SAME poet who I'm sure would LOVE to smack down any pro Patriot Act conversation, yet she calls publicly for

the TOTAL fascist control of the airwaves! This "poet" grumbles like any grumpy old granny about the situation. That's all she's got? SHUT EVERYONE UP, that's the solution? No more rap, no more uncomfortable words. This is a poet? What? Since when are poets afraid of words!? How ridiculous!

Is she too comfortable with all her accolades now to be bothered? What's her deal? And what EXACTLY would she prefer to hear on the radio WHILE WE'RE A COUNTRY A WAR!? At war in Iraq, and at war at home against the poor! Does she want soothing mood music? Does she want GOOD FEELING stories about saving puppies from the edge of swimming pools? How nice for her. Yes, that's lovely.

The thing that irritates me most about her is that she wants to be known as this activist poet who confronts injustice so long as she doesn't have to actually expand the width of her worldview to engage.

Courage it seems is always in short supply.

CAConrad

<http://PhillySound.blogspot.com>

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238. **Ruth Danon**

Summer Intensive Workshops at NYU

Thu 12 Apr 2007

Study with Charles Bernstein, Carole Maso, and Michael Steinberg at this year's Summer Intensive in Creative Writing at NYU.

The dates are June 10-June 22nd.

For information and applications contact Charles Bradshaw at 

Or contact me via backchannel.

Thanks,

Ruth Danon

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239. **Burt Kimmelman**
NYC Reading (Response)

Thu 12 Apr 2007

Chris,

I believe royalty speak in the first person plural, not the third person.

Burt

Date: Thu, 12 Apr 2007 05:24:54 +0800

From: Christophe Casamassima <[REDACTED]>

Subject: Re: NYC Reading, April 22nd

Burt, I thought only royalty spoke in the third person.

All hail, King Burt!

Love,

Christophe Casamassima

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

From: "Burt Kimmelman" <[REDACTED]>

To: [REDACTED]

Subject: NYC Reading, April 22nd

Date: Wed, 11 Apr 2007 09:34:00 -0400

=20

=20

Burt Kimmelman will be reading in Manhattan from his new=20
collection, *There Are Words* (Dos Madres Press, 2007), on Sunday,=20
April 22nd (details below), at 2 PM. All are welcome to attend.

=20

=20

=20

When:

=20

Sunday, April 22nd.

=20

=20

=20

Where: High Chai Caf=E9

=20

18 Avenue B (between 2nd and 3rd Streets)

=20

Manhattan

=20

Phone: [REDACTED]).

=20

=20

=20

See write up including map:

=20

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<http://newyork.citysearch.com/review/41797825>

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and

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<http://www.yelp.com/biz/wwe8E9lGVMdZJCWBWzT74g>.

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=3D

Search for products and services at: =20

<http://search.mail.com>

--=20

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240. **Tom Orange**

Sol LeWitt (1928-2007)

Thu 12 Apr 2007

hello all,

this is already old news but i did not see notice of it pass through here yet...

tom orange

Sol LeWitt, Master of Conceptualism, Dies at 78

By MICHAEL KIMMELMAN

Sol LeWitt's deceptively simple geometric sculptures and drawings and ecstatically colored and jazzy wall paintings established him as a lodestar of modern American art.

<http://www.nytimes.com/2007/04/09/arts/design/09lewitt.html>

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241. **Evan Munday**

Zolf, Mandel and Harris at Just Buffalo Small Press Series

Thu 12 Apr 2007

APRIL 19 — RACHEL ZOLF AT JUST BUFFALO'S SMALL PRESS SERIES

Been made 'redundant'? Burned by 'synergy'?

Human Resources is the book for you, perverting corporate language to artistic ends.

Just Buffalo Literary Centre's regular celebration of independent presses and poets welcomes Rachel Zolf, author of *Human Resources*, to Rust Belt Books on April 19, 2007. Rachel Zolf joins fellow Canadian poet Sharon Harris (*Avatar*) and Tom Mandel (*To the Cognoscenti*, *The Grand Piano*). Zolf brings her irreverent fusion of poetry and corporate jargon, *Human Resources*, to Buffalo for the first time since its March publication. Just Buffalo's Small Press Series is hosted by Kevin Thurston and Michael Kelleher.

Tom Mandel, Rachel Zolf and Sharon Harris at Just Buffalo's Small Press Series

Thursday, April 19, 7:00 p.m.

Rust Belt Books, 202 Allen Street

Buffalo, NY

About *Human Resources*:

Poetry and 'plain language' collide in the writing machine that is *Human Resources*. Here at the intersection of creation and repackaging, we experience the visceral and psychic cost of selling things with depleted words. Pilfered rhetorics fed into the machine are spit out as bungled associations among money, shit, culture, work and communication. With the help of online engines that numericize language, *Human Resources* explores writing as a process of encryption.

Deeply inflected by the polyvocality and encoded rhetorics of the screen, *Human Resources* is perched at the limits of language, irreverently making and breaking meaning. Navigating the crumbling boundaries among page, screen, reader, engine, writer and database, *Human Resources* investigates wasting words and words as waste – and the creative potential of salvage.

Written by Rachel Zolf (Masque), who works days as a corporate communications consultant, churning out language to fire employees gently or convince them to toe the corporate line, *Human Resources* 'repurposes' for artistic ends the words and energy she wastes daily. The book exposes the codes – programming codes, social codes, political codes – that we live under every day that tell us how to act, what to buy, who to love, who to bomb.

‘What’s the use of Jews writing limericks? An archaeologist of language, Rachel Zolf asks questions, or just maybe tricks the language into asking them for her, and for us, that we would never think to pose. Check back on that stanza-this is a marathon of writing and thinking both. There are riches [in Human Resources] not previously imagined.’ – Ron Silliman

Rachel Zolf is the author of the poetry collections *Masque* (The Mercury Press, 2004), which was shortlisted for the 2005 Trillium Book Award for Poetry, and *Her absence, this wanderer* (BuschekBooks, 1999), which was a finalist in the cbc Literary Competition. Zolf lives in Toronto and was the founding poetry editor for Walrus magazine.

human resources • rachel zolf • march 2007 • 96 pp. • \$16.95 cdn | \$14.95 us • isbn 1 55245 182 8

For review copies or media requests, contact Evan Munday at [REDACTED] or [REDACTED].

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242. **kevin thurston**

jennifer knox

Thu 12 Apr 2007

please send me her email backchannel if at all possible please and thank you

--

i could use some bone marrow, please

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

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243. **David-Baptiste Chirot**

Re: Thank God for Christopher Smart!

Thu 12 Apr 2007

visionary poets english language (a few more--)Alice Notelybp Nichold a
levyWalt WhitmanAllen GinsbergJack KerouacRobert GrenierThomas A.
ClarkBarry MacSweeneyHopkinsYeatsMarlowe> Date: Thu, 12 Apr 2007
13:42:14 +0900> From: [REDACTED]> Subject: Thank God for Christopher Smart!>
To: [REDACTED]> > I think the best part of Jubilate Agno comes when Smart tells us
that if> we all stop what we're doing and applaud, then God will reveal
himself> (no doubt bowing to left and right as in an opera by Handel) and the
end> of time will be upon us.> > What sublime absurdity!> > Visionary Poets
of the English Language> > > Blake> > Smart> > Vaughn> > Dee & Kelley>
> Traherne> > Coleridge> > Wordsworth (At his best)> > Dickinson> >

Southwell> > Chivers> > More?

It's tax season,
make sure to follow these few simple tips
<http://articles.moneycentral.msn.com/Taxes/PreparationTips/PreparationTips.aspx?icid=WLMartagline=>

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244. **Gabriel Gudding**

Christopher Smart and the Clapping of Hands

Thu 12 Apr 2007

Jesse, I'd forgotten about that part you mention. Smart had this about clapping hands. He mentions the clapping of hands a few times in the Jubilate. I had a friend, Tom Andrews, a lovely man who died (2001) when he was 41. He was a hemophiliac. When he was 12 or so he made the Guinness Book of World Records for clapping his hands. His mother admonished him during the middle of the attempt on record, "Are you clapping your hands for yourself or for the glory of God!" (This is recorded in his memoir CODEINE DIARY). When I read that, I showed him this passage in the Jubilate:

"For the CLAPPING of the hands is naught unless it be to the glory of God."

He looked at me with big tears in his eyes.

Gabe

"Let Ross, house of Ross rejoice with the Great Flabber Dabber Flat Clapping Fish with hands. Vide Anson's Voyage and Psalm 98th ix."

"For applause or the clapping of the hands is the natural action of a man on the descent of the glory of God."

<http://gabrielgudding.blogspot.com>

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

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245. **Andrea Rexilius**

PARCEL (journal)

Thu 12 Apr 2007

Parcel call for submissions

PARCEL is a non-profit online journal that publishes innovative poetry, prose, artwork, essays and reviews. Long poems, collaborations and works from a series are especially welcome. Featured visual artists will be solicited until further notice, though feel free to send queries. Visit PARCEL at www.parceljournal.org.

Submissions & Queries

To be considered send up to 10 pages of prose or 5-7 poems to

* *

Parcel

c/o Andrea Rexilius

2174 S. Grant St.

Denver, Co 80210

or submit by email at [REDACTED]

Submissions are read year-round. New parcels will appear every 3 months.

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246. **SCOTT HOWARD**

Visionary poetics & poetry?

Thu 12 Apr 2007

The list potentially goes on-and-on, depending upon what you mean by 'visionary'. (What do you mean by that?)

Without being nasty about it, which writers would you include on a counter-list of 'non-visionary' poetics & poetry?

//////////

On Thu, 12 Apr 2007, Gerald Schwartz wrote:

*More...? Ronald Johnson. All
through Ark and beyond.*

*I think the best part of Jubilate Agno comes when Smart tells us that if
we all stop what we're doing and applaud, then God will reveal himself
(no doubt bowing to left and right as in an opera by Handel) and the end*

of time will be upon us.

What sublime absurdity!

Visionary Poets of the English Language

Blake

Smart

Vaughn

Dee & Kelley

Traherne

Coleridge

Wordsworth (At his best)

Dickinson

Southwell

Chivers

More?

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247. **Walter Lew**

Walter K. Lew Lecture Friday and Reading Saturday in Minneapolis

Thu 12 Apr 2007

For those of you in the Twin Cities area, a last-minute notice of a talk and reading I'm giving:

"Meaning's Many-Patterned Movement:

What the Long History of Korean Intermedia Texts Can Offer Us as New Artists"

Korean studies scholar and poet Walter K. Lew will present different examples from the long history of Korean texts that combine language, icons and other imagery, and sometimes performance. These range from 7th-century Buddhist dharani and the 15th-century development of a new Korean orthography (actually, "orthophony") to multimedia performances during the Japanese

colonial era and the avant-garde poetries of Yi Sang (1910-1937) and Yi Won (b. 1968). Time permitting, he will suggest ways in which they can serve as models for new work in the present. Lew teaches in the English Dept. of the U. of Miami in Coral Gables, FL.

WHEN:

Friday. April 13 at 3 p.m.

WHERE:

Minnesota Population Center Seminar room
Lower Level, 50 Willey Hall
University of Minnesota, West Bank

CONTACT:

Karen Kinoshita
University of Minnesota
College of Liberal Arts
Institute for Advanced Study
[REDACTED] or [REDACTED]
<[REDACTED]>
<<http://ias.umn.edu/>>

SPONSORS:

The Institute for Advanced Study and Dept. of English of the University of Minnesota

Lew will also give a brief reading the following evening, Sat., April 14, as part of the opening ceremony for an exhibit on the Korean War titled "Still Present Pasts" at Intermedia Arts in Minneapolis (2822 Lyndale Avenue South / phone: [REDACTED]).

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248. **Alan Sondheim**

Re: Sharpton and poet Maya Angelou on Imus -- and another missed opportunity?

Thu 12 Apr 2007

I just wonder if it isn't too easy to condemn Imus as a way of sublimating our own racism, potential and/or actual? How many of us haven't made racist comments about one or another group, including our own? I agree with the punishment but he's also being made the scapegoat for a LOT of behavior that doesn't get talked about, ever, and this situation isn't going to change that.

Let I. be "punished" but let's also look at ourselves.

- Alan

On Thu, 12 Apr 2007, CA Conrad wrote:

Hearing Al Sharpton interviewed today I of course agreed with him when he said, "I wouldn't want to hear a daughter of mine called a ho." And he's right too of course that we have a problem with racism that runs deep in America. There's really nothing he says that I disagree with (Maya Angelou's interview from yesterday on the other hand! I'll get back to her in a minute...), but I just wish we had used this situation while we had it to use.

Meaning, imagine if Imus were required to take phone calls all day for a month from an 800 call-in number from anyone and everyone who wanted to talk about racism, sexism, and all the other forms of bigotry he upholds (no one bothers to mention the endless homophobic comments he makes)? It's too easy for us to slap this behavior down, in fact it's the easiest thing to do. Meanwhile all that's happened is that yet another bigot has been made to feel ashamed, and endlessly apologize, as though apologies really mean anything. He's just gone underground is all.

What good's an apology when you REALLY listen to what he said that got him into this mess in the first place? I mean the thing that horrified me about his statement was mostly HOW it was said. He didn't say it with any emphasis to be shocking, it was merely SAID, as it's part of the man's vernacular, part of his easy everyday vocabulary.

Policing what people say is our shortcoming in many ways. What we really need is the courage to allow EVERYTHING to be said. Imagine if we really did allow an 800 call-in number where callers could engage him all day long, callers who are against him, or callers who are with him, or a caller who might have some kind of strange insight none of us had ever thought of yet? I say we need to have more courage and allow Imus to PROVE his apology by engaging the country.

Because while I agree with Sharpton's comments he's really said nothing new. What he said is said over and over again and gets us nowhere. We have a problem that needs a new solution. And I'm not even saying that my 800 call-in is the solution. I'm saying that this idea might possibly lead to a better solution along the way. And it could also be an opportunity for the country to

engage. HEY, LET'S NOT FORGET HOW POPULAR THIS MAN IS! Let his stupidity and the stupidity of his fans be a pivot for change.

NOW, yesterday's interview with poet Maya Angelou. GEESH! Did anyone else hear this? What rubbish! What's wrong with her!? And here I thought just her poems were awful! Of course I agree with her that the situation was shocking, yes, but I'm referring to when she was asked if suspending Imus was enough action, and she answered with, "I don't think so, the airwaves have been so polluted by him, and rappers and Hip Hop!"

Is she out of her mind? This is the VERY SAME poet who I'm sure would LOVE to smack down any pro Patriot Act conversation, yet she calls publicly for the TOTAL fascist control of the airwaves! This "poet" grumbles like any grumpy old granny about the situation. That's all she's got? SHUT EVERYONE UP, that's the solution? No more rap, no more uncomfortable words. This is a poet? What? Since when are poets afraid of words!? How ridiculous!

Is she too comfortable with all her accolades now to be bothered? What's her deal? And what EXACTLY would she prefer to hear on the radio WHILE WE'RE A COUNTRY A WAR!? At war in Iraq, and at war at home against the poor! Does she want soothing mood music? Does she want GOOD FEELING stories about saving puppies from the edge of swimming pools? How nice for her. Yes, that's lovely.

The thing that irritates me most about her is that she wants to be known as this activist poet who confronts injustice so long as she doesn't have to actually expand the width of her worldview to engage.

Courage it seems is always in short supply.

*CAConrad
<http://PhillySound.blogspot.com>*

=====
===== 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.

=====

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249. **Gabriel Gudding**

Re: Thank God for Christopher Smart!

Thu 12 Apr 2007

John Clare
Patti Smith
Jones Very
Else von Freytag-Loringhoven
--

<http://gabrielgudding.blogspot.com>

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

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250. **Thomas savage**

Re: Sharpton and poet Maya Angelou on Imus -- and another missed opportunity?

Thu 12 Apr 2007

Although I too dislike most of the poetry by Maya Angelou I've seen over the years, I have to agree with her comment about rap and hip hop. For over a decade, drug dealers parked on the stoop of my building and forced me to listen to rap/hip hop at all hours of the day and night and I must agree that it's comments about women, gays, and all manner of other abused minorities are horrible. I was overjoyed when the police finally chased the dealers away and I was no longer forced to listen to this junk. But, to be honest, she isn't asking for the removal from the airwaves of this bilious crap, she is just pointing out what's out there. Regards, Tom Savage

CA Conrad <[REDACTED]> wrote: Hearing Al Sharpton interviewed today I of course
agreed with him when he said, "I wouldn't want to

hear a daughter of mine called a ho." And he's right too of course that we have a problem with racism that runs deep in America. There's really nothing he says that I disagree with (Maya Angelou's interview from yesterday on the other hand! I'll get back to her in a minute...), but I just wish we had used this situation while we had it to use.

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Policing what people say is our shortcoming in many ways. What we really need is the courage to allow EVERYTHING to be said. Imagine if we really did allow an 800 call-in number where callers could engage him all day long, callers who are against him, or callers who are with him, or a caller who might have some kind of strange insight none of us had ever thought of yet? I say we need to have more courage and allow Imus to PROVE his apology by engaging the country.

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The thing that irritates me most about her is that she wants to be known as this activist poet who confronts injustice so long as she doesn't have to actually expand the width of her worldview to engage.

Courage it seems is always in short supply.

CAConrad

<http://PhillySound.blogspot.com>

Need Mail bonding?

Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.

251. **kevin thurston**

Re: Sharpton and poet Maya Angelou on Imus -- and another missed opportunity?

Thu 12 Apr 2007

tom,

can you name which rappers you find most offensive? is it every single mc performing today?

ludacris is the new judas priest

On 4/12/07, Thomas savage <[REDACTED]> wrote:

>

> Although I too dislike most of the poetry by Maya Angelou I've seen over
> the years, I have to agree with her comment about rap and hip hop. For over
> a decade, drug dealers parked on the stoop of my building and forced me to
> listen to rap/hip hop at all hours of the day and night and I must agree
> that it's comments about women, gays, and all manner of other abused
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> Courage it seems is always in short supply.
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> CAConrad
> <http://PhillySound.blogspot.com>
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> -----
> Need Mail bonding?
> Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.
>
--
i could use some bone marrow, please
<http://fuckinglylies.blogspot.com/>

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252. **amy king**

Tonight~

Thu 12 Apr 2007

Dear Poets and Friends,

Please come this Thursday, April 12, 2007 @ 7 p.m. to celebrate the release of my new book, I'M THE MAN WHO LOVES YOU, hosted by Word of Mouth .

The reading will be held at Bluestockings Radical Books, located in the Lower East Side of Manhattan at 172 Allen Street between Stanton and Rivington - which is 1 block south of Houston and 1st Avenue.

Copies available at the reading for a discounted price --

I'M THE MAN WHO LOVES YOU -- <http://www.blazevox.org/bk-ak2.htm>

~~~~~

Book Release Party for I'M THE MAN WHO LOVES YOU (Blazevox 2007)

Amy King lives in Brooklyn, NY, and is the author of the poetry collections, I'M THE MAN WHO LOVES YOU (BlazeVOX Books, 2007), ANTIDOTES FOR AN ALIBI (BlazeVOX Books, 2005), and THE PEOPLE INSTRUMENTS (Pavement Saw Press, 2003). E-Books are available through Duration Press and Dusie Press online. Amy teaches Creative Writing and English at SUNY Nassau Community College and is the editor-in-chief for the literary arts journal, MiPOesias ( <http://www.mipoesias.com>) .

Matthew Everett is a writer, musician and graduate student in the MFA program at the New School. His preoccupations include death, relativity, the mutability of personalities and the difficulty of meaning. Matt has two chapbooks available for purchase, From Out, a collection of poems, and Unredeemed, a poem with illustrations by the author. Some more of Matt's writing and music can be found at [www.myspace.com/mateverett](http://www.myspace.com/mateverett).

Alexandra Grace (poetry) is a graduate from the Sarah Lawrence MFA program. She has been published in RHINO, Lumina, Impetus and Thorny Locust. She is the curator of the Post-MFA/Pre-Book reading series at Cornelia Street Cafe. Alexandra grew up in a flowerpot in her parents backyard, where they watered her everyday.

Siobhan Ciminera (poetry) is finishing up her MFA in Creative Writing, Poetry at The New School. By day she is an editor at Penguin Young Readers Group where she edits books for such brands as Mad Libs, Nancy Drew and Angelina Ballerina.

\*\* Hosted by Meghan Punschke



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Bored stiff? Loosen up...

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253. **Chris Stroffolino**

***Maya Angelou on Imus -- and another missed opportunity?***

*Thu 12 Apr 2007*

---

CA--

Opportunity isn't yet missed...

Obviously, there's a debate amongst blacks about the representative role of hip hop....

there's the brilliant bell hooks argument (from the early 90s) when she was asked to criticize the sexism of hip-hop by a white-run magazine, and instead talked about the seemingly more 'benign' forms of sexism in the white media (the movie 'the piano' for instance, she mentioned)

sure, angelou in many ways is saying what imus himself said (in imus' 'apology,' he said he just got those words from hip hop....) and eliding the possible difference between what happens when a black uses a word and a white uses the same word....

but she does raise the question about whether the mostly white- controlled media's pushing of certain forms of hip hop that use words that, yes, some blacks find demeaning (whether rightly or wrongly; i leave that debate for others), at the expense of other forms of rap/hip hop or even other genres that black musicians often feel they have to 'go against the grain' to work in might itself be a fascist control of the media while pretending to be freedom (Oh we're just 'giving the people what they want,' 'letting boys be boys' etc....)

Angelou's statement may be short on deep social analysis here (in contrast to bell hooks and others), but it is a valid point, and I don't think she's arguing for fascism and media control-- in a way, i think her statement can be read as arguing for less of it (if you accept the argument that there was a white sanctioned 'bling' conspiracy that forced a lot of the most progressive rap off the mainstream commercial airwaves in the last ten or so years....

(on another point---and it's not really an argument, or defense of imus, but i'm not so sure that really is the way he really talks; it may not have been intended to 'shock' per se, but like so many whites attempting to appropriate black slang to give them some kind of 'edge' and not really getting it....not that i do either.... I'm hearing a lot of blacks speak up about this, and

that to me is a good thing, especially as it moves into these larger issues that got shut up after the New Orleans diaspora..

Chris

On Apr 12, 2007, at 5:42 AM, CA Conrad wrote:

*she answered with, "I don't think so, the airwaves have been so polluted by him, and rappers and Hip Hop!"*

*Is she out of her mind? This is the VERY SAME poet who I'm sure would LOVE to smack down any pro Patriot Act conversation, yet she calls publicly for the TOTAL fascist control of the airwaves!*

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254. **Gerald Schwartz**

**Re: Visionary poetics & poetry?**

Thu 12 Apr 2007

---

*The list potentially goes on-and-on, depending upon what you mean by 'visionary'. (What do you mean by that?)*

By visionary I mean visions (as I understood the original post). Wasn't considering "visionary" to mean innovative. And, by visions, I mean corporeal, imaginative, and intellectual. Shelley, Keats, Goethe (to some extent), Novalis, Poe, H. D., Duncan, Merrill, etc., claimed to have corporeal visions--with which may have been coupled locutions and other supernatural manifestations which were, or appeared to be, perceived by means of the senses--either as figures really present externally striking the retina or other organ of sense, there determining the physical phenomena of their visions: or else (they reported) agents superior to them directly modified their eye, or other sensual organ, so as to produce a sensation equivalent to that which an external object would produce.

Many of them also reported imaginative visions in that the sensible representation of an object by the action of the imagination alone, without the aid of the eye or other sensual organ. In these visions the poet may have been aware that the object apparently seen existed only in her imagination, or she may have been, so to speak, projecting it without herself, in which case there was a hallucination. These writers have noted that imaginative visions usually last for a short time only; because 1. the poet's attempt to define or fix the elements of the vision by conscious effort tended to wash it away quickly, or 2. because they were soon enfolded into intellectual visions-- those in which no sensible image was perceived, but the intelligency was enlightened directly,

without the support of either images, external or imagined, or even of the work of reason.

*Without being nasty about it, which writers would you include on a counter-list of 'non-visionary' poetics & poetry?*

Specifically, those not being able to be placed by the above descriptions.

//////////

*On Thu, 12 Apr 2007, Gerald Schwartz wrote:*

*More...? Ronald Johnson. All  
through Ark and beyond.*

*I think the best part of Jubilate Agno comes when Smart tells us that if  
we all stop what we're doing and applaud, then God will reveal himself  
(no doubt bowing to left and right as in an opera by Handel) and the  
end  
of time will be upon us.*

*What sublime absurdity!*

*Visionary Poets of the English Language*

*Blake*

*Smart*

*Vaughn*

*Dee & Kelley*

*Traherne*

*Coleridge*

*Wordsworth (At his best)*

*Dickinson*

*Southwell*

*Chivers*

More?

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255. **Stephen Cope**

**query**

Thu 12 Apr 2007

---

Would anyone mind backchannelling a current email contact for Ed Roberson.

Thanks in advance,

Stephen Cope



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256. **Murat Nemet-Nejat**

***Re: Sharpton and poet Maya Angelou on Imus -- and another missed opportunity?***

Thu 12 Apr 2007

---

Of all the disgusting things Imus seems to be saying on the radio over the years, why is this one picked up, "nappy-headed hos"? To call Highfill a cleaning woman or referring to the tattoos of Rutgers basketball players as opposed to the pretty chicks of the other team (a complex set of slurs which involves both gay bashing, dykes, and sexual/racial stereotyping, Georgia peach feminine as opposed to tattoo wearing blacks) seems much more vile and profound to me.

Is it because the proverbial last drop or the straw breaking the camel's back is reached. I doubt it. The fact is that if the objection had been around the cleaning woman reference or even the dyke joke the uproar would not have reached, I think, the intensity it has. Gay bashing jokes are too "main-stream," so to speak. Many people still believe any black in a position of power has reached that position because of special dispensations.

The "nappy headed hos," unfortunately for Imus, was a perfect storm because everybody could find an "outsider" target they could jointly attack, "rap music" (with the exception of some people here on the list). Though I feel mixed about the Imus situation (basically I think there are too many taboos in our culture now, but if the jokes were about Jews I would have been first asking for his removal), the scapegoat is not Imus, who is basically getting what was coming to him, but rap music. Ironically, it is an easier target.

I am personally amazed that so many companies have withdrawn their advertizements from Imus's show. Perhaps, there is now a truly powerful constituency in our culture against such shameless racism.

Ciao,

Murat

On 4/12/07, Alan Sondheim <[REDACTED]> wrote:

>

> I just wonder if it isn't too easy to condemn Imus as a way of sublimating

>

> our own racism, potential and/or actual? How many of us haven't made

> racist comments about one or another group, including our own? I agree

> with the punishment but he's also being made the scapegoat for a LOT of

> behavior that doesn't get talked about, ever, and this situation isn't

> going to change that.

>

> Let I. be "punished" but let's also look at ourselves.

>

> - Alan

>

>

> On Thu, 12 Apr 2007, CA Conrad wrote:

>

> > Hearing Al Sharpton interviewed today I of course

> > agreed with him when he said, "I wouldn't want to

> > hear a daughter of mine called a ho." And he's right

> > too of course that we have a problem with racism

> > that runs deep in America. There's really nothing

> > he says that I disagree with (Maya Angelou's interview

> > from yesterday on the other hand! I'll get back to her

> > in a minute...), but I just wish we had used this

> > situation while we had it to use.

> >

> > Meaning, imagine if Imus were required to take phone

> > calls all day for a month from an 800 call-in number

> > from anyone and everyone who wanted to talk about

> > racism, sexism, and all the other forms of bigotry he

> > upholds (no one bothers to mention the endless

> > homophobic comments he makes)? It's too easy for

> > us to slap this behavior down, in fact it's the easiest

> > thing to do. Meanwhile all that's happened is that yet

> > another bigot has been made to feel ashamed, and

> > endlessly apologize, as though apologies really mean

> > anything. He's just gone underground is all.

> >

> > What good's an apology when you REALLY listen to  
> > what he said that got him into this mess in the first  
> > place? I mean the thing that horrified me about his  
> > statement was mostly HOW it was said. He didn't  
> > say it with any emphasis to be shocking, it was merely  
> > SAID, as it's part of the man's vernacular, part of his  
> > easy everyday vocabulary.  
> >  
> > Policing what people say is our shortcoming in many  
> > ways. What we really need is the courage to allow  
> > EVERYTHING to be said. Imagine if we really did  
> > allow an 800 call-in number where callers could engage  
> > him all day long, callers who are against him, or callers  
> > who are with him, or a caller who might have some kind  
> > of strange insight none of us had ever thought of yet?  
> > I say we need to have more courage and allow Imus to  
> > PROVE his apology by engaging the country.  
> >  
> > Because while I agree with Sharpton's comments he's  
> > really said nothing new. What he said is said over and  
> > over again and gets us nowhere. We have a problem  
> > that needs a new solution. And I'm not even saying that  
> > my 800 call-in is the solution. I'm saying that this idea  
> > might possibly lead to a better solution along the way.  
> > And it could also be an opportunity for the country to  
> > engage. HEY, LET'S NOT FORGET HOW POPULAR  
> > THIS MAN IS! Let his stupidity and the stupidity of his  
> > fans be a pivot for change.  
> >  
> > NOW, yesterday's interview with poet Maya Angelou.  
> > GEESH! Did anyone else hear this? What rubbish!  
> > What's wrong with her!? And here I thought just her  
> > poems were awful! Of course I agree with her that the  
> > situation was shocking, yes, but I'm referring to when  
> > she was asked if suspending Imus was enough action,  
> > and she answered with, "I don't think so, the airwaves  
> > have been so polluted by him, and rappers and Hip Hop!"  
> >  
> > Is she out of her mind? This is the VERY SAME poet  
> > who I'm sure would LOVE to smack down any pro  
> > Patriot Act conversation, yet she calls publicly for  
> > the TOTAL fascist control of the airwaves! This

> > "poet" grumbles like any grumpy old granny about  
> > the situation. That's all she's got? SHUT EVERYONE  
> > UP, that's the solution? No more rap, no more  
> > uncomfortable words. This is a poet? What? Since  
> > when are poets afraid of words!? How ridiculous!  
> >  
> > Is she too comfortable with all her accolades now to  
> > be bothered? What's her deal? And what EXACTLY  
> > would she prefer to hear on the radio WHILE WE'RE  
> > A COUNTRY A WAR!? At war in Iraq, and at war at  
> > home against the poor! Does she want soothing mood  
> > music? Does she want GOOD FEELING stories about  
> > saving puppies from the edge of swimming pools? How  
> > nice for her. Yes, that's lovely.  
> >  
> > The thing that irritates me most about her is that she  
> > wants to be known as this activist poet who confronts  
> > injustice so long as she doesn't have to actually expand  
> > the width of her worldview to engage.  
> >  
> > Courage it seems is always in short supply.  
> >  
> > CAConrad  
> > <http://PhillySound.blogspot.com>  
> >  
> >  
>  
>  
>

=====  
=====

> 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.

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>

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257. **V Nicholas LoLordo**

**Re: Sharpton and poet Maya Angelou on Imus -- and another missed opportunity?**

Thu 12 Apr 2007

Fair enough, Alan--of course, the ruling media elites (who come on Imus' show year after year, thereby implicitly signing off on his comments) aren't just "us"--they're power brokers, and an attack on them should be considered part of an effort at political reform: this isn't ultimately about scapegoating at all, I don't think.....

Nick

On Apr 12, 2007, at 10:35 AM, Alan Sondheim wrote:

*I just wonder if it isn't too easy to condemn Imus as a way of sublimating our own racism, potential and/or actual? How many of us haven't made racist comments about one or another group, including our own? I agree with the punishment but he's also being made the scapegoat for a LOT of behavior that doesn't get talked about, ever, and this situation isn't going to change that.*

*Let I. be "punished" but let's also look at ourselves.*

*- Alan*

=====  
=

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]

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258. **robert dewhurst**  
*joshua beckman's email*  
Thu 12 Apr 2007

---

trying to get in touch with him. can somebody please backchannel?  
thanks,  
robert

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259. **Zoe Ward**  
*Great new fiction @ the Tribes - April 15th*  
Thu 12 Apr 2007

---

Lee Stringer, Felicia Luna Lemus & Joseph Coulson  
Sunday, April 15th @ 5 p.m. FREE  
Gathering of the Tribes  
285 East Third Street (btw Ave. C & D)  
New York, NY  
www.tribes.org for venue info  
Reading is hosted by Akashic Books, Archipelago Books & Seven Stories  
Press

JOSEPH COULSON is the author of *Of Song and Water* (Archipelago Books, 2007) and *The Vanishing Moon* (Archipelago, 2004, Harcourt paperback 2005) which was selected for the Barnes & Noble Great New Writers series.

"Love abandoned, violence sustained, guilt, grief, the transcendence of sailing and making music, all play in jazzlike counterpoint. Coulson's rhapsodic novel progresses from harsh equations of black and white to an exaltation of color." — Donna Seaman, Booklist

"The jazz scenes crackle with energy and authority... the novel is ultimately quiet, affecting and redemptive." — Publishers Weekly

LEE STRINGER is the author of the acclaimed *Grand Central Winter: Stories from the Street* (Seven Stories Press, 1998), which chronicled his twelve years of homelessness in New York City. *Grand Central Winter* has been translated into eighteen languages and was both a New York Times Notable Book and one of the Top Ten Recommended Titles of the year in USA Today. Stringer is also the author of *Sleepaway School: Stories from a Boy's Life* (Seven Stories Press, 2004) and *Like Shaking Hands with God: A Conversation on Writing* (1999), written with Kurt Vonnegut. He lives in Mamaroneck, New York, where he grew up.

"In *Sleepaway School*, a boy becomes a man. The way Lee Stringer tells it, that is by itself more than enough for an enthralling story. Never mind which boy,

never mind the milieu, although the boy and the milieu can in their own right be called really something." —Kurt Vonnegut, from the Foreword

FELICIA LUNA LEMUS is the author of the novel *Like Son* (Akashic Books, 2007) and *Trace Elements of Random Tea Parties* (Farrar, Straus and Giroux, 2003). She teaches writing at The New School and lives in the East Village of Manhattan.

"Felicia Luna Lemus's fresh yet plain-spoken prose roots us in today's sad and sweeping chaos, as hope, love, and wild myth propel her unique characters into an unknown future. *Like Son* is a sweet song of a story." —Michelle Tea, author of *Rose of No Man's Land*

"*Like Son* moves on the wings of a soulful, visceral kind of androgeny. Old men, young men, hot girls—all step forward and sing from their stuttering hearts. *Like Son* is one terrific read." —Eileen Myles, author of *Cool for You*

Zoe Ward  
Editor & Publicist  
Archipelago Books  
25 Jay St. #203  
Brooklyn NY 11201

T: [REDACTED]  
F: [REDACTED]

Visit our new website!  
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260. **Poetry Project**  
***Events at the Poetry Project 4/13 - 4/18***  
*Thu 12 Apr 2007*

---

Dears,

We would love to see you.

Love  
The Poetry Project

Friday, April 13, 10:00 pm \*note earlier start time!  
Pocket Myths: The Odyssey

A reading to celebrate the fourth publication of the Pocket Myths series. The *Odyssey* is a film and book collaboration curated by Andrea Lawlor and Bernadine Mellis. The project features mostly queer, trans, and women artists working in and between genres to retell Homer's ancient epic of the aftermath of war. Readings by Emily Abendroth, Justin Audia, Ari Baniyas, Julia Bloch,

Tonya Foster, Laura Jaramillo, Delia Mellis, Megan Milks and Frances Richard with a special presentation of Eileen Myles's first film, *Book 22*. Emily Abendroth is a writer and artist currently residing in Philadelphia, where she co-curates (with Justin Audia) the Moles Not Molar experimental reading series. Justin Audia lives in Philadelphia. He learned everything he knows about sailors from Kenneth Anger, Herman Melville, and Guy Maddin. Ari Baniyas studies poetry in the MFA program at Hunter College, and has recent poems in *RealPoetik* and *Arts & Letters Journal of Contemporary Culture*. Julia Bloch, whose poetry has appeared recently in *Bay Poetics*, earned an MFA at Mills College and is pursuing a PhD at the University of PA. Tonya Foster is the author of *A Swarm of Bees in High Court* (Belladonna Press, 2002) and co-editor of *Third Mind: Creative Writing Through Visual Art* and she teaches at Cooper Union and Bard College. Laura Jaramillo currently lives and writes in Philadelphia, where she is acquiring her Masters in Creative Writing at Temple University. Andrea Lawlor lives in Philadelphia, edits the *Pocket Myths* series, and is working on a collection of short stories. Bernadine Mellis is a filmmaker in Philadelphia. Her films include *Born*, *The Golden Pheasant*, *farm-in-the-city* (a collaboration with EE Miller), and *The Forest for the Trees*. Delia Mellis is a historian and martial artist who lives by the river in Athens, New York. Megan Milks writes for *PopMatters.com* and co-edits *Mildred Pierce*, a zine of cultural criticism. Eileen Myles's newest collection of poems, *Sorry, Tree*, is out from Wave Books in April. Frances Richard is a poet (*See Through*, Four Way Books 2003) who lives in Brooklyn and teaches at Barnard College and the Rhode Island School of Design. Please visit [www.pocketmyths.com](http://www.pocketmyths.com) for a complete list of contributors and more info on the project and series.

Monday, April 16, 8:00 pm  
Lori Lubeski & Mark Tardi

Lori Lubeski's latest chapbook, *Undermined*, is forthcoming this spring from Carve Press. She is the author of *Dissuasion Crowds the Slow Worker*, *STAMINA*, *eyes dipped in longitude lines*, as well as *Sweet Land and Trickle*, collaborations with Bay Area artist Jakub Kalousek. She recently collaborated with artist Jeannette Landrie on a collection of poetry and photographs titled *has the river of the body risen*. She teaches at Boston University and Curry College. Mark Tardi is from Chicago, Illinois. His first book, *Euclid Shudders*, was a finalist for the 2002 National Poetry Series and was published by Litmus Press. More recently, two chapbooks have appeared: *Airport music* from Bronze Skull Press, and *Part First-----Chopin's Feet* from *g o n g*. Poems and reviews can be found in *Aufgabe*, *Bird Dog*, *Boog City*, *Chicago Review*, the *Review of Contemporary Fiction*, and other periodicals.

Wednesday, April 18, 8:00 pm  
Joseph Lease & Paul Vazquez

Joseph Lease's books of poetry include Broken World and Human Rights. Lease's poems have also been featured on NPR and published in Bay Poetics, Colorado Review, Five Fingers Review, New American Writing, Paris Review, Talisman, and elsewhere. Lease is Chair of the MFA Program in Writing at California College of the Arts. Paul Vazquez is the author and artist of From Irony to Laughter, a long prose poem and images, variations and one installation. He has exhibited and read widely throughout the US and Europe. This reading will include projected images and 4 variations.

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

Spring 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](http://www.poetryproject.com)

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

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

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

POETRY IS NEWS: PULLING IT DOWN:

The Aesthetics of Common Ground

An Important Community Event

Saturday April 21, noon 4pm

Bowery Poetry Club

308 Bowery

Panels, Performances, Readings and Community Meeting on: Race, Culture, Class, Environment with Tonya Foster, Alan Gilbert, David Henderson, Erica Hunt, Brenda Iijima, Erica Kaufman, Rachel Levitsky, Akilah Oliver, Jena Osman, Edwin Torres, Cecilia Vicuña, Anne Waldman and others TBA.

Contribution at the door.

Red beans and rice served.

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261. **Barry Schwabsky**

***Bill Berkson joins Michael Glover and Ernesto Priego at Parasol Unit, London***

*Thu 12 Apr 2007*

---

The Parasol Unit poetry series is pleased to announce that a third reader has been added to our previously announced reading on Tuesday, 5 June, at 6:30 PM. In addition to the English poet Michael Glover and the Mexican poet Ernesto Priego, this reading will also feature the distinguished American poet Bill Berkson.

Bill Berkson, poet, critic, and teacher, was born in New York City in 1939. A longtime resident of California, he has for many years taught at the San Francisco Art Institute. He is the author of sixteen books and pamphlets of poetry, most recently *Our Friends Will Pass Silently Among You* (The Owl Press, 2007) and *Gloria* (Arion Press, 2005, with etchings by Alex Katz). Other recent books include *Sudden Address: Selected Lectures 1981-2006* (Cuneiform Press, 2007), *What's Your Idea of a Good Time: Letters & Interviews 1977-1985* with Bernadette Mayer (Tuumba Press, 2006), and *The Sweet Singer of Modernism & Other Art Writings* (Qua Books, 2004). As Ron Padgett says: "Bill Berkson's writing is witty, musical, daily, and deep, underpinned by a bracing integrity and shot through with gorgeous abstraction and other brilliant hookups between eye, ear, mind, and heart."

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-x-c-h-a-n-g-e-v-a-l-u-e -s" ([willtoexchange.blogspot.com](http://willtoexchange.blogspot.com/)).

The readings at Parasol Unit are organized and introduced by Barry Schwabsky. Previous readers have been Tim Atkins, Guy Bennett, Peter Cole, Kelvin Corcoran, Linh Dinh, Carrie Etter, Allen Fisher, Mark Ford, Lee Harwood, Lyn Hejinian, Sue Hubbard, Vincent Katz, Tony Lopez, Drew Milne, Redell Olsen, Anthony Rudolf, Leslie Scalapino, Barry Schwabsky, John Seed, Simon Smith, Carol Szymanski, Catherine Wagner, and Barrett Watten.

Readings begin at 6:30 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

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262. **CA Conrad**

***Re: Sharpton and poet Maya Angelou on Imus -- and another missed opportunity***

*Thu 12 Apr 2007*

---

OH MAN, where to begin!?

I can't believe yet another poet,  
this time one on this List is going  
to THROW rap and Hip Hop into  
one chuck bucket! Oh brother, I  
can't believe it! What's with this  
weird want for control? First of all  
you can't say ALL rap and Hip Hop  
fall into the "scary" category, GEESH!  
Not only that, but IS IT POSSIBLE  
you actually believe RAP AND HIP  
HOP are the problem and NOT poverty  
and a host of other issues at hand?  
Silencing human beings who are  
presenting their message is about  
YOU, is for YOU, and not helping  
EITHER them or YOU in the long run.

Listen, I'm a faggot who has been  
abused verbally and physically over  
the years for being a faggot and I'm  
STILL SAYING we need a better  
solution than sending the bigots  
underground. Seriously, just hear  
me out for a sec here. Shipping

Imus down the river (no pun intended)  
is no victory for anyone. Spreading  
the fear of expressing HONEST  
FEELINGS is the worst possible thing,  
that's my whole point. The Imus  
fan base is not going to suddenly  
catch of whiff of some kind of enlightened  
readjustment! They're going to slip further  
into their tangle of feeling abandoned, or  
whatever the fuck they're feeling.

Racism, homophobia, sexism, it's all  
born out of a deep fear, primal fear of  
scarcity of things and security and  
love and who the fuck knows what else!  
But clearly bigotry is sick, it's an illness,  
it's the brain and heart LITERALLY acting  
out of proportion to reality! But while AN  
OUTRIGHT PUSH to get folks to be open  
and honest is always at hand, we let it go.  
Firing Imus the prime example today.  
How much more progress COULD HAVE  
BEEN MADE if we had had the opportunity  
to dialogue with him? But instead we're left  
with this same old two-sided argument that  
pushes the fear into hiding, merely creating  
more fear in the end.

Let me tell you something, I may  
not be black, but I KNOW WHEN  
someone is homophobic and hiding it!  
And I bet you people of color know when  
someone's racist in a very similar way.

And Chris, yeah man I know what you're  
saying that there's dialogue going on all  
over the place, but I'm talking about THIS  
SUDDENLY HUGE Imus issue getting lost.  
Everyone puckered up and kissed the asses  
that needed kissing and got on their way with things.

And the CEOs of these corporations  
pulling their ads are the worst contributors  
of sexism and racism and poverty and

murder and war and let's keep going  
because the list is mighty long! These  
corporations in question for NBC are  
conglomerates OWNING the very news  
stations OWNING weapons manufacturing  
plants while also selling gum drops and  
tricycles. In other words it's SO LAUGHABLE  
that corporations are actually trying to use this  
situation to look good. They couldn't wash  
the blood off their hands with Imus's spit if  
they wrung that man out for every drop of  
pit stored in his glands!

CAConrad

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263. **Jesse Crockett**  
***call for work --- listenlight 09***

*Thu 12 Apr 2007*

---

Dear All,

Listenlight is seeking visual and textual work for the upcoming issue 09 (first beta published <<http://listenlight.net/09/beta00.php>>, come see). Again, it seems our "male" design patterns aren't warming to many women, so, women are especially encouraged to send in. In fact, we will prefer to receive work only by women at this point. And let me know if you want to design the next issue.

Best,

Jesse Wayne Crockett, Guillermo Juan Parra, editors

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264. **Jesse Glass**  
***Flabber Dabber Flat Clapping Fish With Hands!***

*Fri 13 Apr 2007*

---

Yes! Yes! Yes! Three cheers for The Baroness Elsa von Freytag-Loringhoven too! Don't forget that great word "Clapperclaw" too! Jess

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265. **Jesse Glass**

***Announcing David B. Axelrod's The Impossibility of Dreams from Ahadada Books***

Fri 13 Apr 2007

---

www.ahadadabooks.com for more information. You may also purchase the book directly from Axelrod at www.poetrydoctor.com Enjoy! Jess

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266. **David Baratier**

***Re: Sharpton and poet Maya Angelou on Imus -- and another***

Fri 13 Apr 2007

---

I just find it hard to believe that Imus picked up the first comment "vaudville hoes" from rap. Vaudville hoes? that is indicative of something much deeper than common rap music. It is black face and the whole history brought out. The full on contra-indicative problem flowing straight out forth, full fathom five. I just don't buy the excuse being sold.

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267. **David Baratier**

***Re: Kurt Vonnegut, Pilgrim***

Fri 13 Apr 2007

---

The time before last that I saw Kurt Vonnegut he was smoking a lucky strike and asked me if I was a writer and I said "that is what they brought me in for" and he said "me too" and we sat there watching all of the traffic go by.

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268. **Jim Andrews**

***Registration for the Paris E-Poetry symposium***

Fri 13 Apr 2007

---

I received the below from Philippe Bootz, one of the organizers of the E-Poetry symposium happening in Paris May 20-23. The upshot is that if you plan to go, please register, using the below.

I'm really looking forward to this trip to the city of light.

ja

vispo.com

\*\*\*\*\*

The program for the symposium is now on-line at  
<http://paragraphe.univ-paris8.fr/epoetry/infospratiques/programme.html>

Registration ( <http://burgaudp.free.fr/inscriptions.php> ) is free until May 5th, if you haven't already registered. It is useful for the organization of the event.

Best Regards

Philippe Bootz

Maître de Conférences

Laboratoire Paragraphe (EA349) / Université Paris VIII

<http://paragraphe.univ-paris8.fr/epoetry>

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---

269. **Jesse Crockett**  
***listenlight new issue 09***

*Fri 13 Apr 2007*

---

"Purple and White and Red" --- listenlight 09

featuring visual & textual work by ---

Brian Howe, Peter Jay Shippy, Andrea Rexilius, T. F. Rice, Ruth Lepson, K.  
Silem Mohammad

<http://listenlight.net>

happy springtime to all

your humble editors,

Jesse Crockett, Guillermo Parra

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---

270. **Alan Sondheim**  
***five pieces for solo classical guitar***

*Fri 13 Apr 2007*

---

five pieces for solo classical guitar

instrument: Romeo Di Giorgio 1949

<http://www.asondheim.org/riffa1.mp3>

<http://www.asondheim.org/riffa2.mp3>

<http://www.asondheim.org/riffa3.mp3>

<http://www.asondheim.org/riffa4.mp3>

<http://www.asondheim.org/riffb.mp3>

the first four are probably some of the most  
difficult I've played

the last is denouement

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271. **Gerald Schwartz**

**Re: Sharpton and poet Maya Angelou on Imus -- and another**

Fri 13 Apr 2007

---

Totally agree here. Imus is too into kickin' back with old school country. He might listen to Ray Charles, but only in duet with Willy Nelson. Or if he listens to or hosts Sam Moore, it's simply cause it was the music of his life back when he was scoring 8-balls and being a human for vodka.

Problem here is (and it's the same one we have with our current president) we are dealing with brains that have been dmaged by years of alcohol, drugs, you name it. Instead of trying to repair these people we foist them into the limelight... into the White House.

Sad thing is: Imus seems (admittedly so) to have replaced his chemical addictions with his addictions to work...and power... (or the illusion of the latter, since this week he learned that he too works for Pharoh.)

Yes, the only rap he's ever heard is the rap he may have overheard while passing his engineer's little hole in the station.

*I just find it hard to believe that Imus picked up the first comment "vaudville hoes" from rap. Vaudville hoes? that is indicative of something much deeper than common rap music. It is black face and the whole history brought out. The full on contra-indicative problem flowing straightout forth, full fathom five. I just don't buy the excuse being sold.*

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272. **Gerald Schwartz**

**Re: Kurt Vonnegut, Pilgrim**

Fri 13 Apr 2007

---

Here's the poem he delivered at my commencement several centuries ago:

Hey, Sonia,  
Please meet me in Fredonia.  
I'll give you a begonia.  
What do you say?  
Won't ya?

Afterwards a group of about seven of us  
took him up the road to see Twain's house.  
And I told him that the funeral parlor the next  
house up was a stop on the underground railroad  
during the time M. T. was there. And he  
wondered aloud "about how many of the  
good people of Hadleyburg\* were corrupted  
by that knowledge."

\* Hadleyburg is generally considered to be  
modeled after Fredonia, New York.

*The time before last that I saw Kurt Vonnegut he was smoking a lucky  
strike  
and asked me if I was a writer and I said  
"that is what they brought me in for" and he said "me too"  
and we sat there watching all of the traffic go by.*

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273. **Dan Waber**  
**30 by Cecil Touchon**

Fri 13 Apr 2007

---

The minimalist concrete poetry site at:

<http://www.logolalia.com/minimalistconcret poetry/>

has been updated with 30 pieces by Cecil Touchon.

When scraps and snippets and swatches of language are stitched together with  
supreme care a new kind of look into the world of letterforms and formulations  
appears.

Come get lost.

Regards,  
Dan

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274. **sandra de 1913**  
**The Sonneteers**

Fri 13 Apr 2007

---

let us not to the marriage of two minds admit amphetamines:

Sandra Miller + Ben Doyle collaborations on the New West's "play/no play" kicking out the vispo-collabpo good times.

check it here:

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

--

<http://www.journal1913.org>

<http://www.1913press.org>

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275. **Adam Fieled**

***Gabriel Gudding on PFS Post***

*Fri 13 Apr 2007*

---

Check out two sprezzatura-rich poems from Gabriel Gudding on PFS Post:

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

"the key to the city is in the sun that pins the branches to the sky"

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

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

-----

Ahhh...imagining that irresistible "new car" smell?

Check out new cars at Yahoo! Autos.

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276. **CA Conrad**

***poetry auction: Rae Armantrout, Charles Bernstein, Lee Ann Brown, Tina Darragh, Rachel Blau DuPlessis, Peter Gizzi, P. Inman, Kevin Killian, Eileen Myles, Alice Notley, Ron Padgett, Ted Pearson, Bob Perelman, Simon Pettet, Sparrow, Susie Timmons, THE***

*Fri 13 Apr 2007*

---

poetry auction: Rae Armantrout, Charles Bernstein, Lee Ann Brown, Tina Darragh, Rachel Blau DuPlessis, Peter Gizzi, P. Inman, Kevin Killian, Eileen Myles, Alice Notley, Ron Padgett, Ted Pearson, Bob Perelman, Simon Pettet, Sparrow, Susie Timmons, THE COLLECTED SAMUEL BECKETT donated by Sina Queyras, and water color paintings by Colleen Hammond

For the Frank Sherlock EMERGENCY FUND

This online auction can be viewed here: <http://poetryAUCTION.blogspot.com>

Poets and artists have very generously donated the following items on this auction blog for the purpose of raising money for the Frank Sherlock EMERGENCY FUND.

You can click on items to enlarge the picture.

The bidding begins Friday, April 13th, and will stay open until noon, Sunday, May 13th (eastern standard time). Once a week in this time period the bidders will be given updates about the highest bids. On the morning of Sunday, May 13th bidders will be given one more update on the highest bids.

Please send bids to the e-mail provided at the bottom of each item, but remember to include in your subject line the name of the item you are bidding on.

Many thanks to the poets and artists who have contributed work, and thanks too to all of you who are bidding on these items to help out our good friend Frank Sherlock. And thanks to Linh Dinh for suggesting this fund raiser project.

This auction is put together and overseen by  
CAConrad, hassen, Jenn McCreary

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277. **David-Baptiste Chirot**

***Tonight @ Woodland Pattern: E. Ethelbert Miller & John Keene***

*Fri 13 Apr 2007*

---

Your friends are close to you. Keep them that way.

<http://spaces.live.com/signup.aspx=>

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278. **Maria Damon**

***2 Walter Lew Events on Fri and Sat Apr. 13,14.***

*Fri 13 Apr 2007*

---

These should be well worth your time and energy!

From: Walter Lew <[REDACTED]>

Subject: Walter K. Lew Lecture Friday and Reading Saturday in Minneapolis

To: [REDACTED]

For those of you in the Twin Cities area, a last-minute notice of a talk and reading I'm giving:

"Meaning's Many-Patterned Movement:

What the Long History of Korean Intermedia Texts Can Offer Us as New Artists"

Korean studies scholar and poet Walter K. Lew will present different examples from the long history of Korean texts that combine language, icons and other imagery, and sometimes performance. These range from 7th-century Buddhist dharani and the 15th-century development of a new Korean orthography (actually, "orthophony") to multimedia performances during the Japanese colonial era and the avant-garde poetries of Yi Sang (1910-1937) and Yi Won (b. 1968). Time permitting, he will suggest ways in which they can serve as models for new work in the present. Lew teaches in the English Dept. of the U. of Miami in Coral Gables, FL.

WHEN:

Friday. April 13 at 3 p.m.

WHERE:

Minnesota Population Center Seminar room  
Lower Level, 50 Willey Hall  
University of Minnesota, West Bank

CONTACT:

Karen Kinoshita  
University of Minnesota  
College of Liberal Arts  
Institute for Advanced Study  
[redacted] or [redacted]  
<[redacted]>  
<<http://ias.umn.edu/>>

SPONSORS:

The Institute for Advanced Study and Dept. of English of the  
University of Minnesota

Lew will also give a brief reading the following evening, Sat., April 14, as part of the opening ceremony for an exhibit on the Korean War titled "Still Present Pasts" at Intermedia Arts in Minneapolis (2822 Lyndale Avenue South / phone: [redacted]).

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279. **David Baratier**

***Re: Kurt Vonnegut, Pilgrim***

*Fri 13 Apr 2007*

---

Please forgive me, I made a mistake.

It was, of course, a Pall Mall.

| *The time before last that I saw Kurt Vonnegut he was smoking a lucky  
strike*

*and asked me if I was a writer and I said  
"that is what they brought me in for" and he said "me too"  
and we sat there watching all of the traffic go by.*

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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280. **David A. Kirschenbaum**

**\*\*Last Call: Advertise in Boog City 40\*\***

*Fri 13 Apr 2007*

---

Please forward

-----

Advertise in

Boog City 40

\*Deadline

--Wed. April 18-Ad copy to editor

--Sat. April 21-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]

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## 281. **Hot Whiskey Press**

### ***Susan Briante and Maureen Owen in Boulder April 21st***

*Fri 13 Apr 2007*

---

Hey all you poetics people,

Apologies for the short notice. Please note if the weather is bad, we'll be having the reading at our house instead (address at the bottom). If you're going to be in or around Boulder, CO, please check out this reading.

8:00pm Saturday April 21st

hot whiskey presents...

Pioneers in the Study of Motion

a poetry evening with

Susan Briante

&

Maureen Owen

Trident Booksellers (in the backyard)

FREE!

940 Pearl Street

[REDACTED]

Note: If weather is bad, reading will be held at 1727 Pine St. #1 at the same time

Feel free to spread the word.

Thanks,

Michael & Jennifer

--

Hot Whiskey Press

www.hotwhiskeyblog.blogspot.com  
www.hotwhiskeypress.com

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282. **Dr. Barry S. Alpert**

***Drop Dead Twice***

*Fri 13 Apr 2007*

---

Against a backdrop of the presentation of quite innovative artists, filmmakers, & musicians as well as critical coverage thereof, the National Gallery of Art embarrasses itself by offering up this series of lit-crit lectures which doesn't even hint at treatment of the fine arts in its attempt to polish the tombs of a dead New England lineage. Whether individuals in the audience will challenge Vendler's "taste" remains to be seen. Barry Alpert

The Fifty-sixth A. W. Mellon Lectures in the Fine Arts 2007 Last Looks, Last Books: The Binocular Poetry of Death Helen Vendler, the A. Kingsley Porter University Professor at Harvard University

Introduction: Sustaining a Double View  
April 15

Facing the Worst: Wallace Stevens, "The Rock"  
April 22

The Contest of Melodrama and Restraint: Sylvia Plath, "Ariel" April 29

Death by Subtraction: Robert Lowell, "Day by Day"  
May 6

Caught and Freed: Elizabeth Bishop, "Geography III"  
May 13

Self-Portraits while Dying: James Merrill, "A Scattering of Salts" May 20

---

Exercise your brain! Try Flexicon.  
[http://games.msn.com/en/flexicon/default.htm?](http://games.msn.com/en/flexicon/default.htm?icid=flexicon_hmemailtaglineapril07)  
[icid=flexicon\\_hmemailtaglineapril07](http://games.msn.com/en/flexicon/default.htm?icid=flexicon_hmemailtaglineapril07)

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283. **Jesse Glass**

***"Do You Know Chivers? Give me your hand!"***

*Sat 14 Apr 2007*

---

If you haven't come across the greatest 19th century--and perhaps 20th and 21st century--experimental poet of the South, it's high time you learned of

Thomas Holley Chivers, author of Eonchs of Ruby, Virginalia, and other attempts at capturing the speech of Angels. The title of this posting is something that Swinburne is alleged to have said to a visiting poet. Yes Chivers is yet another of the sublime absurdists. May he live forever in the Swedenborgian outback of American letters! Jess

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284. **linda norton**

***HCE anthology--a note about permissions***

*Sat 14 Apr 2007*

---

In L.A. this week, at the great art & arch bookstore, Hennessy and Ingalls, I bought a book called PERMISSIONS: A Survival Guide--Blunt Talk about Art as Intellectual Property, by Susan Bielstein, an editor at University of Chicago Press. Though she focuses on visual art, her discussion of copyright, fair use, and print and digital rights all made me think of the list discussion about the HCE anthology.

I haven't finished the book yet but can recommend it just on the strength of the sample legal forms and contractual language she offers in the appendix.

I'm very interested in the subject on practical and theoretical levels and I appreciate Bielstein's approach to artists' "moral rights." Her captions for the illustrations in the book include notes about costs, permissions received, etc. Francis Bacon's estate wouldn't let her use one of his paintings so she has a blank page with a brief caption about her futile attempt to get permission.

L.E.N.

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285. **Dan Wilcox**

***Third Thursday Poetry Night in Albany, April 19***

*Sat 14 Apr 2007*

---

the Poetry Motel Foundation  
presents

Third Thursday Poetry Night

at  
the Social Justice Center  
33 Central Ave., Albany, NY

Thursday, April 19, 2007  
7:00 sign up; 7:30 start

Featured Poet: Mimi Moriarty  
with open mic for poets before & after the feature

\$3.00 donation.

Your host since 1997: Dan Wilcox.

Mimi Moriarty is the producer and host of "Write Stuff," a cable access TV program in the Albany, NY area. Her short fiction, poems, essays and articles have been published in many journals, magazines and newspapers, including Margie, Alehouse, SLAB, Peregrine and Irish America, and she has read her poems and essays on NPR. She holds an MFA in Creative Writing from Goddard College, and teaches creative writing to adults and teens.

A chapbook of 23 poems about the aftermath of war, War Psalm, has been accepted for publication in 2007 by Finishing Line Press, and will be out at the end of July. Her plan is leave copies of this chapbook on buses, subways and at airports to reach an audience that might not otherwise purchase a book of poetry.

sample poem - from War Psalm

Fatherland

I remember little of his charred homecoming,  
the fog of my childhood muddles the fatherless  
beginning, the hollow middle with its coatless summers.

I must piece together my early life with hearsay  
and tall tales of Fatherland,  
good years I have been reassured

but when I reach for an old photograph  
ask for a name or location  
he flicks away the simplest memory

as ash, and I am left holding  
an album of nameless warriors  
each one uniformed and in formation,

steady eyes, pale lips, cigarettes dangling.

#####

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286. **Dan Waber**

***vispoets.com weekly winner***

*Sat 14 Apr 2007*

---

In the reward for interestingness weekly event\* at vispoets.com, the winner for week #4 is:

ed schenk for this piece:

redundancy test 1 test 2, movie\*\*

Congratulations to ed, there's \$25 worth of materials on their way to you from Mark Young's Otoliths.

Thanks to everyone who uploaded images to the gallery this week. Keep uploading new images for your chance to win next week.

Regards,  
Dan

\* <http://vispoets.com/index.php?showtopic=481>

\*\* <http://vispoets.com/index.php?automodule=gallery&req=si&img=1260>

-----  
vispoets.com stats (to date)

-----  
Registered Users: 97

Total Posts: 2049

Gallery Stats

Our members have posted a total of 1057 images and made 120 comments.

Total Gallery Size: 187

Total Image Views: 100019

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287. **Jeffrey Side**

***J. Side's blog update***

*Sat 14 Apr 2007*

---

Blog update.

My response to criticism by George Szirtes in his 2007 Stanza Lecture of a statement made by me.

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

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288. **cralan kelder**

***Simon Cutts and Steve Beresford in New York***

*Sat 14 Apr 2007*

---

Simon Cutts will be visiting the US next week to mark publication of two new books from Granary Books. He will appear on Friday April 20th at the CUE Art Foundation Please see below for details.

When i was a kid, i had a copy of the Hobbit, or Lord of the Rings, that had a preface saying <sup>3</sup>Oh dear reader, I am jealous of you, not having yet read this great story<sup>2</sup>, or something like that.

It's the same with Simon Cutts, a poet who is tremendous fun to discover. On the dust flap of Cutt's 1982 Pianostool Footnotes (Jargon 94), the inimitable Jonathan Williams wrote <sup>3</sup>You haven't heard of him because the Poetic Apparatus in Great Britain, [is] seldom able to tell chalk from cheese.<sup>2</sup> On the same dust flap, Thomas Meyer wrote; <sup>3</sup>And what do you do? Seated last summer next to the cold daughter of an earl at lunch, in answer, I announced; <sup>3</sup>I am a poet<sup>2</sup>. <sup>3</sup>How gloomy!<sup>2</sup> she shuddered, resuming her salmon mousse. Not so, were I Simon Cutts.<sup>2</sup>

His last book from Granary A Smell of Printing, contained a thin strip of paper with this text;

addendum erratum

for shade

read puddle

for pebble

paddle-boat

or pedal

and many fine poems;

I prefer the streams

of the mountains

to the sea

Simon Cutts & Steve Beresford

will perform

Poetry and Music

including

An English Dictionary of French Place Names

together with Jean-Noel Herlin

on Friday April 20th 2007 at 6.30pm

to launch the publication by Granary Books of

as if it is at all  
and  
Some Forms of Availability  
by Simon Cutts  
CUE Art Foundation  
511 West 25th Street, New York, New York 10001  
Tel [REDACTED]

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289. **Catherine Daly**

***Fwd: Turntable & Blue Light Issue 2 Up!***

*Sat 14 Apr 2007*

---

Issue 2 is live, here, in the wee hours of the morning on April 14th, 2007.

Featuring the following new work at [turntablebluelight.com](http://turntablebluelight.com):

~Madame Talbot's Victorian Era Dead~~Athanasius Kircher & the Cabinet of Curiosity~~Hoarding, writing & objects by G.L. Ford~~

~My new editorial about growing up music-challenged in Philly~

~Sunny Buick's Paintings & Tattoos~~Review of Kiiii by Diana Slampyak~

~Magnet 659, a short story by Sadie Worth~~Poetry by Aaron Tieger~

~Poetry by Catherine Daly~~Paintings by Tim Lane~

I am so grateful to all the contributors and all the readers of the magazine.

Thank you so much for making the second year even better than the first!

I wish you all the best ~ and drop me a line and let me know what you think ~ !

Arielle

Arielle Guy

Word One New York Editing

Turntable & Blue Light Magazine

358 7th Avenue, Suite 101

Brooklyn, NY 11215

t - [REDACTED]

[www.wordone-ny.com](http://www.wordone-ny.com)

[www.turntablebluelight.com](http://www.turntablebluelight.com)

"Much has occurred . . .  
so much - that I stagger as I write,  
in its sharp remembrance."

- from the letters of Emily Dickinson

--

All best,  
Catherine Daly



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290. **Lewis LaCook**

***soulfunremembersdirtybolo - Xanax Pop, by Lewis LaCook***

*Sun 15 Apr 2007*

---

White arc whole fan a smoking  
I thrashed chickie soul happening  
Cinema is who dirty mine no means  
hey duh h-here ill fun or guilt  
or fun and his canadian-bolo trim  
Try it-remembers who baby-  
in minutes minatures such re-arranging

Lewis LaCook

Director of Web Development

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

-----

Ahhh...imagining that irresistible "new car" smell?

Check out new cars at Yahoo! Autos.

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291. **Stephen Vincent**

***The Poetics of WALKING: 2 Events at Poets House***

*Sun 15 Apr 2007*

---

Two WALKING related events at POETS HOUSE in Manhattan. One a Friday evening Panel, and one, a late Saturday morning, early afternoon walk. If you are anywhere near the neighborhood, you are invited to come join us:



Friday, May 4, 7:00pm

The Poetics of Walking: Baudelaire and Beyond

with Brenda Coultas, Lytle Shaw, Jonathan Skinner & Stephen Vincent

At Poets House, 72 Spring Street, Second Floor, Manhattan, New York

In this foray into the flâneur tradition, panelists address the poetry that emerges from the fundamental act of walking, with insights from such immortal amblerers as Whitman, Baudelaire, O'Hara and other peripatetic poets. In conjunction with the panel, Poets House will sponsor a series of weekend poetry walks in Manhattan on Saturday, May 5th at 11:00am.

Brenda Coultas is the author of *A Handmade Museum*. Lytle Shaw's books include *A Side of Closure* and *Frank O'Hara: The Poetics of Coterie*. Jonathan Skinner is the editor of *ecopoetics* and teaches Environmental Studies at Bates College. Stephen Vincent's most recent poetry books include *Walking* and, soon forthcoming, *Walking Theory* (Junction Press).

Saturday, May 5, 11:00am - 1:00pm

The Poetics of Walking: Weekend Poetry Walk

In conjunction with <sup>3</sup>The Poetics of Walking<sup>2</sup> panel (on May 4), Poets House will sponsor a series of urban poetry strolls for writers and artists. Each walking tour will be led by a <sup>3</sup>Poetics of Walking<sup>2</sup> panelist and will feature illuminating historical information and a series of creative exercises en route.

Participants are encouraged to bring writing and/or drawing materials. Meetup locations will be specified upon registration.

\$25/ \$15 for students. Pre-registration is required. To register, call [REDACTED] or email [REDACTED]. Registered participants will also receive free admission to the May 4th panel discussion.

Walking the Bowery

Guide: Brenda Coultas

Brenda Coultas, the author of *A Handmade Museum*, leads a writing tour from Cooper Union to Chinatown, with stops along the way to observe signage, graffiti, people, nature and the changing demographics of the Bowery.

Listening Walk in Central Park

Guide: Jonathan Skinner

Jonathan Skinner, the editor of *ecopoetics*, leads an acoustical tour through Olmstead's oasis with exercises that focus on sounds both natural and human.

Canal Street & Tribeca: The Street vs. Architecture

Guide: Stephen Vincent

Stephen Vincent, the author of the poetry collection *Walking* and the forthcoming, *Walking Theory*, explores walking as <sup>3</sup>immersion and revelation<sup>2</sup> and invites participants to take note of voices, sounds, signage, colors and architectural shapes in the cityscape. The walk will culminate in a gathering and discussion at Walkers, a restaurant.

Dutch Manhattan : Controversial Terrain  
Guides: Lytle Shaw with Jimbo Blachly

Lytle Shaw, the author of *Frank O'Hara: The Poetics of Coterie*, and visual artist Jimbo Blachly introduce participants to the Chadwick Family, who will offer a rare perspective on Manhattan's past, revealing several 17th Century sites that pertain to their family's misunderstood and maligned history.

@ Poets House  
\$7, Free to Poets House Members

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## 292. **CA Conrad**

### ***Tim Peterson book party and Gil Ott TRIBUTE postponed...***

*Sun 15 Apr 2007*

---

Due to the coming storm, and a few other sudden, unexpected illnesses, etc., the book party and tribute scheduled for tomorrow in Philadelphia will be postponed.

THE LOVE FOR GIL OTT CANNOT BE  
DIMINISHED BY POSTPONEMENT!

Stay tuned to PhillySound for details:  
<http://PhillySound.blogspot.com>

It's going to be an amazing event!  
CAConrad

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## 293. **Jason Nelson**

### ***game as poetry***

*Sun 15 Apr 2007*

---

New digital poem/net art/game, this is the beta version so ideas, thoughts and other whimsies are more than pleaded.....

title: game, game, game and again game

<http://www.secrettechnology.com/gamegame/gamegamebegin.html>

cheers, Jason Nelson

-----  
Ahhh...imagining that irresistible "new car" smell?  
Check out new cars at Yahoo! Autos.

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294. **Barry Schwabsky**

***Re: Drop Dead Twice***

*Sun 15 Apr 2007*

---

What's your problem? Live and let live. Nothing forces you to read Robert Lowell or listen to Helen Vendler's lecture.

"Dr. Barry S. Alpert" <[REDACTED]> wrote: Against a backdrop of the presentation of quite innovative artists, filmmakers, & musicians as well as critical coverage thereof, the National Gallery of Art embarrasses itself by offering up this series of lit-crit lectures which doesn't even hint at treatment of the fine arts in its attempt to polish the tombs of a dead New England lineage. Whether individuals in the audience will challenge Vendler's "taste" remains to be seen. Barry Alpert

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April 15

Facing the Worst: Wallace Stevens, "The Rock"  
April 22

The Contest of Melodrama and Restraint: Sylvia Plath, "Ariel" April 29

Death by Subtraction: Robert Lowell, "Day by Day"  
May 6

Caught and Freed: Elizabeth Bishop, "Geography III"  
May 13

Self-Portraits while Dying: James Merrill, "A Scattering of Salts" May 20

---

Exercise your brain! Try Flexicon.  
[http://games.msn.com/en/flexicon/default.htm?  
icid=flexicon\\_hmemailtaglineapril07](http://games.msn.com/en/flexicon/default.htm?icid=flexicon_hmemailtaglineapril07)

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295. **Zoe Ward**

**TONIGHT! - New fiction @ the Tribes in LES**

Sun 15 Apr 2007

---

Lee Stringer, Felicia Luna Lemus & Joseph Coulson

Sunday, April 15th @ 5 p.m. FREE

Gathering of the Tribes

285 East Third Street (btw Ave. C & D)

New York, NY

[www.tribes.org](http://www.tribes.org) for venue info

Reading is hosted by Akashic Books, Archipelago Books & Seven Stories Press

JOSEPH COULSON is the author of *Of Song and Water* (Archipelago Books, 2007) and *The Vanishing Moon* (Archipelago, 2004, Harcourt paperback 2005) which was selected for the Barnes & Noble Great New Writers series.

"Love abandoned, violence sustained, guilt, grief, the transcendence of sailing and making music, all play in jazzlike counterpoint. Coulson's rhapsodic novel progresses from harsh equations of black and white to an exaltation of color." — Donna Seaman, Booklist

"The jazz scenes crackle with energy and authority... the novel is ultimately quiet, affecting and redemptive." —Publishers Weekly

LEE STRINGER is the author of the acclaimed *Grand Central Winter: Stories from the Street* (Seven Stories Press, 1998), which chronicled his twelve years of homelessness in New York City. *Grand Central Winter* has been translated into eighteen languages and was both a New York Times Notable Book and one of the Top Ten Recommended Titles of the year in USA Today. Stringer is also the author of *Sleepaway School: Stories from a Boy's Life* (Seven Stories Press, 2004) and *Like Shaking Hands with God: A Conversation on Writing* (1999), written with Kurt Vonnegut. He lives in Mamaroneck, New York, where he grew up.

"In *Sleepaway School*, a boy becomes a man. The way Lee Stringer tells it, that is by itself more than enough for an enthralling story. Never mind which boy, never mind the milieu, although the boy and the milieu can in their own right be called really something." —Kurt Vonnegut, from the Foreword

FELICIA LUNA LEMUS is the author of the novel *Like Son* (Akashic Books, 2007) and *Trace Elements of Random Tea Parties* (Farrar, Straus and Giroux, 2003). She teaches writing at The New School and lives in the East Village of Manhattan.

"Felicia Luna Lemus's fresh yet plain-spoken prose roots us in today's sad and sweeping chaos, as hope, love, and wild myth propel her unique characters into

an unknown future. Like Son is a sweet song of a story." —Michelle Tea, author of Rose of No Man's Land

"Like Son moves on the wings of a soulful, visceral kind of androgeny. Old men, young men, hot girls—all step forward and sing from their stuttering hearts. Like Son is one terrific read." —Eileen Myles, author of Cool for You

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296. { brad brace }

**Re: vispoets**

Sun 15 Apr 2007

---

Date: Sat, 14 Apr 2007 09:38:30 -0400

From: Dan Waber <[REDACTED]>

*Thanks to everyone who uploaded images to the gallery this week. Keep uploading new images for your chance to win next week.*

Dan, is there an email address that would accept jpeg-attachments for your gallery...

{ brad brace } <<<< [REDACTED] >>>> ~finger for pgp

The 12hr-ISBN-JPEG Project >>>> posted since 1994 <<<< "... easily the most venerable media-art project of all time."

+ + + serial ftp://ftp.eskimo.com/u/b/bbrace + + + eccentric  
ftp:// (your-site-here!) + + + continuous hotline://artlyin.ftr.va.com.au +  
+ + hypermodern ftp://ftp.rdrop.com/pub/users/bbrace + + + imagery  
http://kunst.noemata.net/12hr/

News: alt.binaries.pictures.12hr alt.binaries.pictures.misc  
alt.binaries.pictures.fine-art.misc alt.12hr

. 12hr email

subscriptions => http://bbrace.laughingsquid.net/buy-into.html

. Other | Mirror: http://www.eskimo.com/~bbrace/bbrace.html Projects |

Reverse Solidus: http://bbrace.laughingsquid.net/ |

http://bbrace.net

. Blog | http://bbrace.laughingsquid.net/wordpress/

. IM | [REDACTED]

| Registered Linux User #323978

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297. **David-Baptiste Chirot**

**FW: Now On-line! ~ Origin, Sixth Series, Issue 2**

Sun 15 Apr 2007

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> Date: Sun, 15 Apr 2007 09:29:39 -0400> To: > From: [REDACTED]> Subject: Now On-line! ~ Origin, Sixth Series, Issue 2> > Origin, Sixth Series, Issue 2, Spring 2007 ~ Now Online> > <http://www.LonghousePoetry.com/origin.html>> > Visit the above webpage for information & to download the PDF file > format (Best viewed with Adobe Reader 7 ~ 4.7 MB ~ three color text, > art and photographs ~ 343 pages ! )> > We only have dial-up service; so yes, we do understand the patience > it may take to download this PDF. We believe it will be worth your > while. Many thanks to all of you.> > Forthcoming Origin, Sixth Series, Issues 3 & 4 will be published > throughout the spring months of 2007. We'll continue to post these in > PDF format (approaching 1000 pages, with 100 authors & artists).> > Already online Origin, Sixth Series, Issue 1 (March 12, 2007)> > Please share this notice ~ with our thanks!> -----> > Poetry & More! available at> > Bob & Susan Arnold> Longhouse, Publishers & Booksellers> 1604 River Road> Guilford, Vermont 05301> > our web-site: <http://www.LonghousePoetry.com>> > Seeing doubles or wish to share this email - or be removed? - please > reply. Thanks.

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Live Search Maps - find all the local information you need, right when you need it.

<http://maps.live.com/?icid=wlmtag2&FORM=MGAC01=>

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298. **Alan Sondheim**

**blocks**

Sun 15 Apr 2007

---

blocks

set of late 19th cent early 20th cent children's blocks.  
rearranged i desperately tried to fill in the gaps.  
closed in one area and expanded in another,  
just like the true-real, nothing fits any more.  
the gaps are small, hiatus, liminal, interval.  
they tend towards closure, implying they didn't mean it,  
they meant nothing by it, it was an accident,  
it was nothing at all. teeth are always on the edge  
of things, and that's where the world forms and tears  
apart. later, azure appeared and set everything aright.  
it took her a few minutes. she followed the diagrams.

<http://www.asondheim.org/bock.mov>  
perhaps also <http://www.asondheim.org/skinstretch.mp4>

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299. **Metta Sama**  
***cfp: writing by degrees***  
*Sun 15 Apr 2007*

---

----- Forwarding for Deb  
Poe-----

The 10th Annual Writing By Degrees Conference is seeking creative and academic submissions demonstrating or contemplating the craft of writing.

Conference Dates: September 27-29, 2007

Submission Deadline: August 20, 2007

Keynote Speakers:

Chimamanda Adichie

Vijay Seshadri

Guidelines:

All applicants must be currently enrolled as graduate students in order to be eligible. Submissions may fall into one of the categories below:

Creative Submissions:

Creative prose, fiction or creative non-fiction should be of a length to be read within a 20-minute period (roughly 10-12 pages); please submit the entire piece to be read.

Poetry submissions should be 10 pages.

Note: Authors of creative submissions accepted by Writing By Degrees will be invited to submit the works to a special Fall edition of the journal Harpur Palate, although acceptance for publication is not guaranteed.

Academic Submissions:

Please submit a 1-2pp abstract. Possible Academic Submission Topics:

the craft and/or practice of writing

creative writing pedagogy

creative writing versus composition

the avant-garde in poetry or fiction

Hardcopy submissions may be sent to:

Writing By Degrees

Department of English

Binghamton University

PO Box 6000

Binghamton, NY 13902-6000

Please Note:

Writing by Degrees no longer accepts e-submissions. Please include your email address with your submission for correspondence. Hardcopy submissions will only be returned upon request, and only if accompanied by a self-addressed envelope with sufficient postage.

Upon acceptance of your submission, there will be a \$50.00 conference fee.

Questions or comments? Email us at 

For more information, visit:

writingbydegrees.binghamton.edu

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300. **agj**

### ***The 10th Annual Writing By Degrees Conference***

*Sun 15 Apr 2007*

---

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*creative writing versus composition*

*the avant-garde in poetry or fiction*

*Hardcopy submissions may be sent to:*

*Writing By Degrees*

*Department of English*

*Binghamton University*

*PO Box 6000*

*Binghamton, NY 13902-6000*

*Please Note:*

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Please include your  
email address with your submission for  
correspondence. Hardcopy submissions  
will only be returned upon request, and only if  
accompanied by a  
self-addressed envelope with sufficient postage.*

*Upon acceptance of your submission, there will be a  
\$50.00 conference fee.*

*Questions or comments? Email us at*



*For more information, visit:*

*[writingbydegrees.binghamton.edu](http://writingbydegrees.binghamton.edu)*

--

"[H]e who leaps into the void owes no explanation  
to those who watch." (Jean-Luc Godard)

---

Do You Yahoo!?

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

<http://mail.yahoo.com>

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301. **Dan Waber**

***Re: vispoets***

*Sun 15 Apr 2007*

---

*Thanks to everyone who uploaded images to the gallery this week. Keep uploading new images for your chance to win next week.*

*Dan, is there an email address that would accept jpeg-attachments for your gallery...*

The galleries are all maintained by the individual artists, all you need to do is register to begin creating your own album(s).

Regards,

Dan

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302. **Anny Ballardini**

***from Edward Byrne***

*Sun 15 Apr 2007*

---

Just an update about the Valparaiso Poetry Review editor's blog, "One Poet's Notes," complementing work in VPR and recognizing notable recent publications of poetry: I want to invite all to visit the blog and encourage you to pass along information about the blog's contents to any individuals or lists you think might be interested.

Poets whose works are considered and currently on the main page include Kwame Dawes, Kay Ryan, David Bottoms, Honor Moore, Charles Simic, Daisy Fried, Charles Wright, Margot Schilpp, Jeffrey Franklin, Joan Houlihan, Greg Pape, Leslie Heywood, Mark Strand, and Derek Walcott.

The URL for the blog: <http://edwardbyrne.blogspot.com/>

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303. **Michael Rothenberg**

***CELEBRATING ED DORN AT BEYOND BAROQUE***

*Sun 15 Apr 2007*

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Reading from Way More West, Selected Poems of Edward Dorn on 21 April, Saturday - 7:30 PM at Beyond Baroque, 681 Venice Blvd, Venice, California, 

ED DORN, one of America's great, courageous poets, began at Black Mountain with Creeley and Olson. He wrote such classics as Gunslinger (Duke), with its critique of the Vietnam War and America's "Shortage Industry," Hello La Jolla, Some Business Recently Transacted in the White World, the groundbreaking Shoshoneans, and much more. MICHAEL ROTHENBERG has edited a Selected Poems for the prestigious Penguin Poets series (following Kyger, Meltzer and Whalen), and co-hosts this tribute with JENNIFER DUNBAR DORN. Readers include JOHN DALEY, JERRY CASALE, PHOEBE MACADAMS, JASON HORWITCH, JOE SAFDIE, LEWIS MACADAMS, and MAYA DORN.

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304. **Metta Sama**

***Update: Writing by Degrees***

*Sun 15 Apr 2007*

---

Please note that the Writing by Degrees conference does encourage the submission of plays.

Plays are welcome. Plays, like prose, should be of a length to be read within 20 minutes.

<http://writingbydegrees.binghamton.edu/home.html>

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305. **Christopher Reiner**

***Poe's Masque of the Red Death***

*Sun 15 Apr 2007*

---

Poetics Listers in the Los Angeles area might be interested in a theatrical production of Edgar Allan Poe's "Masque of the Red Death" at Zombie Joe's Underground Theatre in the NoHo arts district. It runs Friday and Saturday through April 28th, at 8:30. I've written the music and songs for the show.

We use every word of Poe's text, which often reads more like poetry than prose. The staging is masque- like -- a revel in which the audience can sit, stand, or move around the playing area.

Reviews? How about this . . .

"This macabre in-the-round reading of Poe's plague-ridden classic typifies the company's skill at interpretive mayhem. Poe would surely approve" -- Los Angeles Times ("Recommended")

"The troupe acts as an eight-headed monster, often crammed together in a writhing, groping, orgiastic mass. The players deliver their successive lines with the assuredness and timing of the Beastie Boys. Never were they more horrifying than when marching in a dance line directly toward this reviewer, who soon thereafter found a safer seat off to the side." -- LA Weekly ("GO")

The show lasts about an hour and costs \$12. There's plenty of free parking.

This staging requires that tickets for each performance are very limited, so reserve early.

RESERVATION HOTLINE: [REDACTED]

EDGAR ALLAN POE'S

MASQUE OF THE RED DEATH

@ ZOMBIE JOE'S UNDERGROUND THEATRE

4850 LANKERSHIM BLVD., NORTH HOLLYWOOD, CA

[www.zombiejoes.com](http://www.zombiejoes.com)

[www.christopherreiner.com](http://www.christopherreiner.com)

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306. **Allen Bramhall**

***SPECIAL RELEASE OFFER: DAYS POEM by ALLEN BRAMHALL***

*Sun 15 Apr 2007*

---

#### MERITAGE PRESS ANNOUNCEMENT

A Two-Volume Poetry Collection by Allen Bramhall:

DAYS POEM, Vol. I

494 pages

ISBN: 978-0-9709-1798-0

Price: \$28.00

DAYS POEM, Vol. II

441 pages

ISBN: 978-0-9709-1799-7

Price: \$28.00

Meritage Press ([www.meritagepress.com](http://www.meritagepress.com)) is delighted to announce a PRE-RELEASE SPECIAL OFFER for a unique and ambitious two-volume collection by Allen Bramhall: DAYS POEM. Mr. Bramhall describes his project with:

"Begun casually, the writing of Days Poem quickly grew into a daily necessity to write, even to plug onward. In this way, it resembles a journal or novel, tho it claims neither genre as its own. It started with an idea of writing large and embracing extent. It settled (and unsettled) itself within the compelling philosophical argument that it is what it is. The thrill of relentlessness and perseverance pushed it until, you know, it came to an end. As the writer of these pages, I wanted to play with hobos, and bears, and Tarzan & Jane, and Walden Pond, and all the words in between. I wanted a little amazement in every day."

BIO: Allen Bramhall was born by the banks of the Concord River in 1952 and has lived in Massachusetts ever since. He was educated at Franconia College and Lesley University, and in non-academic places as well. / Simple Theory / (Potes & Poets Press) was his first book. He maintains a blog called Tributary, and a life with Beth and Erin.

To celebrate the release of Days Poem, Meritage Press is pleased to offer the following PRE-RELEASE OFFER:

To order a single volume, a 20% discount and free shipping/handling (about a \$3.00 value) for a single-volume price of \$22.40

To order both volumes, a 25% discount and free shipping handling for a 2-volume price of \$42.00

This offer will be good through May 31, 2007...and is expected to be the least expensive rate for purchasing the book(s). Please send checks made out to "Meritage Press" and mail to

Eileen Tabios  
Meritage Press  
256 North Fork Crystal Springs Rd.  
St. Helena, CA 94574

This offer is good throughout the United States; Meritage Press will take international orders but will have to adjust shipping/handling costs. If you wish to place an international order, or have any other queries, please email

██████████

Beyond the expiry of this PRE-RELEASE OFFER, Days Poem will be available through the publisher (email ██████████) or you can order through Meritage Press' Lulu account at:

Days Poem, Vol 1: <http://www.lulu.com/content/748585>

Days Poem, Vol 2: <http://www.lulu.com/content/748595>

FOR MORE INFO: ██████████

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307. **mIEKAL aND**

***Re: Thank God for Christopher Smart!***

*Sun 15 Apr 2007*

---

What does the word "Agno" translate into? Assuming it's latin, not in my dictionaries.

For there is a language of flowers.

For there is a sound reasoning upon all flowers.

For elegant phrases are nothing but flowers.

On Apr 11, 2007, at 11:42 PM, Jesse Glass wrote:

*I think the best part of Jubilate Agno comes when Smart tells us  
that if  
we all stop what we're doing and applaud, then God will reveal himself  
(no doubt bowing to left and right as in an opera by Handel) and  
the end  
of time will be upon us.*

*What sublime absurdity!*

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308. **Jesse Crockett**

***unintentional essay on literature and music***

*Mon 16 Apr 2007*

---

Unintentional essay on literature and music

i.

Music is the best case to compare modes of popularity within the arts. Compare a band like The Beatles to Ernest Hemingway. Hemingway will reach farther into the future, but doesn't reach as much of the now as The Beatles, who in turn reach less of the real. (Only reality can grasp time (because nothing else is just as ugly as time)). In popular music, six months after the singles aren't in quadruple-daily rotation, they strain to elicit feelings beyond nostalgia. Yet we can read and read again a great novel or poetry without feeling nostalgia per se. In literature the goal is more a reigning in of time, rather than in music which means to inflate a particular time. We don't return to a work of literature to re-live our first encounter with it, but out of wonderment or concern over how it will "speak" (reflect) into our present and present-future circumstances. Honestly, our circumstances predicate our "worldview" (by which one might have objected to the former statement). So it isn't nostalgia which leads us back

to a great literary work. It's vanity. Huh? Have we uncovered a secret between the popular and elite arts?

ii.

After thinking more about the impulses that lead us back to favorite music and books, it seems that the literary impulse is comparably more vain than the musical. This is still inchoate, but you will agree that literature as almost nothing else helps us check our vanities. It might be said to be the function of literature. So, a good work thereof must have at ready disposal a considerable nuance of vanity, make a deft flourish thereby, then proceed with our attention into its moral and aesthetic content. So, it can be said that it's not vanity which brings us to literature, but the want of ridding vanity. Is there a precise word for this feeling? I don't think so.

There are great distinctions to make between modes of delivery within the realm of the written word. It's my opinion that poetry, intrinsic of its most immediate recognizance, works to empty us of vanity (or pity and fear, adapted from the Aristotelian vocabulary), that poetry works to empty us of this at an earliest juncture and then replace it with something else, something useful in our business of widening our emotional and social balance. Fiction (more to the point, the novel) develops a climactic arc of filling us first with this stuff before working to purge it later on, which is the narrative mode, applicable to all tragedy, comedy, absurdity.

Poetry is more challenging for its attenuated narrative. It works to reverse engineer a vanity, let's say, so that later on (often much later, so it will not have seemed to be an effect of the poem) the vanity appears and is recognized at once, in what we might call an epiphany. Narrative does not seek such lofty fame. And anything that makes us feel more balanced and whole, or alive to the world, has some actual poetry to it.

iii.

The other day I was listening to some music that had been of much interest to me several months ago on first hearing it. I caught myself in a strange loop. I felt now that my first experience to the music had been during a better time, maybe idyllic, and not that of the same petulant torpor. I laughed. Nostalgia was telling me too soon that I was happy and warm on any angle approaching this music. It comes from a word meaning "a return home," and it's more than pressing to find a negative thought in us for nostalgia, besides a removed fear for talking too loudly of it in public, "I won't be the nostalgic." But it's the first feeling we crave when we are alone. Nostalgia is so accommodating to our desires that it's easily mixed with any other feeling, without complaint or prejudice. And it's probably why babies know how to cry.



--Jesse Crockett

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309. **Dan Waber**  
*ars poetica update*

Mon 16 Apr 2007

---

The ars poetica project continues to thrill and amaze at:

<http://www.logolalia.com/arspoetica/>

Poems appeared last week by: Mikhail Horowitz, Thomas Devaney, Lawrence Welsh, and John Bloomberg Rissman

Poems will appear this week by: Richard Owens, Gale Swiontkowski, Audacia Dangereyes, Martin Stannard, John Byrum, and Richard Denner.

A new poem about poetry every day.

Enjoy,

Dan

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310. **Maria Damon**  
*Re: Thank God for Christopher Smart!*

Mon 16 Apr 2007

---

in/of the lamb

At 9:51 PM -0500 4/15/07, mIEKAL aND wrote:

>What does the word "Agno" translate into? Assuming it's latin, not

>in my dictionaries.

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>For there is a language of flowers.

>

>For there is a sound reasoning upon all flowers.

>

>For elegant phrases are nothing but flowers.

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>>we all stop what we're doing and applaud, then God will reveal himself

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>>of time will be upon us.

>>

>>What sublime absurdity!

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### 311. **mIEKAL aND**

#### ***Trolley book wins odd title prize***

*Mon 16 Apr 2007*

---

Trolley book wins odd title prize

<http://news.bbc.co.uk/2/hi/entertainment/6553497.stm>

A book titled *The Stray Shopping Carts of Eastern North America: A Guide to Field Identification* has been named as the oddest book title of the year.

The annual prize, awarded by industry magazine *Bookseller*, drew more than 5,500 internet voters to its website.

The shopping trolley book, by Julian Montague, picked up 1,866 votes.

*Tattooed Mountain Women* and *Spoon Boxes of Dagestan* came second, with *Better Never To Have Been: The Harm of Coming Into Existence* in third place.

"We are delighted to reward a brilliant piece of niche publishing again this year," said Joel Rickett, deputy editor of *The Bookseller*.

"For everyone who has ever seen an abandoned supermarket trolley and wondered how it got there, *The Stray Shopping Carts of Eastern North America* is an indispensable guide."

#### SELECTION OF PAST WINNERS

*The Joy of Chickens*

*American Bottom Archaeology*

*Versailles: The View From Sweden*

*Re-using Old Graves*

*Highlights in the History of Concrete*

The Joy of Sex: Pocket Edition

Greek Rural Postmen and Their Cancellation Numbers

"The book is a labour of love and apparently took the author six years to compile," he added.

Other runners-up include How Green Were the Nazis? and D Di Mascio of Coventry - An Ice Cream Company of Repute, With An Interesting and Varied Fleet of Ice Cream Vans.

The contest began in 1978 - previous winners include High Performance Stiffened Structures, Living with Crazy Buttocks and How To Avoid Huge Ships.

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312. **Jesse Crockett**

*unintentional essay --- revised for imaginary audience*

Mon 16 Apr 2007

---

After posting this earlier, I thought to adapt it for an imaginary audience of college freshmen in a first composition and literature course. Something like this, while admittedly somewhat idiosyncratic, might have helped me a lot at that time. If you like it, you're welcome to distribute it freely --- especially to college freshmen.

Unintentional essay on literature and music

i.

Music is the best case to compare modes of popularity within the arts. Compare a band like The Beatles to Ernest Hemingway. Hemingway will reach farther into the future, but doesn't reach as much of the now as The Beatles, who in turn reach less of the real. (Only reality can grasp time (because nothing else is just as unending as time)). In popular music, six months after the singles aren't in quadruple-daily rotation, they strain to elicit feelings beyond nostalgia. Yet we can read and read again a great novel or poetry without feeling nostalgia per se. In literature the goal is more a reigning in of time, where in music it is meant to inflate a particular time. We don't return to a work of literature to relive our first encounter with it, but out of wonderment or concern over how it will "speak" (reflect) into our present and present-future circumstances. Honestly, our circumstances predicate our "worldview" (by which one might have objected to the former statement). So it isn't nostalgia which clears the way to a great literary work. It's vanity.

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---Jesse Crockett

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313. **Burt Kimmelman**  
***Kimmelman Reading Canceled***  
*Mon 16 Apr 2007*

---

Burt Kimmelman's scheduled NYC reading for this Saturday, April 21st, is canceled. The reading will be rescheduled for some time in June. Apologies for extraordinary circumstances.

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314. **Barry Schwabsky**  
***Re: Thank God for Christopher Smart!***  
*Mon 16 Apr 2007*

---

Jubilate agno = Rejoice in the lamb.

agnus -i m. [lamb].

-----

a \*o 1 masc sing abl a \*o 1 masc sing dat a \*o 1 neut sing abl  
a \*o 1 neut sing dat n \*o : masc. abl. sing. 2 n \*o : masc. dat. sing.  
2 n \*o : neut. abl. sing. 2 n \*o : neut. dat. sing. 2 v \*o 1-5 1s pr act  
ind I see, I do see, I am seeing. n \*ora : neut. nom. pl. 3 n \*ori : neut. dat.  
sing. n \*oribus : neut. abl. pl. n \*oribus : neut. dat. pl. n \*oris : neut. gen.  
sing. a \*orum 1 neut plur gen a \*orum 1 masc plur gen n \*orum :  
masc. gen. pl. 2 n \*orum : neut. gen. pl. 2 n \*orum : neut. nom. pl. 3 a \*os  
1 masc plur acc n \*os : masc. acc. pl. 2

mIEKAL aND <[REDACTED]> wrote:

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For there is a sound reasoning upon all flowers.

For elegant phrases are nothing but flowers.

On Apr 11, 2007, at 11:42 PM, Jesse Glass wrote:

*I think the best part of Jubilate Agno comes when Smart tells us  
that if  
we all stop what we're doing and applaud, then God will reveal himself  
(no doubt bowing to left and right as in an opera by Handel) and  
the end  
of time will be upon us.*

*What sublime absurdity!*

[↑ Contents](#)

315. **J. Michael Mollohan**  
**Re: Thank God for Christopher Smart!**  
Mon 16 Apr 2007

---

Actually, it's Greek. The 'A' translates to 'not,' and the 'gno' is the root of the Greek word, 'gnosis,' or spiritual knowledge.

The closest I can come in my Greek dictionary is spelled "alpha, gamma, omicron, omega," and means "I ignore" or "I am ignorant of."

HTH

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

From: "mIEKAL aND" <[REDACTED]>

To: <[REDACTED]>

Sent: Sunday, April 15, 2007 10:51 PM

Subject: Re: Thank God for Christopher Smart!

*What does the word "Agnos" translate into? Assuming it's latin, not in my dictionaries.*

*For there is a language of flowers.*

*For there is a sound reasoning upon all flowers.*

*For elegant phrases are nothing but flowers.*

*On Apr 11, 2007, at 11:42 PM, Jesse Glass wrote:*

*I think the best part of Jubilate Agno comes when Smart tells us that if we all stop what we're doing and applaud, then God will reveal himself (no doubt bowing to left and right as in an opera by Handel) and the end of time will be upon us.*

*What sublime absurdity!*

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316. **Geoffrey Gatza**  
**BlazeVOX 2k7 \\ Spring 2007**  
*Mon 16 Apr 2007*

---

BlazeVOX 2k7 \\ Spring 2007

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

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

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

Including a Full PDF of spring issue

<http://www.blazevox.org/2k7-spring.pdf>

\\ FEATURING \\

+ Jack Alun

+ Jessica Worden

+ Louis E. Bourgeois

+ Mary Kasimor

+ Marc Lowe

+ Matthew Osborne

+ Michele F Sweeney

+ Matt Shears

+ Seth Berg

+ Suchoon Mo

+ Tom Jenks

+ Arlene Ang

+ Adrian Kien

+ Alex Butler

+ Andrew Farkas

+ Beth Balousek

+ David Ensminger

+ Eddie Kilowatt

+ Eddie Jeffrey

+ Felino Soriano

+ Geoffrey Gatza

+ Gianina Opris

+ Thomas Fink

+ Mike Young

\\ New eBooks \\

L E T T E R S

By Michael Gessner

Bone Cages : A Lyric Memoir

By Donora Hillard

Windshields: a chapbook of playlet-poems

By Benjamin Buchholz

\\ Buffalo Focus \\

Richard Owens | Poetry

<http://www.blazevox.org/07-bf-ro.pdf>

Every issue we will try to explore a new Buffalo writer. There is a lot going on here in Buffalo and I think it is important to engage some of that energy and bring you a sample of our home

Let's cook this pig!

-----  
BlazeVOX [books]

Geoffrey Gatza

Editor, Publisher

██████████

14 Tremaine Ave

Kenmore, NY 14217

tel: ██████████

-----  
BlazeVOX [books]

Geoffrey Gatza

Editor, Publisher

██████████

14 Tremaine Ave

Kenmore, NY 14217

tel: ██████████  
-----

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317. **Ram Devineni**

***Nobel Laureate J.M. Coetzee, Edward Hirsch in Brazil***

*Mon 16 Apr 2007*

---

Dear Friends:

EDWARD HIRSCH will be teaching at the creative writing workshop in Brazil from July 9-16, 2007. Nobel Laureate J.M. Coetzee, Alan Pauls e Rodrigo Fresan, and screenwriter Guillermo Arriaga (Babel, 21 Grams &



Amores Peros) are headlining FLIP this year. Sign-up now and get a 30% discount on tuition.

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.

MORE INFORMATION AT

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

-----

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 Brechtbach, 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. Lecture by Paulo Henriques Britto

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. Paulo Henriques Britto was born in Rio de Janeiro in 1951. His third collection of poems, *Trovar Claro*, received Brazil's equivalent of the National Book Award from the Biblioteca Nacional, and his fourth book, *Macau*, won Brazil's most prestigious award, the Portugal Telecom Prize. In 2005, he published his first short story collection, *Paraisos artificiais*. Britto is also one of Brazil's principle translators of British and American literature, and received the National Library Foundation's prize for his 1995 translation of E. L. Doctorow's *The Waterworks*. His other translations include works by Henry James, V. S. Naipaul, Thomas Pynchon, Wallace Stevens, and Elizabeth Bishop's poems about Brazil. He currently teaches at the Catholic University of Rio de Janeiro.

----

Translation Workshop

Translation class on Brazilian poets Carlos Drummond de Andrade and Joao Cabral de Melo Neto lead by Flavia Rocha. Flavia Rocha is a Brazilian poet, journalist and translator living in Brazil. In Sao Paulo, she worked as a staff reporter for magazines Casa Vogue,

Carta Capital, Republica, Valor Economico and Bravo!. She has an M.F.A program in Writing at Columbia University and is the editor of Rattapallax magazine. Her first collection of poetry, *The Blue House Around Noon* was released by Travessa dos Editores in 2004. Her translations of contemporary American and Brazilian poets have appeared in *The Chattahoochee Review*, *Callaloo*, *Rattapallax*, and *Poetry Wales*.

-----

#### 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)

Nobel Laureate J.M. Coetzee, Alan Pauls e Rodrigo Fresan, and screenwriter Guillermo Arriaga (*Babel*, *21 Grams* & *Amores Peros*) are headlining FLIP this year.

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

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318. **Michael Kelleher**

***Literary Buffalo E-Newsletter 4.16-4.22.06***

*Mon 16 Apr 2007*

---

LITERARY BUFFALO

4.16.07-4.22.07

LITERARY BUFFALO IN THE NEWS

My article on Charles Olson in Artvoice

[http://artvoice.com/issues/v6n15/living\\_breath](http://artvoice.com/issues/v6n15/living_breath)

&

My review of Henry's Ferrini's Film:

Polis is Thus: Charles Olson and the Persistence of Place

[http://artvoice.com/issues/v6n15/film\\_reviews/poet\\_and\\_the\\_city](http://artvoice.com/issues/v6n15/film_reviews/poet_and_the_city)

&

Buffalo News article on Olson by Jeff Simon

<http://www.buffalonews.com/204/story/53005.html>

LAST CHANCE TO SIGN UP FOR JCC WORKSHOP WITH KAREN LEWIS

THE WRITE GROUP FOR YOU AT THE JCC:

BEGINNING WRITERS WORKSHOP\_

Instructor: Karen Lewis

8 Tuesdays: April 17, 24, May 1, 8, 15, 29, June 5, 12, 7-9 p.m.

Jewish Community Center of Greater Buffalo, 2640 N Forest Rd, Getzville, NY.

\$195, \$150 for members of Just Buffalo or the JCC

REGISTER ONLINE AT OUR WEBSITE OR CALL [REDACTED]

READINGS THIS WEEK

Unless otherwise indicated, all readings are free and open to the public.

4.17.07

Poetics Plus at UB

Arthur Sze

Poetry Reading

Tuesday, April 17, 4 p.m.  
UB Poetry Collection, 420 Capen Hall

4.18.07

Hallwalls/Talking Leaves  
Joseph Coulson  
Fiction Reading and Signing for Of Song & Water  
Wednesday, April 18, 7:30 p.m.  
Hallwalls Cinema at The Church, 341 Delaware (at Tupper)

4.19.07

Just Buffalo/Small Press Poetry Series  
Tom Mandel, Rachel Zolf, Sharon Harris  
Poetry Reading  
Thursday, April 19, 7 p.m.  
Rust Belt Books, 202 Allen St., Buffalo

&

Exhibit X Fiction  
Joanna Scott  
Fiction Reading  
Thursday, April 19, 7 p.m.  
Hallwalls Cinema at The Church, 341 Delaware (at Tupper)

&

Canisius College Contemporary Writers Series  
Connie Porter  
Fiction Reading  
Thursday, April 19, 7 p.m.  
Grupp Fireside Lounge, Canisius College

4.21.07

Talking Leaves/Hallwalls/Buffalo State College  
Indies Under Fire  
Film and Panel discussion w/director Jacob Bricca &  
Talking Leaves Proprietor Jon Welch  
Saturday April 21, 8 p.m.  
Hallwalls Cinema at The Church, 341 Delaware (at Tupper)

4.22.07

Burchfield-Penney Poets and Writers  
Carl Dennis  
Poetry Reading

Sunday, April 22, 2 p.m.

Burchfield-Penney Art Center, Buffalo State College

&

Talking Leaves

Tom Waters

Reading and signing for Clean Up After Me, I'm Irish

Sunday April 22, 8 p.m.

Hallwalls Cinema at The Church, 341 Delaware (at Tupper)

#### 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.

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 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]

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319. **Stephen Vincent**

***Dreams***

Mon 16 Apr 2007

---

Currently leading a workshop where folks wake up wanting to liberate their dreams into poems. Will appreciate anyone's suggestions or directions to any writing on interesting ways to jump beyond the journal "reportage" hurdle.

Front or back channel, whatever works.

Thanks so much,

Stephen Vincent

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

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320. **Alan Sondheim**

***the usual avatar visiting the real***

Mon 16 Apr 2007

---

the usual avatar visiting the real  
the sitting position makes the sequence simple  
the stretches are customary and conceivable  
the mudrah hands and the rasa eyes  
the possibiity of this choreography  
the shuddering feet of the usual avatar  
the imitating performer of the shuddering feet  
the peripheral vision of the real from the box-seat of the digital  
the memory of the analog through the dna of collision analog  
the uncontrollability of the usual avatar  
the hello world program of the usual avatar

<http://www.asondheim.org/touchme.mp4>

visiting avatar visiting position sitting avatar avatar makes the sequence the  
position stretches conceivable are sequence the mudrah the mudrah customary  
the the of rasa hands rasa the feet of the choreography avatar the feet the the  
the the avatar usual of vision vision the of vision the from peripheral peripheral  
the the the from from memory through the the the dna analog dna the through  
uncontrollability usual uncontrollability of the hello program avatar of avatar  
usual program hello the usual

the usual avatar the visiting usual real visiting sitting the position sitting makes  
position sequence the simple sequence stretches are the customary stretches  
and are conceivable customary mudrah the hands mudrah rasa the eyes rasa  
possibiity of this the choreography possibiity shuddering the feet shuddering



imitating the performer imitating peripheral real vision from from the box-seat  
the digital of memory analog analog dna through of dna analog collision  
memory uncontrollability hello hello world world program program

[new material at <http://nikuko.blogspot.com> ]

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321. **amy king**

***Chief: Gunman kills at least 21 at Virginia Tech - Today***

*Mon 16 Apr 2007*

---

<http://www.cnn.com/2007/US/04/16/vtech.shooting/index.html>

(CNN) -- A lone gunman is dead after police said he killed at least 21 people Monday during twin shootings on the Virginia Tech campus -- the worst school shooting incident in U.S. history. "Some victims were shot in a classroom," university police Chief Wendell Flinchum said during a news conference in Blacksburg. Police believe there was only one gunman, Flinchum said. "Today the university was struck with a tragedy that we consider of monumental proportions," said university President Charles Steger. "The university is shocked and indeed horrified." (Map of Blacksburg) The shootings mark the deadliest school shooting incident in U.S. history, topping attacks at Columbine High School in 1999 and at the University of Texas in 1966. The Associated Press quoted officials saying more than 20 people were wounded. A hospital spokeswoman told AP that 17 Virginia Tech students were being treated for gunshot wounds and other injuries. Sharon Honaker at the Carilion New River Valley Medical Center in nearby Christiansburg, Virginia, told CNN that four patients had been transported there, one in critical condition. One person was killed and others were wounded at multiple locations inside a dormitory about 7:15 a.m., Flinchum said. Two hours later, another shooting at Norris Hall, the engineering science and mechanics building, resulted in multiple casualties, the university reported. (Campus map) The first reported shooting occurred at West Ambler Johnston Hall, a four-story coed dormitory that houses 895 students. The dormitory, one of the largest residence halls on the 2,600-acre campus, is located near the drill field and stadium. Amie Steele, editor-in-chief of the campus newspaper, said one of her reporters at the dormitory reported "mass chaos." The reporter said there were "lots of students running around, going crazy, and the police officers were trying to settle everyone down and keep everything under control," according to Steele. (Watch police, ambulances hustle to the scene ) Kristyn Heiser said she was in class about 9:30 a.m. when she and her classmates saw about six gun-wielding police officers run by a window. "We were like, 'What's going on?' Because this definitely is a quaint town where stuff doesn't really happen. It's pretty boring

here," said Heiser during a phone interview as she sat on her classroom floor. Student reports 'mayhem' Student Matt Waldron said he did not hear the gunshots because he was listening to music, but he heard police sirens and saw officers hiding behind trees with their guns drawn. "They told us to get out of there so we ran across the drill field as quick as we could," he said. Waldron described the scene on campus as "mayhem." (Watch a student's recording of police responding to loud bangs "It was kind of scary," he said. "These two kids I guess had panicked and jumped out of the top-story window and the one kid broke his ankle and the other girl was not in good shape just lying on the ground." Madison Van Duyne said she and her classmates in a media writing class were on "lockdown" in their classrooms. They were huddled in the middle of the classroom, writing stories about the shootings and posting them online. The university is updating its more than 26,000 students through e-mails, and an Internet webcam is broadcasting live pictures of the campus. The shootings came three days after a bomb threat Friday forced the cancellation of classes in three buildings, WDBJ in Roanoke reported. Also, the 100,000-square-foot Torgersen Hall was evacuated April 2 after police received a written bomb threat, The Roanoke Times reported. Last August, the first day of classes was cut short by a manhunt after an escaped prisoner was accused of killing a security guard at a Blacksburg hospital and a sheriff's deputy. After the Monday shootings, students were instructed to stay indoors and away from windows, police at the university said. (Watch the police chief explain where bodies were found ) "Virginia Tech has canceled all classes. Those on campus are asked to remain where they are, lock their doors and stay away from windows. Persons off campus are asked not to come to campus," a statement on the university Web site said. Before Monday, the deadliest school shootings came in 1966 and 1999. In the former, Charles Joseph Whitman, a 25-year-old ex-Marine, killed 13 people on the University of Texas campus. He was killed by police. In 1999, 17-year-old Dylan Klebold and 18-year-old Eric Harris -- armed with guns and pipe bombs -- killed 12 students and a teacher before killing themselves.

-----  
Ahhh...imagining that irresistible "new car" smell?  
Check out new cars at Yahoo! Autos.

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322. **Michael Dylan Welch**  
***Baseball Haiku Anthology***

*Mon 16 Apr 2007*

---

A quick message to mention that I've got some work in a new anthology of baseball haiku just published in hardback by W. W. Norton. Baseball Haiku

(<http://www.amazon.com/Baseball-Haiku-Cor-van-Heuvel/dp/0393062198>), edited by Cor van den Heuvel and Nanae Tamura, contains Japanese and North American haiku about baseball, including the earliest known haiku about baseball, by Shiki (one of Japan's four great haiku masters), plus haiku by other poets such as Jack Kerouac.

Cor van den Heuvel was interviewed about the book on NPR recently, too (the interview is available at <http://www.npr.org/templates/story/story.php?storyId=9264826> -- click Listen at the top of the page).

Michael

---

AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

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323. **Jesse Crockett**  
***do not***

*Mon 16 Apr 2007*

---

Honestly, they do not predicate our world view.

Other changes, see blog.

So, does anyone have a mint?

Jess

[↑ Contents](#)

---

324. **Ruth Lepson**  
***Re: Dreams***

*Mon 16 Apr 2007*

---

Hi, Stephen,

Since you asked... Photographer Rusty Crump & I have just had a book of photos (his & mine) & my tiny synasthetic dream prose poems come out as a free e-book & a POD book at [blazevox.org](http://blazevox.org). Rusty superimposed some of my words on his photos & one of the points of the book is show some relationship btwn the waking life & the dream life. It's called Morphology for the way organism grow & change, and words do, so there is that parallel. And I've kept in only the synasthetic moments or those close to synasthetic, often cutting the dream down from a page to a sentence.

Be interested to hear how that goes.

Best,

Ruth Lepson

On 4/16/07 1:46 PM, "Stephen Vincent" <[REDACTED]> wrote:

*Currently leading a workshop where folks wake up wanting to liberate their dreams into poems.*

*Will appreciate anyone's suggestions or directions to any writing on interesting ways to jump beyond the journal "reportage" hurdle.*

*Front or back channel, whatever works.*

*Thanks so much,*

*Stephen Vincent  
<http://stephenvincent.net/blog/>*

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### 325. **Stephen Vincent**

#### ***Re: Dreams***

*Mon 16 Apr 2007*

---

Thanks, Ruth, I will check this out.

Stephen V

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

*Hi, Stephen,*

*Since you asked...*

*Photographer Rusty Crump & I have just had a book of photos (his & mine) & my tiny synasthetic dream prose poems come out as a free e-book & a POD book at [blazevox.org](http://blazevox.org). Rusty superimposed some of my words on his photos & one of the points of the book is show some relationship btwn the waking life & the dream life. It's called Morphology for the way organism grow & change, and words do, so there is that parallel. And I've kept in only the synasthetic moments or those close to synasthetic, often cutting the dream down from a page to a sentence.*

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*Stephen Vincent  
<http://stephenvincent.net/blog/>*

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### 326. **Skip Fox**

#### ***Re: Chief: Gunman kills at least 21 at Virginia Tech - Today***

*Mon 16 Apr 2007*

Earlier today I was talking about how lovely it is to work at a university. How civilized and welcoming. Etc. I still believe it is, especially compared to places I've worked before. This is terrible news, but a measure of the sense of community for those who work at a university is the shock they feel with confronted with something like this.

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of amy king

Sent: Monday, April 16, 2007 1:15 PM

To: ██████████

Subject: Chief: Gunman kills at least 21 at Virginia Tech - Today

<http://www.cnn.com/2007/US/04/16/vtech.shooting/index.html>

(CNN) -- A lone gunman is dead after police said he killed at least 21 people Monday during twin shootings on the Virginia Tech campus -- the worst school shooting incident in U.S. history. "Some victims were shot in a classroom," university police Chief Wendell Flinchum said during a news conference in Blacksburg. Police believe there was only one gunman, Flinchum said. "Today the university was struck with a tragedy that we consider of monumental proportions," said university President Charles Steger. "The university is shocked and indeed horrified." (Map of Blacksburg) The shootings mark the deadliest school shooting incident in U.S. history, topping attacks at Columbine High School in 1999 and at the University of Texas in 1966. The Associated Press quoted officials saying more than 20 people were wounded. A hospital spokeswoman told AP that 17 Virginia Tech students were being treated for gunshot wounds and other injuries. Sharon Honaker at the Carilion New River Valley Medical Center in nearby Christiansburg, Virginia, told CNN that four patients had been transported there, one in critical condition. One

person was killed and others were wounded at multiple locations inside a dormitory about 7:15 a.m., Flinchum said. Two hours later, another shooting at Norris Hall, the engineering science and mechanics building, resulted in multiple casualties, the university reported. (Campus map) The first reported shooting occurred at West Ambler Johnston Hall, a four-story coed dormitory that houses 895 students. The dormitory, one of the largest residence halls on the 2,600-acre campus, is located near the drill field and stadium. Amie Steele, editor-in-chief of the campus newspaper, said one of her reporters at the dormitory reported "mass chaos." The reporter said there were "lots of students running around, going crazy, and the police officers were trying to settle everyone down and keep everything under control," according to Steele. (Watch police, ambulances hustle to the scene ) Kristyn Heiser said she was in class about 9:30 a.m. when she and her classmates saw about six gun-wielding police officers run by a window. "We were like, 'What's going on?' Because this definitely is a quaint town where stuff doesn't really happen. It's pretty boring here," said Heiser during a phone interview as she sat on her classroom floor. Student reports 'mayhem' Student Matt Waldron said he did not hear the gunshots because he was listening to music, but he heard police sirens and saw officers hiding behind trees with their guns drawn. "They told us to get out of there so we ran across the drill field as quick as we could," he said. Waldron described the scene on campus as "mayhem." (Watch a student's recording of police responding to loud bangs "It was kind of scary," he said. "These two kids I guess had panicked and jumped out of the top-story window and the one kid broke his ankle and the other girl was not in good shape just lying on the ground." Madison Van Duyne said she and her classmates in a media writing class were on "lockdown" in their classrooms. They were huddled in the middle of the classroom, writing stories about the shootings and posting them online. The university is updating its more than 26,000 students through e-mails, and an Internet webcam is broadcasting live pictures of the campus. The shootings came three days after a bomb threat Friday forced the cancellation of classes in three buildings, WDBJ in Roanoke reported. Also, the 100,000-square-foot Torgersen Hall was evacuated April 2 after police received a written bomb threat, The Roanoke Times reported. Last August, the first day of classes was cut short by a manhunt after an escaped prisoner was accused of killing a security guard at a Blacksburg hospital and a sheriff's deputy. After the Monday shootings, students were instructed to stay indoors and away from windows, police at the university said. (Watch the police chief explain where bodies were found ) "Virginia Tech has canceled all classes. Those on campus are asked to remain where they are, lock their doors and stay away from windows. Persons off campus are asked not to come to campus," a statement on the university Web site said. Before Monday, the deadliest school shootings came in 1966 and 1999. In the former, Charles Joseph Whitman, a 25-year-old

ex-Marine, killed 13 people on the University of Texas campus. He was killed by police. In 1999, 17-year-old Dylan Klebold and 18-year-old Eric Harris -- armed with guns and pipe bombs -- killed 12 students and a teacher before killing themselves.

-----  
Ahhh...imagining that irresistible "new car" smell?  
Check out new cars at Yahoo! Autos.

[↑ Contents](#)

327. **Richard Jeffrey Newman**

***Re: Dreams***

*Mon 16 Apr 2007*

---

Hi Stephen--

Might be interesting to have them read Rumi or Hafez, though I would recommend neither Coleman Barks nor Daniel Ladinsky. Here's a link to some new translations of Rumi that I think are really beautiful:  
<http://www.archipelago.org/vol10-34/rumi.htm>.

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of Stephen Vincent  
Sent: Monday, April 16, 2007 1:47 PM  
To: ██████████  
Subject: Dreams

Currently leading a workshop where folks wake up wanting to liberate their dreams into poems. Will appreciate anyone's suggestions or directions to any writing on interesting ways to jump beyond the journal "reportage" hurdle.

Front or back channel, whatever works.

Thanks so much,

Stephen Vincent

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

--

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.5.446 / Virus Database: 269.4.0/762 - Release Date: 4/15/2007

4:22 PM

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328. **Ruth Lepson**

**Re: Dreams**

Mon 16 Apr 2007

---

thank you--these are the largest, most moving translations of rumi I have read.

On 4/16/07 4:43 PM, "Richard Jeffrey Newman"

<[REDACTED]> wrote:

*Hi Stephen--*

*Might be interesting to have them read Rumi or Hafez, though I would recommend neither Coleman Barks nor Daniel Ladinsky. Here's a link to some new translations of Rumi that I think are really beautiful:  
<http://www.archipelago.org/vol10-34/rumi.htm>.*

*-----Original Message-----*

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

*Behalf Of Stephen Vincent*

*Sent: Monday, April 16, 2007 1:47 PM*

*To: [REDACTED]*

*Subject: Dreams*

*Currently leading a workshop where folks wake up wanting to liberate their dreams into poems.*

*Will appreciate anyone's suggestions or directions to any writing on interesting ways to jump beyond the journal "reportage" hurdle.*

*Front or back channel, whatever works.*

*Thanks so much,*

*Stephen Vincent*

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

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329. **Brian Howe**

**Re: game as poetry**

Mon 16 Apr 2007

---

This game is my new favorite poem. Well done!

Best

Brian H.

On 4/15/07, Jason Nelson <[REDACTED]> wrote:

>



> New digital poem/net art/game, this is the beta version so ideas, thoughts  
> and other whimsies are more than pleaded.....  
>  
> title: game, game, game and again game  
>  
> <http://www.secrettechnology.com/gamegame/gamegamebegin.html>  
>  
> cheers, Jason Nelson  
>  
>  
> -----  
> Ahhh...imagining that irresistible "new car" smell?  
> Check out new cars at Yahoo! Autos.  
>

[↑ Contents](#)

330. **Murat Nemet-Nejat**

***Re: Dreams***

*Mon 16 Apr 2007*

---

Richard,

Thank you for the pointer to the new translations of Rumi. Particularly the gazel translations are wonderful.

Ciao,

Murat

On 4/16/07, Richard Jeffrey Newman <[REDACTED]> wrote:

>

> Hi Stephen--

>

> Might be interesting to have them read Rumi or Hafez, though I would  
> recommend neither Coleman Barks nor Daniel Ladinsky. Here's a link to  
some

> new translations of Rumi that I think are really beautiful:

> <http://www.archipelago.org/vol10-34/rumi.htm>.

>

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

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

> Behalf Of Stephen Vincent

> Sent: Monday, April 16, 2007 1:47 PM

> To: [REDACTED]

> Subject: Dreams

>  
> Currently leading a workshop where folks wake up wanting to liberate their  
> dreams into poems.  
> Will appreciate anyone's suggestions or directions to any writing on  
> interesting ways to jump beyond the journal "reportage" hurdle.  
>  
> Front or back channel, whatever works.  
>  
> Thanks so much,  
>  
> Stephen Vincent  
> <http://stephenvincent.net/blog/>  
>  
>  
> --  
> No virus found in this incoming message.  
> Checked by AVG Free Edition.  
> Version: 7.5.446 / Virus Database: 269.4.0/762 - Release Date: 4/15/2007  
> 4:22 PM  
>

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331. **amy king**

***Re: Chief: Gunman kills at least 21 at Virginia Tech - Today***

*Mon 16 Apr 2007*

---

Thank you, Skip. It is strange, esp since it really is unrelated to my life, save the fact that it reminds of one's own tenuousness ...

Moreover, since I am not a mother (and am often reduced to a ticked-off instructor in the face of seeming apathy or resistance), I can only imagine the sorrow some parents are feeling for their children, just becoming adults, tonight.

Skip Fox <[REDACTED]> wrote: Earlier today I was talking about how lovely it is to work at a university. How civilized and welcoming. Etc. I still believe it is, especially compared to places I've worked before. This is terrible news, but a measure of the sense of community for those who work at a university is the shock they feel with confronted with something like this.

-----  
Ahhh...imagining that irresistible "new car" smell?  
Check out new cars at Yahoo! Autos.

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332. **Richard Jeffrey Newman**

***Re: Dreams***

*Tue 17 Apr 2007*

---

If I can be a little self-promoting: On this page on my website--<http://www.richardjnewman.com/publications/bustan.htm>--is a substantial excerpt from the introduction to my translation of selections from Saadi's Bustan. (Saadi was a contemporary of Rumi and was, in Iran at least, and by some still is placed higher in the Persian literary canon than Rumi.) The introduction takes on Barks' and Ladinsky's translations of Rumi and Hafez respectively in a highly critical way that people on this list might find interesting. Murat also wrote a review of one of Ladinsky's books that is well worth reading, though I cannot now lay my hands on the link. Murat, maybe you can post it?

Rich Newman

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333. **kevin thurston**

***buffluxus, yochadot & me***

*Tue 17 Apr 2007*

---

hello & excuse the cross-listing

\* Ffrummsbo!

\*Two nights of text-based performance and performing writers, toward an aesthetic of grotesque lo-brow transcendentalism.

buffluxus <[http://www.ubu.com/sound/radio\\_radio/buffluxus.html](http://www.ubu.com/sound/radio_radio/buffluxus.html)> and i will be at the yochadot poetics theatre

festival<<http://www.yptfest.org/schedule.htm>>april 27th in baltimore and april 28th in alexandria virginia along with a whole host of others (rodrigo toscano, brent cunnigham, lee ann brown) throughout the festival which runs april 26th-30th, then closes on may 5th. events are in both baltimore, alexandria & fairfax, most of which are free, one asks for a measly \$6.

i hope to see some of you there

that's it

--

i could use some bone marrow, please

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

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334. **David-Baptiste Chirot**

**Re: NYTimes.com: 2007 Pulitzer Prizes for Letters, Drama and Music**

Tue 17 Apr 2007

---

From: [REDACTED]: [REDACTED]: NYTimes.com: 2007 Pulitzer Prizes for Letters, Drama and Music  
Date: Tue, 17 Apr 2007 04:08:04 -0700

This page was sent to you by:

[REDACTED]

Message from sender:

Ornette Coleman winner in music--

ARTS

| April 16, 2007

2007 Pulitzer Prizes for Letters, Drama and Music

By THE NEW YORK TIMES

The winners included Cormac McCarthy for fiction, Lawrence Wright for general nonfiction and Ornette Coleman for music.

1. The Power of Green
2. Editorial Observer: A Woman Wrongly Convicted and a U.S. Attorney Who Kept His Job
3. 36 Hours in Portland, Ore.
4. I.R.S. Audits Middle Class More Often, More Quickly
5. Virginia Tech Shooting Leaves 33 Dead

»

[Go to Complete List](#)

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From acclaimed director Mira Nair and based on the best-selling novel, THE NAMESAKE is a universal, multi-generational love story. Now playing in select theatres.

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entertainment and everything you care about at Live.com. Get it now!  
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335. **Barry Schwabsky**

***Re: Dreams***

Tue 17 Apr 2007

---

Surely there is room for all sorts of translations, adaptations, versions, and for all I know channelings of classic texts--that is part of their vitality. I read Barks' Rumi -- striking, well-turned new-agey lyric poems. It was clear enough that these were probably none too faithful, and there was no way to gather from Barks any sense of the formal character of the original (let alone the cultural context that you emphasize in your essay, Richard). The translated poem can't usually do this very well, of course, but it's helpful if the translator writes thoughtfully about the matter, explaining how they attempted to handle the particular linguistic challenges offered by the text. Since I wanted to get a better idea of this than Barks could offer, I naively bought a translation of Rumi published in the Oxford World Authors series -- imagining that this would surely be a serious scholarly approach to Rumi. Well, what I found there would be enough to drive anyone right back into the arms of Barks! An embarrassing rendering into jangly rhymed couplets, completely unreadable. So my question is: Is there a book out there that gives the anglophone reader access to the poetry of Rumi?

Richard Jeffrey Newman <[REDACTED]> wrote: If I can be a little self-promoting: On this page on my website--<http://www.richardjnewman.com/publications/bustan.htm>--is a substantial excerpt from the introduction to my translation of selections from Saadi's *Bustan*. (Saadi was a contemporary of Rumi and was, in Iran at least, and by some still is placed higher in the Persian literary canon than Rumi.) The introduction takes on Barks' and Ladinsky's translations of Rumi and Hafez respectively in a highly critical way that people on this list might find interesting. Murat also wrote a review of one of Ladinsky's books that is well worth reading, though I cannot now lay my hands on the link. Murat, maybe you can post it?

Rich Newman

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336. **kevin thurston**

***just buffalo's small press series recordings***

Tue 17 Apr 2007

---

the fall 2006 series has been (again) graciously hosted by [housepress.org](http://housepress.org) the archive includes (in order of the readers)

geoffrey gatz

amy king

daniel f bradley

gustave morin

james hart iii

mark trucott

angela rawlings

the spring archive is (still) there as well containing:

kemeny babineau

rob read

john barlow

justin sirois

lauren bender

ca conrad

buck downs

so, should you wish, head to the homepage and scroll down

--

i could use some bone marrow, please

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

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### 337. **Tom Orange** ***ornette wins pulitzer***

*Tue 17 Apr 2007*

---

dear listers,

from the AP:

"Ornette Coleman won the Pulitzer Prize for music on Monday for his 2006 album, 'Sound Grammar,' the second jazz artist to receive the honor."

<http://www.ihl.com/articles/ap/2007/04/16/america/NA-GEN-US-Pulitzers-Arts-Coleman.php>

a small sign that something is right with the world. surprising? well, it's one of those things, i think, kind of like when robert duncan won big awards for poetry in 1978 -- major artist releases first new work in ten years -- in duncan's case, the groundwork poem. and likewise as duncan's work had circulated privately and in limited editions, so coleman had been touring with his two-bass quartet for a number of year. so anyone who was listening knew this was great music,

tho i had no idea there was a CD in the works until it was released. and it as i wrote a while back, it is a pretty special recording.

what's more shocking is that coleman is only the second-ever jazz musician to win the pulitzer, and when wynton marsalis won it in 1997 it was for his three-hour oratorio on slavery. so this is the first time it's ever been won for a jazz work since it was first awarded in 1943!

congrats, mr. coleman!

tom orange

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338. **Eric Elshtain**

***New Beard of Bees Chapbook***

*Tue 17 Apr 2007*

---

"A document gets a security sticker--  
bright orange as the sun beats  
the nation we transmit across..."

from "Border Crossing"

Beard of Bees Press is pleased to announce the publication of Passport, by Sean Singer.

<http://www.beardofbees.com/singer.html>

Ada Goodzeit says of Passport: "Filled with articulate Yankee grist--these poems read like early Colonial charters: all that anti-imperial freedom-speak before all the paperwork got in the way."

Yours,

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

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339. **Murat Nemet-Nejat**

***Re: Dreams***

*Tue 17 Apr 2007*

---

Hi Richard,

The review of The Gift (Ladinsky's translations of Hafiz) is in two places in the web. The first is the e-zine read me, edited by Nada Gordon and Gary Sullivan: <http://home.jps.net/~nada/hafiz.htm> <<http://home.jps.net/%7Enada/hafiz.htm>>

The other is the blog, Internation Exchange for Poetic Invention: <http://poeticinvention.blogspot.com/> There, clicking on any one of the labels, "Persian Poetry," "Poetics of Translation," "Translations" "Reviews," will get you to the essay. From what I understand, a publisher's blog in Germany discussed the review at some length about a year ago.

Talking about dream poetry, my poem "A 13th Century Dream" is in the e-zine Cipher Journal. The address is [http://www.cipherjournal.com/html/13th\\_century\\_dream.html](http://www.cipherjournal.com/html/13th_century_dream.html)

This poem several pages long integrates, contains poems from the Turkish Sufi troubadour poet Yunus Emre, who was a contemporary of Rumi and lived basically in the same areas in Anatolia. Though contemporaries, Emre's poetry presents a different kind of Sufism, one more based on weeping and dissolution of identity, from Rumi's.

Cipher Journal also contains my essay, "Translation: Contemplating against the Grain," which discusses Walter's Benjamin and Jack Spicer in relation to each other.

Ciao,

Murat

On 4/17/07, Richard Jeffrey Newman <[REDACTED]> wrote:

>

> If I can be a little self-promoting: On this page on my  
> website--<http://www.richardjnewman.com/publications/bustan.htm>--is a  
> substantial excerpt from the introduction to my translation of selections  
> from Saadi's Bustan. (Saadi was a contemporary of Rumi and was, in Iran at  
> least, and by some still is placed higher in the Persian literary canon  
> than  
> Rumi.) The introduction takes on Barks' and Ladinsky's translations of  
> Rumi  
> and Hafez respectively in a highly critical way that people on this list  
> might find interesting. Murat also wrote a review of one of Ladinsky's  
> books  
> that is well worth reading, though I cannot now lay my hands on the link.  
> Murat, maybe you can post it?  
>  
> Rich Newman  
>



340. **Dillon Westbrook**  
***Re: ornette wins pulitzer***

Tue 17 Apr 2007

Thanks, Tom, for posting this- can't believe it didn't make any of the SF Bay Area papers. Way to go Ornette! His comments in that AP article are also typically brilliant. He's not kidding about a "sound grammar", his playing, and harmolodics in general, is probably the best argument for music as another natural grammar anyone could make. I'll not use this space to shit-talk Wynton, though I'm putting a hole in my lip trying to hold back, but there is something telling in the fact that by the time the Pulitzer gets around to recognizing the entire art form, so many have passed away that a "young lion" gets the award for his made-for-critics opus.

Let's see Sonny Rollins, Sam Rivers, Max Roach, Carla Bley, Dave Holland, Herbie Hancock (who amongst the living am I leaving out- all apologies) getting theirs quick!

On Apr 17, 2007, at 6:42 AM, Tom Orange wrote:

*dear listers,*

*from the AP:*

*"Ornette Coleman won the Pulitzer Prize for music on Monday for his 2006 album, 'Sound Grammar,' the second jazz artist to receive the honor."*

*<http://www.iht.com/articles/ap/2007/04/16/america/NA-GEN-US-Pulitzers-Arts-Coleman.php>*

*a small sign that something is right with the world. surprising? well, it's one of those things, i think, kind of like when robert duncan won big awards for poetry in 1978 -- major artist releases first new work in ten years -- in duncan's case, the groundwork poem. and likewise as duncan's work had circulated privately and in limited editions, so coleman had been touring with his two-bass quartet for a number of year. so anyone who was listening knew this was great music, tho i had no idea there was a CD in the works until it was released. and it as i wrote a while back, it is a pretty special recording.*

*what's more shocking is that coleman is only the second-ever jazz musician to win the pulitzer, and when wynton marsalis won it in 1997 it was for his three-hour oratorio on slavery. so this is the first time it's ever been won for a jazz work since it was first awarded in 1943!*

*congrats, mr. coleman!*

*tom orange*

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341. **charles alexander**

***Re: ornette wins pulitzer***

*Tue 17 Apr 2007*

---

and you can add that there were two "Special Citations" given by the Pulitzers, one

"to Ray Bradbury for his distinguished, prolific and deeply influential career as an unmatched author of science fiction and fantasy."

and one

"posthumous special citation to composer John Coltrane for his masterful improvisation, supreme musicianship and iconic centrality to the history of jazz."

about time, i'd say, but also just happy to see such recognition.

charles

At 06:42 AM 4/17/2007, you wrote:

>dear listers,

>

>from the AP:

>

>"Ornette Coleman won the Pulitzer Prize for music on Monday for his

>2006 album, 'Sound Grammar,' the second jazz artist to receive the

>honor."

><http://www.iht.com/articles/ap/2007/04/16/america/NA-GEN-US-Pulitzers-Arts-Coleman.php>

>

>a small sign that something is right with the world. surprising? well,

>it's one of those things, i think, kind of like when robert duncan won

>big awards for poetry in 1978 -- major artist releases first new work

>in ten years -- in duncan's case, the groundwork poem. and likewise as

>duncan's work had circulated privately and in limited editions, so

>coleman had been touring with his two-bass quartet for a number of

>year. so anyone who was listening knew this was great music, tho i had

>no idea there was a CD in the works until it was released. and it as i

>wrote a while back, it is a pretty special recording.

>

>what's more shocking is that coleman is only the second-ever jazz  
>musician to win the pulitzer, and when wynton marsalis won it in 1997  
>it was for his three-hour oratorio on slavery. so this is the first  
>time it's ever been won for a jazz work since it was first awarded in  
>1943!  
>  
>congrats, mr. coleman!  
>  
>tom orange

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342. **Andrea Lawlor**

***Friday April 20 7pm: Odyssey in Western Mass***

*Tue 17 Apr 2007*

---

PLEASE COME AND SPREAD THE WORD!

THE ODYSSEY - film screening plus performances -

Friday April 20th - 7pm

West Lecture Hall, Franklin Patterson Hall

Hampshire College, Amherst MA

With project creators Andrea Lawlor and Bernadine Mellis, and  
contributors EE Miller, Xylor Jane, Kara Lynch, and Jo Kent/Katz.

Free!

THE ODYSSEY is 4th in the POCKET MYTHS series and is a collaboration between editor Andrea Lawlor and filmmaker Bernadine Mellis. It comprises a zine complete with stories, poetry, and art, and an accompanying film on DVD. The film consists of 24 continuous shorts by 24 groups of filmmakers telling the complete story of THE ODYSSEY, Homer's epic tale.

The epic hints at what it might mean to travel to wage war, to then try to return to the point of departure, and to have both left behind and carried home chaos. The original impulse for the project came --in part--out of a desire to create a forum for exploring some of these themes. Then again, each piece of THE ODYSSEY represents each artist's particular interpretation.

THE ODYSSEY DVD includes films by: Eileen Myles, Irit Reinheimer, Mendal Polish, Kara Lynch, Corinna Press, Bill Basquin, Lizzy Bonaventura, Paula Cronan, Kara Hearn, Gretchen Hildebran, Laska Jimsen, Rebecca Lee, Laura Mays, Mary McDermott, Bernadine Mellis, Dori Midnight, EE Miller, Zoe Strauss, Samuael Topiary, Laurie Weeks, and Rebecca Yaffe.

THE ODYSSEY BOOK includes work by: Julia Bloch, CAConrad, Tonya Foster, Xylor Jane, Robin Coste Lewis, Miranda Mellis, Maggie Nelson, Christian Nagler, Frances Richard, and many more.

POCKET MYTHS is a series of zines, each with the theme of a particular Greek myth. Previous zines : PERSEPHONE (2003), CUPID + PSYCHE (2004), and ORPHEUS (2005).

Local Bookstores that carry POCKET MYTHS:

Food For Thought in Amherst

Broadside Books in Northampton

More at [www.pocketmyths.com](http://www.pocketmyths.com)=

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343. **Lucas Klein**

**REMINDER: CONTEMPORARY CHINESE POETS AT YALE:  
BILINGUAL POETRY READING--TOMORROW Wednesday, April 18,  
2007, 4:30 PM, LC 211, 63 High St.**

*Tue 17 Apr 2007*

---

Please forward to your lists.

Contemporary Chinese Poets at Yale:

Poetry Reading in Chinese & English

Historic Gathering Featuring  
Seven Established & Emerging  
Poets from Mainland China

Xi Chuan 许晨

Zhai Yongming 翟永明

Tang Xiaodu 唐晓渡

Zhou Zhan 周展

Zhao Ye 赵野

Chen Chao 陈超

Luo Ying 罗莹

Wednesday, April 18, 2007, 4:30 pm

Room 211, Linsley-Chittenden Hall, 63 High Street, New Haven, CT

Poets' bios appear below:

Xi Chuan 许晨 Xi Chuan, penname of Liu Jun, is a poet, essayist, and translator, and has been recognized as one of the most dynamic poets living in China today. He was born in 1963 in Xuzhou, Jiangsu Province, and graduated from the English Department of Beijing University in 1985. He was a frequent

contributor to unofficial poetry journals in Beijing, Shanghai, and Sichuan during the 1980s and 1990s. Xi Chuan has published four collections of poems including *A Fictitious Family Tree* (1997) and *Roughly Speaking* (1997), two books of essays and one book of critique, in addition to a play and numerous translations, including works of Ezra Pound, Jorge Luis Borges and Czeslaw Milosz. His own poetry and essays have been widely anthologized and translated into many languages. He was awarded the October Prize for literature by *October Bimonthly* in 1988, the Prize of Shanghai Literature Monthly in 1992, the Prize of the People's Literature Monthly in 1994, the Modern Chinese Poetry Prize in 1994, the Anne Kao Prize for Poetry in 1995, and the Aiwen Prize for Literature in 1999. He is now an associate professor at the Central Academy of Fine Arts in Beijing, currently serving as Freeman Visiting Professor at New York University.

Zhai Yongming 翟永明 Zhai Yongming was born in 1955 in Chengdu, Sichuan Province. A graduate of the Chengdu Institute for Electronic Science and Technology, she formerly worked in a research institute of physics. She published her first book of poetry, *Woman*, in 1986. Her other poetry collections include *Above All Else the Roses* (1989), *Collected Poems of Zhai Yongming* (1994), *Plain Songs in the Dark Night* (1996), *Call It Everything* (1997), and *I Am Eventually Made Unworkable* (2000). She is also the author of three books of essays: *Buildings on Paper* (1997), *Tenacious Broken Flowers* (1999), *New York, to the West of New York* (2003), and a book of criticism, *Just as What You've Seen* (2005). Her poems have been translated into English, French, Dutch, Italian, Spanish, German and other languages. In 2004, translated collections of her poems were published in German under the title *Café Song* and in French under the title *Consciousness of the Dark Night*. She has been invited to international conferences and poetry festivals in England (1992), the Netherlands (1992), France (1997), and other countries. She was awarded the USA-Italian Civitella Ranieri fellowship in 2005.

Tang Xiaodu 唐晓渡 Born in 1954 in Yizheng, Jiangsu Province, Tang Xiaodu is a prolific poetry critic and poet. After graduating from Nanjing University in 1981, the following year he became an editor at *Poetry Monthly* in Beijing. He is now a senior editor at The Writers Publishing House and is a member of the Chinese Writers' Association, a council member of the Chinese New Poetry Institute, a research fellow at the New Poetry Research Center at Beijing University, and a professor at Hainan University. For over 20 years, Tang has devoted himself to researching, criticizing, and compiling materials on Chinese contemporary poetry, especially works of the avant-garde. He has published four collections of critical essays including *Starting Points Anew Constantly* (1989), *Self-Selected Anthology of Tang Xiaodu's Poetic Criticism* (1993), *Close Readings of Masterpieces of Worldwide Modern Poetry* (1998), and *An*

Anthology of Tang Xiaodu's Essays on Poetics (2001). He has also translated the works of many poets into Chinese, including Sylvia Plath, Vaclav Havel, Czeslaw Milosz, Zbigniew Herbert, and Miroslav Holub. He has edited numerous poetry anthologies, and his own work is much anthologized at home and abroad. He was the recipient of the first Literature and Art's Zhengming (contending) Award and the first Shanhua (countryside flowers) Award for excellence in literary theory in 1995. He was awarded the Modern Writers Review Prize for excellence in literary criticism in 2004 and 2005. Tang has been a frequent guest at poetry conferences and festivals in the West since the mid- 1990s and has also been a visiting scholar at many universities abroad.

Zhou Zan 周赞 Zhou Zan was born in 1968 in Jiangsu Province. She is a poet, scholar, translator, and editor-in-chief of *Wings*, a literary journal for Chinese women's poetry. She holds a PhD from the Chinese department of Beijing University, where she completed a dissertation on the avant-garde in contemporary Chinese poetry. Her poetry collection, *Loosen: Selected Poems 1997-2005*, was published in 2007, and her other works include volumes of critical essays entitled *Through the Periscope of Poetic Writing* (2007) and *Studies on Chinese Contemporary Literature* (2001). Her translation of Margaret Atwood's *Eating Fire: Selected Poetry 1965-1995* is forthcoming from The Writers Press in 2007. She currently lives in New York as a visiting scholar at Columbia University.

Zhao Ye 赵叶 Zhao Ye was born in Sichuan Province in 1964 and graduated from the Foreign Languages Department of Sichuan University. In 1982, he initiated the poetic movement of "The Third Generation," and in 1983 he organized the Poetry League of University Students in Chengdu, where he compiled *The Third Generation*, the first unofficial poetic journal in China. In 1985 he joined the Young Poets' Association of Sichuan Province and jointly compiled *The Collection of Modern Poetry for Internal Exchange*. In 1989 he helped initiate the unofficial poetry journal *Xiang Wang*. In 2000 he was awarded a poetry prize by *The Writer*, one of the most influential literary magazines in China. In 2003, his poetry collection *Time Passes Like Flowing Water* was published by the Writers' Press. In 2005 he attended the Asia and Circum-Pacific Region Poetry Conference in Tokyo.

Chen Chao ³Ä³ Chen Chao was born in 1958 in Taiyuan, Shanxi Province. He is a professor in the Literature Department of Hebei Normal University, as well as a research fellow of the Chinese New Poetry Research Institute affiliated with Beijing University, an editorial member of the literary journal *New Poetry Review*, and the vice-chairperson of the Hebei Writers' Association. His main works include: "A Discussion of Poetry of the School of Life," "Opening the Drifting Bottle of Poetry-Modern Poetry Research Papers," "An Appreciation of Inquiries on Twentieth-Century Chinese Poetry," "A Guide to Reading

Outstanding Works of Contemporary Foreign Poetry, and a collection of original poems entitled *Passion, Yes*. In total, he has published more than two hundred academic articles and more than three hundred poems. In 1993 he was awarded the Sixth Zhuang Zhongwen Literary Prize by the Chinese Writers' Association, in 2000 he received the annual poetry prize from the literary journal *The Writer*, and in 2005 he took third place in the Lu Xun Literary Prize awarded by the Chinese Writers' Association. Additionally, he has won many other literary prizes.

Luo Ying 罗莹 Luo Ying is the penname of Huang Nubo. Born in Lanzhou, Gansu Province, he grew up in Yinchuan, Ningxia Province. He graduated from the Chinese Language and Literature Department of Beijing University in 1981 and obtained an EMBA from the Chinese-European International Industry and Commerce Institute in 1998. He began writing poetry in 1976, and, in 1992, he published his first poetry collection, *Don't Love Me Anymore*. His other poetry collections include *Melancholy Declined* (1995), *Fallen Blossoms* (2003), and *Wandering in Cities* (2005). While acknowledging that there are many 'I's' in his poems, he believes that even if one adds his real persona to all of these, it is still impossible to make up an integral self. He believes himself to be a world abundant in possibilities and transformations.

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344. **Maria Damon**

***Fwd: The Loft Literary Center seeks a new Executive Director***

*Tue 17 Apr 2007*

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*From:* [REDACTED]

*Date:* Tue, 17 Apr 2007 09:53:50 EDT

*Subject:* Fwd: The Loft Literary Center seeks a new Executive Director

*In a message dated 4/17/07 5:58:10 AM, [REDACTED] writes:*

<< \*please forward widely\*

*Opportunities. . . \*at the Loft\**

-----

\*

\*

*\*Executive Director*

*\*\*THE LOFT LITERARY CENTER\**

*Minneapolis, Minnesota*

*\*Executive Director\**

*The Executive Director (the "ED") is the principal executive officer of the Loft Literary Center. The ED is responsible for the overall direction, management, financial health, organizational development and fund development of the Loft.*

*The ED is charged with implementing the mission of the Loft and carrying out the vision, programs and strategic plan of the Loft, in accordance with policies set by the Board. To achieve this, the ED oversees the daily operation of the Loft's programs, activities, finances and funding, and the management of the staff. The ED is supervised by the Executive Committee of the Loft Board of Directors and reports to the full Board, and s/he is an ex-officio nonvoting member of both bodies.*

*\*Specific Responsibilities\**

*-Leadership and Vision:*

*\*     \*\* Articulates and communicates the Loft's vision and mission as a national leader among literary centers and in the field of literature to: staff, board, members, funders, legislators, the local community, and the national arts community*

*\*     \*\* Ensures that Loft programs and services carry out the organization's mission*



- \* *.\* Identifies planning needs, communicates needs to the board, and manages the planning process*
- \* *.\* Creates the organizational strategic plan in coordination with Board and staff leadership every three to five years*
- \* *.\* Oversees the implementation and achievement of the strategic plan*
- \* *.\* Develops (with the administrative director) new organizational structures, systems, and programs as needed and/or as directed by the Board*

*-Fund Development:*

- \* *.\* Develops (with the development staff and Board Development Committee) the organization's fundraising strategy*
- \* *.\* Is responsible for and actively involved in the organization's annual fundraising activities*
- \* *.\* Cultivates relationships with (with the Development Committee and Board) major donors, grantmakers and funders*
- \* *.\* Identifies (with Board and staff) the organization's capital needs and ensures that fundraising for those capital needs is successfully incorporated into the organization's on-going fundraising plans*
- \* *.\* Advocates for funding for literature and the Loft on a state and national level*

*-Administration of the Loft's Programs and Activities:*

- \* *.\* Ensures that the Loft's programs are meeting the needs of the community*

- \*    .\* *Provides organizational leadership, artistic leadership and expertise in major new program development*
- \*    .\* *Serves as the primary liaison between the staff and the Board*
- \*    .\* *Ensures that the staff informs the Board about new and existing programs and activities and encourages Board support*
- \*    .\* *Ensures that the Loft has sound fiscal management*
- \*    .\* *Develops (with staff and the Board) facility options to meet the current and future needs of the organization*

*-Management:*

- \*    .\* *Hires and supervises the administrative director, program director, education director, marketing and membership director, development director, and other senior staff as needed*
- \*    .\* *Determines (with administrative director) staff needs for each fiscal year*
- \*    .\* *Maintains staff productivity, esprit de corps, and job satisfaction*

*-The ideal candidate will have:*

- \*    .\* *Graduate degree or equivalent experience in literature and/or in nonprofit leadership*
- \*    .\* *Senior management and leadership experience; knowledge of board development*
- \*    .\* *Passion for literature and for the Loft's mission*
- \*    .\* *Ability to work with diverse constituencies*

- \* *.\* Excellent written and oral communication skills*
- \* *.\* Experience with, and enthusiasm for, new technologies*
- \* *.\* Strong relationships in the nonprofit, arts, publishing, and funding communities*
- \* *.\* Skills in collaboration and partnership building*
- \* *.\* Proven fundraising ability*
- \* *.\* Financial literacy and experience; thorough understanding of financial statements*
- \* *.\* Experience with identifying and developing leadership in others*

*\*Compensation\**

- \* *.\* Salary commensurate with experience; is competitive with comparable Twin Cities arts organizations in the \$2-5 million annual budget range*
- \* *.\* Excellent benefits package*

*\*To Apply\**

*Submit a cover letter, resume, contact information for three professional references, and a personal statement of purpose of 500 words or less about your interest in this position.*

*E-mail the above materials (Word or PDF format) no later than 5:00 PM CDT, June 8, 2007 to:*

*Executive Search Committee Chair Shawn Lawrence Otto at*



*No telephone inquiries, please.*

*Submissions are confidential. References will not be contacted until a candidate becomes a finalist. The Loft is an equal opportunity employer.*

*\*About the Loft\**

*Founded in 1974 in a loft above a Minneapolis bookstore, the Loft is now the nation's largest and most comprehensive literary center, offering programs and services for readers and writers in a diverse community. For full description of the Loft, its mission and its programs, please visit <http://www.loft.org>.*

*\*Contact Information\**

*The Loft Literary Center, Minneapolis, Minnesota*

*Web: <http://www.loft.org>*

*Confidential e-mail: Executive Search Committee Chair Shawn Lawrence*

*Otto*

*at [REDACTED]*

*>>*

*<BR><BR><BR>\*\*\*\*\*<BR> See what's free at <http://www.aol.com>.*</HTML>

*Return-Path: <[REDACTED]>*

*Received: from rly-xa02.mx.aol.com (rly-xa02.mail.aol.com [172.20.64.38]) by air-xa01.mail.aol.com (v114\_r3.6) with ESMTP id MAILINXA12-564624a82720e; Tue, 17 Apr 2007 06:58:10 -0400*

*Received: from an-out-0708.google.com (an-out-0708.google.com [209.85.132.249]) by rly-xa02.mx.aol.com (v114\_r3.6) with ESMTP id*

MAILRELAYINXA26-564624a82720e; Tue, 17 Apr 2007

06:57:43 -0400

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for <[REDACTED]>; Tue, 17 Apr 2007 03:57:43 -0700 (PDT)

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h=domainkey-signature:received:received:message-id:date:from:subject:in-reply-  
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Tue, 17 Apr 2007 03:57:43 -0700 (PDT)

Received: by 10.100.197.19 with HTTP; Tue, 17 Apr 2007 03:57:42 -0700 (PDT)

Message-ID: <[REDACTED]>

Date: Tue, 17 Apr 2007 18:57:42 +0800

From: "Lisa Fink" <[REDACTED]>

Subject: The Loft Literary Center seeks a new Executive Director

In-Reply-To: <[REDACTED]>

MIME-Version: 1.0

Content-Type: multipart/alternative;

References: <[REDACTED]>

X-AOL-IP: 209.85.132.249

To: undisclosed-recipients;;

X-Mailer: Unknown (No Version)

please forward widely

Opportunities. . . at the Loft

Executive Director  
THE LOFT LITERARY CENTER  
Minneapolis, Minnesota

Executive Director

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- Excellent written and oral communication skills*
- Experience with, and enthusiasm for, new technologies*
- Strong relationships in the nonprofit, arts, publishing, and funding communities*
- Skills in collaboration and partnership building*

- *Proven fundraising ability*
- *Financial literacy and experience;*  
*thorough understanding of financial statements*
- *Experience with identifying and developing leadership in others*

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*organizations in the \$2-5 million annual budget*  
*range*
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*<<http://www.loft.org/>><http://www.loft.org>.*

#### *Contact Information*

*The Loft Literary Center, Minneapolis, Minnesota*

*Web: <<http://www.loft.org/>><http://www.loft.org>*

*Confidential e-mail: Executive Search*

*Committee Chair Shawn Lawrence Otto*

*at <mailto:[REDACTED]> [REDACTED]*

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345. **charles alexander**

**pulitzers**

Tue 17 Apr 2007

---

the award to Ornette Coleman and special citation to John Coltrane got me looking through the Pulitzers, back as far as the early 1970s. The special citation last year to Thelonius Monk was also a highlight.

but the poetry . . .

I had to go back quite a few years to find works I thought deserving at all, and there were some, though rarely the best books of their year. Even in a string of three good years, 1974-1976, with the winners     The Dolphin, by Robert Lowell     Turtle Island, by Gary Snyder     Self-Portrait in a Convex Mirror, by John Ashbery (and there's no 3-year run I can find with winners as good as those), yes even those, I have to say, don't sound like clear choices at all as those years saw the publication of such works as vol. 3 of The Maximus Poems by Charles Olson, Edward Dorn's Selected Poems 1956-1974, Ted Berrigan's Back in Boston, Barbara Guest's Moscow Mansions, The Selected Poems of Frank O'Hara, Adrienne Rich's Poems: Selected and New, two volumes of Robin Blaser's Image Nations (although I guess Canada doesn't count for the Pulitzers), The Maintains by Clark Coolidge, Things Stirring Together and Far Away by Larry Eigner, and, I imagine, many more books I would consider better than those three winners, and those three are just a few among Pulitzer winners that I would even want to read. So why are the Pulitzers so bad at poetry? Mostly I ignore them and don't care. It would be nice, though, to have a Linh Dinh or Stacy Doris or Beverly Dahlen or Ron Silliman (yes, The Age of Huts (compleat) for a Pulitzer!) receive that attention.

charles

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346. **Adam Fieled**

**Book Review: Aaron Belz: The Bird Hoverer**

Tue 17 Apr 2007

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...a review of the new Belz book from Blazevox:

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

....and some other stuff too

-----  
Ahhh...imagining that irresistible "new car" smell?  
Check out new cars at Yahoo! Autos.

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347. **Carol Novack**

***Impending postal rate increases will damage freedom of the press***

*Tue 17 Apr 2007*

---

\*Dear literary and publishing friends, and others who will be concerned -\*

\* \*

\*I apologize for adding to your Inbox, but this is something you should know about. \*

\* \*

\*All of us who publish in literary magazines (or read any small magazine) are affected by the upcoming postal rate change, which will strongly advantage the largest media corporations at the expense of small media in all fields, including the arts, political opinion, etc. \*

\* \*

\*Freedom of the press belongs to those who own the press, as we have always known, and the balance between government support of monopoly/oligarchy and government support of liberty swings back and forth. \*

\* \*

\*Please add your weight to the voices for a free press.\*

\* \*

Carol Novack

Publisher/Editor

Mad Hatters' Review

\* \*

forwarded to you from

\*Robert W. McChesney

\* [www.mediaproblem.org](http://www.mediaproblem.org)

[www.freepress.net](http://www.freepress.net)

\*Department of Communication

University of \*\*Illinois\*\* at \*\*Urbana\*\*-\*\*Champaign\*\*

The news media are covering the tragic murders in Virginia this morning, and as they do an extraordinarily significant story is slipping through the cracks.

On very rare occasions I send a message to everyone in my email address book on an issue that I find of staggering importance and urgency. (My address book includes pretty much everyone who emails me in one form or another, and I apologize if you get this message more than once.) This is one of those times.

There is a major crisis in our media taking place right now; it is getting almost no attention and unless we act very soon the consequences for our society could well be disastrous. And it will only take place because it is being done without any public awareness or participation; it goes directly against the very foundations of freedom of the press in the entirety of American history.

The U.S. Post Office is in the process of implementing a radical reformulation of its rates for magazines, such that smaller periodicals will be hit with a much much larger increase than the largest magazines.

Because the Post Office is a monopoly, and because magazines must use it, the postal rates always have been skewed to make it cheaper for smaller publications to get launched and to survive. The whole idea has been to use the postal rates to keep publishing as competitive and wide open as possible. This bedrock principle was put in place by James Madison and Thomas Jefferson. They considered it mandatory to create the press system, the Fourth Estate necessary for self-government.

It was postal policy that converted the free press clause in the First Amendment from an abstract principle into a living breathing reality for Americans. And it has served that role throughout our history.

What the Post Office is now proposing goes directly against 215 years of postal policy. The Post Office is in the process of implementing a radical reformulation of its mailing rates for magazines. Under the plan, smaller periodicals will be hit with a much larger increase than the big magazines, as much as 30 percent. Some of the largest circulation magazines will face hikes of less than 10 percent.

The new rates, which go into effect on July 15, were developed with no public involvement or congressional oversight, and the increased costs could damage hundreds, even thousands, of smaller publications, possibly putting many out of business. This includes nearly every political journal in the nation. These are the magazines that often provide the most original journalism and analysis. These are the magazines that provide much of the content on Common Dreams. We desperately need them.

What the Post Office is planning to do now, in the dark of night, is implement a rate structure that gives the best prices to the biggest publishers, hence letting them lock in their market position and lessen the threat of any new competition. The new rates could make it almost impossible to launch a new magazine, unless it is spawned by a huge conglomerate.

Not surprisingly, the new scheme was drafted by Time Warner, the largest magazine publisher in the nation. All evidence available suggests the bureaucrats responsible have never considered the implications of their

draconian reforms for small and independent publishers, or for citizens who depend upon a free press.

The corruption and sleaziness of this process is difficult to exaggerate. As one lawyer who works for a large magazine publisher admits, "It takes a publishing company several hundred thousand dollars to even participate in these rate cases. Some large corporations spend millions to influence these rates. Little guys, and the general public who depend upon these magazines, are not at the table when the deal is being made."

The genius of the postal rate structure over the past 215 years was that it did not favor a particular viewpoint; it simply made it easier for smaller magazines to be launched and to survive. That is why the publications opposing the secretive Post Office rate hikes cross the political spectrum. This is not a left-wing issue or a right-wing issue, it is a democracy issue. And it is about having competitive media markets that benefit all Americans. This reform will have disastrous effects for \*all\* small and mid-sized publications, be they on politics, music, sports or gardening.

This process was conducted with such little publicity and pitched only at the dominant players that we only learned about it a few weeks ago and it is very late in the game. But there is something you can do. Please go to [www.stoppostalratehikes.com](http://www.stoppostalratehikes.com) and sign the letter to the Postal Board protesting the new rate system and demanding a congressional hearing before any radical changes are made. \*The deadline for comments is April 23\*.

I know many of you are connected to publications that go through the mail, or libraries and bookstores that pay for subscriptions to magazines and periodicals. If you fall in these categories, it is imperative you get everyone connected to your magazine or operation to go to [www.stoppostalratehikes.com](http://www.stoppostalratehikes.com).

\*We do not have a moment to lose\*. If everyone who reads this email responds at [www.stoppostalratehikes.com](http://www.stoppostalratehikes.com), and then sends it along to their friends urging them to do the same, we can win. If there is one thing we have learned at Free Press over the past few years, it is that if enough people raise hell, we can force politicians to do the right thing. This is a time for serious hell-raising.

And to my friends from outside the United States, I apologize for cluttering your inbox. If you read this far, we can use your moral support.

From the bottom of my heart, thanks.

Bob

---

COPY OF ORIGINAL \*WASHINGTON\*\* MONTHLY \*ARTICLE

\* Going postal: Washington's recurring attempts to squeeze small magazines out of business\*

Washington Monthly <[http://findarticles.com/p/articles/mi\\_m1316](http://findarticles.com/p/articles/mi_m1316)>, April, 2005 <[http://findarticles.com/p/articles/mi\\_m1316/is\\_4\\_37](http://findarticles.com/p/articles/mi_m1316/is_4_37)> by Victor S. Navasky <<http://findarticles.com/p/search?tb=art&qt=%22Victor+S.+Navasky%22>>

When I heard recently about the United States Postal Service's plans to hold hearings on hiking rates for periodical class mail--the bulk postage class which gives lower postal rates to magazines--it reminded me of the day in 1995 when I returned to the offices of The Nation after an executive training program at the Harvard Business School. I had been editing the magazine for 16 years when Arthur Carter, then the publisher, made me an offer I should have refused and sold me the magazine for money I didn't have. As I was making the transition from editor to publisher, imagine then my consternation on returning from Harvard to discover that the postal service had recommended the abolition of the the discounted mail class for periodicals. All of my new financial projections, I feared, would go up in smoke. We survived that round, but now I am worried again. If implemented, higher postal rates, whether the originally rumored 15 percent increase or the recently rumored "6% solution," could bankrupt many small circulation magazines. Although any change in rates would probably not go into effect until 2006, it seems to me that now is the time for the independent press community and all those who care about the free flow of information to mobilize.

In the mid-1980s, at a conference on the role of journals of opinion that we co-sponsored with the journalism department at the University of Southern California, I made a point of putting postal matters at the top of the agenda, since keeping postage costs under control was one of the few issues around which journals of the left, right, and center might organize to mutual advantage. Robert Myers, a former publisher of The New Republic, told us about how, in the 1960s, he had put together a group of small-circulation magazines whose purpose was precisely to promote their common postal interests and which had even come up with a constructive proposal that he persuaded congressman Morris Udall to introduce as legislation: that the first 250,000 copies (in Udall's bill, it was only 25,000) of all publications be mailable at reduced rates. That way, smaller publications and journals with heavy content (perhaps for reasons of high seriousness) would get the largest proportional benefit, but all magazines would get some benefit. Alas, the legislation never got anywhere.

The most articulate opposition to government help for small magazines came, surprisingly, from our friend Michael Kinsley, who had already come out

against the second-class mail "subsidy," as he called it, in a 1975 article in *The Washington Monthly*. At the conference he boiled his continuing objections down to three: Since the readership of journals like *The Nation*, *The New Republic*, and *National Review* were largely drawn from the highly educated elite, whose income was above average, the second-class subsidy therefore amounted to "a transfer of wealth from the poor to the rich." Second, the camel's nose of government got into the tent of subsidizing opinion journals, Kinsley argued, content requirements would be inevitably hooked to the subsidy, raising profound First Amendment concerns; and, third, since opinion journalists were supposed to be watchdogs against special interests, it was wrong for us to become one ourselves. Kinsley observed that right-wingers should oppose such subsidies because they interfered with the free market, and left-wingers because they were regressive.

It was a virtuoso performance, and Kinsley, his forensic skills sharpened by hundreds of hours on "Crossfire," had my vote as captain of the debate team. But then Tom Silk, the lawyer who successfully defended Mother Jones when the Reagan administration challenged its nonprofit tax status, made a telling point. Some things are too important to leave to the vicissitudes of the market, like national defense and clean air--even Kinsley conceded that these two were "public goods"--and public discourse and the dissemination of literature were two more.

And so, in 1995, when the trade press reported that the Postal Service (USPS) wanted to abolish second-class mail, my first impulse was to write an op-ed piece denouncing that agency. But that, I quickly realized, was the writer in me wanting to sound off. Now that I was a publisher (ahem) I had bigger guns to deploy. As a member of the Magazine Publishers Association (MPA), I assumed my trade group would be up in arms. So imagine my further consternation when I discovered that not only was the MPA not interested in challenging the USPS proposal, they were supporting it.

I had foolishly believed that since the MPA has a membership of 250 magazines, and since most of these magazines have circulations of 250,000 or under, they would represent their members' interest. No such luck; 20 percent of the MPA's members are responsible for 80 percent of its budget. Karl Marx was out of fashion, but he would surely have reminded me that if I had simply looked at the figures, I could have predicted MPA's position, the position of the mega-publishers, the position of Time Warner and Dow Jones.

--

MAD HATTERS' REVIEW: Edgy & Enlightened Literature, Art & Music in the Age of Dementia: <http://www.madhattersreview.com>

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<<http://www.nd.edu/%7Endr/issues/ndr23/contents23.html>>

<<http://webdelsol.com/PortalDelSol/pds-interview-mhr.htm>>

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348. **Eireene Nealand**

***Sidebrow: Call for Submissions***

*Tue 17 Apr 2007*

---

Sidebrow (<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.

To that end, we have relaunched Pasteboard (<http://www.sidebrow.net/2006/pasteboard.php>), a frequently updated catalog of prompts that illuminate potential resonances among posted pieces in hopes of stirring creative response.

+ + + + + + +

Recently launched projects include:

Build: Our Fathers: A multi-author paen to the paternal.

With posts by Kim Chinquee, Kristin Prevallet, A.K. Arkadin, Anne Heide, & Stephen Ratcliffe.

(<http://www.sidebrow.net/2006/ourfathers.php>)

&

The Ghost Project: A multi-author exploration of the disembodied & otherworldly.

With posts by Bob Marcacci, Richard Kostelanetz, Paul Hardacre, Cole Swensen, & Andrea Baker.

(<http://www.sidebrow.net/2006/ghost.php>)

+ + + + + + +



Coming up:

Expansion of The Litopolis Project beyond San Francisco. Send us your place-based works regardless of location for the construction of our literary map.

(<http://www.sidebrow.net/2006/litopolissf.php>)

The inaugural print anthology, slated for Fall 2007.

+ + + + + + +

Current and forthcoming contributors to date:

Jenny Allan, A.K. Arkadin, Jeff Bacon, Andrea Baker, Julia Bloch, Lawrence Ytzhak Braithwaite, Nick Bredie, Mez Breeze, Amina Cain, Kate Hill Cantrill, Nona Caspers, Jimmy Chen, Kim Chinquee, John Cleary, Steve Dalachinsky, Catherine Daly, Brett Evans, Brian Evenson, Raymond Farr, Sandy Florian, Paul Gacioch, Anne Germanacos, Scott Glassman, Noah Eli Gordon, Paul Hardacre, HL Hazuka, Anne Heide, 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, Stephen Ratcliffe, Francis Raven, AE Reiff, Daniel C. Remein, Elizabeth Robinson, Zach Savich, Len Shneyder, Nina Shope, Kyle Simonsen, Ed Skoog, Anna Joy Springer, Chris Stroffolino, Cole Swensen, Joanne Tracy, Chris Tysh, Nico Vassilakis, James Wagner, Derek White, Joshua Marie Wilkinson, Angela Woodward

(<http://www.sidebrow.net/2006/contributors.php>)

+ + + + + + +

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>)

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>.

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Posts should be sent to: [REDACTED]

To contact owner: [REDACTED]

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<http://groups.yahoo.com/group/ampersand/join>  
(Yahoo! ID required)

<\*> To change settings via email:  
mailto:[REDACTED]  
mailto:[REDACTED]

<\*> Your use of Yahoo! Groups is subject to:  
<http://docs.yahoo.com/info/terms/>

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349. **Stephen Vincent**

***Real Dreams / Real Poems 2nd try!***

*Tue 17 Apr 2007*

---

When I started the dream query, I was and remain looking for interesting strategies to liberate the dream into poetic form(s). Somehow the Sufis came in - as if in a dream - and stole the show!

I want concrete stuff. I have students whose heads are about to explode from the dreams they carry from the night, or weeks before! I am being asked to lighten their loads!

So I want to hear from the Doctors of Dream Poems.

I recollect someone or several mention Bernadette Meyer had some exercises.  
(Anybody know those?)

And, for example, here are several possibilities from Charles Bernstein:

Dream work: Write down your dreams as the first thing you do every morning for 30 days. Apply translation and aleatoric processes to this material. Double the length of each dream. Weave them together into one poem, adding or changing or reordering material. Negate or reverse all statements (I went down the hill to I went up the hill, I didn't to I did). Borrow a friend's dreams and apply these techniques to them. 4. Synchronicity: Write a poem in which all the events occur simultaneously. But I will appreciate more, if possible, or directions to any, so speak, manual resources.

Either front or back channel responses will be much appreciated, and thanks for those who have already responded.

Stephen V

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

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350. **Jennifer Karmin**

***Chicago Reading: Joan Retallack & John Beer***

*Tue 17 Apr 2007*

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CHICAGO POETRY PROJECT  
SEASON SIX | READING FOUR  
Joan Retallack & John Beer

Saturday, April 21 at 3.00pm

Chicago Authors Room, 7th Floor  
Harold Washington Library  
400 South State Street

\*\*\*PLEASE NOTE NEW TIME: 3.00 PM\*\*\*

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it's all Euclidean to me say she le bouncing ball  
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truth  
they only did the static course of algorithmic yes  
from "BOY AND HER DOG"

Joan Retallack is the author of six books of poetry  
including MEMNOIR, HOW TO DO THINGS WITH WORDS,

AFTERIMAGES, and ERRATA SUITE which won the Columbia Book Award chosen by Robert Creeley. She is currently at work on an investigative poetic project: The Reinvention of Truth. Retallack is the author of MUSICAGE: JOHN CAGE IN CONVERSATION WITH JOAN RETALLACK, published by Wesleyan University Press and recipient of the America Award in Belles-Lettres. POETRY AND PEDAGOGY: THE CHALLENGE OF THE CONTEMPORARY, co-edited with Juliana Spahr, came out last year from Palgrave MacMillan. THE POETICAL WAGER, a book of interrelated essays exploring the consequences of form (including that of the essay), was published in 2004 by the University of California Press which is also bringing out her GERTRUDE STEIN: SELECTIONS. A collection of Retallack's procedural poems will come out from Roof Books in 2008. She has received a Lannan Literary Grant for Poetry and is John D. and Catherine T. MacArthur Professor of Humanities at Bard College.

\* \* \*

This isn't my apartment, so I won't sleep here for  
long.

Tomorrow I'll return to lovely wandering  
through the halls of the house I have stolen  
from children I don't expect to ever see.

from "Swift Boat Veteran for Beauty"

John Beer's poems and criticism have appeared in periodicals including Barrow Street, Brooklyn Rail, Chicago Review, the Chicago Tribune, Colorado Review, Crowd, Denver Quarterly, Iowa Review, Verse, and the Village Voice. He is a Ph.D. candidate at the University of Chicago in philosophy and social thought.

Chicago Poetry Project  
<http://www.chicagopoetryproject.org>

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Or let them read Ginsberg's "The White Shroud," the structure of the whole poem being built around the process of waking up and writing about the dream. (And an absolutely great poem to boot!).

Or you might discuss with the students what the phrase "content's dream" mean, one of the great titles in modern poetry. How content itself may be dreaming, what a suggestive idea, to me, clearly at the heart of Charles's project. Some students may benefit from these discussions.

The possibilities seem to me quite endless, the surrealist techniques being "the more traveled" ones among them.

If this were the sixties, I would bring some mescaline to the class room. Just kidding!

Ciao,

Murat

On 4/17/07, Stephen Vincent <[REDACTED]> wrote:

>

> When I started the dream query, I was and remain looking for interesting  
> strategies to liberate the dream into poetic form(s). Somehow the Sufis  
> came in - as if in a dream - and stole the show!

>

> I want concrete stuff. I have students whose heads are about to explode  
> from  
> the dreams they carry from the night, or weeks before! I am being asked to  
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>

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>

> I recollect someone or several mention Bernadette Meyer had some  
> exercises.

> (Anybody know those?)

> And, for example, here are several possibilities from Charles Bernstein:

>

> Dream work: Write down your dreams as the first thing you do every  
> morning  
> for 30 days. Apply translation and aleatoric processes to this material.  
> Double the length of each dream. Weave them together into one poem,  
adding

> or changing or reordering material. Negate or reverse all statements (I  
> went down the hill to I went up the hill, I didn't to I did). Borrow a  
> friend's dreams and apply these techniques to them.

> 4. Synchronicity: Write a poem in which all the events occur

- > simultaneously.
- > But I will appreciate more, if possible, or directions to any, so speak,
- > manual resources.
- >
- > Either front or back channel responses will be much appreciated, and
- > thanks
- > for those who have already responded.
- >
- >
- > Stephen V
- > <http://stephenvincent.net/blog/>
- >

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### 354. **Michael Kelleher**

#### ***Report On OlsonNow 3***

*Tue 17 Apr 2007*

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Read R.D. Pohl's report on Saturday's OlsonNow 3: Charles Olson in Buffalo on the Buffalo News Poetry Blog:

[http://buffalonews.typepad.com/poetry\\_beat/2007/04/charles\\_olson.html](http://buffalonews.typepad.com/poetry_beat/2007/04/charles_olson.html)

Photos of the event from Geoffrey Gatza

<http://picasaweb.google.com/ggatza/OlsonNowCharlesOlsonBuffalo>

Michael Kelleher's review of Henry's Ferrini's Film

[http://artvoice.com/issues/v6n15/film\\_reviews/poet\\_and\\_the\\_city](http://artvoice.com/issues/v6n15/film_reviews/poet_and_the_city)

Michael Kelleher's article on Olson in Artvoice

[http://artvoice.com/issues/v6n15/living\\_breath](http://artvoice.com/issues/v6n15/living_breath)

Buffalo News article by Jeff Simon

<http://www.buffalonews.com/204/story/53005.html>

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### 355. **Michael Rothenberg**

#### ***celebration of Ed Dorn; Way More West, SF***

*Tue 17 Apr 2007*

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A Celebration of Way More West: Selected Poems of Edward Dorn with Jennifer Dunbar Dorn, editor Michael Rothenberg, Bob Callahan, John Daley, Diane di Prima, Stephen Emerson, Joanne Kyger, Michael McClure and Duncan McNaughton

Saturday April 28  
7:30 pm @ Unitarian Center  
1187 Franklin (at Geary), \$5  
SF, CA

Edward Dorn was born in the prairie town of Villa Grove, Illinois, on April 2, 1929. After attending Black Mountain College and studying with Charles Olson, he wandered through the West doing manual and odd jobs before beginning to teach, and spent a long period as an academic migrant before accepting a professorship at the University of Colorado in Boulder in 1978. It was Dorn's comic-epic masterpiece *Gunslinger*, which began appearing in 1968 and had already become an underground classic by the time it was published in its entirety in 1974, that established his reputation in the wider world, beyond those who knew his earlier lyric work, from such volumes as *The Newly Fallen*, *Hands Up!*, *Geography*, and *The North Atlantic Turbine*. He published over 40 books of poetry, prose, and translations before his death in 1999. *Way More West: Selected Poems of Edward Dorn* (new from Penguin Poets, 2007), edited by Michael Rothenberg and with an introduction by Dale Smith, brings together poems from Dorn's entire career, including previously uncollected work.

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356. **David A. Kirschenbaum**

***NYC/\*VIP: Help Boog City Distrib. Sat., & We'll Help You, Too\****

*Tue 17 Apr 2007*

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Hi all,

Still no new permanent distributor for Boog City as yet, so I'll be borrowing my dad's jeep to deliver the paper this Saturday, April 21.

I'm hoping someone might be game to ride along and jump out and drop off the papers at each of our 33 distribution points. I can pick you up and drop you back off and, if there's something you've been needing to pick up and haven't had a vehicle to do so, help you out with that, too.

Please let me know as soon as you can.

THANKS!

david

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:



http://boogcityevents.blogspot.com/  
T: (212) 842-BOOG (2664)  
F: [REDACTED]

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357. **Joe Amato**  
***Virginia Tech shootings***  
*Tue 17 Apr 2007*

---

Probably too soon -- too much grief still in the air -- to launch into an intellectual exchange on all of this. But if you've taught creative writing -- if you've taught -- the appended will strike close to home.

Best,

Joe

-----

Va. Tech Gunman Writings Raised Concerns  
Apr 17, 01:16 PM EDT  
By ADAM GELLER - AP National Writer

BLACKSBURG, Va. (AP) -- The gunman suspected of carrying out the Virginia Tech massacre that left 33 people dead was identified Tuesday as an English major whose creative writing was so disturbing that he was referred to the school's counseling service.

News reports also said that he may have been taking medication for depression, that he was becoming increasingly violent and erratic, and that he left a note in his dorm in which he railed against "rich kids," "debauchery" and "deceitful charlatans" on campus.

Cho Seung-Hui, a 23-year-old senior, arrived in the United States as boy from South Korea in 1992 and was raised in suburban Washington, D.C., officials said. He was living on campus in a different dorm from the one where Monday's bloodbath began.

Police and university officials offered no clues as to exactly what set him off on the deadliest shooting rampage in modern U.S. history.

"He was a loner, and we're having difficulty finding information about him," school spokesman Larry Hincker said.

Professor Carolyn Rude, chairwoman of the university's English department, said she did not personally know the gunman. But she said she spoke with Lucinda Roy, the department's director of creative writing, who had Cho in one of her classes and described him as "troubled."

"There was some concern about him," Rude said. "Sometimes, in creative writing, people reveal things and you never know if it's creative or if they're describing things, if they're imagining things or just how real it might be. But we're all alert to not ignore things like this."

She said Cho was referred to the counseling service, but she said she did not know when, or what the outcome was. Rude refused to release any of his writings or his grades, citing privacy laws.

The Chicago Tribune reported on its Web site that he left a note in his dorm room that included a rambling list of grievances. Citing unidentified sources, the Tribune said he had recently shown troubling signs, including setting a fire in a dorm room and stalking some women.

ABC, citing law enforcement sources, reported that the note, several pages long, explains Cho's actions and says, "You caused me to do this."

Investigators believe Cho at some point had been taking medication for depression, the Tribune reported.

The rampage consisted of two attacks, more than two hours apart - first at a dormitory, where two people were killed, then inside a classroom building, where 31 people, including Cho, died after being locked inside, Virginia State Police said. Cho committed suicide; two guns were found in the classroom building.

One law enforcement official said Cho's backpack contained a receipt for a March purchase of a Glock 9 mm pistol. Cho held a green card, meaning he was a legal, permanent resident, federal officials said. That meant he was eligible to buy a handgun unless he had been convicted of a felony.

Investigators stopped short of saying Cho carried out both attacks. But ballistics tests show one gun was used in both, Virginia State Police said.

And two law enforcement officials, speaking on condition of anonymity because the information had not been announced, said Cho's fingerprints were found on both guns. The serial numbers on the two weapons had been filed off, the officials said.

Col. Steve Flaherty, superintendent of the Virginia State Police, said it was reasonable to assume that Cho was the shooter in both attacks but that the link was not yet definitive. "There's no evidence of any accomplice at either event, but we're exploring the possibility," he said.

Officials said Cho graduated from a public high school in Chantilly, Va., in 2003. His family lived in an off-white, two-story townhouse in Centreville, Va.

"He was very quiet, always by himself," neighbor Abdul Shash said. Shash said Cho spent a lot of his free time playing basketball and would not respond if someone greeted him. He described the family as quiet.

Virginia Tech Police issued a speeding ticket to Cho on April 7 for going 44 mph in a 25 mph zone, and he had a court date set for May 23.

South Korea expressed its condolences, and said it hoped that the tragedy would not "stir up racial prejudice or confrontation."

"We are in shock beyond description," said Cho Byung-se, a Foreign Ministry official handling North American affairs.

A memorial service was planned for the victims Tuesday afternoon at the university, and President Bush planned to attend. Gov. Tim Kaine was flying back to Virginia from Tokyo for the gathering.

Classes were canceled for the rest of the week.

Many students were leaving town quickly, lugging pillows, sleeping bags and backpacks down the sidewalks.

Jessie Ferguson, 19, a freshman from Arlington, left Newman Hall and headed for her car with tears streaming down her red cheeks.

"I'm still kind of shaky," she said. "I had to pump myself up just to kind of come out of the building. I was going to come out, but it took a little bit of 'OK, it's going to be all right. There's lots of cops around.'"

Although she wanted to be with friends, she wanted her family more. "I just don't want to be on campus," she said.

The first deadly attack was at the dormitory around 7:15 a.m., but some students said they didn't get their first warning about a danger on campus until two hours later, in an e-mail at 9:26 a.m., around the time the second attack began.

Two students told NBC's "Today" show they were unaware of the dorm shooting when they walked into Norris Hall for a German class where the gunman later opened fire.

The victims in Norris Hall were found in four classrooms and a stairwell, Flaherty said. Cho was found dead in one of those classrooms, he said.

Derek O'Dell, his arm in a cast after being shot, described a shooter who fired away in "eerily silence" with "no specific target - just taking out anybody he could."

After the gunman left the room, students could hear him shooting other people down the hall. O'Dell said he and other students barricaded the door so the shooter couldn't get back in - though he later tried.

"After he couldn't get the door open he tried shooting it open ... but the gunshots were blunted by the door," O'Dell said.

Virginia Tech President Charles Steger emphasized that the university closed off the dorm after the first attack. He said that before the e-mail was sent, the university began telephoning resident advisers in the dorms and sent people to knock on doors to warn them.

"We can only make decisions based on the information you had at the time. You don't have hours to reflect on it," Steger said.

Until Monday, the deadliest shooting in modern U.S. history was in Killeen, Texas, in 1991, when George Hennard plowed his pickup truck into a Luby's Cafeteria and shot 23 people to death, then himself.

Previously, the deadliest campus shooting in U.S. history was a rampage that took place in 1966 at the University of Texas at Austin, where Charles Whitman climbed the clock tower and opened fire with a rifle from the 28th-floor observation deck. He killed 16 people before he was shot to death by police.

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Associated Press writers Stephen Manning in Centreville, Va.; Matt Barakat in Richmond, Va.; and Vicki Smith, Sue Lindsey and Justin Pope in Blacksburg contributed to this report.

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### 358. **Anny Ballardini**

**Re: Virginia Tech**

Tue 17 Apr 2007

From the WOM-PO list:

Lucinda Roy has an op-ed in the NY Times:

<http://www.nytimes.com/2007/04/17/opinion/17roy.html>

On 4/17/07, ALDON L NIELSEN <[REDACTED]> wrote:

> on top of everyting else, he was an English major -- damn

 $\geq$ 

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

[illegible] $\geq$ 

> 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  
>  
> [REDACTED]  
>

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359. **David-Baptiste Chirot**

***Re: Real Dreams / Real Poems 2nd try!***

*Tue 17 Apr 2007*

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Wouldn't the Surrealists be a good place--the best probably for investigating the dream in poetry and life--- to begin considering?I forget at the moment which Surrealist poet it was--hung a sign on his door when sleeping--"do not disturb--poet at work".An ur-text of dream writing is AURELIA by the poet Gerard de Nerval, subtitled, "the Dream and Life". There are also the dream journals published of Kerouac (Book of Dreams) Eric Basso (Revagations) and Burroughs for example--Burroughs in interviews and texts explains how he would use dream writings intercut with material written down in notebooks intercut with material cut out of newspapers--making for synchronicities, space-time travel.Though not about dreams per se two very useful books to go along with the writings of the Surrealists are Gaston Bachelard's Poetics of Reverie and Poetics of Space.> Date: Tue, 17 Apr 2007 10:42:25 -0700> From: [REDACTED]> Subject: Real Dreams / Real Poems 2nd try!> To: [REDACTED]> > When I started the dream query, I was and remain looking for interesting> strategies to liberate the dream into poetic form(s). Somehow the Sufis> came in - as if in a dream - and stole the show!> > I want concrete stuff. I have students whose heads are about to explode from> the dreams they carry from the night, or weeks before! I am being asked to> lighten their loads!> > So I want to hear from the Doctors of Dream Poems.> > I recollect someone or several mention Bernadette Meyer had some exercises.> (Anybody know those?)> And, for example, here are several possibilities from Charles Bernstein:> > Dream work: Write down your dreams as the first thing you do every morning> for 30

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Tue 17 Apr 2007

To: [REDACTED]

[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*  
>  
>   
>

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361. **CA Conrad**

**REMINDER: Kevin Varrone, Pattie McCarthy, Buck Downs, Chris Toll at ROBIN'S BOOKSTORE!**

*Tue 17 Apr 2007*

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REMINDER: Kevin Varrone, Pattie McCarthy, Buck Downs, Chris Toll at ROBIN'S BOOKSTORE! IF YOU MISS THIS READING DON'T COME CRYING TO ME WHEN YOU HEAR HOW GOOD IT WAS!

DETAILS ON THE PHILLYSOUND!: <http://PhillySound.blogspot.com>

Sunday, April 22nd

4pm

ROBIN'S BOOKSTORE

108 S. 13th St., Philly

Kevin Varrone is the author of the chapbook, *g-point Almanac* (6/21-9/21) (ixnay press, 2000) and the forthcoming collection *id est* (g-point Almanac 9/22-12-20) (forthcoming, Fall 2007, from Instance Press). He teaches at Temple University and The University of the Arts in Philadelphia.

Pattie McCarthy is the author of *bk of (h)rs* (2002) and *Verso* (2004), both from Apogee Press. She teaches at Temple University and the University of the Arts in Philadelphia.

Chris Toll has been writing for many many years. In 2006, Open 24 Hours Press published his chapbook, *Love Everyone*. Apathy Press has just released his new book, *Be Light* - it is half of a double book with Buck Downs - Buck's half is *Recreational Vehicle*.

A native of Jones County, Miss., Buck Downs lives in Washington D.C. and works for a database publisher in a nearby location. Recent projects include Recreational Vehicle (Apathy Poets Press) and Ladies Love Outlaws (Edge Books).

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362. **Stephen Vincent**  
**Virginia Tech - Andrew Sullivan**  
*Tue 17 Apr 2007*

---

from recovering neo-con, Andrew Sullivan. To the point.

Imagine that this kind of massacre happened every day. Imagine a police force that was far too small to even respond to most of them. Imagine this occurring repeatedly for years until the perpetrators and their accomplices became the de facto power-brokers throughout the land. Imagine the shootings also being accompanied by the brutal torture of victims. Imagine families never having finality on whether their own siblings or parents or children have been murdered or not.

This is Iraq today. Now think of the justified rage many feel at the VT campus police chief and university president for misjudgments. Now imagine them presiding over several more massacres in the same place. Ask yourself: why do we not feel as enraged by those responsible for security in Iraq? Are those victims not human beings too? Are they not children and mothers and fathers and sons? Are we not ultimately responsible for them, having destroyed the institutions of order in their country?

(forward from Susan Schultz, the poet, publisher in Hawaii)

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363. **Wanda Phipps**  
**Check out my song on Nefarious Bovine Radio - Episode 125 Now Available**  
*Tue 17 Apr 2007*

---

Hey:

Check out my song "Field of Wanting" on this great internet radio show Nefarious Bovine Radio - Episode 125. I'm the second song on the show. Let me know what you think!

Here's what the guy who runs the show, Sean, says about the episode:



We circle the globe not once but twice in one show. If that's not enough for you we also shed some light on the mysterious enigma that is Jeff Jacobson and give you a preview of his debut album. What more can you ask for? Well yes, pie would be nice right about now. The perfect accompaniment to the music of Winger, Wanda Phipps, Paz Lenchantin, The Slow Beings, UMEED, Slow Death of Autumn, Jeff Jacobson, Pralay, V'nessa Tzavellas, A Flock of Seagulls, Tracey Amos, In Fine, Dasha, Kyle Ervin and Eluvium.

Hope you enjoy the show and don't forget to check us out at these fine locations:

Go to: <http://www.myspace.com/nefariousbovineradio> to be our friend and to stream the show

or

Go to: <http://www.nefariousbovineradio.com> to get all the news, MP3s of episodes, artist information, links and contact information.

You can also find Nefarious Bovine Radio podcast on iTunes and subscribe to this fine, fine program

Until we meet again.

Be Well

The Nefarious Bovine

And you will know me by the drink in my hand

--

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

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364. **Steve Clay**

***Simon Cutts and Steve Beresford / Granary book launch in NYC***

*Tue 17 Apr 2007*

---

Simon Cutts & Steve Beresford

will perform

Poetry and Music

including

"An English Dictionary of French Place Names"

(together with Jean-Noel Herlin)

on Friday April 20, 2007 6:30-8:30

to launch the publication by Granary Books of

"as if it is at all" and "Some Forms of Availability"

by Simon Cutts

CUE Art Foundation

511 West 25th St

NY NY 10012

All are welcome

Admission is free but please

RSVP [REDACTED]

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365. **Hugh Behm-Steinberg**

***Re: pulitzers***

*Tue 17 Apr 2007*

---

Hi Charles,

80-82 wasn't a bad run either:

Selected Poems, Donald Justice

The Morning of the Poem, James Schuyler

Collected Poems, Sylvia Plath

The vitality of American poetry is found in its small presses; the Pulitzers are almost never drawn from small presses; at best there's a sort of career retrospective recognition 20-30 years after the groundbreaking work gets published. Jurors tend to include previous winners, so that also ensures consistency, and mostly mainstream types (good luck finding one who hasn't been published in the New Yorker), which determine taste.

Hugh Behm-Steinberg

charles alexander <[REDACTED]> wrote: the award to Ornette Coleman and special citation to John Coltrane got me looking through the Pulitzers, back as far as the early 1970s. The special citation last year to Thelonius Monk was also a highlight.

but the poetry . . .

I had to go back quite a few years to find works I thought deserving at all, and there were some, though rarely the best books of their year. Even in a string of three good years, 1974-1976, with the winners *The Dolphin*, by Robert Lowell *Turtle Island*, by Gary Snyder *Self-Portrait in a Convex Mirror*, by John Ashbery (and there's no 3-year run I can find with winners as good as those), yes even those, I have to say, don't sound like clear choices at all as those years saw the publication of such works as vol. 3 of *The Maximus Poems* by Charles Olson, Edward Dorn's *Selected Poems 1956-1974*, Ted Berrigan's *Back in Boston*, Barbara Guest's *Moscow Mansions*, *The Selected Poems of Frank O'Hara*, Adrienne Rich's *Poems: Selected and New*, two volumes of Robin Blaser's *Image Nations* (although I guess Canada doesn't count for the Pulitzers), *The Maintains* by Clark Coolidge, *Things Stirring Together and Far Away* by Larry Eigner, and, I imagine, many more books I would consider better than those three winners, and those three are just a few among Pulitzer winners that I would even want to read. So why are the Pulitzers so bad at poetry? Mostly I ignore them and don't care. It would be nice, though, to have a Linh Dinh or Stacy Doris or Beverly Dahlen or Ron Silliman (yes, *The Age of Huts* (compleat) for a Pulitzer!) receive that attention.

charles

-----  
Ahhh...imagining that irresistible "new car" smell?  
Check out new cars at Yahoo! Autos.

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366. **heidi arnold**

***Re: Virginia Tech shootings***

*Tue 17 Apr 2007*

---

-- i'm going to be away from my desk for the next few days, or else i'd post this later -- but just to be clear -- i had a student once in a g.e.d. course i was teaching, from chicago's south side -- went to jail for allegedly shooting his mother -- which he was later cleared of, and which he DID NOT DO -- let's not racially stereotype this incident when it is too soon for anyone to draw conclusions about what might have happened

-- i'm stuffing my backpack as i write this, sorry, it's not terribly subtle

best,

h

On 4/17/07, Joe Amato <[REDACTED]> wrote:

>

> Probably too soon -- too much grief still in the air -- to launch  
> into an intellectual exchange on all of this. But if you've taught  
> creative writing -- if you've taught -- the appended will strike  
> close to home.

>

> Best,

>

> Joe

>

>

> -----

>

> Va. Tech Gunman Writings Raised Concerns

> Apr 17, 01:16 PM EDT

> By ADAM GELLER - AP National Writer

>

> BLACKSBURG, Va. (AP) -- The gunman suspected of carrying out the  
> Virginia Tech massacre that left 33 people dead was identified  
> Tuesday as an English major whose creative writing was so disturbing  
> that he was referred to the school's counseling service.

>

> News reports also said that he may have been taking medication for  
> depression, that he was becoming increasingly violent and erratic,  
> and that he left a note in his dorm in which he railed against "rich  
> kids," "debauchery" and "deceitful charlatans" on campus.

>

> Cho Seung-Hui, a 23-year-old senior, arrived in the United States as  
> boy from South Korea in 1992 and was raised in suburban Washington,  
> D.C., officials said. He was living on campus in a different dorm  
> from the one where Monday's bloodbath began.

>

> Police and university officials offered no clues as to exactly what  
> set him off on the deadliest shooting rampage in modern U.S. history.

>

> "He was a loner, and we're having difficulty finding information  
> about him," school spokesman Larry Hincker said.

>

> Professor Carolyn Rude, chairwoman of the university's English  
> department, said she did not personally know the gunman. But she said  
> she spoke with Lucinda Roy, the department's director of creative

> writing, who had Cho in one of her classes and described him as  
> "troubled."  
>  
> "There was some concern about him," Rude said. "Sometimes, in  
> creative writing, people reveal things and you never know if it's  
> creative or if they're describing things, if they're imagining things  
> or just how real it might be. But we're all alert to not ignore  
> things like this."  
>  
> She said Cho was referred to the counseling service, but she said she  
> did not know when, or what the outcome was. Rude refused to release  
> any of his writings or his grades, citing privacy laws.  
>  
> The Chicago Tribune reported on its Web site that he left a note in  
> his dorm room that included a rambling list of grievances. Citing  
> unidentified sources, the Tribune said he had recently shown  
> troubling signs, including setting a fire in a dorm room and stalking  
> some women.  
>  
> ABC, citing law enforcement sources, reported that the note, several  
> pages long, explains Cho's actions and says, "You caused me to do  
> this."  
>  
> Investigators believe Cho at some point had been taking medication  
> for depression, the Tribune reported.  
>  
> The rampage consisted of two attacks, more than two hours apart -  
> first at a dormitory, where two people were killed, then inside a  
> classroom building, where 31 people, including Cho, died after being  
> locked inside, Virginia State Police said. Cho committed suicide; two  
> guns were found in the classroom building.  
>  
> One law enforcement official said Cho's backpack contained a receipt  
> for a March purchase of a Glock 9 mm pistol. Cho held a green card,  
> meaning he was a legal, permanent resident, federal officials said.  
> That meant he was eligible to buy a handgun unless he had been  
> convicted of a felony.  
>  
> Investigators stopped short of saying Cho carried out both attacks.  
> But ballistics tests show one gun was used in both, Virginia State  
> Police said.  
>

> And two law enforcement officials, speaking on condition of anonymity  
> because the information had not been announced, said Cho's  
> fingerprints were found on both guns. The serial numbers on the two  
> weapons had been filed off, the officials said.  
>  
> Col. Steve Flaherty, superintendent of the Virginia State Police,  
> said it was reasonable to assume that Cho was the shooter in both  
> attacks but that the link was not yet definitive. "There's no  
> evidence of any accomplice at either event, but we're exploring the  
> possibility," he said.  
>  
> Officials said Cho graduated from a public high school in Chantilly,  
> Va., in 2003. His family lived in an off-white, two-story townhouse  
> in Centreville, Va.  
>  
> "He was very quiet, always by himself," neighbor Abdul Shash said.  
> Shash said Cho spent a lot of his free time playing basketball and  
> would not respond if someone greeted him. He described the family as  
> quiet.  
>  
> Virginia Tech Police issued a speeding ticket to Cho on April 7 for  
> going 44 mph in a 25 mph zone, and he had a court date set for May 23.  
>  
> South Korea expressed its condolences, and said it hoped that the  
> tragedy would not "stir up racial prejudice or confrontation."  
>  
> "We are in shock beyond description," said Cho Byung-se, a Foreign  
> Ministry official handling North American affairs.  
>  
> A memorial service was planned for the victims Tuesday afternoon at  
> the university, and President Bush planned to attend. Gov. Tim Kaine  
> was flying back to Virginia from Tokyo for the gathering.  
>  
> Classes were canceled for the rest of the week.  
>  
> Many students were leaving town quickly, lugging pillows, sleeping  
> bags and backpacks down the sidewalks.  
>  
> Jessie Ferguson, 19, a freshman from Arlington, left Newman Hall and  
> headed for her car with tears streaming down her red cheeks.  
>  
> "I'm still kind of shaky," she said. "I had to pump myself up just to

> kind of come out of the building. I was going to come out, but it  
> took a little bit of 'OK, it's going to be all right. There's lots of  
> cops around.'"  
>  
> Although she wanted to be with friends, she wanted her family more.  
> "I just don't want to be on campus," she said.  
>  
> The first deadly attack was at the dormitory around 7:15 a.m., but  
> some students said they didn't get their first warning about a danger  
> on campus until two hours later, in an e-mail at 9:26 a.m., around  
> the time the second attack began.  
>  
> Two students told NBC's "Today" show they were unaware of the dorm  
> shooting when they walked into Norris Hall for a German class where  
> the gunman later opened fire.  
>  
> The victims in Norris Hall were found in four classrooms and a  
> stairwell, Flaherty said. Cho was found dead in one of those  
> classrooms, he said.  
>  
> Derek O'Dell, his arm in a cast after being shot, described a shooter  
> who fired away in "eerily silence" with "no specific target - just  
> taking out anybody he could."  
>  
> After the gunman left the room, students could hear him shooting  
> other people down the hall. O'Dell said he and other students  
> barricaded the door so the shooter couldn't get back in - though he  
> later tried.  
>  
> "After he couldn't get the door open he tried shooting it open ...  
> but the gunshots were blunted by the door," O'Dell said.  
>  
> Virginia Tech President Charles Steger emphasized that the university  
> closed off the dorm after the first attack. He said that before the  
> e-mail was sent, the university began telephoning resident advisers  
> in the dorms and sent people to knock on doors to warn them.  
>  
> "We can only make decisions based on the information you had at the  
> time. You don't have hours to reflect on it," Steger said.  
>  
> Until Monday, the deadliest shooting in modern U.S. history was in  
> Killeen, Texas, in 1991, when George Hennard plowed his pickup truck

> into a Luby's Cafeteria and shot 23 people to death, then himself.  
>  
> Previously, the deadliest campus shooting in U.S. history was a  
> rampage that took place in 1966 at the University of Texas at Austin,  
> where Charles Whitman climbed the clock tower and opened fire with a  
> rifle from the 28th-floor observation deck. He killed 16 people  
> before he was shot to death by police.  
>  
> ---  
>  
> Associated Press writers Stephen Manning in Centreville, Va.; Matt  
> Barakat in Richmond, Va.; and Vicki Smith, Sue Lindsey and Justin  
> Pope in Blacksburg contributed to this report.  
>  
--  
www.heidiarnold.org  
http://peaceraptor.blogspot.com/

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367. **tyrone williams**

**Re: Virginia Tech - Andrew Sullivan**

*Tue 17 Apr 2007*

---

Thanks Stephen for this much-needed perspective.

Tyrone

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

>From: Stephen Vincent <[REDACTED]>

>Sent: Apr 17, 2007 5:15 PM

>To: [REDACTED]

>Subject: Virginia Tech - Andrew Sullivan

>

>from recovering neo-con, Andrew Sullivan. To the point.

>

>Imagine that this kind of massacre happened every day. Imagine a police  
>force that was far too small to even respond to most of  
>them. Imagine this occurring repeatedly for years until the perpetrators and  
>their accomplices became the de facto power-brokers  
>throughout the land. Imagine the shootings also being accompanied by the  
>brutal torture of victims. Imagine families never having  
>finality on whether their own siblings or parents or children have been  
>murdered or not.



>

>This is Iraq today. Now think of the justified rage many feel at the VT  
>campus police chief and university president for  
>misjudgments. Now imagine them presiding over several more massacres in  
the  
>same place. Ask yourself: why do we not feel as  
>enraged by those responsible for security in Iraq? Are those victims not  
>human beings too? Are they not children and mothers and  
>fathers and sons? Are we not ultimately responsible for them, having  
>destroyed the institutions of order in their country?

>

>

>(forward from Susan Schultz, the poet, publisher in Hawaii)

Tyrone Williams

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### 368. **Charles Bernstein**

#### ***Nancy Shaw (1962-2007)***

*Tue 17 Apr 2007*

---

Christine Stewart wrote to me last night that Nancy Shaw had died. I asked her to send me a brief obituary notice, which I am forwarding to the list. All who knew Nancy will join Christine and me, and the Kootenay School of Writing poetry community, in raging against her death but also celebrating her poetry, poetics, and contribution to the world our poetry collectively makes.

\*\*\*\*\*

Nancy Shaw born May 24th, 1962, died early Monday morning April 16th, 2007. A founding member of the Kootenay School of Writing in Vancouver, Shaw authored *Affordable Tedium* (Tsunami 1991) and *Scoptocratic* (ECW Press 1992). She also collaborated on several chapbooks with Catriona Strang, including *Busted* (Coach House Books 2001, <http://www.chbooks.com>.) and most recently *Cold Trip* (Nomados 2006). In addition, Shaw was a visual artist, curator and wrote for various art catalogues.

A service will be held in Vancouver at St.Andrew's-Wesley Church, 1022 Nelson Ave. at 1:00 PM, Saturday April 21, 2007. Instead of flowers, please donate to the BC Cancer Fund.

I should have been listening  
To every word you sang  
Rapt pious chant  
[from *Cold Trip*]

Other publications include:

"McLuhan, or Modernism in Reverse Glenn Wilmot"

Canadian Journal of Communication Volume 21, No. 1. 1999.

<http://www.cjc-online.ca/viewarticle.php?id=511&layout=html>

"The Method is the Message: Rethinking McLuhan Through Critical Theory"

Canadian Journal of Communication Volume 24, No. 1. 1999. <http://www.cjc-online.ca/viewarticle.php?id=510&layout=abstract>

Alan Gilbert to Nancy Shaw, Notes on Cultural Poetics.

Open Letter Eleventh Series, No. 3, Fall 2001

<http://slought.org/files/downloads/publications/openletter/03a.pdf>

"Cloning Scapegoats Martha Stewart Does Insider Trading"

Social Text 21.4 (2003) 51-67

[http://muse.jhu.edu/journals/social\\_text/v021/21.4shaw.html](http://muse.jhu.edu/journals/social_text/v021/21.4shaw.html)

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369. **Alison Croggon**

**Re: Virginia Tech - Andrew Sullivan**

*Tue 17 Apr 2007*

---

When I first saw the headline "massacre", I actually thought it was referring to the carnage of the most recent car bombs (what, 54 dead?) No disrespect to the dead at Virginia, it is unambiguously a terrible thing, but there is something deeply discomfoting about the coverage.

All best

A

On 4/18/07, Stephen Vincent <[REDACTED]> wrote:

>

> from recovering neo-con, Andrew Sullivan. To the point.

>

> Imagine that this kind of massacre happened every day. Imagine a police

> force that was far too small to even respond to most of

> them. Imagine this occurring repeatedly for years until the perpetrators

> and

> their accomplices became the de facto power-brokers

> throughout the land. Imagine the shootings also being accompanied by the

> brutal torture of victims. Imagine families never having

> finality on whether their own siblings or parents or children have been

> murdered or not.

>

> This is Iraq today. Now think of the justified rage many feel at the VT  
> campus police chief and university president for  
> misjudgments. Now imagine them presiding over several more massacres in  
> the  
> same place. Ask yourself: why do we not feel as  
> enraged by those responsible for security in Iraq? Are those victims not  
> human beings too? Are they not children and mothers and  
> fathers and sons? Are we not ultimately responsible for them, having  
> destroyed the institutions of order in their country?  
>  
>  
> (forward from Susan Schultz, the poet, publisher in Hawaii)  
>

--

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

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

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

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### 370. **Fulcrum Annual**

#### ***Poets Nikolayev & bar Nadav in Harvard Square April 23***

*Tue 17 Apr 2007*

---

Philip Nikolayev will read from his new volume of poems, *Letters from Aldenderry*, with Hadara bar Nadav, whose first collection is *A Glass of Milk to Kiss Goodnight*.

WHEN: Monday, April 23, 8:00 pm

WHERE: Blacksmith House, 56 Brattle Street, Cambridge, MA

\$3

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### 371. **Tim Peterson**

#### ***Segue 4/21: "E-POETRY NYC" {Glazier; Karpinska; Knipe; Rider; Rosenberg}***

*Tue 17 Apr 2007*

---

The Segue Reading Series presents

E-Poetry 2007 NYC

Performances And A Symposium for the LEA New Media Poetry Special Issue

Event Guest-Curated by Loss Pequeño Glazier.

Featuring Aya Karpinska, Elizabeth Knipe, and Jim Rosenberg. Shawn Rider, Respondent.

21 April 2007, 4 PM  
at the Bowery Poetry Club,  
308 Bowery at Bleecker, New York City

Hosted by Tim Peterson and Erica Kaufman.

Live performances, talks, and discussion about New Media art forms, issues, and poetics in a cordial setting. Poetry is on the move ... catch a glimpse of present poetic forms in action! This event seeks to further conversation about poetics through its sampling in digital forms. Join us for an historic presentation of digital poetics featuring an engaging mix of foundational and emerging digital poets!

About the participants Aya Karpinska (<http://technekai.com>) is a digital media artist and interaction designer. She is the 2006 recipient of the prestigious Brown University Fellowship in Electronic Writing. Elizabeth Knipe ([www.dreamdilation.com](http://www.dreamdilation.com)) is an engaging interdisciplinary artist. She is digital poet and experimental video artist who entertains an interest in physical electronic installations.

Jim Rosenberg (<http://www.well.com/user/jer>) has been working in non-linear poetic forms in one medium or another since 1966 and is one of the foundational figures in digital poetry. His best-known work is Intergrams.

Shawn Rider (<http://www.shawnrider.com>) is a writer, artist, teacher and programmer, currently working as a Web Technologist for PBS TeacherLine. He is also the owner and Editor in Chief of GamesFirst.com, a long-running independent videogame review website.

Loss Pequeño Glazier (<http://epc.buffalo.edu/authors/glazier>) is a digital poet, professor of Media Study, and Founder and Director of the Electronic Poetry Center. He is the author of the digitally-informed poetry collection Anatman, Pumpkin Seed, Algorithm (Salt Press) and the digital theory treatise Digital Poetics: The Making of E-Poetries (Alabama UP).

Tim Peterson (<http://mappemunde.typepad.com/>) is the author of Since I Moved In (Chax Press). He edits EOAGH: A Journal of the Arts and currently curates part of the Segue Reading Series in New York.

About the LEA New Media Poetry and Poetics issue Guest edited by Tim Peterson, the issue features Loss Pequeño Glazier, John Cayley with Dimitri Lemmerman, Lori Emerson, Phillippe Bootz, Manuel Portela, Stephanie Strickland, Mez, Maria Engberg and Matthias Hillner. Don't forget to scurry over to the equally exciting gallery, exhibiting works by Jason Nelson, Aya

Karpinska, Daniel Canazon Howe, mIEKAL aND, Camille BacoS, Nadine Hilbert and Gast Bouschet. Click here to access the LEA New Media Poetics Special (LEA Vol 14 No 5 - 6). URL: [http://leoalmanac.org/journal/Vol\\_14/lea\\_v14\\_n05-06/index.asp](http://leoalmanac.org/journal/Vol_14/lea_v14_n05-06/index.asp)

Join us on April 21st for this celebration of LEA, the poetics of the present, and the diversity of digital forms!

\* \* \*

For the rest of the Winter/Spring Segue Reading Series, please visit <http://www.seguefoundation.com/calendar.htm>

Also, visit the Segue Series Blog at <http://segueseries.blogspot.com> for photos, commentary, and more...

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372. **Chris Stroffolino**  
**Re: Virginia Tech/Nancy Shaw**

Tue 17 Apr 2007

---

Yes.

Please don't take this as flippancy, but it's fortuitous for those who need to deflect attention from the Gonzales hearing for instance....

Also, R.I.P Nancy Shaw, who I deeply admired.

Chris

On Apr 17, 2007, at 4:28 PM, Alison Croggon wrote:

*When I first saw the headline "massacre", I actually thought it was referring to the carnage of the most recent car bombs (what, 54 dead?) No disrespect to the dead at Virginia, it is unambiguously a terrible thing, but there is something deeply discomforting about the coverage.*

*All best*

A

*On 4/18/07, Stephen Vincent <[REDACTED]> wrote:*

*from recovering neo-con, Andrew Sullivan. To the point.*

*Imagine that this kind of massacre happened every day. Imagine a police*

*force that was far too small to even respond to most of them. Imagine this occurring repeatedly for years until the perpetrators and their accomplices became the de facto power-brokers throughout the land. Imagine the shootings also being accompanied by the brutal torture of victims. Imagine families never having finality on whether their own siblings or parents or children have been murdered or not.*

*This is Iraq today. Now think of the justified rage many feel at the VT campus police chief and university president for misjudgments. Now imagine them presiding over several more massacres in the same place. Ask yourself: why do we not feel as enraged by those responsible for security in Iraq? Are those victims not human beings too? Are they not children and mothers and fathers and sons? Are we not ultimately responsible for them, having destroyed the institutions of order in their country?*

*(forward from Susan Schultz, the poet, publisher in Hawaii)*

--

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

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373. **wil Hallgren**

***Re: school shooters -- teachers watch out for stupid responses***

*Tue 17 Apr 2007*

---

This is to all poet/teachers in the wake of the Virginia Horror.

The shooter seems to have been attending off-roster classes and getting away with simply being there.

If your school is like my school, horrible ineptitude in scheduling allows such a situation to become commonplace.

Aside from the academic failure that bad scheduling practices promote, we have this -- to what extent does such administrative ineptitude create the sloppiness that allows such horrors to happen?

Such situations endanger both students and teachers. Students suffer academically and personally. Teachers are always at risk on some many and increasingly bizarre levels.

In a national environment where across-the-board teacher bashing is even more popular than Bush-era xenophobia, I would humbly suggest that this current horror evinces a failure in our national non-dialog on education reform that goes completely undiscussed: Why aren't we looking at where the real opportunities for waste and ineptitude exist -- at the administrative level where binding decisions are made and money is spent/wasted. Blame the teachers-- it's easier! Almost everyone everywhere in our vastly undereducated country has a grudge against at least one teacher!

The stupid questions about this horror are already being formed: Why didn't his teachers see he was disturbed? Weren't there warning signs the teachers could have noticed? Why in our extremely violent society was his imaginative writing so violent?

Teachers, we need to turn the beat around! Why didn't the Administration know where he was? Where he wasn't? What systems were not in place to allow teacher to completely know who was or was not legally entitled to be in their classrooms? If a teacher did notice something amiss, was there any administrative support for the teacher to follow up? Did the administration do its part and actually do the follow up? Was the teacher updated of administrative attempts to follow up?

Far more money is truly wasted at the administrative level than is ever wasted in any classroom anywhere. Any honest MBA or CPA knows the essential truth of this in any organization of any form.

With the weight of cynicism on our shoulders, let's all take bets and watch how the media seeks to put the onus for discovering such lunatics solely upon the teachers. Let's all watch as they hang this one University president, and fail to review administrative ineptitude across the board. Let's watch other University presidents and high school principals cluck their blackened and guilt swollen tongues at the misfortune of their fallen brother. let's listen to the silence of many, many more.

Remember that half of all graduates, at any level, anywhere in our country, graduated in the bottom half of their graduating classes (they had to by virtue of simple mathmatics). No wonder so many people love to blame their teachers

and not themselves! I can't think of a single person who blames the Principal. Can you?

In our simplistic society we like our scapegoats to appear singularly and in black and white simplicity.

This has happened before; there is nothing new under the sun; it will happen again!

Fraternally yours,  
Wil Hallgren

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374. **Ram Devineni**

***Salon with Robert Polito, Todd Colby & films from the Dark City***

*Wed 18 Apr 2007*

---

Dear Friends: please join us:

Thursday, April 19, 2007 at 7pm. Free

Featuring Robert Polito & Todd Colby. Films by

Ry-Russo Young, Steven K. Tsuchida & Gabe Ibanez.

Jonathan Shorr Gallery, 109 Crosby St. (off Prince St.) in SOHO, NYC.

[http://www.rattapallax.com/salon\\_04192007.htm](http://www.rattapallax.com/salon_04192007.htm)

Robert Polito is the author of *Savage Art: A Biography of Jim Thompson*, which received the National Book Critics Circle Award and an Edgar; *Doubles* (a book of poems); and others. He is the editor of the *Library of America* volumes *Crime Novels: American Noir of the 30s and 40s* and *American Noir of the 50s*. He is Director of the Writing Program at The New School.

Todd Colby is the author of *Riot in the Charm Factory: New and Selected Work* and more recently, *Tremble & Shine* (Soft Skull Press) and the editor of *Heights of the Marvelous: A New York Anthology* (St. Martins Press). He was the lyricist and vocalist for the now-legendary New York band *Drunken Boat*.

FILMS:

*Maquina*. Gabe Ibanez's remarkable urban horror film giving illusions to the work of Shinya Tsukamoto. A lonely young girl is surgically fitted with a sexual contraption that makes her the deadliest instrument to



men. Won top prize at the Potenza International Film Festival.

Director Ry Russo-Young presents a film-as-art projection that puts a personalized and distinctly modern spin on the Hitchcock classic Psycho. Three separate women play Marion Crane -- now immortalized by Janet Leigh and a certain shower scene-in three different scenes. Official selection Tribeca Film Festival and won Best Experimental Film at 2005 Chicago International Film Festival and 2006 SXSW Film Festival.

A Ninja Pays Half My Rent follows the story of a young man who learns to deal with a ninja as a roommate. Barry's roommate suddenly passes away from eating a grapefruit. Unable to pay the entire rent for his apartment, Barry must find a roommate. Mysteriously, a ninja appears in his apartment and the crazy and comical story unfolds in Steven K. Tsuchida's short film. Provided by Filmmovement.com

Co-sponsored with Academia Internacional de Cinema, Rattapallax, Soft Skull Press, Pampero Rum & Filmmovement.com

Please send future emails to  
[REDACTED] for press

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375. **Metta Sama**  
***deadline extension: AWP Panels***

*Wed 18 Apr 2007*

---

-x-posting.

-----  
The deadline has been extened to 24 April 2007; notification 27 April 2007; submission to AWP 29 April 2007.

Be well,

Metta

Call for Papers: AWP Panel, In Praise of: 13 Ways to Be Mentored

Mentoring often happens in private, between a person and a book, one writer alone with a few pages of someone's text, another writer she feels inexplicably drawn to. Who are the writers we return to? And for what reasons? How do

writers enter an alternative form of mentorship with writers they've only met on the page? This panel will explore how emerging writers of color have been influenced by the aesthetics, content, and/or craft of other writers of color, how they feel mentored by these writers whom they've met on the page.

This panel will be proposed for the 2008 AWP Conference, and while it is intended as a scholarship panel, anyone interested should be mindful that the conference panels focus mainly on the art and act of writing. The accepted papers will draw attention to particulars of writing that attract & speak to you as a writer of color, for example, form, structure, style, theme, language, tone, etc. I hope to hear from folks writing in all genres: poems, plays, prose.

I'm taking submissions of short abstracts (no more than 100 words), with a deadline of 24 April 2007. I will contact with you a final decision by 27 April 2007.

Contact Information: Metta Sama (██████)

I look forward to hearing from you.

Call for Papers: AWP Panel, Tribute of Herb Scott, poet, editor, teacher, mentor, friend

This panel will be a tribute to visionary teacher, leader, organizer, editor, mentor, friend, & poet Herb Scott, founder and editor of New Issues Press, author of *Groceries*, *Disguises*, and *Sleeping Woman*, and professor at Western Michigan University. The panel will be 2-fold, 1-part essay/ reflections on your personal intersection with Herb, and 1-part reading of Herb's poems. Your paper (in its final stage) should be no more than 5 minutes long, and you will have 8 minutes to read poems of Herb Scotts that you have chosen.

Interested parties should send a very brief abstract (about 100 words) that includes names of poems they're interested in reading, as well as a general description of the type of essay they'd like to deliver (i.e. personal reflection on Herb as an editor, critical reflection on Herb building New Issues press, reflection on Herb as teacher, reflection on Herb as mentor, as friend, etc.).

Interested parties can reach me at ██████, & I need to have the responses in by 24 April 2007. I will inform everyone who has been selected to participate by 27 April 2007, and will have the proposal ready for review on 29 April 2007. To offer a balanced panel, I will chose one ex-student, one editor (either current or past of New Issues Press), one friend/colleague, one New Issues author (who could discuss their relationship with Herb-as-editor), and one (hopefully) editor of an independent press (who could offer some insight on building a press while maintaining one's identity as a poet). Please note, however, that this is all open to change, is fluid.

Metta Sama ( )

Author, *\_South of Here\_* (New Issues Press, 2005)

[↑ Contents](#)

376. **Evan Munday**

***Tomorrow Night - Tom Mandel and Rachel Zolf at Just Buffalo Small Press Series***

*Wed 18 Apr 2007*

---

APRIL 19 — TOM MANDEL & RACHEL ZOLF AT JUST BUFFALO'S SMALL PRESS SERIES

Just Buffalo Literary Centre's regular celebration of independent presses and poets welcomes Rachel Zolf, author of *Human Resources*, to Rust Belt Books on April 19, 2007. Rachel Zolf joins Tom Mandel (*To the Cognoscenti*, *The Grand Piano*) for the evening's readings. Zolf brings her irreverent fusion of poetry and corporate jargon, *Human Resources*, to Buffalo for the first time since its recent publication. Just Buffalo's Small Press Series is hosted by Kevin Thurston and Michael Kelleher.

Tom Mandel and Rachel Zolf at Just Buffalo's Small Press Series

Thursday, April 19, 7:00 p.m.

Rust Belt Books, 202 Allen Street

Buffalo, NY

\*\*\*

About *Human Resources*:

Poetry and 'plain language' collide in the writing machine that is *Human Resources*. Here at the intersection of creation and repackaging, we experience the visceral and psychic cost of selling things with depleted words. Pilfered rhetorics fed into the machine are spit out as bungled associations among money, shit, culture, work and communication. With the help of online engines that numericize language, *Human Resources* explores writing as a process of encryption.

Deeply inflected by the polyvocality and encoded rhetorics of the screen, *Human Resources* is perched at the limits of language, irreverently making and breaking meaning. Navigating the crumbling boundaries among page, screen, reader, engine, writer and database, *Human Resources* investigates wasting words and words as waste – and the creative potential of salvage.

Written by Rachel Zolf (Masque), who works days as a corporate communications consultant, churning out language to fire employees gently or convince them to toe the corporate line, *Human Resources* 'repurposes' for artistic ends the words and energy she wastes daily. The book exposes the

codes – programming codes, social codes, political codes – that we live under every day that tell us how to act, what to buy, who to love, who to bomb.

‘In this badmouthing and incandescent burlesque, Rachel Zolf transforms a necessary social anger into the pure fuel that takes us to "the beautiful excess of the unshackled referent." We learn something new about guts, and about how dictions slip across one another, entwining, shimmering, wisecracking. For Zolf, political invention takes precedent, works the search engine.’ – Lisa Robertson

Rachel Zolf is the author of the poetry collections *Masque* (The Mercury Press, 2004), which was shortlisted for the 2005 Trillium Book Award for Poetry, and *Her absence, this wanderer* (BuschekBooks, 1999), which was a finalist in the cbc Literary Competition. Zolf lives in Toronto and was the founding poetry editor for *Walrus* magazine.

human resources • rachel zolf • march 2007 • 96 pp. • \$16.95 cdn | \$14.95 us • isbn 1 55245 182 8

For review copies or media requests, contact Evan Munday at [REDACTED] or [REDACTED].

-----  
Evan Munday  
Publicist  
Coach House Books  
401 Huron St. (rear) on bpNichol Lane  
Toronto ON, M5S 2G5  
[REDACTED]  
[REDACTED]

May 2 is the Coach House Spring Launch!  
featuring Sean Dixon, Andrew Wedderburn, Nicole Brossard, Rachel Zolf  
and Amiel Gladstone  
Revival, 783 College Street  
Toronto, ON  
8:00 p.m. =

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377. **Poetics List**

**NANCY SHAW**

*Wed 18 Apr 2007*

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

From: [REDACTED] (Rodrigo Toscano)

To: [REDACTED]

Date: Tue, 17 Apr 2007 22:36:04 EDT

Subject: NANCY SHAW

was one of the most lovely, intelligent, creative, humane, people i'd ever met...i am so saddened by her death...

i've no more to say than that...

(nancy...oh nancy...)

\*\*\*\*\* See what's free at <http://www.aol.com>.

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378. **Sina Queyras**  
*virginia tech/nikki giovanni*

Wed 18 Apr 2007

---

This just gets more and more disturbing.

>>

Teacher had Cho moved out of class

ALAN FREEMAN

Globe and Mail Update

BLACKSBURG, Va. — One of Cho Seung-Hui's English professors at Virginia Tech said Wednesday that she so feared the intimidating nature of 23-year-old English student that she threatened to resign if he were not removed from her class.

"He was a very intimidating student to my other students," poetry professor Nikki Giovanni said. As a result of his disturbing presence and his graphic writing, she actually wrote to the chairman of the English Department, Lucinda Roy, asking that he be removed from her class, which he was.

"I was willing to resign before I was going to continue with him," Ms. Giovanni told CNN.

Mr. Cho killed 32 students and faculty members at the university on Monday, the worst such shooting in U.S. history before ending his own life.

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"There was something mean about this boy, and it was the meanness that bothered me," she said.

On Monday, as she heard about the shooting while travelling back to the university from California and there were rumours that the perpetrator was Asian, she said she knew immediately that he was Mr. Cho.

"In front of my mind, I knew it was" him, she said in an interview.

Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's concerns to university authorities and the campus police but was told that because he was expressing himself freely in his writings, there was nothing that could be done.

As a result of these concerns, she had him removed from class and began to teach Mr. Cho privately in a special workshop.

Ms. Roy said that Mr. Cho appeared to be deeply disturbed, "very withdrawn and very depressed."

"There was this steady tone of anger in his writings. It seemed as if he was expressing emptiness and fury at himself and at people around him," Ms. Roy said.

She said that was worried that Mr. Cho could be a threat to other students as well as to himself.

"I really felt very strongly that he was suicidal, that he was so depressed that he had a negativity about him, like it was like talking to a hole sometimes, that the person wasn't really there," she said.

"Of course, we never imagined these kinds of things."

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379. **Aryanil Mukherjee**

**Re: virginia tech/nikki giovanni**

*Wed 18 Apr 2007*

---

Wikipedia writes on the Giovanni page today -

[On April 17, 2007, at the Virginia Tech Convocation commemorating the April 16 Virginia Tech massacre, Giovanni closed the ceremony, stating, "We are sad today, and we will be sad for quite a while. We are not moving on. We are embracing our mourning. We are Virginia Tech... We do not understand this tragedy... Neither does the baby elephant watching his community be devastated for ivory..No one deserves a tragedy."]

I didn't quite get the "ivory" metaphor.

The fact that Cho was an English student, is unfortunate and might tempt many of us in this list to face our own mirrors. I am also curious why Cho chose the "Science & Engineering" class as the venue for his second killing spree! Did he see that community as some sort of a "privileged" section of the academic society ? Did the "debauchery" he hated, came mostly from those quarters ?

We'll never know. However, as a poet engaged in engineering practice, I'm almost compelled to raise this question.

If we take the gun out of the picture, Cho's story might sound quite familiar with many of us who grew up in a foreign society and went to foreign universities. In fact, in much of the developing world, where walls are far steeper between liberal arts and science, so much so, that a chance of making a respectable livelihood in the arts arena is rarer than "ivory"; frustrations do become paramount, and they do manifest themselves ....but we don't get to hear of such campus-massacres. Of course, there are many like me, who give up the dream of pursuing fine arts for the fear of going astray, and study engineering because they are also good at math.

Sadly, the tragedy turns four-fold when a gun gets into the picture.

Aryanil

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

From: UB Poetics discussion group [mailto: ] On

Behalf Of Sina Queyras

Sent: Wednesday, April 18, 2007 10:05 AM

To:

Subject: virginia tech/nikki giovanni

This just gets more and more disturbing.

>>

Teacher had Cho moved out of class

ALAN FREEMAN

Globe and Mail Update

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"I really felt very strongly that he was suicidal, that he was so depressed that he had a negativity about him, like it was like talking to a hole sometimes, that the person wasn't really there," she said.

"Of course, we never imagined these kinds of things."

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380. **Crane's Bill Books**  
**Re: virginia tech/nikki giovanni**  
Wed 18 Apr 2007

---

"...Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's concerns to university authorities and the campus police but was told that because he was expressing himself freely in his writings, there was nothing that could be done."

But where is this going? Police powers for creative writing teachers? The fact is, Cho Seung-Hui had been reported to the police for harassing and threatening women, which means this horror would have been prevented by a simple background check before guns were made available to him. We can wring our hands all we want about whether there were failures on the part of "university authorities," but if a background check had been required, this would not have happened. Sorry, I know this isn't poetics, but it seems like an important point to make.

J. A. Lee  
Crane's Bill Books

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

From: "Sina Queyras" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, April 18, 2007 8:05 AM

Subject: virginia tech/nikki giovanni

*This just gets more and more disturbing.*

*Teacher had Cho moved out of class*

*ALAN FREEMAN*

*Globe and Mail Update*

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*Why are we so fascinated by the darkness of these demented people...  
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*Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's concerns to university authorities and the campus police but was told that because he was expressing himself freely in his writings, there was nothing that could be done.*

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*"Of course, we never imagined these kinds of things."*

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381. **angela vasquez-giroux**  
**Re: virginia tech/nikki giovanni**  
Wed 18 Apr 2007

---

1. At my alma mater, Michigan State, there is a steep divide between the arts and sciences--and in many of these "second tier" type schools, this is becoming the norm. So much so that a university administrator told a group of graduate students 2 months ago that the arts and humanities have gotten all the money

they are going to get. He added that the only useful thin a philosopher/english phd/artist could do would be to make the world more comfortable with science. In fact, the University is making no great pains to maintain these humanities and arts programs beyond the bare minimum that is required to keep our status as a "research one" institution. The arts and sciences divide is HUGE here--and, frankly, I only know one person who is an artist and makes a living from it (that would be my poetry prof)--here in Michigan, it's tough enough to make a living.

2. The shooter did pass a background check. The scary thing is that he was manipulative enough to repress those terrifying aspects of his personality and not "spill the beans" on how disturbed he really was.

3. The shooter was removed from classes not simply because his writings were violent, but because he (and his work) personally intimidated: the teacher (Ms. Giovanni); two other students, who stopped coming to class. Additionally, he was taking photographs in class of other students (by hiding the camera under his desk). Ever prof I have ever had is smart enough to know the difference between "self-expression" and downright disturbing. This has nothing to do with creative-writing profs being given police powers. It has everything to do with having a responsibility to protect your students; in my experience, when someone "creeps you out" enough that you have them removed from your class, you're generally right.

All of this info was on cnn.com today;

Angela

On 4/18/07, Crane's Bill Books <[REDACTED]> wrote:

>

> "...Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's  
> concerns to university authorities and the campus police but was told that  
> because he was expressing himself freely in his writings, there was

> nothing

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> J. A. Lee  
> Crane's Bill Books  
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>  
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> From: "Sina Queyras" <[REDACTED]>  
> To: <[REDACTED]>  
> Sent: Wednesday, April 18, 2007 8:05 AM  
> Subject: virginia tech/nikki giovanni  
>  
>  
> > This just gets more and more disturbing.  
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> > 13 reader comments | Join the conversation  
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> > Ms. Roy said.  
> >  
> > She said that was worried that Mr. Cho could be a threat to other  
> students  
> > as well as to himself.  
> >  
> > "I really felt very strongly that he was suicidal, that he was so  
> > depressed that he had a negativity about him, like it was like talking  
> to  
> > a hole sometimes, that the person wasn't really there," she said.  
> >  
> > "Of course, we never imagined these kinds of things."  
>

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382. **Suzanne Burns**

**Re: virginia tech/nikki giovanni**

Wed 18 Apr 2007

---

On 4/18/07, Crane's Bill Books <[REDACTED]> wrote:

>

>

> But where is this going? Police powers for creative writing teachers? The  
> fact is, Cho Seung-Hui had been reported to the police for harassing and  
> threatening women, which means this horror would have been prevented by

a

> simple background check before guns were made available to him. We can  
> wring

> our hands all we want about whether there were failures on the part of  
> "university authorities," but if a background check had been required,  
> this

> would not have happened. Sorry, I know this isn't poetics, but it seems  
> like

> an important point to make.

Could someone clarify something for me?

I know he had harrassment complaints from women on campus-- but did anyone actually press charges against him and was he ever put on trial and found guilty? Was he ever even issued with a restraining order?

You see the problem here is that anyone can make a complaint-- and it is entirely possible for a complaint to be scurrilous, or for that matter for a complaint to be dropped. A lot of people who go to the police to complain about stalking will in fact drop the complaint if the stalking behaviour stops-- heck, I remember being mildly stalked when I was an undergraduate and I happily put the issue aside when the creepy guy finally went away. What happened to these complaints?

Before something like this can go on someone's record (and thus be the sort of thing that would turn up in a background check) it has to go past the complaint stage-- there has to be some sort of follow-through and due process. Same with restraining orders-- I always get upset when people claim that its easy to get a restraining order on somebody. In point of fact, it can be pretty difficult, especially if you are not in an intimate relationship with the person. There has to have been an actual threat made against a person.

This whole thing is absolutely heartwrenching. I applaud both Lucinda and Nikki for doing what they could. It may very well be that this man was pushing the boundary for a very long time, stopping just short of where he would

actually have to face charges-- until the other day. That's what it sounds like to me.

Suzanne Burns

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383. **Skip Fox**

***Re: virginia tech/nikki giovanni***

*Wed 18 Apr 2007*

---

Yes. Important considerations for many of us.

I saw Giovanni on CNN this am and she was highly articulate and intelligent and wonderfully human. One thing she did mention was that hundreds of young writers in workshops write things that are violent and angry and most of them are alright. I, too, hope this doesn't put a chill in the creative writing classroom.

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

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

Behalf Of Crane's Bill Books

Sent: Wednesday, April 18, 2007 11:04 AM

To: ██████████

Subject: Re: virginia tech/nikki giovanni

"...Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's concerns to university authorities and the campus police but was told that because he was expressing himself freely in his writings, there was nothing that could be done."

But where is this going? Police powers for creative writing teachers? The fact is, Cho Seung-Hui had been reported to the police for harassing and threatening women, which means this horror would have been prevented by a simple background check before guns were made available to him. We can wring

our hands all we want about whether there were failures on the part of "university authorities," but if a background check had been required, this would not have happened. Sorry, I know this isn't poetics, but it seems like an important point to make.

J. A. Lee

Crane's Bill Books

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

From: "Sina Queyras" <████████>

To: <████████>

Sent: Wednesday, April 18, 2007 8:05 AM

Subject: virginia tech/nikki giovanni

*This just gets more and more disturbing.*

*Teacher had Cho moved out of class*

*ALAN FREEMAN*

*Globe and Mail Update*

*BLACKSBURG, Va. - One of Cho Seung-Hui's English professors at Virginia Tech said Wednesday that she so feared the intimidating nature of 23-year-old English student that she threatened to resign if he were not removed from her class.*

*"He was a very intimidating student to my other students," poetry professor Nikki Giovanni said. As a result of his disturbing presence and his graphic writing, she actually wrote to the chairman of the English Department, Lucinda Roy, asking that he be removed from her class, which he was.*

*"I was willing to resign before I was going to continue with him," Ms. Giovanni told CNN.*

*Mr. Cho killed 32 students and faculty members at the university on Monday, the worst such shooting in U.S. history before ending his own life.*

*Related to this article*

*Cho Seung-Hui, in an undated photo, was identified as the gunman in the massacre that left 33 people dead at Virginia Tech in Blacksburg, Va., on Monday. (Virginia State Police/AP)*

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*Victim profiles*

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*Access to guns 'catalytic' in killings*

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*Shootings 'I-Report' a coup for CNN*

*Eerie timing for trio's school-violence song*

*Photogalleries*

*Deadly shooting rampage  
Interactives*

*Map: North American school violence since 1975  
Internet Links*

*Video: Picture emerges of suspect  
Video: Shooting timeline  
Video: Remembering Univ. of Texas, 1966  
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Why are we so fascinated by the darkness of these demented people...  
What bothers me is that he is said to have tried to start a fire...  
It could very well have something to do with the more Socialist...  
13 reader comments | Join the conversation*

*"There was something mean about this boy, and it was the meanness that bothered me," she said.*

*On Monday, as she heard about the shooting while travelling back to the university from California and there were rumours that the perpetrator was Asian, she said she knew immediately that he was Mr. Cho.*

*"In front of my mind, I knew it was" him, she said in an interview.*

*Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's concerns to university authorities and the campus police but was told that because he was expressing himself freely in his writings, there was nothing that could be done.*

*As a result of these concerns, she had him removed from class and began to teach Mr. Cho privately in a special workshop.*

*Ms. Roy said that Mr. Cho appeared to be deeply disturbed, "very withdrawn and very depressed."*

*"There was this steady tone of anger in his writings. It seemed as if he was expressing emptiness and fury at himself and at people around him," Ms. Roy said.*

*She said that was worried that Mr. Cho could be a threat to other students as well as to himself.*

*"I really felt very strongly that he was suicidal, that he was so depressed that he had a negativity about him, like it was like talking to a hole sometimes, that the person wasn't really there," she said.*

*"Of course, we never imagined these kinds of things."*

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384. **Chris Stroffolino**  
**virginia tech/nikki giovanni/jan richman**  
*Wed 18 Apr 2007*

---

This is starting to remind me (more as a point of a contrast) with that incident in San Francisco a few years back, when Jan Richman brought disturbing writings by a student to the attention of her chair. The student was promptly expelled, but then they fired Ms. Richman too. Many protested; Rushdie and Eggers, et al, wrote letters of support. Stories in national press, etc. But Richman didn't get reinstated at her job.

Chris

On Apr 18, 2007, at 9:04 AM, Crane's Bill Books wrote:

*"...Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's concerns to university authorities and the campus police but was told that because he was expressing himself freely in his writings, there was nothing that could be done."*

*But where is this going? Police powers for creative writing teachers? The fact is, Cho Seung-Hui had been reported to the police for harassing and threatening women, which means this horror would have been prevented by a simple background check before guns were made available to him. We can wring our hands all we want about whether there were failures on the part of "university authorities," but if a background check had been required, this would not have happened. Sorry, I know this isn't poetics, but it seems like an important point to make.*

*J. A. Lee  
Crane's Bill Books*

*----- Original Message ----- From: "Sina Queyras"*

*<[REDACTED]>*

*To: <[REDACTED]>*

*Sent: Wednesday, April 18, 2007 8:05 AM*

*Subject: virginia tech/nikki giovanni*

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*"Of course, we never imagined these kinds of things."*

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### 385. **Alexander Dickow**

**Re: POETICS Digest - 16 Apr 2007 to 17 Apr 2007 (#2007-107)**

*Wed 18 Apr 2007*

---

"which Surrealist poet it was--hung a sign on his door when sleeping--"=  
do not disturb--poet at work".

David,  
Robert Desnos. According to Breton's account, I think, not Desnos himself.  
Amities,  
Alex

PS: A note about the disturbing disproportion between coverage of violence in Iraq and elsewhere and that of Virginia Tech: my experience of human beings everywhere has shown me that we worry about what's close to home much more readily than things far away. It's much less a "racial" issue than a psychological one found everywhere. This, of course, doesn't make it any less troubling, and in this country there are plenty of signs of dehumanizing Iraqis et al. because



of their otherness, even if I don't think the disproportionate coverage is one of them.

[www.alex dickow.net/blog/](http://www.alex dickow.net/blog/)

les mots! ah quel désert à la fin  
merveilleux. -- Henri Droguet

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386. **Tim Peterson**

**\*\*\*SINCERE APOLOGIES FOR CROSS-DRESSING\*\*\***

*Wed 18 Apr 2007*

---

No, I'm not actually sorry for my cross-dressing. But now that I have your attention, I'm looking for someone who might be able to make a digital videotape of an event this weekend. I am willing to pay you. Amateur video jockeys welcome.

Best, Tim

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387. **angela vasquez-giroux**

**Re: va. tech**

*Wed 18 Apr 2007*

---

I've taken, by my count, at least 6 semesters of writing courses. Never once was there a person who scared other students, intimidated them, etc. Never once was someone's poetry or or fiction or personal essay so disturbing as to make me uneasy. I think there is a marked difference between just having a disturbing storytelling ability (a la Stephen King) and being a sociopath, who is in writing classes only because he can outlet some of his twistedness there (as opposed to say a math class). There were always plenty of terrible poems, and goth kids, and "depressed" kids (I'm not being sarcastic, I know people who are biochemically imbalanced, and that's a hell of a lot different then what a lot of kids in writing classes are, which isn't depressed, but looking for attention/playing a role). No one was ever scared of them.

On 4/18/07, Shaunanne Tangney <[REDACTED]> wrote:

>

> \*\*\*\*\*

> FROM PREVIOUS POSTS:

>

> ``There was some concern about him," Rude said. ``Sometimes, in

> creative writing, people reveal things and you never know if it's

> creative or if they're describing things, if they're imagining things

> or just how real it might be. But we're all alert to not ignore things  
> like this."  
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> "...Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's  
> concerns to university authorities and the campus police but was told  
> that because he was expressing himself freely in his writings, there  
> was nothing that could be done."  
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> But where is this going? Police powers for creative writing teachers?  
> The fact is, Cho Seung-Hui had been reported to the police for  
> harassing and threatening women, which means this horror would have  
> been prevented by a simple background check before guns were made  
> available to him. We can wring our hands all we want about whether  
> there were failures on the part of "university authorities," but if a  
> background check had been required, this would not have happened.  
> Sorry, I know this isn't poetics, but it seems like an important point  
> to make.  
> \*\*\*\*\*  
>  
> I feel really uncertain about this--probably because I had a very  
> similar thing happen to me.  
>  
> A few years ago, a young man who was a student at the college where I  
> teach--and indeed, had been a student in my creative writing  
> course--murdered his girlfriend. The authorities confiscated his  
> computer and on it found stories he wrote for my class that they found  
> "disturbing." I was subpoenaed to testify in court--his lawyer wanted  
> me to testify as to his state of mind, having read his short stories.  
> I was appalled (and was never actually called to the stand--I think his  
> lawyer figured out I would be rather hostile): I can't testify to  
> someone's state of mind--I'm an English teacher, not a psychologist or  
> mental health expert!  
>  
> Were his stories creepy? No more than say, oh, Stephen King's stories!  
> When I heard the teacher on the radio this morning say, "you can just  
> tell that something's off" I really worried--for every depressed kid in  
> a creative writing class anywhere in the nation...because there sure as  
> hell aren't any of those people..!  
>  
> Now clearly, this kid at VA Tech was more than depressed...but where do  
> we draw the line? What do people think they can "just tell" by reading  
> someone's fiction or poetry or whatever? I haven't seen anything that

> this kid wrote--and maybe it was beyond the pale--but so is Was  
> Craven's stuff, and so was Poe's and Baudelaire's--and as a writer and  
> a teacher, I worry that we are on the verge of a dangerous precedent  
> here...  
>  
> It also gives "creative writing" a bad--or at least limited--rap: that  
> all writing is "confessional." God, can we please get past that?! And  
> if we don't--if that is all that "creative writing" teachers  
> stress--that writing is solely personal, confessional, expressive--what  
> do we expect we'll get?  
>  
> I'm sad and confused by all of this...not the least of which this  
> growing notion that English teachers are supposed to be able to judge  
> someone's mental state...  
>  
> --ShaunAnne Tangney  
> Associate Professor of English  
> Minot State University  
>

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388. **George Bowering**

**Re: \*\*\*SINCERE APOLOGIES FOR CROSS-DRESSING\*\*\***

*Wed 18 Apr 2007*

---

Well, if you will be doing it in Kitsilano or West Point Grey, I can do it.

gb

On Apr 18, 2007, at 11:22 AM, Tim Peterson wrote:

> No, I'm not actually sorry for my cross-dressing. But now that I have  
> your attention, I'm looking for someone who might be able to make a  
> digital videotape of an event this weekend. I am willing to pay you.  
> Amateur video jockeys welcome.

>

> Best, Tim

>

>

Mr. G.H. Bowering

Does not get up immoderately early.

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### 389. **Shaunanne Tangney**

**va. tech**

Wed 18 Apr 2007

---

\*\*\*\*\*

FROM PREVIOUS POSTS:

``There was some concern about him," Rude said. ``Sometimes, in creative writing, people reveal things and you never know if it's creative or if they're describing things, if they're imagining things or just how real it might be. But we're all alert to not ignore things like this."

"...Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's concerns to university authorities and the campus police but was told that because he was expressing himself freely in his writings, there was nothing that could be done."

But where is this going? Police powers for creative writing teachers? The fact is, Cho Seung-Hui had been reported to the police for harassing and threatening women, which means this horror would have been prevented by a simple background check before guns were made available to him. We can wring our hands all we want about whether there were failures on the part of "university authorities," but if a background check had been required, this would not have happened. Sorry, I know this isn't poetics, but it seems like an important point to make. \*\*\*\*\*

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A few years ago, a young man who was a student at the college where I teach--and indeed, had been a student in my creative writing course--murdered his girlfriend. The authorities confiscated his computer and on it found stories he wrote for my class that they found "disturbing." I was subpoenaed to testify in court--his lawyer wanted me to testify as to his state of mind, having read his short stories. I was appalled (and was never actually called to the stand--I think his lawyer figured out I would be rather hostile): I can't testify to someone's state of mind--I'm an English teacher, not a psychologist or mental health expert!

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I'm sad and confused by all of this...not the least of which this growing notion that English teachers are supposed to be able to judge someone's mental state...

--ShaunAnne Tangney  
Associate Professor of English  
Minot State University

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390. **Paul Nelson**

***Re: virginia tech/nikki giovanni/creative writing programs***

*Wed 18 Apr 2007*

---

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

From: Skip Fox <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, April 18, 2007 9:54:43 AM

Subject: Re: virginia tech/nikki giovanni

I saw Giovanni on CNN this am and she was highly articulate and intelligent and wonderfully human. One thing she did mention was that hundreds of young writers in workshops write things that are violent and angry and most of them are alright. I, too, hope this doesn't put a chill in the creative writing classroom.

What if this does put a chill in the creative writing classroom? What if creative writing programs were eliminated? Would this have the effect of improving North American poetry in general?

It would be sad to see people lose their jobs and I don't want to minimize that, but there has been an explosion in these writing programs and I am not sure there has been a similar increase in the quality of work on this continent in that time.

Paul

Paul E. Nelson

[www.OrganicPoetry.org](http://www.OrganicPoetry.org)

Slaughter, WA 98002

██████████ or ██████████

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

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

Behalf Of Crane's Bill Books

Sent: Wednesday, April 18, 2007 11:04 AM

To: ██████████

Subject: Re: virginia tech/nikki giovanni

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our hands all we want about whether there were failures on the part of "university authorities," but if a background check had been required, this would not have happened. Sorry, I know this isn't poetics, but it seems like an important point to make.

J. A. Lee

Crane's Bill Books

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391. **linda norton**

***va tech/restraining orders/guns***

*Wed 18 Apr 2007*

---

Suzanne,

Apparently the young women did not press charges. You are right, it is not easy to get a restraining order, even if the police advise you to get one (as happened to me). It is expensive to hire a process server and there's a lot of bureaucracy and the attitude and obstacles that go with that. If the stalker is a seemingly "nice guy" and/or someone with money and stature, it becomes even harder to go through with getting a restraining order. And then if the person stops harrassing you, you're right, one is so happy to let it go. Of course the stalker, whether a weird loner or a seemingly nice upstanding guy, then goes on to stalk some other woman. And if and when these incidents erupt in violence, earlier

victims will appear, and a pattern and timeline for the now inevitable disaster is established.

I don't think the emphasis should be (or is) on freedom of expression and the policing of it. It has to be about easy access to guns, with or without an official criminal background check. Although creative writing classes play a role in this incident, there are tons of others where it plays no role. It's a red herring, as is the emphasis on this one crazy individual, or on his Korean nationality. There will be another well-armed madman at another school, post office, or Burger King before too long. This is about what such people do with GUNS, not pens and paper.

Predictably, the NRA folks are posting on the Times VA TECH story blogs, saying that this murderer could have been stopped if everyone on campus had been packing guns . . . What they don't say is, if everyone on campus were packing guns, stuff like this would happen more often, whenever people are in despair, angry, chemically unbalanced, at a loss for any perspective at all on the trials of life.

And what if everyone in that German class had been carrying guns but couldn't move fast enough to stop the killer? You can bet that many of those fine, gun-toting citizens would be out killing innocent Koreans in revenge. Hell, if I had a gun and my child had been attacked or slaughtered, I'd be dangerous. And I am sure I am not unique in this regard.

It doesn't have to be like this in America. It shouldn't be like this.

\* \* \*

I know he had harrassment complaints from women on campus-- but did anyone actually press charges against him and was he ever put on trial and found guilty? Was he ever even issued with a restraining order?

You see the problem here is that anyone can make a complaint-- and it is entirely possible for a complaint to be scurrilous, or for that matter for a complaint to be dropped. A lot of people who go to the police to complain about stalking will in fact drop the complaint if the stalking behaviour stops-- heck, I remember being mildly stalked when I was an undergraduate and I happily put the issue aside when the creepy guy finally went away. What happened to these complaints?

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difficult, especially if you are not in an intimate relationship with the person. There has to have been an actual threat made against a person.

This whole thing is absolutely heartwrenching. I applaud both Lucinda and Nikki for doing what they could. It may very well be that this man was pushing the boundary for a very long time, stopping just short of where he would actually have to face charges-- until the other day. That's what it sounds like to me.

Suzanne Burns

"trying to survive and, if we're lucky, thrive - be all the way live"

Janet McDonald--author of PROJECT GIRL--b. Brooklyn, NY--d. Paris, France 4/11/07

R.I.P.

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### 392. **Crane's Bill Books**

#### ***Re: Do Not Disturb - Poet At Work***

*Wed 18 Apr 2007*

---

Desnos was one of the the French Surrealists who had the most facility for slipping into trances and bringing forth amazing dream texts--Crevel was another--but I think it was the proto-Surrealist Saint-Pol-Roux who hung the sign on his door. J. A. Lee

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

From: "Alexander Dickow" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, April 18, 2007 11:24 AM

Subject: Re: POETICS Digest - 16 Apr 2007 to 17 Apr 2007 (#2007-107)

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when  
sleeping--"=  
do not disturb--poet at work"."*

*David,  
Robert Desnos. According to Breton's account, I think,  
not Desnos himself.  
Amities,  
Alex*

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393. **Peter Quartermain**

**Re: virginia tech/nikki giovanni/jan richman**

Wed 18 Apr 2007

---

Just to clarify one small point: in most if not all colleges and universities in Canada (and, I'd expect, south of the border) faculty can exclude any and all students whose behaviour is "disruptive" i.e. makes it impossible for students to give the matter of the course their attention, and for the faculty likewise to get on with the business of the course. One does not do this lightly, and one does not do without discussing it with (at the very least) middle management (i.e. department or programme heads) and presumably after discussing it with the student.

It is not a question of "disturbing writings" but of "disruptive behaviour."

=====

Peter Quartermain

846 Keefer Street

Vancouver

BC Canada V6A 1Y7

██████████ (voice)

██████████

=====

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

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

Behalf Of Chris Stroffolino

Sent: 18 April 2007 10:21

To: ██████████

Subject: virginia tech/nikki giovanni/jan richman

This is starting to remind me (more as a point of a contrast) with that incident in San Francisco a few years back, when Jan Richman brought disturbing writings by a student to the attention of her chair. The student was promptly expelled, but then they fired Ms. Richman too. Many protested; Rushdie and Eggers, et al, wrote letters of support. Stories in national press, etc. But Richman didn't get reinstated at her job.

Chris

On Apr 18, 2007, at 9:04 AM, Crane's Bill Books wrote:

*"...Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's concerns to university authorities and the campus police but was told that because he was expressing himself freely in his writings, there was nothing that could be done."*

*But where is this going? Police powers for creative writing*

*teachers? The fact is, Cho Seung-Hui had been reported to the police for harassing and threatening women, which means this horror would have been prevented by a simple background check before guns were made available to him. We can wring our hands all we want about whether there were failures on the part of "university authorities," but if a background check had been required, this would not have happened. Sorry, I know this isn't poetics, but it seems like an important point to make.*

*J. A. Lee  
Crane's Bill Books*

*----- Original Message ----- From: "Sina Queyras"  
<[REDACTED]>  
To: <[REDACTED]>  
Sent: Wednesday, April 18, 2007 8:05 AM  
Subject: virginia tech/nikki giovanni*

*This just gets more and more disturbing.*

*Teacher had Cho moved out of class  
ALAN FREEMAN  
Globe and Mail Update  
BLACKSBURG, Va. - One of Cho Seung-Hui's English professors at Virginia  
Tech said Wednesday that she so feared the intimidating nature of 23-year-old English student that she threatened to resign if he were not removed from her class.*

*"He was a very intimidating student to my other students," poetry professor Nikki Giovanni said. As a result of his disturbing presence and his graphic writing, she actually wrote to the chairman of the English Department, Lucinda Roy, asking that he be removed from her class, which he was.*

*"I was willing to resign before I was going to continue with him," Ms. Giovanni told CNN.*

*Mr. Cho killed 32 students and faculty members at the university on Monday, the worst such shooting in U.S. history before ending his own*

life.

*Related to this article*

*Cho Seung-Hui, in an undated photo, was identified as the gunman in the massacre that left 33 people dead at Virginia Tech in Blacksburg, Va., on Monday. (Virginia State Police/AP)*  
*Articles*

*Earlier Q&A: Expert on school shootings*  
*Hero 'had no fear'*  
*Gunman's last message: 'You caused me to do this'*  
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*Interactives*

*Map: North American school violence since 1975*  
*Internet Links*

*Video: Picture emerges of suspect*  
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*Virginia Tech University web site*  
*Follow this writer*

*Add ALAN FREEMAN to my e-mail alerts*  
*Latest Comments*

*Why doesn't the G&M allow comments on the heroic actions of Prof...*  
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*What bothers me is that he is said to have tried to start a fire...*  
*It could very well have something to do with the more Socialist...*  
*13 reader comments | Join the conversation*

*"There was something mean about this boy, and it was the meanness that*

*bothered me," she said.*

*On Monday, as she heard about the shooting while travelling back to the university from California and there were rumours that the perpetrator was Asian, she said she knew immediately that he was Mr. Cho.*

*"In front of my mind, I knew it was" him, she said in an interview.*

*Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's concerns to university authorities and the campus police but was told that because he was expressing himself freely in his writings, there was nothing that could be done.*

*As a result of these concerns, she had him removed from class and began to teach Mr. Cho privately in a special workshop.*

*Ms. Roy said that Mr. Cho appeared to be deeply disturbed, "very withdrawn and very depressed."*

*"There was this steady tone of anger in his writings. It seemed as if he was expressing emptiness and fury at himself and at people around him," Ms. Roy said.*

*She said that was worried that Mr. Cho could be a threat to other students as well as to himself.*

*"I really felt very strongly that he was suicidal, that he was so depressed that he had a negativity about him, like it was like talking to a hole sometimes, that the person wasn't really there," she said.*

*"Of course, we never imagined these kinds of things."*

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394. **Ruth Lepson**

**Re: virginia tech/nikki giovanni/jan richman**

Wed 18 Apr 2007

---

why?

On 4/18/07 1:21 PM, "Chris Stroffolino" <[REDACTED]> wrote:

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### 395. **Mark Weiss**

#### **4 events**

Wed 18 Apr 2007

---

Four bilingual events celebrating the release of  
José Kozer's *Stet: Selected Poems*, translated and edited by Mark Weiss

Monday, April 23, 8 p.m. St Marks Church, 131 East 10th Street José Kozer and Harris Schiff.

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Kozer is Cuba's most important living poet. He's famous among poetry lovers throughout the Spanish-speaking world, though largely unknown in the United States, despite his 45 years here. He's also a great reader. Not to be missed.

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396. **Loucks, James**

**Re: va. tech**

Wed 18 Apr 2007

---

I found one of Cho's one-act plays via the Drudge Report; it's a very harrowing read, to be sure. -- Jim

James Loucks, Ph.D.  
Department of English  
OSU-Newark  
1179 University Drive  
Newark, OH 43055-1797  
FAX: [REDACTED]  
[REDACTED]

blog: <http://jlouckscourses.blogspot.com>

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

From: UB Poetics discussion group [mailto:[REDACTED]]  
On Behalf Of Shaunanne Tangney  
Sent: Wednesday, April 18, 2007 2:43 PM  
To: [REDACTED]  
Subject: va. tech

\*\*\*\*\*

FROM PREVIOUS POSTS:

``There was some concern about him," Rude said. ``Sometimes, in creative writing, people reveal things and you never know if it's creative or if they're describing things, if they're imagining things or just how real it might be. But we're all alert to not ignore things like this."

"...Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's concerns to university authorities and the campus police but was told that because he was expressing himself freely in his writings, there was nothing that could be done."

But where is this going? Police powers for creative writing teachers? The fact is, Cho Seung-Hui had been reported to the police for harassing and threatening women, which means this horror would have been prevented by a simple background check before guns were made available to him. We can wring our hands all we want about whether there were failures on the part of "university authorities," but if a background check had been required, this would not have happened. Sorry, I know this isn't poetics, but it seems like an important point to make. \*\*\*\*\*

I feel really uncertain about this--probably because I had a very similar thing happen to me.

A few years ago, a young man who was a student at the college where I teach--and indeed, had been a student in my creative writing course--murdered his girlfriend. The authorities confiscated his computer and on it found stories he wrote for my class that they found "disturbing." I was subpoenaed to testify in court--his lawyer wanted me to testify as to his state of mind, having read his short stories. I was appalled (and was never actually called to the stand--I think his lawyer figured out I would be rather hostile): I can't testify to someone's state of mind--I'm an English teacher, not a psychologist or mental health expert!

Were his stories creepy? No more than say, oh, Stephen King's stories! When I heard the teacher on the radio this morning say, "you can just tell that something's off" I really worried--for every depressed kid in a creative writing class anywhere in the nation...because there sure as hell aren't any of those people..!

Now clearly, this kid at VA Tech was more than depressed...but where do we draw the line? What do people think they can "just tell" by reading someone's fiction or poetry or whatever? I haven't seen anything that this kid wrote--and maybe it was beyond the pale--but so is Was Craven's stuff, and so was Poe's and Baudelaire's--and as a writer and a teacher, I worry that we are on the verge of a dangerous precedent here...

It also gives "creative writing" a bad--or at least limited--rap: that all writing is "confessional." God, can we please get past that?! And if we don't--if that is all that "creative writing" teachers stress--that writing is solely personal, confessional, expressive--what do we expect we'll get?

I'm sad and confused by all of this...not the least of which this growing notion that English teachers are supposed to be able to judge someone's mental state...

--ShaunAnne Tangney  
Associate Professor of English  
Minot State University

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397. **Anny Ballardini**

***Re: 4 events***

*Wed 18 Apr 2007*

---

Congratulations to both: Mark Weiss and José Kozer!

On 4/18/07, Mark Weiss <[REDACTED]> wrote:

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- >

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398. **Skip Fox**

***Re: va. tech***

*Wed 18 Apr 2007*

---

Both plays can be found here:

<http://newsbloggers.aol.com/2007/04/17/cho-seung-huis-plays/>

I would not have seen enough on the basis of these two plays (even with their violence, exaggerated and occasionally inexplicable action, sexual valences, language, etc.) to have notified the authorities.

I'm just basing this on these two plays, not behavior or anything else. Would anyone else have discussed the student's problems with a chair or the consoling services simply on the basis of these? This question seems worth asking though it only touches part of the tragedy.

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of Loucks, James

Sent: Wednesday, April 18, 2007 2:52 PM

To: [REDACTED]

Subject: Re: va. tech

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James Loucks, Ph.D.  
Department of English  
OSU-Newark  
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FAX: [REDACTED]  
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--ShaunAnne Tangney  
Associate Professor of English  
Minot State University

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399. **Barry Schwabsky**

***Re: POETICS Digest - 16 Apr 2007 to 17 Apr 2007 (#2007-107)***

*Wed 18 Apr 2007*

---

Having seen this attributed to a number of French poets, including Pierre-Jean Jouve and Gerard de Nerval as well as Desnos, I'd be hesitant to accept any as correct without a reliable citation.

You can't keep a good line down.

Alexander Dickow <[REDACTED]> wrote:

"which Surrealist poet it was--hung a sign on his door  
when  
sleeping--"=  
do not disturb--poet at work".

David,

Robert Desnos. According to Breton's account, I think,  
not Desnos himself.

Amities,

Alex

PS: A note about the disturbing disproportion between  
coverage of violence in Iraq and elsewhere and that of  
Virginia Tech: my experience of human beings  
everywhere has shown me that we worry about what's  
close to home much more readily than things far away.  
It's much less a "racial" issue than a psychological  
one found everywhere. This, of course, doesn't make it  
any less troubling, and in this country there are  
plenty of signs of dehumanizing Iraqis et al. because  
of their otherness, even if I don't think the  
disproportionate coverage is one of them.

[www.alex dickow.net/blog/](http://www.alex dickow.net/blog/)

les mots! ah quel désert à la fin  
merveilleux. -- Henri Droguet

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400. **George Bowering**

***Re: va tech/restraining orders/guns***

*Wed 18 Apr 2007*

---

On Apr 18, 2007, at 11:54 AM, linda norton wrote:

> It doesn't have to be like this in America. It shouldn't be like this.

>

>

In much of America it is not. Unfortunately it is, in the U.S. part.

>

Mr. G.H. Bowering

Does not get up immoderately early.

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401. **Tim Peterson**

**\*\*\*SINCERE APOLOGIES FOR CROSS-DRESSING\*\*\***

*Wed 18 Apr 2007*

---

The event is in New York City.

Please send responses backchannel to me at [REDACTED]

Best, Tim

On Apr 18, 2007, at some time or other, George Bowering wrote:

Well, if you will be doing it in Kitsilano or West Point Grey, I can do it.

gb

On Apr 18, 2007, at 11:22 AM, Tim Peterson wrote:

>No, I'm not actually sorry for my cross-dressing. But now that I have your  
>attention, I'm looking for someone who might be able to make a digital  
>videotape of an event this weekend. I am willing to pay you. Amateur video  
>jockeys welcome.

>

>Best, Tim

>

>

Mr. G.H. Bowering

Does not get up immoderately early.

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402. **paolo javier**

**Veronica Corpuz/Michelle Naka Pierce's info?**

*Wed 18 Apr 2007*

---

Hello All,

Just wanted to know if anyone has Veronica Corpuz and/or Michelle Naka  
Pierce's contact info? If so, please backchannel.

thanks,

Paolo

--

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

<http://www.2ndavepoetry.com/>

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403. **Matt Henriksen**

***Friday 4/2 ~ Bar-Nadav & Tate ~ Brooklyn***

*Wed 18 Apr 2007*

---

The Burning Chairs

Readings

suggest you spend an evening wi

The Burning Chairs

Readings

suggest you spend an evening with

Hadara Bar-Nadav & Bronwen Tate

Friday, April 20th, 7:30 PM

The Fall Café

307 Smith Street

between Union & President

Carroll Gardens, Brooklyn

F/G to Carroll Street

Ruthlessly FREE

Hadara Bar-Nadav's book of poetry *A Glass of Milk to Kiss Goodnight* (MARGIE/IntuiT House, 2007) was chosen by Kim Addonizio as the winner of the 2005 MARGIE Book Prize. Recent publications appear or are forthcoming in *Beloit Poetry Journal*, *Chelsea*, *Colorado Review*, *Denver Quarterly*, *The Journal*, *Prairie Schooner*, *TriQuarterly*, *Verse*, and other journals. Born in New York, she lives in Kansas City, MO with her husband and their standard poodle, Ella. Find out more at [www.hadarabarnadav.com](http://www.hadarabarnadav.com).

Bronwen Tate lives and writes happily in Brooklyn, enjoys teaching English Composition in various parts of Manhattan, yet still considers moving back to the West Coast. She holds an MFA in Poetry from Brown University and her work has appeared in *Horse Less Review*, *How2*, *Word For/Word*, *No Tell Motel*, and others. She can be found writing about the books she reads and the bread she bakes online at [<breadnjamforfrances.blogspot.com>](http://breadnjamforfrances.blogspot.com).

---

Do You Yahoo!?

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

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404. **Jill Jones**

**Re: 4 events**

Wed 18 Apr 2007

---

Hope they all go well, Mark.

The book's a revelation here in Australia as well.

best,

Jill

On 19/04/2007, at 5:49 AM, Mark Weiss wrote:

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405. **Jim Andrews**

**Re: va tech/restraining orders/guns**

Wed 18 Apr 2007

---

*It doesn't have to be like this in America. It shouldn't be like this.*

*In much of America it is not. Unfortunately it is, in the U.S. part.*

In Vancouver there's a man on trial for murdering many women. He was a pig farmer and is accused of grinding the women up and feeding them to the pigs;

their DNA has been found around the farm. And there's a serial killer loose on one of the highways in BC.

There's a lot of murderous crazy anger in Canada/BC too, George, as I'm sure you know. It isn't a specifically USAmerican thing. The details may be marked with circumstances specific to the nation where it festered, but the disease does not acknowledge national boundaries.

ja

[↑ Contents](#)

406. **Dan Coffey**

***Re: va tech/restraining orders/guns***

*Wed 18 Apr 2007*

---

Useful as usual George! Thanks for reminding us again of the semantic complexity of "America."

On 4/18/07, George Bowering <[REDACTED]> wrote:

> On Apr 18, 2007, at 11:54 AM, linda norton wrote:

>

> > It doesn't have to be like this in America. It shouldn't be like this.

> >

> >

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>

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>

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> Mr. G.H. Bowering

> Does not get up immoderately early.

>

--

<http://hyperhypo.org/blog>

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

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407. **Catherine Daly**

***Re: va tech/restraining orders/guns***

*Wed 18 Apr 2007*

---

| *I have been wondering, though, if the death penlty here (I haven't checked*  
| *VA law, so don't know...) is a factor somehow -- what would be a suicide*

*becomes, why don't I kill that girl who won't sleep with me, becomes --  
"since "they" will kill me anyway, then I will take out as many as I can  
before myself"...*

--

All best,  
Catherine Daly



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408. **linda norton**

***Re: va tech/restraining orders/guns***

*Wed 18 Apr 2007*

---

Yes, I agree that George's comment was astute, but it only raised more questions for me. For example, soon after I read George's pithy response to my rather long post, I read a Pew poll that said that 69% of Americans know that Cheney is V.P. (the rest don't).

Of course we know they mean USAians when they say Americas.

So then I got to wondering if Canadians actually call themselves Americans in daily life, the way we USAians do. And do people in Europe, the Middle East, and Africa, for example, include Canadians when they deride Americans? And are Canadians mistaken or properly taken for Americans when they travel overseas?

And isn't "American" so associated with the U. S. that it is difficult or impossible to recoup it for other purposes, whatever it means geographically?

Meanwhile, all over the world, not just in Canada and the U.S., guys with great potential to do harm often start by intimidating/harrassing/stalking women. And though great strides have been made in U. S. courts and police departments with regard to human rights for women, such things are still not taken terribly seriously.

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

>From: Dan Coffey <>

>Sent: Apr 18, 2007 4:39 PM

>To: 

>Subject: Re: va tech/restraining orders/guns

>

>Useful as usual George! Thanks for reminding us again of the semantic  
>complexity of "America."

>

>On 4/18/07, George Bowering <> wrote:

>> On Apr 18, 2007, at 11:54 AM, linda norton wrote:

>>

>> > It doesn't have to be like this in America. It shouldn't be like this.

>> >

>> >

>> In much of America it is not. Unfortunately it is, in the U.S. part.

>>

>>

>>

>>

>> >

>> Mr. G.H. Bowering

>> Does not get up immoderately early.

>>

>

>

>--

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

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

If I had to carry a gun just because the guy next to me might be carrying a gun, then that wouldn't be freedom, that would be slavery.

True freedom is NOT having to carry a gun.

And true freedom is knowing that the guy next to me ISN'T carrying a gun either.

Support true freedom:

Support gun control now.

â€” Posted by "Orange" on a NYT blog, 4/18/2007

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409. **Rebecca Stigge**

***Fwd: virginia tech/nikki giovanni/jan richman***

*Wed 18 Apr 2007*

---

If the "why" was addressed to Peter Quartermain's comment, in the case of Nikki Giovanni and this particular student, she had two other students refusing to attend class anymore because of his behavior: she said in an interview that he was taking photos of other students with his cell phone under the table. This was a case of both "disturbing writing" AND "disruptive behavior"--it's probably just that the disruptive behavior can't be sent all around the internet and be watched on CNN after the fact, so it's not getting as much attention.

Is anyone bringing this up with the classes that they're teaching now? I feel like it would be good to give my students the space to talk over the tragedy a little if they want to, but wonder if anyone has strategies for guiding the discussion positively.

-Rebecca

On 4/18/07, Ruth Lepson <[REDACTED]> wrote:

>

> why?

>

>

> On 4/18/07 1:21 PM, "Chris Stroffolino" <[REDACTED]> wrote:

>

> > This is starting to remind me (more as a point of a contrast) with  
> > that incident in San Francisco a few years back, when Jan Richman  
> > brought disturbing writings by a student to the attention of her  
> > chair. The student was promptly expelled, but then they fired Ms.  
> > Richman too.

> > Many protested; Rushdie and Eggers, et al, wrote letters of support.  
> > Stories in national press, etc. But Richman didn't get reinstated at  
> > her job.

> >

> > Chris

> >

> >

> > On Apr 18, 2007, at 9:04 AM, Crane's Bill Books wrote:

> >

> >> "...Ms. Roy, the department chairwoman, said she brought Ms.  
> >> Giovanni's concerns to university authorities and the campus police  
> >> but was told that because he was expressing himself freely in his  
> >> writings, there was nothing that could be done."

> >>

> >> But where is this going? Police powers for creative writing  
> >> teachers? The fact is, Cho Seung-Hui had been reported to the  
> >> police for harassing and threatening women, which means this horror  
> >> would have been prevented by a simple background check before guns  
> >> were made available to him. We can wring our hands all we want  
> >> about whether there were failures on the part of "university  
> >> authorities," but if a background check had been required, this  
> >> would not have happened. Sorry, I know this isn't poetics, but it  
> >> seems like an important point to make.

> >>

> >> J. A. Lee  
> >> Crane's Bill Books  
> >>  
> >>  
> >>  
> >> ----- Original Message ----- From: "Sina Queyras"  
> >> <[REDACTED]>  
> >> To: <[REDACTED]>  
> >> Sent: Wednesday, April 18, 2007 8:05 AM  
> >> Subject: virginia tech/nikki giovanni  
> >>  
> >>  
> >>> This just gets more and more disturbing.  
> >>>  
> >>>>  
> >>> Teacher had Cho moved out of class  
> >>> ALAN FREEMAN  
> >>> Globe and Mail Update  
> >>> BLACKSBURG, Va. - One of Cho Seung-Hui's English professors at  
> >>> Virginia  
> >>> Tech said Wednesday that she so feared the intimidating nature of  
> >>> 23-year-old English student that she threatened to resign if he  
> >>> were not  
> >>> removed from her class.  
> >>>  
> >>> "He was a very intimidating student to my other students," poetry  
> >>> professor Nikki Giovanni said. As a result of his disturbing  
> >>> presence and  
> >>> his graphic writing, she actually wrote to the chairman of the English  
> >>> Department, Lucinda Roy, asking that he be removed from her class,  
> >>> which  
> >>> he was.  
> >>>  
> >>> "I was willing to resign before I was going to continue with him,"  
> >>> Ms.  
> >>> Giovanni told CNN.  
> >>>  
> >>> Mr. Cho killed 32 students and faculty members at the university on  
> >>> Monday, the worst such shooting in U.S. history before ending his own  
> >>> life.  
> >>>  
> >>> Related to this article

> >>>  
> >>>  
> >>> Cho Seung-Hui, in an undated photo, was identified as the gunman  
> >>> in the  
> >>> massacre that left 33 people dead at Virginia Tech in Blacksburg,  
> >>> Va., on  
> >>> Monday. (Virginia State Police/AP)  
> >>> Articles  
> >>>  
> >>> Earlier Q&A: Expert on school shootings  
> >>> Hero 'had no fear'  
> >>> Gunman's last message: 'You caused me to do this'  
> >>> Slain Canadian was passionate about her teaching  
> >>> In a crisis, a wave of 'citizen journalism'  
> >>> Vicrtim profiles  
> >>> Disturbing writings  
> >>> Access to guns 'catalytic' in killings  
> >>> Campuses revisit warning systems  
> >>> Shootings 'I-Report' a coup for CNN  
> >>> Eerie timing for trio's school-violence song  
> >>> Photogalleries  
> >>>  
> >>> Deadly shooting rampage  
> >>> Interactives  
> >>>  
> >>> Map: North American school violence since 1975  
> >>> Internet Links  
> >>>  
> >>> Video: Picture emerges of suspect  
> >>> Video: Shooting timeline  
> >>> Video: Remembering Univ. of Texas, 1966  
> >>> Virginia Tech University web site  
> >>> Follow this writer  
> >>>  
> >>> Add ALAN FREEMAN to my e-mail alerts  
> >>> Latest Comments  
> >>>  
> >>> Why doesn't the G&M allow comments on the heroic actions of Prof...  
> >>> Why are we so fascinated by the darkness of these demented people...  
> >>> What bothers me is that he is said to have tried to start a fire...  
> >>> It could very well have something to do with the more Socialist...  
> >>> 13 reader comments | Join the conversation

> >>>  
> >>> "There was something mean about this boy, and it was the meanness  
> >>> that  
> >>> bothered me," she said.  
> >>>  
> >>> On Monday, as she heard about the shooting while travelling back  
> >>> to the  
> >>> university from California and there were rumours that the  
> >>> perpetrator was  
> >>> Asian, she said she knew immediately that he was Mr. Cho.  
> >>>  
> >>> "In front of my mind, I knew it was" him, she said in an interview.  
> >>>  
> >>> Ms. Roy, the department chairwoman, said she brought Ms. Giovanni's  
> >>> concerns to university authorities and the campus police but was  
> >>> told that  
> >>> because he was expressing himself freely in his writings, there was  
> >>> nothing that could be done.  
> >>>  
> >>> As a result of these concerns, she had him removed from class and  
> >>> began to  
> >>> teach Mr. Cho privately in a special workshop.  
> >>>  
> >>> Ms. Roy said that Mr. Cho appeared to be deeply disturbed, "very  
> >>> withdrawn  
> >>> and very depressed."  
> >>>  
> >>> "There was this steady tone of anger in his writings. It seemed as  
> >>> if he  
> >>> was expressing emptiness and fury at himself and at people around  
> >>> him,"  
> >>> Ms. Roy said.  
> >>>  
> >>> She said that was worried that Mr. Cho could be a threat to other  
> >>> students  
> >>> as well as to himself.  
> >>>  
> >>> "I really felt very strongly that he was suicidal, that he was so  
> >>> depressed that he had a negativity about him, like it was like  
> >>> talking to  
> >>> a hole sometimes, that the person wasn't really there," she said.  
> >>>



> >>> "Of course, we never imagined these kinds of things."  
>

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410. **Nate Pritts**

**COMBATIVES #5 // Andy Mister**

*Thu 19 Apr 2007*

---

<http://www.h-ngm-n.com>

RE: New Combatives.

National H\_NGM\_N Month continues with the release of COMBATIVES #5, our single-author 'zine, this time featuring the work of Andrew Mister:

\*

Old Style

Miso soup & Guinness     Landlord  
still hasn't turned on the heat  
Leave the notebook to itself  
Traffic's dull refrain, something  
the music can't drown out  
The traffic most music has become  
no face, no name, no number  
At least we're trying. Thru the buildings  
December's scorched tinsel, a light  
I see at the same time every day:  
5:45 p.m. Watch the news.  
Wait for Gina. Go back to work.

\*

Click over to the H\_NGM\_N mothership for info on this newest issue of COMBATIVES. There are still a few copies of #4 : ELISA GABBERT : left.

Also, don't forget to take advantage of some of this month's special VALU\_DEALS.

Be on the look out for the 6th & final issue of COMBATIVES Vol. 1 : Noah Falck : as well as a new chapbook by Julia Cohen. All this & H\_NGM\_N #7 is not far behind.

yrs,

Nate @ H\_NGM\_N

<http://www.h-ngm-n.com> <<http://www.h-ngm-n.com/>>

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411. **Charlie Rossiter**

***Poet Stood Up To Virginia Tech Killer--link to the article***

Thu 19 Apr 2007

---

I'm not sure, but it sounds like a lot of you have not seen the article--someone sent it to me, so here it is.

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/charlierossiter

hear Charlie as solo performance poet

-----

charlie,

Seems the Virginia Tech mass murderer was a poetry student in Nikki Giovanni's class. She ended up expelling him and calling him a "bully." For the entire story, here is a direct link:

http://chicagopoetry.com/modules.php?  
op=modload&name=News&file=article&sid=691

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412. **Jesse Glass**

***Biting the Bullet***

Thu 19 Apr 2007

---

I never liked guns to begin with, but I grew up around hunters, so I did have a small tolerance for hunting rifles up to two days ago. Va. Tech has made a believer out of me--NO MORE GUNS FOR AMERICAN CITIZENS. Interestingly enough, we have a gun scandal going on here in Japan. The mayor of Nagasaki was shot down by the Yakusa. It's made national headlines.

Don't know if Nikki Giovanni meant to give the impression of passing on blame to Roy and the other creative writer at Virginia Tech during her CNN interview, but her speech could certainly have been interpreted as an attempt to do so. Should creative writing "professors" be required to take classes in abnormal psychology, or have certification in various fields of counseling and social work? Stay tuned. Jess

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#### 413. **Alan Sondheim**

##### ***arousal***

Thu 19 Apr 2007

---

##### arousal

certain objects or items on a psychoanalytical scale create arousal; pornography operates off this principle. the objects or items are presumed human, that is to say, projection/introjection (my 'jectivity') occurs across the threshold of the space between viewer and image. if the items are non-human, one presumes fetishism (with all the overdetermined accompanying psychoanalytic theory), but this need not be the case: given what elsewhere might be considered dismemberment, but is read here as the dream screen of the sexual, arousal occurs through a litany of movement and geometry, nothing more. it's as if we're imprinted (and i think we are to an extent), as if items appear which construct desire, reproduction, species. the visual in these cases is a zeroing-in. avatrex.mp4 is an item (not a human) which simultaneously projects and falls apart; what arouses are mediated part-objects which seem capable in this respect of standing alone, standing for, standing in-for. i think all of this relates to a potential wellspring of violence; if all that's needed is surface, is the rest of the body to be discarded? an uneasy question, troubling phenomenology as well. <http://www.asondheim.org/avartrex.mp4>

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#### 414. **Alexander Dickow**

##### ***Re: POETICS Digest - 17 Apr 2007 to 18 Apr 2007 (#2007-108)***

Thu 19 Apr 2007

---

Barry et al,

It *\*was\** Saint-Pol-Roux, at least according to Breton (at least I had that part right). Silly me! Here's the quote:

"On raconte que chaque jour, au moment de s'endormir, Saint-Pol-Roux faisait naguere placer, sur la porte de son manoir de Camaret, un ecriteau sur lequel on pouvait lire: LE POETE TRAVAILLE."

Breton, Andre. Manifestes du surrealisme. Paris: Editions Gallimard, 1979. 24.

As for me, I place the following sign above my door when I sleep:

WHOOOOPS.

Amicalement,  
Alex

[www.alex dickow.net/blog/](http://www.alex dickow.net/blog/)

les mots! ah quel désert à la fin  
merveilleux. -- Henri Droguet

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415. **Dodie Bellamy**

***SF Reading with Akilah Oliver and Brenda Iijima***

*Thu 19 Apr 2007*

---

Please Join Us for a Reading:

BRENDA IIJIMA

and

AKILAH OLIVER

Saturday, April 28 at 4 pm

LAST LAUGH CAFÉ

On the corner of Dolores and Valley (betwn. 28th and 29th)

Both Brenda and Akilah will be in town for the  
kari edwards memorial and Last Laugh has offered  
us the use of their wonderful café so that we  
might host them for a reading. The café is just  
south of César Chávez street, and is accessible  
by BART together with any of the Mission Street  
buses. We hope to see you there!

- Rob Halpern & Taylor Brady

Brenda Iijima's books include *Around Sea* (O Books, 2004) and *Animate*,  
*Inanimate Aims* (Litmus Press, forthcoming, May, 2007), *Eco Quarry*  
*Bellwether* (forthcoming, Outside Voices). Chapbooks: *Color And Its*  
*Antecedents* (Yen Agat, 2004), *Early Linoleum*  
(Furniture Press, 2004), *Spacious* (Other  
Publications, 2003), *If Not Metamorphic?*  
(Portable Press At Yo-Yo Labs, 2004), *Audible Bio*  
(Longhouse, 2003), *In A Glass Box* (Pressed Wafer  
2002) and several other artist's books. She is  
the editor of Portable Press At Yo-Yo Labs and  
art editor for Boog City, a Manhattan-based  
newspaper. As well she is a visual artist. She

grew up in North Adams, Massachusetts and now lives in Prospect Heights, Brooklyn.

Akilah Oliver is a poet and performance artist. Her most recent publications are "a(A)ugust" (Yo-Yo Labs, 2007), "The Putterer's Notebook" (Belladonna, 2006), "An Arriving Guard of Angels, Thusly Coming to Greet" (Farfalla Press, 2004). She is also the author of "the she said dialogues: flesh memory", a book of experimental prose poetry honored by the PEN American Center's "Open Book" program. She has read and performed her work throughout the country as a solo artist and as a founding member of the post-feminist performance arts collective, Sacred Naked Nature Girls. She has been artist in residence at Beyond Baroque Literary Arts Center in Los Angeles, and has received grants from the California Arts Council, The Flintridge Foundation and the Rockefeller Foundation. She has been on faculty at the University of Colorado, Boulder where she taught courses in research writing integrating critical theory and cultural theory. Currently she is core faculty at Naropa University's Summer Writing Program. She lives in Brooklyn.

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#### 416. **George Bowering**

##### ***Re: va tech/restraining orders/guns***

*Thu 19 Apr 2007*

---

Last time I looked, Virginia was one of the big capital punishment states.

On Apr 18, 2007, at 4:53 PM, Catherine Daly wrote:

```
>> I have been wondering, though, if the death penlty here (I haven't
>> checked
>> VA law, so don't know...) is a factor somehow -- what would be a
>> suicide
>> becomes, why don't I kill that girl who won't sleep with me, becomes
>> --
>> "since "they" will kill me anyway, then I will take out as many as I
>> can
>> before myself"...
```

>  
>  
>  
>  
>  
> --  
> All best,  
> Catherine Daly  
> [REDACTED]  
>  
>  
GB  
Is currently imagining the universe.

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#### 417. **Barry Schwabsky**

##### **Re: 4 events**

*Thu 19 Apr 2007*

---

Who is the publisher?

Where can those of us far from New York order the book?

And on the 26th, would please pass my regards on to Achy, an old acquaintance?

Mark Weiss <[REDACTED]> wrote:

Four bilingual events celebrating the release of  
José Kozer's *Stet: Selected Poems*, translated and edited by Mark Weiss

Monday, April 23, 8 p.m. St Marks Church, 131 East 10th Street José Kozer and Harris Schiff.

Tuesday, April 24, 7 p.m. Poets House, 72 Spring Street  
A discussion with Ammiel Alcalay and a reading.

Thursday, April 26, 7 p.m. Americas Society, 680 Park Ave. at 67th Street José Kozer and Achy Obejas

Friday, April 27, 6:15 p.m. King Juan Carlos I of  
Spain Center, NYU, 53 Washington Square South  
Reading

Mark Weiss will read his translations at all events.

Kozer is Cuba's most important living poet. He's famous among poetry lovers throughout the Spanish-speaking world, though largely unknown in

the United States, despite his 45 years here.  
He's also a great reader. Not to be missed.

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418. **Suzanne Burns**

***Re: va tech/restraining orders/guns***

*Thu 19 Apr 2007*

---

On 4/18/07, linda norton <[REDACTED]> wrote:

>  
>  
>

> Predictably, the NRA folks are posting on the Times VA TECH story blogs,  
> saying that this  
> murderer could have been stopped if everyone on campus had been packing  
> guns . . .

I get so outraged when people make that absurd wild west argument that the solution to the situation is for EVERYONE to have guns. Gee, even children? This sort of logic is the sign of things really breaking down. It's absurd, its dangerous, and while we are at it it didn't even work in the "wild west". More people having guns = a greater likelihood that your gun will be stolen or used against you or picked up by a small child, etc. It means nobody is safe. \*fume\*

I can't believe that we live in a cuntry where so many people cannot get emdical care (including mental health services) but anyone can get a gun. I heard commentator on the radio last night who made the point that if an anti-depressant caused 30,000 deaths a year, you bet we would control it-- but nobody wants to control the guns. \*fume\*

It also just came out today that yes in fact the killer WAS declared a danger to himself and others-- but almost nothing was done about it.

I am so outraged I can't even speak. Holy crap.

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419. **Mark Weiss**

***Re: 4 events***

*Thu 19 Apr 2007*

---

I'll give your regards to Achy. The publisher is Junction Press, the book (pb, 6x9, 220 pages) is published by Junction Press, and sells at \$20, minus 20% to list members, plus \$3 shipping in the US. Easiest to order directly from me.

Below is the review from ForeWord, the only one so far. Hard to cavile about an otherwise great review, but her only criticism is simply wrong--there's nothing colloquial about the word *nalga*, which is standard Spanish.

Mark

Cuban-American poet Kozer, the author of thirty-seven previous books and regarded as the leading Cuban poet of his generation, is presented here in the first bilingual edition of his work. His inspiration appears to be the outcry of a tortured soul who has lived long enough to become fatigued with even torture and has arrived at a kind of wry wit suffused with a bitter nostalgia and a desperate search for identity. His struggle weaves a fabric composed of tangled cultures, ethnicities, and language that can only be reported as a kind of literary EEG.

Translator-editor-publisher Mark Weiss sets the stage with an incisive introduction which compares the pared-down verbiage of the "new" poetry with the dense prolixity that has characterized Spanish-language poetry down through the ages. Poet Kozer's work exuberantly embraces the description. The poem condenses space, time, and sensory perception into a single image. In the poet's observation of a scene, for example, a particular shade of blue may register not only visually, but recall in the same moment a scrap of color hidden among dense clouds on a day years ago, a flash of the edging on a particular girl's petticoat, with the effect that the image not merely describes, but evokes its resonance.

The translations are brilliant as Weiss plunges into this dense forest of syntax, synesthesia, and coined language, and ends up with a real poem in standard American English: academic when necessary, colloquial when called for. Rather than a mere gloss of the Spanish text, it appears that the translator has plunged into the heart of



each poem until he gains the attention of the same muse who inspired the original.

A special treat awaits the bilingual reader. In a poem about Havana, tidy-housekeeper Mama is cleaning for a special day, in language evoking the mixed European backgrounds of herself and Papa, and even erasing traces of a departed Jewish Grandpa. Outside:

“ . . . afuera la calle era una fiebre de mulatas encendidas, / la calle se desbocaba en la triple iridiscencia de un bongó cubano. / y las tres lindas cubanas movían trémulas las nalgas de una / canción. / mientras mi madre ordenaba decisivamente los espejos.

. . . outside was a tumult of inflamed mulatas / the street overflowing with the triple flame of the bongo / and three lovely Cubans, their cheeks quivering, swayed to the rhythm of a song. / While my mother straightened the mirrors for once and all.”

In the Spanish version, what the mulattas shake to the music is the Spanish word “nalgas,” which means (colloquially) “buns,” translated discreetly as “cheeks.” Comparing the sensibilities of these two poets is possibly the most delightful aspect of the work.

Review by: Sandy McKinney

At 05:06 AM 4/19/2007, you wrote:

>Who is the publisher?

> Where can those of us far from New York order the book?

> And on the 26th, would please pass my regards

> on to Achy, an old acquaintance?

>

>Mark Weiss <[REDACTED]> wrote:

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>

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>  
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>Mark Weiss will read his translations at all events.  
>  
>Kozer is Cuba's most important living poet. He's  
>famous among poetry lovers throughout the  
>Spanish-speaking world, though largely unknown in  
>the United States, despite his 45 years here.  
>He's also a great reader. Not to be missed.

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420. **Stephen Vincent**  
*Virginia, revenge & masculine myths*

Thu 19 Apr 2007

---

Without trying at all to limit the issue of the ways in which creative writing or any other kind of teacher deals with "disruption" or bullying behavior and more serious possibilities of potential violent catastrophe (all important), I think we should also be interested in 'the shooter' and the culture of revenge that fed into this event - no matter how pathologically - the his justification for his actions. I remember vividly the shift in vocabulary of the Bush Administration after 9/11 - how they loved to use the word/verb "kill." It was never about bringing anybody to justice - the options were either to kill or, apparently, torture the perceived enemy, and, again, apparently, if you did not have an enemy crossing your national doorstep, you would invent an invader and kill it too. (I remember Rumsfeld before an audience of troops in Missouri pounding the podium and gleefully celebrating the number of the enemy that had been "killed" and thinking this guy is really a murderer in the disguise of public office). There was never talk of bringing x, y or z "to justice", that is bringing things into balance and order. "Islamic radicalists" etc. are never be considered for negotiation, etc., but be snuffed continuously in a war that can go forever. The revenge mindset is clearly that of Cheney and Bush and seeps into the culture everywhere in this country, including the battlefields and the 'revenge' killings of civilians by marines in Iraq and Afghanistan. But this kid in Virginia - reading his 'well-written' reprinted pieces of rage, no matter what marbles were let loose in him, he was carrying a huge amount of pain (sexual, racial, class). His solution was to resort to the models, the well known scripts that are pummeled into the culture everywhere. I actually recently saw the

movie, "Shooter", which is equally all about righteous revenge - not bringing to justice, but killing every one known or perceived to be part of the plot to eliminate the shooter. The movie was preceded by 5 preview trailers with the same roaring dolby sound violent revenge motifs. It's both the ancient and contemporary masculine myth rolled into one. If somebody's in your way, kill 'em. And cheer.

Cho, in his own demented way, was behaving according to well known violent revenge scripts (from Bush to Hollywood to our streets). Why no one - from an early age - was able to reach out to Cho, or in one way or other, respond effectively and compassionately to whatever was legitimate about his rage and isolation, remains an important part of the question.

In what ways, mad pathologies aside, can a University - let alone a creative writing class or the society as a whole - alter revenge scripts? Or maybe there are other ways to frame the question.

Ismus - was a piece of good news - in that his script (implicitly violent towards African Americans) was effectively challenged by the women on the basketball team. Minimally, I think people will think twice before using that kind of language again as somehow appropriate.

Stephen V

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

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421. **David Fernandes**

***Re: va tech/restraining orders/guns***

*Thu 19 Apr 2007*

---

I'm sorry. I'm portuguese so I feel myself like a monkey in this discussion, but can someone explain to me why is so easy to buy a gun in USA? It's really legal to buy one? Is it something to do with freedom?

David

Portugal

2007/4/19, Suzanne Burns <[REDACTED]>:

>

> On 4/18/07, linda norton <[REDACTED]> wrote:

> >

> >

> >

> > Predictably, the NRA folks are posting on the Times VA TECH story blogs,

> > saying that this

> > murderer could have been stopped if everyone on campus had been

packing

> > guns . . .

>

>

>

> I get so outraged when people make that absurd wild west argument that the

> solution to the situation is for EVERYONE to have guns. Gee, even

> children? This sort of logic is the sign of things really breaking down.

> It's absurd, its dangerous, and while we are at it it didn't even work in

> the "wild west". More people having guns = a greater likelihood that your

> gun will be stolen or used against you or picked up by a small child, etc.

> It means nobody is safe. \*fume\*

>

> I can't believe that we live in a cuntry where so many people cannot get

> emdical care (including mental health services) but anyone can get a gun.

> I heard commentator on the radio last night who made the point that if an

> anti-depressant caused 30,000 deaths a year, you bet we would control it--

> but nobody wants to control the guns. \*fume\*

>

> It also just came out today that yes in fact the killer WAS declared a

> danger to himself and others-- but almost nothing was done about it.

>

> I am so outraged I can't even speak. Holy crap.

>

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## 422. **Dillon Westbrook**

### ***several strands***

*Thu 19 Apr 2007*

---

After a couple days trying not to think about Virginia, lots of things seem to be coalescing around this discussion. One of the news stories that got back-paged after Tuesday was the meeting between Russell SIMmons and several other prominent CEO's with ties to the hip-hop industry (and lets not forget that there is one) about the fallout form the Imus thing. Simmons had interesting things to say.

"Whether it's our sexism, our racism, our homophobia or our violence, the hip-hop community sometimes can be a good mirror of our dirt and sometimes the dirt that we try to cover up," Simmons said. "Pointing at the conditions that create these words from the rappers ... should be our No. 1 concern."

I'm recalling the year I spent volunteer-teaching a creative writing class in Alameda County Juvenile Hall. I'm sure there's other people on this list who have worked in detention facilities, youth or adult, and maybe you have thoughts on this. When I moved away from very specific craft exercises and opened up the floor to whatever they were writing, very violent stuff immediately made its way in. To this day, I think the majority of those kids (and the whole time I taught there, that's what I kept thinking every week- these are kids!) were grand-standing and posing, participating in a certain dialogue which applauds boasting about ones potential for violence. At the same time, I know for a fact that some of these kids' actions were indeed as violent as their writing. When I started to piece all of this out and try to establish some guidelines for how we would proceed in class, it got incredibly complicated incredibly quickly.

On one hand, the presence of the "confessional" voice had a very literal meaning- anything they said in detention could become evidence, and whenever one of them got a court date or an actual conviction, they would come back the next week thinking I was a snitch- i.e. they were worried their poems had become confessions. I had to start warning them against writing "confessionally", i.e. against portraying actual events of their lives. At the same time, the staff there wanted the class to be all about positivity- staff didn't want the word "nigger" to appear in their poems (which was used by all the kids, latino, black, loatian, even white- and none of them ever blinked or seemed to think it was an issue), didn't want drug use represented or glorified (which was an even more common theme than violence in their writings), and of course didn't want violence or references to guns or weapons. But, as depressing as it sounds, the removal of these topics left these kids with nothing they found worth writing about. Everything that was salient and poetic to them was criminal/criminalized, right down to the name of the street they live on (which signifies "turf", and "turf" is also illegal).

So, while my dilemma didn't involve asking whether to report the writings of my students to authorities (they were already in the room), I often return to this experience when I teach in other classrooms. One thing I tried to do, in order to keep them writing, was to let them write what they were going to write, and ask them to analyze it with me. If it was a character they were creating, which was their assignment one time, I asked them what they intended their audience to think about that character, whether anyone besides the character himself would applaud his actions. In short, I tried to have an ethical discussion with them, one time going so far as to look at passages of Plato's Republic (Book II, I think, where Socrates argues that it is better to suffer injustice than commit it). Like anyone, these students had a rich and complex ethical world, and felt accountable when they fell short of those ethics or discovered an inconsistency.

The rules I established about writing came out of those discussions, and they were quite simply that you ought not write something that you would find indefensible in actual practice (I think you could create a tertiary guideline that says if you're doing so consciously, as in writing form an anti-hero or such, you ought to have some intention behind what you're doing to people's expectations of good and just behavior). The results were very mixed, with some students continuing to write comfortably in these perimeters, and some completely turning off, but it did allow me not to have to forbid them upfront from writing any particular poem or story.

I still use this notion in other classrooms. I get right up in the face of someone writing something I think is indefensible ethically, and often require that a defense be presented to credit it as work for the course. That second level of writing, the apology, is usually richer and more interesting than the original stuff. So I guess that's my contribution to the discussion on how to proceed in writing classes. I don't try to draw the distinction between writing that's just writing and writing that's somehow symptomatic of real disturbance- the writing itself is an act, with its own set of repercussions. I deal with those, because that's all I'm equipped to deal with. Of course, I also try to get any student who seems to be having real trouble to appropriate counseling services (and I've been lucky enough to have classrooms small enough to recognize this- which is to me the best argument for keeping those small class sizes that writing departments everywhere are constantly trying to defend), and I take it Ms. Giovanni and Ms. Roy acted about as well as anyone possibly could have, even going beyond normal expectations of identifying and working with a troubled student. But I don't think we simply let all the students who are writing purely fictitiously, the ones we have no suspicion of going out and acting on violent fantasies, off the hook. The writing itself needs accounting for, and even treated casuistically, needs some good reason for existing.

Dillon

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423. **amalio Madueno**

***Cho's Martyrdom Bagdad's Grief***

*Thu 19 Apr 2007*

---

Imagine Cho's Virginia Tech martyrdom continuing day after day after day throughout the US for four years. Thus one might imagine Bagdad's grief and the enormity of the American transgression in Iraq.

--- Paul Nelson <[REDACTED]> wrote:

*On Friday night I witnessed one of the more remarkable evenings of poetry I have seen in many months. The event was an performance of SOUND/VISUAL/DIGITAL/POETRIES with Crag Hill, Geof Huth, Jim Andrews & Nico Vassilakis.*

*The venue was Seattle's historic Good Shepherd Center, which for sixty years served women with shelter, training and education opportunities until 1973. Located in the Wallingford Neighborhood, home to Seattle's wonderful all poetry bookstore Open Books, it would have been turned into a shopping mall if not for the intervention of residents over thirty years ago. The Subtext reading is slated to move to this venue in summer.*

*I did not expect to write a review of the evening, so did not take notes and do not want this post to be confused with anything of that sort, but each performer had a compelling contribution to the evening's festivities. Jim Andrews, of Victoria, BC and vispo.com fame demonstrated his vis/soundpo program Nio, linked here: <http://www.vispo.com/nio/> The simple tune, which can be manipulated by the person browsing his site, has a catchy little melody which lingers in one's mind, as well as interesting graphics. What a great teaching tool this program would make for beginning computer users!*

*Geof Huth gave a power point tour of work done by important North American visual poetry artists, such as Peter Ciccarillo, Nico and Lionel Kearns, who just happened to be in the audience, visiting from Vancouver, BC. Crag performed and directed a multi-voice sound poem using a stomp of his foot to cue the readers to the next stanza.*

*Nico had one of his concrete films play and was quite mesmerizing. The silence during the film, at certain points when there was no soundtrack, was quite remarkable. Being in the chapel of the old building with HUGE ceilings, this experience of silence was all too rare these days, and welcome.*

*Later, at the restaurant afterwards I was introduced to Lionel and given a copy of his new collection of selected poems on Talonbooks, "A Few Words Will*

*Do." There is some incredibly remarkable poetry in that collection and I am grateful to have had such an introduction to the man and his important work. It was good to reconnect with David Abel, Michael Dylan Welch, Joe Keppler, mARK oWEs and the featured poets.*

*Now, as a person who has studied Open Form, the notion of process being open is rather important to me. My question to those on this list is about content. Certainly the kinds of poems performed Friday night are the most open in terms of content. It is almost totally up to the (listener) viewer as to what connections are made, what meaning is drawn. What do poets on this list feel is the poet's responsibility regarding content, if any?*

*I hope for an enlightening discussion, but I'll take what I can get from this list.*

*Paul Nelson*

*Paul E. Nelson  
www.GlobalVoicesRadio.org  
www.SPLAB.org  
Slaughter, WA 98002  
[REDACTED] or [REDACTED]*

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424. **Rob McLennan**  
***new(ish) on rob's clever blog***  
*Thu 19 Apr 2007*

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new(ish) on rob's clever blog

- festival notes, day two, maybe three, maybe four
- Nancy Shaw (1962-2007)
- John Newlove documentary on BRAVO! this Thursday
- festival notes, day one (to blog, or not to blog?)



- The Peter F Yacht Club #7
  - Erin Moure's O Cadoiro, poems
  - some upcoming rob mclennan readings, Ottawa + Toronto
  - ropewalk, poems by Angela Carr, and songs for the dancing chicken by Emily Schultz
  - Ongoing notes & more notes: early April, 2007
  - The Bindery, Shane Rhodes
  - Catherine Kidd's Missing the Ark
  - (interview) Cameron Anstee questions, Carleton University, April 2007
  - The Griffin Poetry Prize Announces the 2007 Canadian and International Shortlist ; An Unprecedented 483 Eligible Books Submitted
  - (poem) poem for cheryl referencing diane arbus & werner herzog
  - falling in love, falling in love with poetry
  - Matrix 76: Robert Allen Tribute (and Sina Queyras)
  - Robin Blaser: The Fire & The Holy Forest
  - a note on (literary) history
  - Introduction: There Is No Mountain: Selected Poems of Andrew Suknaski (draft), Chaudiere Books, 2007
  - Artie Gold Memorial
  - Birk Sproxton Obituary, from the Red Deer Advocate
  - rob mclennan at the ottawa international writers festival
  - Brad Cran's "Cinema Vrit and the Collected Works of Ronald Reagan: A History of Propaganda in Motion Pictures" from Fence magazine, Volume 9, No. 2
  - call for submissions: who wears short shorts?
  - meditation, mennonites, poetry & prairie thinking: Di Brandt's So this is the world & here I am in it & Patrick Friesen's Earth's Crude Gravities
  - Birk Sproxton, 1943-2007
  - today is my 37th birthday
  - blog on blog redux
  - a brief note on "political" (what's that?) poetry
- [www.robmclennan.blogspot.com](http://www.robmclennan.blogspot.com)
- + some other new things at ottawa poetry newsletter,  
[www.ottawapoetry.blogspot.com](http://www.ottawapoetry.blogspot.com)
- + some other other new things at the Chaudiere Books blog,  
[www.chaudierebooks.blogspot.com](http://www.chaudierebooks.blogspot.com)
- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books ([www.chaudierebooks.com](http://www.chaudierebooks.com)) ...coord., SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 \* <http://robmclennan.blogspot.com/>

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425. **Ren Powell**

***Re: Cho's Martyrdom Bagdad's Grief***

Thu 19 Apr 2007

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I am wondering what's wrong with my email, I got the following non-sequitor:

Subject: Cho's Martyrdom Bagdad's Grief

Imagine Cho's Virginia Tech martyrdom continuing day after day after day throughout the US for four years. Thus one might imagine Bagdad's grief and the enormity of the American transgression in Iraq.

--- Paul Nelson <[REDACTED]> wrote:

*On Friday night I witnessed one of the more remarkable evenings of poetry I have seen in many months. The event was an performance of SOUND/VISUAL/DIGITAL/POETRIES with Crag Hill, Geof Huth, Jim Andrews & Nico Vassilakis.*

But I can't find the context for Paul's original posting. I think his question about content in poetry is interesting. Not as a direct response, but in the same vein: last week I heard a poetry reading and one of the women introduced her work with a long presentation of her problems dealing with her incest issues and how difficult her relationships were with her mother and sister etc. etc. She spoke for about 5 or 6 minutes before reading her poem. When she was finished two people in the audience stood and applauded and whistled. So, my question is how often context plays a role in poetry? Is that valid in terms of evaluating quality?

Ren

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426. **Alan Sondheim**

***My stupid talking.***

Thu 19 Apr 2007

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My stupid talking.

When I speak I sound like an idiot. I can't control my words. Thoughts and concepts fluster in and out, a jumble. When I write, things are different; they organize themselves, I am a shepherd. My thinking wears my writing. Words and worlds organize. Work is words. When I speak, things pour forth, uselessly. When I write a letter or email, I continue speaking. The style, content, is absurd, monstrous. No one keeps my email. I am constantly losing posts.

There's no reason to keep them; they're incorrect. When I reply online to someone, it's the same thing, ridiculous. I lose track of my emotions, of what I'm saying. I appear stupid. Only when I am writing, like this, through the interior of what might have been my speech - only when I am writing \_thus,\_ am I satisfied. My words connect; the thought is often brilliant, almost always dense, compact, to the point. Speaking, I can't even defend myself. I am not the other of the signifier I need to be in order to be. If my speaking is becoming, my writing is ontology itself. When I speak, it's strategy, joking. People are surprised at my sense of humor. It's a carapace I wear with delight. It keeps me from death. Death seeps through my writing. Death inhabits my writing; my writing inhabits death. I do not draw a distinction; I write only within the written. When I speak, language disappears into melody. There is a difficulty with melody just as there is a difficulty with cleverness. Cleverness is a proper turn-away from truth towards communality. I speak with cleverness. It comes from the situation of speaking. I write from somewhere else. In my writing cleverness sounds a false note. It indicates I am off track, I have lost myself, I am suturing over the wound of ignorance and existence. There is no laughter in my writing. There is laughter in my letters and email. They are absurd as my laughter is absurd. They attempt to cover my inadequacy. My absurd joking deflects my graceless awkwardness. It goes nowhere, says nothing of any consequence, and says it poorly. I think my speaking and email will be the death of me. They draw attention away from my writing. They undermine it. They say it's not clever enough, intelligent enough. My writing does not respond. My writing sinks, and is writing about that sinking. My writing props up my world it undermines and describes. My talking ignores the whole problem. My talking is that litany of deflections. What I do not understand, I turn into something else. What I do understand becomes fodder; it never nourishes sufficiently. My talking implies talking to another limit; there's no etiquette in this. There is no community in my writing; community cannot survive honesty. But my writing is full of subterfuge, is about that subterfuge. My talking carries itself everywhere in order to become pointless. My talking is pointless. My writing is chiseled into a simulacrum construct of the real. The real in my writing has everything at stake. It is at stake through and within the writing. My speaking ignores the real; what is at stake is my self and its alterity. My self is always in the midst-of, when I am speaking. My self is absent or boundary, bordering, when I am writing. I write beyond myself; I speak from myself. My speaking is monstrous, self-defeating. My writing is after the fact. If my speaking is central, my writing is peripheral; if my writing is central, my speaking is peripheral. One must read my writing, read my writing with the utmost care. One must never listen when I am speaking.

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427. **Christopher Leland Winks**  
***Re: Virginia, revenge & masculine myths***  
*Thu 19 Apr 2007*

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Good comments from Dillon Westbrook and Steve Vincent! There's one detail that's been studiously avoided by commentators on the Virginia Tech shootings and on Cho: the fact that he had been taking prescription medication. Given that psychotic side effects are often produced by these one-size-fits-all prescriptions ("take these and get a refill when you're done"), I'm surprised folks haven't been taking aim at the pharmaceutical industry as well as the firearms lobby.

Evidently during middle school and high school, Cho had been bullied and subjected to taunts for his reticence and his "accent" as if all of us don't speak with accents -- "Go back to China," was a particularly ignorant example. So we also need to look at racism and the Darwinian pecking orders -- cliques, petty rivalries, bullying -- of students in the U.S. school system as contributory causes.

And a footnote on Nikki Giovanni: a few decades back, before she became a distinguished professor of creative writing, she wrote a poem called, if memory serves: "nigger can you kill," in which the "interpellated subject" is interrogated as to his/her capacity to kill several allegedly deserving targets, including "a jew." Several years later, though, she took a trip to apartheid South Africa while a boycott was on!! (Baraka, himself no stranger to rhetorical violence, called her on that in no uncertain terms -- not one of his more fortunate poetic polemics, either; it was entitled "Niggy the Ho" and went downhill from there.)

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428. **angela vasquez-giroux**  
***in response to the virginia tech discussion...***  
*Thu 19 Apr 2007*

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someone posted a great piece today (sorry, it has been a long week and i can't remember a thing!) about their experience teaching in a juveniellle detention center; the most striking bit, i think, was the question of holding the violent writing accountable. i.e. removing from the discussion whether this person was going to hurt someone else.

at what point is violence ever acceptable in art/writing? i think there are two paths--a sort of passive violence that reflects something that has happened to a person/in the news but doesn't glorify it; and then the kind which seems to be a methos for the author/artist to act out their own violent temptations--rape scenes, glorified violence, etc.

why is it okay for violence to be part of artistic license? what is there about, say, a graphic rape or torture scene that can't be better explicated some other way? why does rape/murder have to be a method to characterize something or express oneself? why don't we see it for what it is--someone acting out some type of rage. or looking for an easy, sensational add in to their work.

if we stop allowing violence to be glamorous, and stop glorifying this revenge culture, and stop making it so okay to let violence saturate all things as long as you don't DO IT--will it stop? i hope so. it seems to me to be a case of drawing the line--and in this case, you cannot. you cannot simply state that it is okay to write/draw/glorify violence, as long as you do not hurt people. the mere act of "putting it out there" compounds the problem, and makes it incredibly hairy to stop a person from "crossing the line". (i feel the same way about the use of the n-word, and the don imus rant...it's never okay to say those things, no matter what race you are.)

final thought: i hope we (nationally) begin to take a serious look at stricter gun control. i know the nra is already all over this--but there is no way that young man walks around campus and stabs 32 people to death. we have got to take a real look at how (even in our choice of words, as another poster noted today--rumsfeld with his KILL KILL KILL) we have made negation and eradication so attractive and permissible. we allowed our country to eradicate two others. we allowed the government we created to execute a man, and his former cabinet members.

why, then, are we so surprised that this would happen here? we have made it happen everywhere else, and made everyone so passively alright with it, that we made it frighteningly easy to happen here.

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429. **Chris Stroffolino**

***Re: several strands***

*Thu 19 Apr 2007*

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Dillon---

these are great thoughts, and it certainly re-grounds the academic poet discussion of the word "confessional" (often seen more in terms of a trembling Robert Lowell panting and sweating in the back of a church...)

One question about your rules for acceptable work in this context---taking this in particular-- from your post---

"you ought not write something that you would find indefensible in actual practice (I think you could create a tertiary guideline that says if you're doing so consciously, as in writing form an anti-hero or such, you ought to have some

intention behind what you're doing to people's expectations of good and just behavior)"

I would love to hear more about the 'mixed results' you found as a result of this, about how or why you think some students shut down, and if there's strategies you think you can develop to prevent such shutting down within those perimeters. I can see how such a rule can be interpreted, or misinterpreted, by some as being closed off to the ethical complexity of many situations, dialogue poems (or songs for that matter) that don't necessarily club the reader over the head with their moral, and can therefore sometimes be called morally irresponsible, in presenting that "dirt" of which Russell Simmons speak. I'm not at all saying that you shouldn't continue to try this, I'm just curious about why you think some students shut down because of it.

Chris

On Apr 19, 2007, at 9:35 AM, Dillon Westbrook wrote:

*After a couple days trying not to think about Virginia, lots of things seem to be coalescing around this discussion. One of the news stories that got back-paged after Tuesday was the meeting between Russell Simmons and several other prominent CEO's with ties to the hip-hop industry (and lets not forget that there is one) about the fallout from the Imus thing. Simmons had interesting things to say.*

*"Whether it's our sexism, our racism, our homophobia or our violence, the hip-hop community sometimes can be a good mirror of our dirt and sometimes the dirt that we try to cover up," Simmons said. "Pointing at the conditions that create these words from the rappers ... should be our No. 1 concern."*

*I'm recalling the year I spent volunteer-teaching a creative writing class in Alameda County Juvenile Hall. I'm sure there's other people on this list who have worked in detention facilities, youth or adult, and maybe you have thoughts on this. When I moved away from very specific craft exercises and opened up the floor to whatever they were writing, very violent stuff immediately made its way in. To this day, I think the majority of those kids (and the whole time I taught there, that's what I kept thinking every week-these are kids!) were grand-standing and posing, participating in a certain dialogue which applauds boasting about ones potential for violence. At the same time, I know for a fact that some of these kids' actions were indeed as violent as their writing. When I started to piece all of this out and try to establish some guidelines for how we would proceed in class, it got incredibly complicated incredibly quickly.*

*On one hand, the presence of the "confessional" voice had a very literal meaning- anything they said in detention could become evidence, and whenever one of them got a court date or an actual conviction, they would come back the next week thinking I was a snitch- i.e. they were worried their poems had become confessions. I had to start warning them against writing "confessionally", i.e. against portraying actual events of their lives. At the same time, the staff there wanted the class to be all about positivity- staff didn't want the word "nigger" to appear in their poems (which was used by all the kids, latino, black, loatian, even white- and none of them ever blinked or seemed to think it was an issue), didn't want drug use represented or glorified (which was an even more common theme than violence in their writings), and of course didn't want violence or references to guns or weapons. But, as depressing as it sounds, the removal of these topics left these kids with nothing they found worth writing about. Everything that was salient and poetic to them was criminal/criminalized, right down to the name of the street they live on (which signifies "turf", and "turf" is also illegal).*

*So, while my dilemma didn't involve asking whether to report the writings of my students to authorities (they were already in the room), I often return to this experience when I teach in other classrooms. One thing I tried to do, in order to keep them writing, was to let them write what they were going to write, and ask them to analyze it with me. If it was a character they were creating, which was their assignment one time, I asked them what they intended their audience to think about that character, whether anyone besides the character himself would applaud his actions. In short, I tried to have an ethical discussion with them, one time going so far as to look at passages of Plato's Republic (Book II, I think, where Socrates argues that it is better to suffer injustice than commit it). Like anyone, these students had a rich and complex ethical world, and felt accountable when they fell short of those ethics or discovered an inconsistency. The rules I established about writing came out of those discussions, and they were quite simply that you ought not write something that you would find indefensible in actual practice (I think you could create a tertiary guideline that says if you're doing so consciously, as in writing form an anti-hero or such, you ought to have some intention behind what you're doing to people's expectations of good and just behavior). The results were very mixed, with some students continuing to write comfortably in these perimeters, and some completely turning off, but it did allow me not to have to forbid them upfront from writing any particular poem or story.*

*I still use this notion in other classrooms. I get right up in the face of someone writing something I think is indefensible*



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Dillon

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#### 430. **Stephen Vincent**

##### **Re: several strands**

Thu 19 Apr 2007

I agree with Chris S's take on Dillon's post. I personally taught for a couple of years in the Juvenile Hall here in San Francisco. A fantastic experience on several levels - the creativity with and excitement about making language challenging, variously accurate, et al. Yet, I don't think I ever reached the level of getting students to examine (explore) and defend the use of x, y or z language in a poem, or any other context. I think Dillon's contribution is vital and useful here whether among the incarcerated, or quite possibly any writing class. Cho was apparently a scary, bulky of a figure to have in class. I suspect he would not have cottoned to defending the actions in his writing - where, in the context of a prison, where good performance is rewarded towards release, might have risen to the occasion with who knows what results.

Some students, Chris, I think will always close down under the pressure of limits and potential scrutiny. But maybe that has good consequences for when they consider actions, counterproductive ones, in other situations.

"Indefensible" might enter their interior dialog!



Stephen V

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

Dillon---

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*One question about your rules for acceptable work in this context---taking this in particular-- from your post---*

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*On one hand, the presence of the "confessional" voice had a very literal meaning- anything they said in detention could become evidence, and whenever one of them got a court date or an actual conviction, they would come back the next week thinking I was a snitch- i.e. they were worried their poems had become confessions. I had to start warning them against writing "confessionally", i.e. against portraying actual events of their lives. At the same time, the staff there wanted the class to be all about positivity- staff didn't want the word "nigger" to appear in their poems (which was used by all the kids, latino, black, loatian, even white- and none of them ever blinked or seemed to think it was an issue), didn't want drug use represented or glorified (which was an even more common theme than violence in their writings), and of course didn't want violence or references to guns or weapons. But, as depressing as it sounds, the removal of these topics left these kids with nothing they found worth writing about. Everything that was salient and poetic to them was criminal/criminalized, right down to the name of the street they live on (which signifies "turf", and "turf" is also illegal).*

*So, while my dilemma didn't involve asking whether to report the writings of my students to authorities (they were already in the room), I often return to this experience when I teach in other classrooms. One thing I tried to do, in order to keep them writing, was to let them write what they were going to write, and ask them to analyze it with me. If it was a character they were creating, which was their assignment one time, I asked them what they intended their audience to think about that character, whether anyone besides the character himself would applaud his actions. In short, I tried to have an ethical discussion with them, one time going so far as to look at passages of Plato's Republic (Book II, I*

*think, where Socrates argues that it is better to suffer injustice than commit it). Like anyone, these students had a rich and complex ethical world, and felt accountable when they fell short of those ethics or discovered an inconsistency. The rules I established about writing came out of those discussions, and they were quite simply that you ought not write something that you would find indefensible in actual practice (I think you could create a tertiary guideline that says if you're doing so consciously, as in writing form an anti-hero or such, you ought to have some intention behind what you're doing to people's expectations of good and just behavior). The results were very mixed, with some students continuing to write comfortably in these perimeters, and some completely turning off, but it did allow me not to have to forbid them upfront from writing any particular poem or story.*

*I still use this notion in other classrooms. I get right up in the face of someone writing something I think is indefensible ethically, and often require that a defense be presented to credit it as work for the course. That second level of writing, the apology, is usually richer and more interesting than the original stuff. So I guess that's my contribution to the discussion on how to proceed in writing classes. I don't try to draw the distinction between writing that's just writing and writing that's somehow symptomatic of real disturbance- the writing itself is an act, with its own set of repercussions. I deal with those, because that's all I'm equipped to deal with. Of course, I also try to get any student who seems to be having real trouble to appropriate counseling services (and I've been lucky enough to have classrooms small enough to recognize this- which is to me the best argument for keeping those small class sizes that writing departments everywhere are constantly trying to defend), and I take it Ms. Giovanni and Ms. Roy acted about as well as anyone possibly could have, even going beyond normal expectations of identifying and working with a troubled student. But I don't think we simply let all the students who are writing purely fictitiously, the ones we have no suspicion of going out and acting on violent fantasies, off the hook. The writing itself needs accounting for, and even treated casuistically, needs some good reason for existing.*

Dillon

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431. **Poetry Project**

***Events at the Poetry Project 4/23 - 4/28 \*Special Spring Fundraiser Explosive Schedule!***

*Thu 19 Apr 2007*

---

Dears,

In celebration of fundraising, we have 5 terrific readings planned for next week. Please scroll down and discover what awaits you. In addition, please make a note of a recent addition to our Spring Schedule. Harry Mathews and Doug Nufer will give a reading on Monday May 7 at 6pm. More details below.

We hope to see you nearly every day this coming week.

Love,

The Poetry Project

Monday, April 23, 8:00 pm

José Kozer & Harris Schiff

José Kozer is the preeminent Cuban poet of his generation and one of the most influential poets in Latin America. His 37 books and 15 chapbooks have been published in Mexico, Spain, the United States, Argentina, Brazil, Cuba, the Dominican Republic, Venezuela, and Chile, and he has been translated into many languages. His book, *No buscan reflejarse*, was the first book by a Cuban poet in exile to be published on the island since the 1970s. His book, *Stet*, from which he will read with his translator, Mark Weiss, is the first English or bilingual attempt to survey his career. Since his first reading at the Poetry Project in 1968, Harris Schiff has worked for the Poetry Project as Co-Coordinator Workshop Instructor, Advisory Board Member and editor of *The World*. His most recent book is *Abandonship*. He is the editor and curator of the oldest established literary e-zine on the World Wide Web, *\$lavery*, Cyberzine of the Arts, which he first uploaded in 1996 and most recently updated on Martin Luther King Day, 2007. The site is located at <http://www.cyberpoems.com>.

Wednesday, April 25, 8:00 pm

John Ashbery

John Ashbery has published more than 20 collections, beginning in 1953 with *Turandot and Other Poems*. His *Self-Portrait in a Convex Mirror* won the three major American prizes: the Pulitzer, National Book Award, and National Book Critics Circle Award. His most recent volumes are *Girls on the Run*, *Your Name Here*, *As Umbrellas Follow Rain*, *Chinese Whispers* and *Where Shall I Wander*. *A Worldly Country* was just published by Ecco. A selection of his art writings was published by Knopf in 1989 as *Reported Sightings: Art Chronicles 1957-*

1987. His work has been translated into more than twenty languages, and the first poem in his new book rhymes. This reading will be held in the sanctuary.

Thursday, April 26, 8:00 pm

A Tribute to César Vallejo

A reading to mark the publication of César Vallejo: The Complete Poetry in a bilingual edition edited and translated by Clayton Eshleman. César Vallejo (1892-1938) was a poetical innovator whose syntax-breaking search for meaning has been compared to James Joyce and Paul Celan. Readers of Vallejo's work will include Jayne Cortez, Mariela Dreyfus, Clayton Eshleman, Forrest Gander, Edward Hirsch, Sam Shepard, Mónica de la Torre, Cecilia Vicuña and Anne Waldman. Co-sponsored by PEN World Voices, Poets House, and The University of California Press. This reading will be held in the sanctuary.

Friday, April 27, 8:00 pm

Anselm Hollo, Eileen Myles & Anne Waldman

Anselm Hollo, poet and literary translator, has been a faculty member of the Jack Kerouac School of Poetics at Naropa University in Boulder, Colorado, for more than twenty years. He is the author of thirty-odd books and chapbooks of his own works, the most recent one being *Guests of Space*, just out from Coffee House Press. Eileen Myles is one of the best-known unofficial poets in America. She was a Director of St. Mark's Poetry Project during the Reagan years. And she conducted an openly female write in campaign for President of the United States in 1992. She has toured her work all over the world and with *Sister Spit* in '97 and now this year again with *Sister Spit*. *Sorry, Tree (poems)* is very recently out from Wave Books. Anne Waldman's most recent books are *Structure of the World Compared to a Bubble*, a long Buddhist poem, and *Outrider*, a selection of essays, interviews and poetry just published by La Alameda Press. *Red Noir*, a collection of short performance pieces, and the CD *The Eye of the Falcon* (produced and with music by her son Ambrose Bye) are now available from Farfalla, McMillen and Parrish. This reading will be held in the sanctuary.

Saturday, April 28, 8:00 pm

Not For Mothers Only

A launch party and reading for *Not for Mothers Only: Contemporary Poems on Child-Getting and Child Rearing*. This anthology brings to light the many strong, scary, gorgeous motherhood poems bring written right now poems that address the politics and difficulties and stubborn satisfactions of mothering while also publishing earlier poems that opened the space in which this new work might appear. Readers will include Rachel Zucker, Deborah Landau, Kimiko Hahn, Ann Lauterbach, Camille Guthrie, Caroline Crumpacker, Marie

Howe, Miranda Field, Kathleen Ossip, Rebecca Wolff, Claudia Keelan and Catherine Wagner.

Monday, May 7, 6:00 pm

Following Rules: An Oulipian Reading with Harry Mathews & Doug Nufer

Born in New York in 1930, Harry Mathews settled in Europe in 1952 and has since then lived in Spain, Germany, Italy, and (chiefly) France. In 1978 he returned to the United States to teach for several years at Bennington College, Columbia University, and the New School University. Now married to the French writer Marie Chaix, he divides his time between Paris and Key West. When Mathews published his first poems in 1956, he was associated with the so-called New York School of poets, with three of whom (John Ashbery, Kenneth Koch, James Schuyler) he founded the review *Locus Solus* in 1961. Through his friendship with Georges Perec, he became a member of the Oulipo in 1972. The author of six novels and several collections of poetry, his most recent publications are *Sainte Catherine*, a novella written in French (Éditions P.O.L, 2000), *The Human Country: the Collected Short Stories* (Dalkey Archive Press, 2002), *The Case of the Persevering Maltese: Collected Essays* (Dalkey Archive Press, 2003), *Oulipo Compendium* (co-edited with Alastair Brotchie; Atlas Press and Make Now Press, 2005), and *My Life in CIA: A Chronicle of 1973* (Dalkey Archive Press, 2005). Doug Nufer writes works of fiction and poetry and pieces for performance that seem to follow odd procedures, even when they don't. His novels include *Never Again*, *Negativeland*, and most recently, a double novel, *The Mudflat Man/ The River Boys*. His fiction and/or poetry has appeared in *Chain*, *Fence*, *Monkey Puzzle*, *Bird Dog*, and *The Golden Handcuffs Review*. He also performs his work with choreographer Erin Mitchell and her dance troupe (he speaks/ they dance). He lives in Seattle, where he runs a wine shop.

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

Spring 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](http://www.poetryproject.com)

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

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

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

POETRY IS NEWS: PULLING IT DOWN:

The Aesthetics of Common Ground

An Important Community Event

Saturday April 21, noon 4pm

Bowery Poetry Club

308 Bowery

Panels, Performances, Readings and Community Meeting on: Race, Culture, Class, Environment with Tonya Foster, Alan Gilbert, David Henderson, Erica Hunt, Brenda Iijima, Erica Kaufman, Rachel Levitsky, Akilah Oliver, Jena Osman, Edwin Torres, Cecilia Vicuña, Anne Waldman and others TBA.

Contribution at the door.

Red beans and rice served.

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432. **patrick dunagan**

***Some of the World's Diamonds: Pieces from Living Rooms***

*Thu 19 Apr 2007*

---

Some of the World's Diamonds: Pieces from Living Rooms

Andrew McKinley

Bill Berkson

Cedar Sigo

Chris Corales

Colter Jacobsen

Corina Bilandzija

Darin Klein

David Meltzer

Donald Guravich

Duncan McNaughton

Jeff Butler

Joanne Kyger

Kevin Opstedal

Larry Rinder

Micah Ballard

Patrick Dunagan

Sarah Cain

Skip Fox

Steve Dickison



Sunnylyn Thibodeaux

Will Skinker

Will Yackulic

Opening Reception

Friday April 20th, 6-9pm

April 20th - May 19th

Lew Gallery

766 Valencia, 1st Floor S.F. CA 94110

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433. **Dan Coffey**

***Re: Some of the World's Diamonds: Pieces from Living Rooms***

*Thu 19 Apr 2007*

---

Can you expand on the particulars of this show?

Thanks,

Dan

On 4/19/07, patrick dunagan <[REDACTED]> wrote:

> Some of the World's Diamonds: Pieces from Living Rooms

>

> Andrew McKinley

> Bill Berkson

> Cedar Sigo

> Chris Corales

> Colter Jacobsen

> Corina Bilandzija

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>  
--  
<http://hyperhypo.org/blog>  
<http://www.pftborder.blogspot.com>

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434. **Mark Weiss**

***Re: Virginia, revenge & masculine myths***

*Thu 19 Apr 2007*

---

Hey folks, bottom line, the Brits and the French watch the same movies, have massive immigration issues and racial and class hatreds, fight stupid wars ojn occasion, take all kinds of medication that only need to be represcribed after a couple of refills, have psychotics walking the streets basically untended, and there's the usual adolescent viciousness. Why don't they have incidents like Columbine and Va Tech as often as we do (still pretty rare, given our numbers)? Aside from some of the amenities of civilized life like socialized medicine, which really does lower stress levels, and the incarceration of a much smaller percentage of the population, a major difference is that the crazies don't have automatic weapons (or guns of any sort, usually). Lack of means can get you through the hard times. The mysteries of human motivation don't need to be solved to change the gun laws.

Mark

At 04:39 PM 4/19/2007, you wrote:

>Good comments from Dillon Westbrook and Steve Vincent! There's one  
>detail that's been studiously avoided by commentators on the  
>Virginia Tech shootings and on Cho: the fact that he had been taking  
>prescription medication. Given that psychotic side effects are  
>often produced by these one-size-fits-all prescriptions ("take these  
>and get a refill when you're done"), I'm surprised folks haven't  
>been taking aim at the pharmaceutical industry as well as the firearms lobby.

>

>Evidently during middle school and high school, Cho had been bullied  
>and subjected to taunts for his reticence and his "accent" as if all  
>of us don't speak with accents -- "Go back to China," was a  
>particularly ignorant example. So we also need to look at racism  
>and the Darwinian pecking orders --cliques, petty rivalries,  
>bullying -- of students in the U.S. school system as contributory causes.

>

>And a footnote on Nikki Giovanni: a few decades back, before she  
>became a distinguished professor of creative writing, she wrote a  
>poem called, if memory serves: "nigger can you kill," in which the  
>"interpellated subject" is interrogated as to his/her capacity to  
>kill several allegedly deserving targets, including "a  
>jew." Several years later, though, she took a trip to apartheid  
>South Africa while a boycott was on!! (Baraka, himself no stranger  
>to rhetorical violence, called her on that in no uncertain terms --  
>not one of his more fortunate poetic polemics, either; it was  
>entitled "Nigger the Ho" and went downhill from there.)

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#### 435. **Aryanil Mukherjee**

##### **Re: va tech/restraining orders/guns**

Thu 19 Apr 2007

---

David

That's a great question. I too, like you, can't understand. There IS NO answer although you might get some replies that attempt to explain what I would like to call a "fundamental flaw in the system". And I'm also sure there are many in the list who share the same frustration as us.

In my notation,

Freedom ::Gun = Winged Ants::Fire.

Aryanil

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

From: "David Fernandes" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, April 19, 2007 12:01 PM

Subject: Re: va tech/restraining orders/guns

*I'm sorry. I'm portuguese so I feel myself like a monkey in this discussion,  
but can someone explain to me why is so easy to buy a gun in USA? It's really legal to buy one? Is it something to do with freedom?*

David  
Portugal

2007/4/19, Suzanne Burns <[REDACTED]>:

On 4/18/07, linda norton <[REDACTED]> wrote:

*Predictably, the NRA folks are posting on the Times VA TECH story blogs, saying that this murderer could have been stopped if everyone on campus had been packing guns . . .*

*I get so outraged when people make that absurd wild west argument that the solution to the situation is for EVERYONE to have guns. Gee, even children? This sort of logic is the sign of things really breaking down. It's absurd, its dangerous, and while we are at it it didn't even work in the "wild west". More people having guns = a greater likelihood that your gun will be stolen or used against you or picked up by a small child, etc.  
It means nobody is safe. \*fume\**

*I can't believe that we live in a cuntry where so many people cannot get emdical care (including mental health services) but anyone can get a gun.  
I heard commentator on the radio last night who made the point that if an anti-depressant caused 30,000 deaths a year, you bet we would control it--  
but nobody wants to control the guns. \*fume\**

*It also just came out today that yes in fact the killer WAS declared a danger to himself and others-- but almost nothing was done about it.*

*I am so outraged I can't even speak. Holy crap.*

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436. **patrick dunagan**

***Re: Some of the World's Diamonds: Pieces from Living Rooms***

*Thu 19 Apr 2007*

---

Hi Dan,

Micah said he responded to you directly. For anybody else on the list who might be curious, Some of the World's Diamonds: Pieces from Living Rooms is a show where individual art pieces/objects from the living rooms of the artists and poets listed will be hung. Every person contributed at least one thing. There'll be a nice range of style and medium on display. Anybody interested and in town should pass by tomorrow night for a look and some wine, or Weekdays 9-5-ish if you're in the Mission until May 19th the show's open for viewing whenever Micah's in his office.

Cheers,

Patrick

On 4/19/07, Dan Coffey <[REDACTED]> wrote:

> Can you expand on the particulars of this show?

>

> Thanks,

>

> Dan

>

> On 4/19/07, patrick dunagan <[REDACTED]> wrote:

> > Some of the World's Diamonds: Pieces from Living Rooms

> >

> > Andrew McKinley

> > Bill Berkson

> > Cedar Sigo

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>

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437. **linda norton**

***Re: several strands***

*Thu 19 Apr 2007*

---

Ever since these Virginia Tech discussions began on the list, I've been wondering if anyone's read or seen Martin McDonagh's play, THE PILLOWMAN. It's all about writing and storytelling and violence and culpability and torture and versions, in ways I'm still trying to understand.

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

>From: Chris Stroffolino <[REDACTED]>

>Sent: Apr 19, 2007 1:48 PM

>To: [REDACTED]

>Subject: Re: several strands

>

>Dillon---

>       these are great thoughts, and it certainly re-grounds

>the academic poet discussion of the word "confessional" (often seen

>more in terms of a trembling Robert Lowell panting and sweating in

>the back of a church...)

> One question about your rules for acceptable work in  
>this context---taking this in particular-- from your post---  
>  
> "you ought not write something that you would find  
>indefensible in actual practice (I think you could create a tertiary  
>guideline that says if you're doing so consciously, as in writing  
>form an anti-hero or such, you ought to have some intention behind  
>what you're doing to people's expectations of good and just behavior)"  
>  
>I would love to hear more about the 'mixed results' you found as a  
>result of thus, about how or why you think some students shut down,  
>and if there's strategies you think you can develop to prevent such  
>shutting down within those perimeters. I can see how such a rule can  
>be interpreted, or misinterpreted, by some as being closed off to the  
>ethical complexity of many situations, dialogue poems (or songs for  
>that matter) that don't necessarily club the reader over the head  
>with their moral, and can therefore sometimes be called morally  
>irresponsible, in presenting that "dirt" of which Russell Simmons  
>speak. I'm not at all saying that you shouldn't continue to try this,  
>I'm just curious about why you think some students shut down because  
>of it.  
>  
>Chris  
>  
>  
>On Apr 19, 2007, at 9:35 AM, Dillon Westbrook wrote:  
>  
>> After a couple days trying not to think about Virginia, lots of  
>> things seem to be coalescing around this discussion. One of the  
>> news stories that got back-paged after Tuesday was the meeting  
>> between Russell Simmons and several other prominent CEO's with ties  
>> to the hip-hop industry (and lets not forget that there is one)  
>> about the fallout from the Imus thing. Simmons had interesting  
>> things to say.  
>>  
>> "Whether it's our sexism, our racism, our homophobia or our  
>> violence, the hip-hop community sometimes can be a good mirror of  
>> our dirt and sometimes the dirt that we try to cover up," Simmons  
>> said. "Pointing at the conditions that create these words from the  
>> rappers ... should be our No. 1 concern."  
>>  
>> I'm recalling the year I spent volunteer-teaching a creative

>> writing class in Alameda County Juvenile Hall. I'm sure there's  
>> other people on this list who have worked in detention facilities,  
>> youth or adult, and maybe you have thoughts on this. When I moved  
>> away from very specific craft exercises and opened up the floor to  
>> whatever they were writing, very violent stuff immediately made its  
>> way in. To this day, I think the majority of those kids (and the  
>> whole time I taught there, that's what I kept thinking every week-  
>> these are kids!) were grand-standing and posing, participating in a  
>> certain dialogue which applauds boasting about ones potential for  
>> violence. At the same time, I know for a fact that some of these  
>> kids' actions were indeed as violent as their writing. When I  
>> started to piece all of this out and try to establish some  
>> guidelines for how we would proceed in class, it got incredibly  
>> complicated incredibly quickly.

>>

>> On one hand, the presence of the "confessional" voice had a very  
>> literal meaning- anything they said in detention could become  
>> evidence, and whenever one of them got a court date or an actual  
>> conviction, they would come back the next week thinking I was a  
>> snitch- i.e. they were worried their poems had become confessions.  
>> I had to start warning them against writing "confessionally", i.e.  
>> against portraying actual events of their lives. At the same time,  
>> the staff there wanted the class to be all about positivity- staff  
>> didn't want the word "nigger" to appear in their poems (which was  
>> used by all the kids, latino, black, loatian, even white- and none  
>> of them ever blinked or seemed to think it was an issue), didn't  
>> want drug use represented or glorified (which was an even more  
>> common theme than violence in their writings), and of course didn't  
>> want violence or references to guns or weapons. But, as depressing  
>> as it sounds, the removal of these topics left these kids with  
>> nothing they found worth writing about. Everything that was salient  
>> and poetic to them was criminal/criminalized, right down to the  
>> name of the street they live on (which signifies "turf", and "turf"  
>> is also illegal).

>>

>> So, while my dilemma didn't involve asking whether to report the  
>> writings of my students to authorities (they were already in the  
>> room), I often return to this experience when I teach in other  
>> classrooms. One thing I tried to do, in order to keep them writing,  
>> was to let them write what they were going to write, and ask them  
>> to analyze it with me. If it was a character they were creating,  
>> which was their assignment one time, I asked them what they

>> intended their audience to think about that character, whether  
>> anyone besides the character himself would applaud his actions. In  
>> short, I tried to have an ethical discussion with them, one time  
>> going so far as to look at passages of Plato's Republic (Book II, I  
>> think, where Socrates argues that it is better to suffer injustice  
>> than commit it). Like anyone, these students had a rich and complex  
>> ethical world, and felt accountable when they fell short of those  
>> ethics or discovered an inconsistency. The rules I established  
>> about writing came out of those discussions, and they were quite  
>> simply that you ought not write something that you would find  
>> indefensible in actual practice (I think you could create a  
>> tertiary guideline that says if you're doing so consciously, as in  
>> writing form an anti-hero or such, you ought to have some intention  
>> behind what you're doing to people's expectations of good and just  
>> behavior). The results were very mixed, with some students  
>> continuing to write comfortably in these perimeters, and some  
>> completely turning off, but it did allow me not to have to forbid  
>> them upfront from writing any particular poem or story.

>>

>> I still use this notion in other classrooms. I get right up in the  
>> face of someone writing something I think is indefensible  
>> ethically, and often require that a defense be presented to credit  
>> it as work for the course. That second level of writing, the  
>> apology, is usually richer and more interesting than the original  
>> stuff. So I guess that's my contribution to the discussion on how  
>> to proceed in writing classes. I don't try to draw the distinction  
>> between writing that's just writing and writing that's somehow  
>> symptomatic of real disturbance- the writing itself is an act, with  
>> its own set of repercussions. I deal with those, because that's all  
>> I'm equipped to deal with. Of course, I also try to get any student  
>> who seems to be having real trouble to appropriate counseling  
>> services (and I've been lucky enough to have classrooms small  
>> enough to recognize this- which is to me the best argument for  
>> keeping those small class sizes that writing departments everywhere  
>> are constantly trying to defend), and I take it Ms. Giovanni and  
>> Ms. Roy acted about as well as anyone possibly could have, even  
>> going beyond normal expectations of identifying and working with a  
>> troubled student. But I don't think we simply let all the students  
>> who are writing purely fictitiously, the ones we have no suspicion  
>> of going out and acting on violent fantasies, off the hook. The  
>> writing itself needs accounting for, and even treated  
>> casuistically, needs some good reason for existing.



>>

>> Dillon

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438. **Gabriel Gudding**

***Re: Thank God for Christopher Smart!***

Thu 19 Apr 2007

---

it's the ablative of agnus

<<in/of the lamb

At 9:51 PM -0500 4/15/07, mIEKAL aND wrote: >What does the word "Agno" translate into? Assuming it's latin, not >in my dictionaries.

> > > > >For there is a language of flowers. > >For there is a sound reasoning upon all flowers. > >For elegant phrases are nothing but flowers. > > > > > > >On Apr 11, 2007, at 11:42 PM, Jesse Glass wrote: > >>I think the best part of Jubilate Agno comes when Smart tells us that if >>we all stop what we're doing and applaud, then God will reveal himself >>(no doubt bowing to left and right as in an opera by Handel) and the end >>of time will be upon us. >> >>What sublime absurdity!

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439. **Alison Croggon**

***Re: in response to the virginia tech discussion...***

Thu 19 Apr 2007

---

It's not violence in writing that's the problem. It's the violence in our relationships, personally and internationally, to the environment, to our own lives. Children can be exposed to violence in media and suffer no harm if their home environment is strong and nurturing enough to permit them to distinguish between fantasy and reality. They can be prevented, in a mistaken form of protection, from encountering media representations of violence but be damaged by the violence they encounter in their everyday lives - I'm speaking about the kinds of controlling violence often embedded in parental, school, legal authority - and end up totally fucked up. In fact, representations of violence or other confronting aspects of reality in the imaginative world might be an important part of developing a child's moral understanding of self and other, a way of experimenting safely, of confronting real fears in a way that causes them no actual harm.

I worry deeply that people blame the act of writing for the massacre. From where I'm looking, that was the least problematic aspect of this boy's behaviour. I can't help wondering: if he had found a place where he could

imaginatively exercise and work out his violence, would he have been able to contain it, find some kind of catharsis that didn't involve shooting people? How many doors were shut by his being thrown out of creative writing classes because of his offensive work? (Thinking here of John Waters' comment that if he had not been an artist, he would be a mass murderer). Although I acknowledge that there were clearly other factors at work, most significantly mental illness, which is by and large treated as a problem of controlling excessive behaviour rather than working out what is actually wrong (complex, I know, and not always something that can be healed).

By this logic, Harold Pinter and Sarah Kane - both writers who have written plays that brutally confront human violence - would be condemned as potential mass murderers, or even responsible for the violence they in fact decry. People seem often very eager to condemn the representation of facets of existence they don't like, while at the same time refusing to address its reality. If you say that it's "not ok" to write about violence, where do you stop? Do we just churn out pap that has nothing to do with the world we live in, so everyone can feel more comfortable?

All the best

Alison

--

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

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

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

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440. **linda norton**

***Re: va tech/restraining orders/guns***

*Thu 19 Apr 2007*

---

Yes, it is a great question and it's one that many of us ask. Assuming you are not asking this in a completely rhetorical manner, I will hazard an answer that others may augment and/or correct.

The NRA (National Rifle Association, a powerful lobby with money to reward those politicians who agree with it and tarnish and destroy those who oppose it) says that universal access to firearms is a part of the U. S. Constitution, through the 2nd amendment, I believe. The Constitution is a living document, interpreted and reinterpreted nad very rarely amended (or, as it happens, ignored and scorned and undermined by this administration).

Originally the idea was that citizens should be able to combat a militia of tyrants, should the U. S. government become what the founders hoped they'd

left behind in Europe: religious zealots with militias, absolute monarchies, etc. (i.e., fascists--we would now say).

I am assuming that your questions were sincere and not completely satirical, though of course there is nothing funny about the anti-democratic, unconstitutional administration under which we are living now--under an executive branch that claims absolute power and exemption from the system of checks and balances that is fundamental to the idea of democracy, that tries to destroy the separation of church and state in the U.S., that ignores the right to privacy, yet supports a "fundamental" right of all citizens to get hold of guns (including semi-automatic weapons) for any purpose, at any time, with no waiting period and no background check (if the NRA has its way, which it does in many states--and from those states, weapons flow easily across the U. S. and into the hands of people around the globe).

Worth remembering, as I think someone else on the list noted, that the "weapons" the 2nd amendment was designed to consider were primarily MUSKETS in rural settings in a country that was sparsely populated--not semi-automatic weapons on college campuses, in Burger Kings, in ghetto neighborhoods, in schools.

I hope I have not been naive in taking your question too literally. On the other hand, what the hell. Millions of people must wonder why this is happening in America. Leaving aside all the extra cultural, macho, economic factors, the U. S. Constitution as abused and misinterpreted by the NRA is the reason for this nightmare.

I leave aside the way that the U. S. government has used weapons to subdue and destroy internal populations of slaves from Africa and their descendants, Native Americans, etc. There never was any Constitutional provision allowing for that, and the most vehement supporters of the National Rifle Association now would never have supported the right of legitimately endangered people to bear arms against the U. S. government and its sanctioned oppressors, including local police departments, slaveholders, tribal chiefs, etc.

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

>From: Aryanil Mukherjee <[REDACTED]>

>Sent: Apr 19, 2007 4:20 PM

>To: [REDACTED]

>Subject: Re: va tech/restraining orders/guns

>

>David

>

>That's a great question. I too, like you, can't understand. There IS NO

>answer although you might get some replies that attempt to explain what I

>would like to call a "fundamental flaw in the system". And I'm also sure  
>there are many in the list who share the same frustration as us.  
>  
>In my notation,  
>  
>Freedom ::Gun = Winged Ants::Fire.  
>  
>Aryanil  
>----- Original Message -----  
>From: "David Fernandes" <[REDACTED]>  
>To: <[REDACTED]>  
>Sent: Thursday, April 19, 2007 12:01 PM  
>Subject: Re: va tech/restraining orders/guns  
>  
>  
>> I'm sorry. I'm portuguese so I feel myself like a monkey in this  
>> discussion,  
>> but can someone explain to me why is so easy to buy a gun in USA? It's  
>> really legal to buy one? Is it something to do with freedom?  
>>  
>> David  
>> Portugal  
>>  
>>  
>> 2007/4/19, Suzanne Burns <[REDACTED]>:  
>>>  
>>> On 4/18/07, linda norton <[REDACTED]> wrote:  
>>> >  
>>> >  
>>> >  
>>> > Predictably, the NRA folks are posting on the Times VA TECH story  
>>> > blogs,  
>>> > saying that this  
>>> > murderer could have been stopped if everyone on campus had been  
packing  
>>> > guns . . .  
>>>  
>>>  
>>>  
>>> I get so outraged when people make that absurd wild west argument that  
>>> the  
>>> solution to the situation is for EVERYONE to have guns. Gee, even

>>> children? This sort of logic is the sign of things really breaking down.  
>>> It's absurd, its dangerous, and while we are at it it didn't even work in  
>>> the "wild west". More people having guns = a greater likelihood that  
>>> your  
>>> gun will be stolen or used against you or picked up by a small child,  
>>> etc.  
>>> It means nobody is safe. \*fume\*  
>>>  
>>> I can't believe that we live in a cuntry where so many people cannot get  
>>> emdical care (including mental health services) but anyone can get a  
>>> gun.  
>>> I heard commentator on the radio last night who made the point that if  
>>> an  
>>> anti-depressant caused 30,000 deaths a year, you bet we would control  
>>> it--  
>>> but nobody wants to control the guns. \*fume\*  
>>>  
>>> It also just came out today that yes in fact the killer WAS declared a  
>>> danger to himself and others-- but almost nothing was done about it.  
>>>  
>>> I am so outraged I can't even speak. Holy crap.  
>>>  
>>

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#### 441. **mIEKAL aND**

##### **N word**

*Thu 19 Apr 2007*

---

Chinese translation error blamed for slur on sofa label

POSTED: 9:23 p.m. EDT, April 19, 2007

<http://www.cnn.com/2007/WORLD/americas/04/19/canada.couch.ap/index.html>

TORONTO, Ontario (AP) -- Doris Moore was shocked when her new couch was delivered to her Toronto home with a label that used a racial slur to describe the dark brown shade of the upholstery.

The situation was even more alarming for Moore because it was her 7- year-old daughter who pointed out "nigger brown" on the tag.

"My daughter saw the label and she knew the color brown, but didn't know what the other word meant. She asked, 'Mommy, what color is that?' I was stunned. I didn't know what to say. I never thought that's how she'd learn of that word," Moore said.

The mother complained to the furniture store, which blamed the supplier, who pointed to a computer problem as the source of the derogatory label

Kingsoft Corp., a Chinese software company, acknowledged its translation program was at fault and said it was a regrettable error. "I know this is a very bad word," Huang Luoyi, a product manager for the Beijing-based company's translation software, told The Associated Press in a telephone interview.

He explained that when the Chinese characters for "dark brown" are typed into an older version of its Chinese-English translation software, the offensive description comes up.

"We got the definition from a Chinese-English dictionary. We've been using the dictionary for 10 years. Maybe the dictionary was updated, but we probably didn't follow suit," he said.

Moore, who is black, said Kingsoft's acknowledgment of a mistake does not make her feel better.

"They should know what they are typing, even if it is a software error," she said. "In order for something to come into the country, don't they read it first? Doesn't the manufacturer? The supplier?"

Romesh Vanaik, owner of Vanaik Furniture, where Moore bought the sofa, said it has been a best seller. He said he checked his stock but found no other couch with the offensive label.

"It's amazing. I've been here since 1972 and I never knew the meaning of this word," said Vanaik, a native of India.

His supplier, Paul Kumar of Cosmos Furniture in Toronto, denied responsibility and refused to give the name of the couch's Chinese manufacturer.

"It's not my fault. It's not the manufacturers' fault," he said, adding that Kingsoft was to blame.

Huang said Kingsoft has worked to correct the translation error. In the 2007 version, typing "dark brown" in Chinese does not produce the racial slur in English. But if the offensive term is typed in English, the Chinese translation is "dark brown," he said.

Moore is consulting with a lawyer and wants compensation. Last week, she filed a report with the Ontario Human Rights Commission.

Commission spokeswoman Afroze Edwards said the case is in the initial stages and could take six months to two years to resolve.

Moore, 30, has three young children, and said the issue has taken a toll on her family.

"Something more has to be done. We don't just need a personal apology, but someone needs to own up to where these labels were made, and someone needs to apologize to all people of color," Moor

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research | reference | ongoing collection

<http://www.neologisms.us>

Dreamtime Village

Hypermedia Permaculture EcoVillage in Southwest Wisconsin

<http://www.dreamtimevillage.org>

"The word is the first stereotype." Isidore Isou, 1947.

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---

442. **Peter Ciccariello**

***Device for making words***

*Thu 19 Apr 2007*

---

Device for making

words<<http://www.cgi7.com/peterimages/device-for-making-words.jpg>>

-- Peter Ciccariello

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

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443. **Alan Sondheim**

***My Lost Films***

*Fri 20 Apr 2007*

---

My Lost Films

I made films from 1969-1993; most of them were carried by Canyon Cinema in San Francisco. The films are all mast prints; I didn't copy them, but showed the

originals, since I wanted to use what little funds I had to produce more. They were shown periodically at Millennium in New York, and occasionally elsewhere, but they've never been part of the film community; as a result, they've hardly been shown. Canyon Cinema returned them after the board voted against handling masters, which could be damaged during a screening of course. They were then placed at the Filmmakers Coop here in NY, where they've remained on the shelf for fifteen years; I doubt anyone has rented or seen them. I don't know their condition at this point; many of the 16mm ones had mag stripe sound on them, which is susceptible to print-through.

They were featured prominently in the 1992 Canyon Cinema catalog, just before Canyon changed its mind about handling them. (I should add that my videos have been available at times from places like Printed Matter or Art Metropole, but these can be duplicated.) I'm saddened that they remain unscreened - there are probably 15-24 hours worth. There are a large number of them; for a while, when I was teaching at UCLA, I made a film every week, mostly 16mm black and white sound, imitating the older silent film production strategies and rates. For me the films broke a lot of new ground - not least, in optical/magnetic soundtrack experimentation, but they're quiet, moot on that point.

So I recently found a copy of the 1992 catalog and xeroxed the six pages that describe my work. I am forced to think of the pages themselves as a new film, made from the silence of the old; they read as a narrative of concerns, experimentations, confusions, and theory-work changing over a twenty-year period (although to be fair, most were made between 1980 and 1992). The image URLs are given below. Read the texts, imagine watching the films, and maybe in some absurd future, they'll come to life again.

<http://www.asondheim.org/canyonfilm1.jpg>  
<http://www.asondheim.org/canyonfilm2.jpg>  
<http://www.asondheim.org/canyonfilm3.jpg>  
<http://www.asondheim.org/canyonfilm4.jpg>  
<http://www.asondheim.org/canyonfilm5.jpg>  
<http://www.asondheim.org/canyonfilm6.jpg>  
<http://www.asondheim.org/canyonfilm7.jpg>

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444. **David A. Kirschenbaum**  
***OT: NYC-Area/2007 Mets Tix for Sale***  
*Fri 20 Apr 2007*

---

Hi all,

Apologies for the non-Boog/poetry email.



I've renewed my Mets Sunday plan for the 2007 season and I thought I'd see if any of you might be interested in buying any tickets (and get the poetic mojo by sitting in the same place where Jim Behrle, Jordan Davis, Jean-Paul Pecqueur, and Nathaniel Siegel have sat in years past). I've been sitting in the same section for the past nine, now 10, years--mezzanine, sec. 2 (behind home plate). I have two tickets for each game (prices below are per pair), and they're under the overhang, so you don't get burned in the sun or wet in the rain.

If you're interested in buying any tickets (or know someone who is) you can email me here. (Note that the Mets charge different prices depending upon the opponents and the date, so you'll see, for example, that the Brewers<sup>1</sup> game costs less than the Diamondbacks<sup>1</sup> game.)

Hope this finds you well (and lets go Mets!)

as ever,

David

-----

all dates are Sundays, 1:10 p.m.

May 13 vs. Milwaukee Brewers, \$54

Mother's Day Visor

First 25,000

Female Fans

June 3 vs. Arizona Diamondbacks, \$58

Visor

First 25,000 Fans

July 29 vs. Washington, \$62

Seat Cushion

First 25,000 Adults

Mr. Met Dash (allows children 12 and under to run the bases at Shea after the game, weather permitting).

August 12 vs. Florida, \$62

Sports Bag

First 25,000 Fans

Mr. Met Dash (allows children 12 and under to run the bases at Shea after the game, weather permitting).

September 9 vs. Houston, \$58

Take HER out to the Ballgame

First 25,000 Female Fans receive a TBA gift

September 16 vs. Philadelphia, \$58

Long-sleeved T-shirt

First 25,000 Fans

Mr. Met Dash (allows children 12 and under to run the bases at Shea after the game, weather permitting).

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

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445. **Barry Schwabsky**

***Re: Virginia, revenge & masculine myths***

*Fri 20 Apr 2007*

---

Right. There have been some terrible incidents, but If I remember correctly, overall, the murder rates in European countries run about 1/3 of those in the US.

Mark Weiss <[REDACTED]> wrote: Hey folks, bottom line, the Brits and the French watch the same movies, have massive immigration issues and racial and class hatreds, fight stupid wars ojn occasion, take all kinds of medication that only need to be represcribed after a couple of refills, have psychotics walking the streets basically untended, and there's the usual adolescent viciousness. Why don't they have incidents like Columbine and Va Tech as often as we do (still pretty rare, given our numbers)? Aside from some of the amenities of civilized life like socialized medicine, which really does lower stress levels, and the incarceration of a much smaller percentage of the population, a major difference is that the crazies don't have automatic weapons (or guns of any sort, usually). Lack of means can get you through the hard times. The mysteries of human motivation don't need to be solved to change the gun laws.

Mark

At 04:39 PM 4/19/2007, you wrote:

>Good comments from Dillon Westbrook and Steve Vincent! There's one

>detail that's been studiously avoided by commentators on the

>Virginia Tech shootings and on Cho: the fact that he had been taking

>prescription medication. Given that psychotic side effects are  
>often produced by these one-size-fits-all prescriptions ("take these  
>and get a refill when you're done"), I'm surprised folks haven't  
>been taking aim at the pharmaceutical industry as well as the firearms lobby.

>

>Evidently during middle school and high school, Cho had been bullied  
>and subjected to taunts for his reticence and his "accent" as if all  
>of us don't speak with accents -- "Go back to China," was a  
>particularly ignorant example. So we also need to look at racism  
>and the Darwinian pecking orders -- cliques, petty rivalries,  
>bullying -- of students in the U.S. school system as contributory causes.

>

>And a footnote on Nikki Giovanni: a few decades back, before she  
>became a distinguished professor of creative writing, she wrote a  
>poem called, if memory serves: "nigger can you kill," in which the  
>"interpellated subject" is interrogated as to his/her capacity to  
>kill several allegedly deserving targets, including "a  
>jew." Several years later, though, she took a trip to apartheid  
>South Africa while a boycott was on!! (Baraka, himself no stranger  
>to rhetorical violence, called her on that in no uncertain terms --  
>not one of his more fortunate poetic polemics, either; it was  
>entitled "Nigger the Ho" and went downhill from there.)

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446. **David Fernandes**

***Re: va tech/restraining orders/guns***

*Fri 20 Apr 2007*

---

No, no. My questions were well intentioned: not satirical, nor rethorical, no, no. The case is that here in Portugal the legislation on gun posession is quite restrictive. Making it simple, the use of guns to the common citizens is limited to hunting and sports and in well defined cases for security purposes like: owning a jewelry and similar cases (in anycase there are proceedings to meet like medical (psichic) certificate, etc); but never ever allowed the use of the so called "military" weapons. I don't know if it is of any help but I can point you to the legislation about this issue here (in portuguese, sorry) which is quite recent (Feb, 2006): [http://www.psp.pt/psp/legislacao/Leis/L5\\_2006.pdf](http://www.psp.pt/psp/legislacao/Leis/L5_2006.pdf)

Anyhow, a powerfull "gun business lobby" somebody refered to, doesn't exit here.

Thank you for your time answering my questions.

PS: About the political side of the "thing" I could quote George Oppen, a rather "not loved" american poet that once wrote in a letter, about the Vietnam, something like: "people should march on Washigton and arrest the president". I still believe in democracy, and I still believe that the people have the power to change things.

David  
Portugal

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447. **Charlie Rossiter**  
*speaking of violence*

*Fri 20 Apr 2007*

---

tv turnoff week is April 23-29

There's a related website; give a look.

[www.tvturnoff.org](http://www.tvturnoff.org)

maybe recent events will make more people willing to give it a try--tell your students.

charlie

-----

[www.poetrypoetry.com](http://www.poetrypoetry.com)

where you hear poems read by poets who wrote them

[www.myspace.com/charlierossiter](http://www.myspace.com/charlierossiter)

hear Charlie as solo performance poet

[www.myspace.com/avantretro](http://www.myspace.com/avantretro) (hear avantretro poems)

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448. **Suzanne Burns**  
*Re: va tech/restraining orders/guns*

*Fri 20 Apr 2007*

---

On 4/19/07, Aryanil Mukherjee <[REDACTED]> wrote:

>

> David

>

> That's a great question. I too, like you, can't understand. There IS NO  
> answer although you might get some replies that attempt to explain what I  
> would like to call a "fundamental flaw in the system". And I'm also sure  
> there are many in the list who share the same frustration as us.

>  
> In my notation,  
>  
> Freedom ::Gun = Winged Ants::Fire.

I agree with Aryanil. I think part of the problem is that a lot of people disagree on how to interpret the second amendment to our constitution (the first ten amendments are considered to be the most fundamental in terms of basic rights). It reads as follows:

"A well regulated Militia, being necessary to the security of a free State, the right of the people to keep and bear Arms, shall not be infringed."

The gun-toting wingnuts (yeah, I'm a little biased here) interpret this to mean that that people should experience no restrictions to buying any kind of weaponry they want. They experience any restriction as a violation of this amendment, and then out come the waving flags.

The problem with this interpretation is that back when the amendment was written, the United States didn't have a police force such as we have today, and if people wanted to be protected, they had to organize their own militias and work it out among themselves. The realities of life, what guns were and what it meant to have a gun were radically different back then.

They also didn't have handguns, Saturday night specials, or automatic weapons back then. I also don't see how reasonable restrictions should be a violation. Plenty of people, myself included, feel that this amendment simply does not adequately reflect modern day reality.

Here is a little something I am snippeting from Wikipedia, which covers it all pretty exhaustively ([http://en.wikipedia.org/wiki/Second\\_Amendment\\_to\\_the\\_United\\_States\\_Constitution](http://en.wikipedia.org/wiki/Second_Amendment_to_the_United_States_Constitution)):

The modern Second Amendment debate centers on questions such as:

- Who does the Amendment mean by "the People"?
- Why does the Amendment protect the right to 'keep \*and\* bear arms', and not protect just the right to 'bear arms'?
- Does "bear arms" \*or\* "keep and bear arms" mean the same now as it did in 1789?
- Is there significance that the Amendment is constructed of two clauses?
- Is there significance that the phrase "defense of himself/themselves \*and\* the State" was included in some State Constitutions at the time but not included in the Federal Second Amendment?

In addition, the debate often involves discussion focused on more precise details around the word "militia" from the first clause portion of the Second Amendment, such as:

- Who or what does the Amendment mean by the "militia"?
- What relationship does "militia" today have with "militia" in 1789?
- What is meant by "well regulated", relative to "militia"?
- Does the mention of "militia" in the Second Amendment mean that maintaining viable militia is the 'obvious purpose' of the Second Amendment?

It also often involves topics on differences in historical meanings and thoughts such as:

- What does "shall not be infringed" mean?

It also expands to include discussions on the impact among states, such as:

- Does the Amendment prohibit States from regulating arms?
- Does the Amendment permit some States to deviate from interpretations of the Amendment as taken by other States?

I hope this helps somewhat.

Suzanne Burns

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449. **Adam Fieled**  
***For fans of Rae Armantrout....***  
*Fri 20 Apr 2007*

---

....I think you might really like this piece, that culminates in an analysis of one of Armantrout's best poems...

<http://www.wordforword.info/vol11/fieled.htm>

Love on yer,  
Ad

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

-----  
Ahhh...imagining that irresistible "new car" smell?  
Check out new cars at Yahoo! Autos.

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450. **Joel Weishaus**

***North-3 Text-4***

*Fri 20 Apr 2007*

---

North-3 Text-4

<http://web.pdx.edu/~pdx00282/North/North-3/text-4.htm>

Introduction:

<http://web.pdx.edu/~pdx00282/North/Intro.htm>

Notes:

Speakers on.

Paratext boxes opened by holding curser over words. (Words linked to paratext will disappear.)

-Joel

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451. **CA Conrad**

***soft skull authors REPRESENT at the Philadelphia Book Festival***

*Fri 20 Apr 2007*

---

this saturday

details

here

at

<http://CAConradEVENTS.blogspot.com>

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452. **CA Conrad**

***REMINDER: Kevin Varrone, Pattie McCarthy, Buck Downs, Chris Toll at ROBIN'S BOOKSTORE!***

*Fri 20 Apr 2007*

---

REMINDER: Kevin Varrone, Pattie McCarthy, Buck Downs, Chris Toll at ROBIN'S BOOKSTORE! IF YOU MISS THIS READING DON'T COME CRYING TO ME WHEN YOU HEAR HOW GOOD IT WAS!

DETAILS ON THE PHILLYSOUND!: <http://PhillySound.blogspot.com>

Sunday, April 22nd

4pm

ROBIN'S BOOKSTORE

108 S. 13th St., Philly

Kevin Varrone is the author of the chapbook, g-point Almanac (6/21-9/21) (ixnay press, 2000) and the forthcoming collection id est (g-point Almanac 9/22-12-20) (forthcoming, Fall 2007, from Instance Press). He teaches at Temple University and The University of the Arts in Philadelphia.

Pattie McCarthy is the author of bk of (h)rs (2002) and Verso (2004), both from Apogee Press. She teaches at Temple University and the University of the Arts in Philadelphia.

Chris Toll has been writing for many many years. In 2006, Open 24 Hours Press published his chapbook, Love Everyone. Apathy Press has just released his new book, Be Light - it is half of a double book with Buck Downs - Buck's half is Recreational Vehicle.

A native of Jones County, Miss., Buck Downs lives in Washington D.C. and works for a database publisher in a nearby location. Recent projects include Recreational Vehicle (Apathy Poets Press) and Ladies Love Outlaws (Edge Books).

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453. **Catherine Daly**  
***Re: speaking of violence***

*Fri 20 Apr 2007*

---

during the stanley cup and the nba playoffs?

--

All best,  
Catherine Daly



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454. **Geoffrey Gatza**  
***FW: poetry is dangerous***

*Fri 20 Apr 2007*

---

Poetry is Dangerous  
Kazim Ali

On April 19, after a day of teaching classes at Shippensburg University, I went out to my car and grabbed a box of old poetry manuscripts from the front seat of my little white beetle and carried it across the street and put it next to the trashcan outside Wright Hall. The poems were from poetry contests I had



been judging and the box was heavy. I had previously left my recycling boxes there and they were always picked up and taken away by the trash department.

A young man from ROTC was watching me as I got into my car and drove away. I thought he was looking at my car which has black flower decals and sometimes inspires strange looks. I later discovered that I, in my dark skin, am sometimes not even a person to the people who look at me. Instead, in spite of my peacefulness, my committed opposition to all aggression and war, I am a threat by my very existence, a threat just living in the world as a Muslim body.

Upon my departure, he called the local police department and told them a man of Middle Eastern descent driving a heavily decaled white beetle with out of state plates and no campus parking sticker had just placed a box next to the trash can. My car has NY plates, but he got the rest of it wrong. I have two stickers on my car. One is my highly visible faculty parking sticker and the other, which I just don't have the heart to take off these days, says "Kerry/Edwards: For a Stronger America."

Because of my recycling the bomb squad came, the state police came. Because of my recycling buildings were evacuated, classes were canceled, campus was closed. No. Not because of my recycling. Because of my dark body. No. Not because of my dark body. Because of his fear. Because of the way he saw me. Because of the culture of fear, mistrust, hatred, and suspicion that is carefully cultivated in the media, by the government, by people who claim to want to keep us 'safe.'

These are the days of orange alert, school lock-downs, and endless war. We are preparing for it, training for it, looking for it, and so of course, in the most innocuous of places-a professor wanting to hurry home, hefting his box of discarded poetry-we find it.

That man in the parking lot didn't even see me. He saw my darkness. He saw my Middle Eastern descent. Ironical because though my grandfathers came from Egypt, I am

Indian, a South Asian, and could never be mistaken for a Middle Eastern man by anyone who'd ever met one.

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"What country is he from?!" she yelled, indignant.

"Ma'am, you are associated with the suspect. You need to step away and lower your voice," he told her.

At some length several of my faculty colleagues were able to get through to the police and get me on a cell phone where I explained to the university president and then to the state police that the box contained old poetry manuscripts that needed to be recycled. The police officer told me that in the current climate I needed to be more careful about how I behaved. "When I recycle?" I asked.

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The university's bizarrely minimal statement lets everyone know that the "suspicious package" beside the trashcan ended up being, indeed, trash. It goes on to say, "We appreciate your cooperation during the incident and remind everyone that safety is a joint effort by all members of the campus community."

What does that community mean to me, a person who has to walk by the ROTC offices every day on my way to my own office just down the hall-who was watched, noted,

and reported, all in a day's work? Today we gave in willingly and whole-heartedly to a culture of fear and blaming and profiling. It is deemed perfectly appropriate behavior to spy on one another and police one another and report on one another. Such behaviors exist most strongly in closed and undemocratic and fascist societies.

The university report does not mention the root cause of the alarm. That package became "suspicious" because of who was holding it, who put it down, who drove away. Me.

It was poetry, I kept insisting to the state policeman who was questioning me on the phone. It was poetry I was putting out to be recycled.

My body exists politically in a way I can not prevent. For a moment today, without even knowing it, driving away from campus in my little beetle, exhausted after a day of teaching, listening to Justin Timberlake on the radio, I ceased to be a person when a man I had never met looked straight through me and saw the violence in his own heart.

=====

[www.kazimali.com](http://www.kazimali.com)

[www.alicejamesbooks.org/far\\_mosque.html](http://www.alicejamesbooks.org/far_mosque.html)

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455. **Catherine Daly**

***Re: Virginia, revenge & masculine myths***

*Fri 20 Apr 2007*

---

you mean aside from the odd pub or gov't building bombing here and there, for, oh, the past 40 odd years, and a few riots?

seriously, it is the same young men, but they tend to act as individuals in the US, which makes sense; but the whole amber alert and bomb security thing was commonplace in London in the 80s

--

All best,  
Catherine Daly



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456. **Dan Waber**

***vispoets.com weekly winner & more***

*Fri 20 Apr 2007*

---

In the reward for interestingness weekly event\* at vispoets.com, the winner for week #6 is:

michelle detorie this image:

which hard thing held\*\*

Congratulations to michelle, there's \$25 worth of materials on their way to you from Andrew Topel's Avantacular Press.

Thanks to everyone who uploaded images to the gallery this week. Keep uploading new images for your chance to win.

Starting next Friday, the 27th, we'll be moving to a once-a-month prize of \$100 instead of weekly \$25 prizes.

Regards,  
Dan

\* <http://vispoets.com/index.php?showtopic=481>

\*\* <http://vispoets.com/index.php?automodule=gallery&req=si&img=1347>

-----  
vispoets.com stats (to date)

-----  
Registered Users: 97

Total Posts: 3392

Gallery Stats

Our members have posted a total of 1172 images and made 126 comments.

Total Gallery Size: 206mb

Total Image Views: 11047

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457. **David Fernandes**

***Re: va tech/restraining orders/guns***

*Fri 20 Apr 2007*

---

If the problem is in the "owners lobby", then you're facing a really huge problem. Just a thought: politically, I guess the voters (the votes lost) are not a problem if all politic forces agreed to change the law. But/and then, the power of the owners was an ARMY power not a democratic power. Hmmm, frightening.

I believe not all politic forces agree on this. But for those who claim security reasons for the current law, aren't they assuming their lack of capacity to enforce security and order?? on a state level??

David

2007/4/20, Barry Schwabsky <[REDACTED]>:

>

> The "gun lobby" someone referred to is not the gun-maker's lobby, but  
> rather the gun-owners' lobby! Of course the manufacturers support it. But it  
> represents a large number of voters, and it is very strong.

>

> \*David Fernandes <[REDACTED]>\* wrote:

>

> No, no. My questions were well intentioned: not satirical, nor rethorical,  
> no, no.

> The case is that here in Portugal the legislation on gun posession is

> quite

> restrictive.

> Making it simple, the use of guns to the common citizens is limited to  
> hunting and sports and in well defined cases for security purposes like:  
> owning a jewelry and similar cases (in anycase there are proceedings to  
> meet

> like medical (psichic) certificate, etc); but never ever allowed the use  
> of

> the so called "military" weapons.

> I don't know if it is of any help but I can point you to the legislation  
> about this issue here (in portuguese, sorry) which is quite recent (Feb,  
> 2006): [http://www.psp.pt/psp/legislacao/Leis/L5\\_2006.pdf](http://www.psp.pt/psp/legislacao/Leis/L5_2006.pdf)

>

> Anyhow, a powerfull "gun business lobby" somebody refered to, doesn't exit  
> here.

>

> Thank you for your time answering my questions.

- >
- > PS: About the political side of the "thing" I could quote George Oppen, a
- > rather "not loved" american poet that once wrote in a letter, about the
- > Vietnam, something like: "people should march on Washington and arrest the
- > president". I still believe in democracy, and I still believe that the
- > people have the power to change things.
- >
- > David
- > Portugal
- >
- >
- >

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#### 458. **Brian Clements**

##### ***Re: FW: poetry is dangerous***

*Fri 20 Apr 2007*

---

I have been discussing this sad and disturbing thing that has happened to Kazim with a couple of other writers and we have decided to write letters to the President of Shippensburg, William Ruud, encouraging him to speak out more forcefully against this kind of fear-mongering. In Dr. Ruud's statement regarding the VT shooting, he says:

"Here at Ship we consider ourselves to be a family, and it is important we all look out for each other, just like you do for your own family... If anyone has suggestions on ways to enhance safety or ways to communicate better, please let me know."

This might be something to mention, if you feel inclined to write a letter in support of Kazim.

As Jeff Davis says:

The situation he [Kazim] describes troubles me. His perspective I don't think is schewed, unfair, or reactionary. I know Kazim. Not only is Kazim's poetic sensitivity to nuance and sound among the finest I've read in years; in my personal encounters with Kazim, he strikes me as one of the most peaceful, non-violent people I know.

Kazim's situation with the police mirrors a sweeping trend in American behavior especially among officials, university administrators, business CEOs, and politicians: a pusillanimity that renders them without courage or integrity to take responsibility or to speak honestly. Why? To play it safe. To pretend that nothing's amiss. To avoid conflict. To avoid truth.

Contact info for the President of Shippensburg:

William Ruud  
President  
Shippensburg University  
1871 Old Main Drive  
Shippensburg, PA 17257  
[REDACTED]  
[REDACTED]

Dr. Brian Clements, Coordinator  
MFA in Professional Writing  
[REDACTED]

---

Dept. of Writing, Linguistics, and Creative Process  
Western Connecticut State University  
181 White St.  
Danbury, CT 06810

---

<http://www.wcsu.edu/english/mfa>

Geoffrey Gatza <[REDACTED]>  
Sent by: UB Poetics discussion group <[REDACTED]>  
04/20/2007 11:54 AM  
Please respond to  
UB Poetics discussion group <[REDACTED]>

To

[REDACTED]

cc

Subject

FW: poetry is dangerous

Poetry is Dangerous

Kazim Ali

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These are the days of orange alert, school lock-downs, and endless war. We are preparing for it, training for it, looking for it, and so of course, in the most innocuous of places-a professor wanting to hurry home, hefting his box of discarded poetry-we find it.

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www.kazimali.com  
www.alicejamesbooks.org/far\_mosque.html

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459. **angela vasquez-giroux**

***Re: speaking of violence***

*Fri 20 Apr 2007*

---

pretty much all "american" (USA in origin) sports have violence built in as a "controlled" measure of the game. hockey, tho not of US origin, incorporates violence as does soccer. baseball does to an extent. one could argue that, esp for a sport like hockey, the violence is going to happen. making it "controlled" keeps it from boiling over. of course, this isn't a perfect method, we have seen what happens (todd bertuzzi). basketball doesn't have a built in outlet--hence

the incident at the palace, tho i'd argue that ron artest is a pretty foul person to begin with, and incited that.

in the sports-side of our culture, i feel americans are fairly honest and the athletes/coaches/owners pretty transparent about the level of violence, addressing it, etc. i don't feel that we recognize fully yet the super-saturation of violence. it's so embedded...

On 4/20/07, Catherine Daly <[REDACTED]> wrote:

>  
> during the stanley cup and the nba playoffs?  
>  
>  
> --  
> All best,  
> Catherine Daly  
> [REDACTED]  
>

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460. **Rob McLennan**  
***Peter F. Yacht Club #7***  
*Fri 20 Apr 2007*

---

The Peter F Yacht Club #7

Edited & compiled & typeset & paid for by rob mclennan  
April 2007 (spring writers festival special)

John Barton  
George Bowering  
Stephen Brockwell  
Amanda Earl  
Jesse Ferguson  
Laurie Fuhr  
Phil Hall  
Nicholas Lea  
Clare Latremouille  
Marcus McCann  
rob mclennan  
Max Middle  
Wanda O'Connor  
Roland Prevost  
Sandra Ridley  
Wes Smiderle

The Peter F. Yacht Club, issue #7; irregular (very) writers group publication. Edited & compiled & typeset & paid for by rob mclennan. Previous issues still available (possibly) at \$5 each. Issue #1, August 2003, edited by rob mclennan; Issue #2, April 2004, edited by Anita Dolman (out of print); Issue #3, September 2004, edited by Peter Norman and Melanie Little; Issue #4, September 2005, edited by rob mclennan; Issue #5, April 2006, edited by Max Middle; Issue #6 (mis-numbered Calgary special), February 2007, edited by Laurie Fuhr. For availability of previous issues, write rob mclennan, c/o 858 Somerset Street West, main floor, Ottawa Ontario Canada K1R 6R7, or email [REDACTED], or show up to this spring's ottawa international writers festival! (above/ground press subscribers (eventually) rec' a complimentary copy...)

for further info, check out

<http://robmcclennan.blogspot.com/2007/04/peter-f-yacht-club-7-edited.html>

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books ([www.chaudierebooks.com](http://www.chaudierebooks.com)) ...coord., SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... c/o 858 Somerset St W, Ottawa ON K1R 6R7 \* <http://robmcclennan.blogspot.com/>

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461. **Brian Clements**

***Re: FW: poetry is dangerous***

*Fri 20 Apr 2007*

---

Kazim said moments ago that he does not want to be attached to a letter writing campaign and intends to speak with his President and union president next week.

Dr. Brian Clements, Coordinator  
MFA in Professional Writing  
[REDACTED]

---

Dept. of Writing, Linguistics, and Creative Process  
Western Connecticut State University  
181 White St.  
Danbury, CT 06810

---

<http://www.wcsu.edu/english/mfa>

Geoffrey Gatza <[REDACTED]>

Sent by: UB Poetics discussion group <[REDACTED]>

04/20/2007 11:54 AM

Please respond to

UB Poetics discussion group <[REDACTED]>

To



cc

Subject

FW: poetry is dangerous

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462. **Jennifer Karmin**

***Red Rover Series / Experiment #12***

*Fri 20 Apr 2007*

---

Red Rover Series

{readings that play with reading}

Experiment #12:

Poemscape

Featuring:

Alex Branch

Laura Goldstein

7pm Saturday, April 28th

suggested donation \$3

at Nature Yoga Sanctuary

2021 W Division St -- Chicago, IL

<http://www.natureyoga.com>

\*special location for this event only\*

ALEX BRANCH has exhibited art in Chicago, Wisconsin, and Seattle. A major theme in her work involves human interaction with and relation to machines and mechanical devices, as well as the blending of the mechanical and the organic. She is interested in movement, often using discarded objects, motors, and simple crank mechanisms in her sculptures. Alex graduated from the School of the Art Institute of Chicago with a BFA in Fine Arts and currently lives in Seattle.

LAURA GOLDSTEIN was born in Worcester, Massachusetts where she studied Hebrew and streams. In Philadelphia, she started out studying English and the city at Penn; then studied poetry and experimentation at Temple. In Chicago, she teaches poetry and essay writing at Loyola University, studies sound and performance through the MFA Writing Program at the



School of the Art Institute of Chicago, and practices yoga at Nature Yoga Sanctuary. Her poetry and sound work have been published in XConnect, Combo, MPRSND, Great Works UK, and the University of Albany's "The Little Magazine" online. Selections of her sound pieces with the collective Clairaudient can be found on Ubuweb.

Red Rover Series is curated bi-monthly  
by Amina Cain and Jennifer Karmin

Email ideas for reading experiments  
to us at [REDACTED]

Coming up  
Experiment #13 with Kristin Prevallet in June

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<http://mail.yahoo.com>

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463. **Lewis LaCook**

***Frank - New Video by Lewis LaCook***

*Fri 20 Apr 2007*

---

<http://www.lewislacook.org/objects/frank.html>

Lewis LaCook  
Director of Web Development  
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

-----  
Ahhh...imagining that irresistible "new car" smell?  
Check out new cars at Yahoo! Autos.

464. **Stephen Vincent**  
***Re: poetry is dangerous***

Fri 20 Apr 2007

After reading this I thought maybe one 'creative' response might be (for all who want to) is to call the Department of Homeland Security every time one of sees Cheney or Bush on television (they are rarely in the 'real' public). Simply inform the officer on the duty that you have spotted a man carrying and dumping out dangerous sounding speech. Don't give the officer any names, just the name of the site (the White House, or military academy or training grounds - as with most fascists, they can rarely appear anywhere else). And, in the interests of protecting the country, you would appreciate a Department follow up on your suspicion. And that if you are wrong, you are sure that no harm will be done to the individuals that caused you this concern.

Who's willing to go first??!!

Stephen Vincent

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

*Poetry is Dangerous*  
Kazim Ali

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*The university report does not mention the root cause of the alarm. That package became "suspicious" because of who was holding it, who put it down, who drove away. Me.*

*It was poetry, I kept insisting to the state policeman who was questioning me on the phone. It was poetry I was putting out to be recycled.*

*My body exists politically in a way I can not prevent. For a moment today, without even knowing it, driving away from campus in my little beetle, exhausted after a day of teaching, listening to Justin Timberlake on*

*the radio, I ceased to be a person when a man I had  
never met looked straight through me and saw the  
violence in his own heart.*

====

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465. **Eireene Nealand**

***Re: Virginia, revenge & masculine myths***

*Fri 20 Apr 2007*

---

i agree that the issue of pharmaceuticals is crucial here (Cho's "farewell video," makes this pretty clear), and it seems like in this era of posthumans bodies that we, teachers, ought to start getting training in how to work with students who are biologically-chemically-mechanically & socio-economically diverse. As awesome as Nikki Giovanni is for standing up in this case and being able to state clearly that something was 'off,' it seems like kicking students out of classes (countries, hemispheres, or economic systems) is part of the problem that leaves people with only these options of turning to violence and/or suicide.

at least in my experience as long as class sizes are small enough, it seems easy enough to spot students who are having bio-chemical-social troubles--not from their writing but from the off comments that come up in class or reactions to workshop or out-of-tunedness or strings of absences--and it seems that students generally make some call for help either through blatantly disruptive behavior or apologies or talk.

but then what? given the sometimes close connection between the health and police systems in california and the quite severe consequences of interacting with the police system it's hard know who to send students to to get help and who does eliminating students help, really?

my students at least--this seems to be a trend--need as much if not more help with empathy and complex thinking than they do with craft. i'm not sure that working with them in whitewashed little bubbles is so helpful at all.

that isn't to say that anyone should allow bringing guns to class but there are differences between what is unpleasant and uncomfortable and disruptive and dangerous.

i'm remembering how hard i had to fight when i was young to get moved from private to public schools where there was at least some diversity--i had to bite a couple of principals in order to fight for something well discussed already in the Powell opinion, section D of in Bakke v. Regents of the University of California--diversity is useful for everyone (& i think the principals ended up okay). & how sweet of the state to offer to rescue me and siblings from our strange non-suburban lives where people were coming in and out of life more quickly than usual--

but also important not to be compelled--even then it was rather clear that foster care would not take us to the suburbs and that suburbia was no rescue at all--see Marilyn Robinson's Housekeeping, among other books.

& how frightening these car seat and helmet and seatbelt laws that seem to stem from a similar "concern" but is more likely merely an "interest" coupled with "compulsion"--see Heidegger, or for that matter, Kant. and the strange little bubble of Safety that it tries to make (see Janet Frame).

even though it looks like more work for us to learn how to work with students whose body/mind situations & etc. fall out of the usual efficiencies of standing at a blackboard, teaching craft, it seems beneficial and quite rewarding work.

it takes a village & etc.

eireene

ps. do you guys remember, just after the twin towers fell, how airlines stewardesses were being trained about what to do if a terrorist was on their flight, and how quickly that training was replaced by a designated gun-toting "flight marshal" who is supposed to be responsible to taking out terrorists, but in what is mostly down time also occupies himself with asking lots of people who come back from Russia at least gruff questions as to the purpose of their visit etc. I suppose we could have "classroom marshalls"--I confess, I still haven't passed beyond my marital arts white belt and am uncertain how to use a syringe, not that I would--but there are certain problems for academic freedom given the mostly-down-time. has anyone been reading/writing about these questions of "responsibility" in times of terrorism? it isn't exactly the same when Cho states that he's copying Jesus in his martyrdom as when there's

a wider political concern but it seems like the response & responsibility issues that come up in both cases are quite similar.

On 4/20/07, Barry Schwabsky <[REDACTED]> wrote:

> Right. There have been some terrible incidents, but If I remember correctly, overall, the murder rates in European countries run about 1/3 of those in the US.

>

> Mark Weiss <[REDACTED]> wrote: Hey folks, bottom line, the Brits and the French watch the same

> movies, have massive immigration issues and racial and class hatreds,

> fight stupid wars ojn occasion, take all kinds of medication that

> only need to be represcribed after a couple of refills, have

> psychotics walking the streets basically untended, and there's the

> usual adolescent viciousness. Why don't they have incidents like

> Columbine and Va Tech as often as we do (still pretty rare, given our

> numbers)? Aside from some of the amenities of civilized life like

> socialized medicine, which really does lower stress levels, and the

> incarceration of a much smaller percentage of the population, a major

> difference is that the crazies don't have automatic weapons (or guns

> of any sort, usually). Lack of means can get you through the hard

> times. The mysteries of human motivation don't need to be solved to

> change the gun laws.

>

> Mark

>

> At 04:39 PM 4/19/2007, you wrote:

> >Good comments from Dillon Westbrook and Steve Vincent! There's one

> >detail that's been studiously avoided by commentators on the

> >Virginia Tech shootings and on Cho: the fact that he had been taking

> >prescription medication. Given that psychotic side effects are

> >often produced by these one-size-fits-all prescriptions ("take these

> >and get a refill when you're done"), I'm surprised folks haven't

> >been taking aim at the pharmaceutical industry as well as the firearms lobby.

> >

> >Evidently during middle school and high school, Cho had been bullied

> >and subjected to taunts for his reticence and his "accent" as if all

> >of us don't speak with accents -- "Go back to China," was a

> >particularly ignorant example. So we also need to look at racism

> >and the Darwinian pecking orders --cliques, petty rivalries,

> >bullying -- of students in the U.S. school system as contributory causes.

> >  
> >And a footnote on Nikki Giovanni: a few decades back, before she  
> >became a distinguished professor of creative writing, she wrote a  
> >poem called, if memory serves: "nigger can you kill," in which the  
> >"interpellated subject" is interrogated as to his/her capacity to  
> >kill several allegedly deserving targets, including "a  
> >jew." Several years later, though, she took a trip to apartheid  
> >South Africa while a boycott was on!! (Baraka, himself no stranger  
> >to rhetorical violence, called her on that in no uncertain terms --  
> >not one of his more fortunate poetic polemics, either; it was  
> >entitled "Niggy the Ho" and went downhill from there.)  
>

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466. **Eireene Nealand**  
***Re: poetry is dangerous***  
*Fri 20 Apr 2007*

---

Stephen,

That sounds exactly like the right thing to do. Yes!

e

On 4/20/07, Stephen Vincent <[REDACTED]> wrote:

> After reading this I thought maybe one 'creative' response might be (for all  
> who want to) is to call the Department of Homeland Security every time one  
> of sees Cheney or Bush on television (they are rarely in the 'real' public).  
> Simply inform the officer on the duty that you have spotted a man carrying  
> and dumping out dangerous sounding speech. Don't give the officer any  
names,  
> just the name of the site (the White House, or military academy or training  
> grounds - as with most fascists, they can rarely appear anywhere else).  
> And, in the interests of protecting the country, you would appreciate a  
> Department follow up on your suspicion. And that if you are wrong, you are  
> sure that no harm will be done to the individuals that caused you this  
> concern.

>

> Who's willing to go first??!!

>

> Stephen Vincent

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

>

>



>  
>  
> > Poetry is Dangerous  
> > Kazim Ali  
> >  
> >  
> > On April 19, after a day of teaching classes at  
> > Shippensburg University, I went out to my car and  
> > grabbed a box of old poetry manuscripts from the front  
> > seat of my little white beetle and carried it across  
> > the street and put it next to the trashcan outside  
> > Wright Hall. The poems were from poetry contests I had  
> > been judging and the box was heavy. I had previously  
> > left my recycling boxes there and they were always  
> > picked up and taken away by the trash department.  
> >  
> > A young man from ROTC was watching me as I got into my  
> > car and drove away. I thought he was looking at my car  
> > which has black flower decals and sometimes inspires  
> > strange looks. I later discovered that I, in my dark  
> > skin, am sometimes not even a person to the people who  
> > look at me. Instead, in spite of my peacefulness, my  
> > committed opposition to all aggression and war, I am a  
> > threat by my very existence, a threat just living in  
> > the world as a Muslim body.  
> >  
> > Upon my departure, he called the local police  
> > department and told them a man of Middle Eastern  
> > descent driving a heavily decaled white beetle with  
> > out of state plates and no campus parking sticker had  
> > just placed a box next to the trash can. My car has  
> > NY plates, but he got the rest of it wrong. I have two  
> > stickers on my car. One is my highly visible faculty  
> > parking sticker and the other, which I just don't have  
> > the heart to take off these days, says "Kerry/Edwards:  
> > For a Stronger America."  
> >  
> > Because of my recycling the bomb squad came, the state  
> > police came. Because of my recycling buildings were  
> > evacuated, classes were canceled, campus was closed.  
> > No. Not because of my recycling. Because of my dark  
> > body. No. Not because of my dark body. Because of his

> > fear. Because of the way he saw me. Because of the  
> > culture of fear, mistrust, hatred, and suspicion that  
> > is carefully cultivated in the media, by the  
> > government, by people who claim to want to keep us  
> > 'safe.'  
> >  
> > These are the days of orange alert, school lock-downs,  
> > and endless war. We are preparing for it, training for  
> > it, looking for it, and so of course, in the most  
> > innocuous of places-a professor wanting to hurry home,  
> > hefting his box of discarded poetry-we find it.  
> >  
> > That man in the parking lot didn't even see me. He saw  
> > my darkness. He saw my Middle Eastern descent. Ironical  
> > because though my grandfathers came from Egypt, I am  
> > Indian, a South Asian, and could never be mistaken for  
> > a Middle Eastern man by anyone who'd ever met one.  
> >  
> > One of my colleagues was in the gathering crowd,  
> > trying to figure out what had happened. She heard my  
> > description-a Middle Eastern man driving a white  
> > beetle with out of state plates-and knew immediately  
> > they were talking about me and realized that the box  
> > must have been manuscripts I was discarding. She  
> > approached them and told them I was a professor on the  
> > faculty there. Immediately the campus police officer  
> > said, "What country is he from?"  
> >  
> > "What country is he from?!" she yelled, indignant.  
> >  
> > "Ma'am, you are associated with the suspect. You need  
> > to step away and lower your voice," he told her.  
> >  
> > At some length several of my faculty colleagues were  
> > able to get through to the police and get me on a cell  
> > phone where I explained to the university president  
> > and then to the state police that the box contained  
> > old poetry manuscripts that needed to be recycled. The  
> > police officer told me that in the current climate I  
> > needed to be more careful about how I behaved. "When I  
> > recycle?" I asked.  
> >

> > The university president appreciated my distress about  
> > the situation but denied that the call had anything to  
> > do with my race or ethnic background. The spokesperson  
> > of the university called it an "honest mistake," not  
> > referring to the young man from ROTC giving in to his  
> > worst instincts and calling the police but referring  
> > to me who made the mistake of being dark-skinned and  
> > putting my recycling next to the trashcan.  
> >  
> > The university's bizarrely minimal statement lets  
> > everyone know that the "suspicious package" beside the  
> > trashcan ended up being, indeed, trash. It goes on to  
> > say, "We appreciate your cooperation during the  
> > incident and remind everyone that safety is a joint  
> > effort by all members of the campus community."  
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> > to walk by the ROTC offices every day on my way to my  
> > own office just down the hall-who was watched, noted,  
> > and reported, all in a day's work? Today we gave in  
> > willingly and whole-heartedly to a culture of fear and  
> > blaming and profiling. It is deemed perfectly  
> > appropriate behavior to spy on one another and police  
> > one another and report on one another. Such behaviors  
> > exist most strongly in closed and undemocratic and  
> > fascist societies.  
> >  
> > The university report does not mention the root cause  
> > of the alarm. That package became "suspicious" because  
> > of who was holding it, who put it down, who drove  
> > away. Me.  
> >  
> > It was poetry, I kept insisting to the state policeman  
> > who was questioning me on the phone. It was poetry I  
> > was putting out to be recycled.  
> >  
> > My body exists politically in a way I can not prevent.  
> > For a moment today, without even knowing it, driving  
> > away from campus in my little beetle, exhausted after  
> > a day of teaching, listening to Justin Timberlake on  
> > the radio, I ceased to be a person when a man I had  
> > never met looked straight through me and saw the

> > violence in his own heart.  
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467. **George Bowering**

**Kazim Ali**

*Fri 20 Apr 2007*

---

Dear Mr President:

I'd just like you to know that in order to promote safety on campus I have told all the dark-skinned Canadian poets I know not to try to leave their old poems at your university.

Helpfully--  
George Bowering

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468. **Aryanil Mukherjee**

**Re: poetry is dangerous**

*Fri 20 Apr 2007*

---

Thanks for forwarding this. It is a sad and beautiful article. As for poems written today, perhaps, sadness is the only virtue of a beautiful poem.

Aryanil

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

From: UB Poetics discussion group [mailto: ] On

Behalf Of Geoffrey Gatz

Sent: Friday, April 20, 2007 11:55 AM

To: [REDACTED]

Subject: FW: poetry is dangerous

Poetry is Dangerous

Kazim Ali

On April 19, after a day of teaching classes at Shippensburg University, I went out to my car and grabbed a box of old poetry manuscripts from the front seat of my little white beetle and carried it across the street and put it next to the trashcan outside Wright Hall. The poems were from poetry contests I had been judging and the box was heavy. I had previously left my recycling boxes there and they were always picked up and taken away by the trash department.

A young man from ROTC was watching me as I got into my car and drove away. I thought he was looking at my car which has black flower decals and sometimes inspires strange looks. I later discovered that I, in my dark skin, am sometimes not even a person to the people who look at me. Instead, in spite of my peacefulness, my committed opposition to all aggression and war, I am a threat by my very existence, a threat just living in the world as a Muslim body.

Upon my departure, he called the local police department and told them a man of Middle Eastern descent driving a heavily decaled white beetle with out of state plates and no campus parking sticker had just placed a box next to the trash can. My car has NY plates, but he got the rest of it wrong. I have two stickers on my car. One is my highly visible faculty parking sticker and the other, which I just don't have the heart to take off these days, says "Kerry/Edwards: For a Stronger America."

Because of my recycling the bomb squad came, the state police came. Because of my recycling buildings were evacuated, classes were canceled, campus was closed. No. Not because of my recycling. Because of my dark body. No. Not because of my dark body. Because of his fear. Because of the way he saw me. Because of the culture of fear, mistrust, hatred, and suspicion that is carefully cultivated in the media, by the

government, by people who claim to want to keep us 'safe.'

These are the days of orange alert, school lock-downs, and endless war. We are preparing for it, training for it, looking for it, and so of course, in the most innocuous of places-a professor wanting to hurry home, hefting his box of discarded poetry-we find it.

That man in the parking lot didn't even see me. He saw my darkness. He saw my Middle Eastern descent. Ironic because though my grandfathers came from Egypt, I am Indian, a South Asian, and could never be mistaken for a Middle Eastern man by anyone who'd ever met one.

One of my colleagues was in the gathering crowd, trying to figure out what had happened. She heard my description-a Middle Eastern man driving a white beetle with out of state plates-and knew immediately they were talking about me and realized that the box must have been manuscripts I was discarding. She approached them and told them I was a professor on the faculty there. Immediately the campus police officer said, "What country is he from?"

"What country is he from?!" she yelled, indignant.

"Ma'am, you are associated with the suspect. You need to step away and lower your voice," he told her.

At some length several of my faculty colleagues were able to get through to the police and get me on a cell phone where I explained to the university president and then to the state police that the box contained old poetry manuscripts that needed to be recycled. The police officer told me that in the current climate I needed to be more careful about how I behaved. "When I recycle?" I asked.

The university president appreciated my distress about the situation but denied that the call had anything to do with my race or ethnic background. The spokesperson of the university called it an "honest mistake," not referring to the young man from ROTC giving in to his worst instincts and calling the police but referring

to me who made the mistake of being dark-skinned and putting my recycling next to the trashcan.

The university's bizarrely minimal statement lets everyone know that the "suspicious package" beside the trashcan ended up being, indeed, trash. It goes on to say, "We appreciate your cooperation during the incident and remind everyone that safety is a joint effort by all members of the campus community."

What does that community mean to me, a person who has to walk by the ROTC offices every day on my way to my own office just down the hall—who was watched, noted, and reported, all in a day's work? Today we gave in willingly and whole-heartedly to a culture of fear and blaming and profiling. It is deemed perfectly appropriate behavior to spy on one another and police one another and report on one another. Such behaviors exist most strongly in closed and undemocratic and fascist societies.

The university report does not mention the root cause of the alarm. That package became "suspicious" because of who was holding it, who put it down, who drove away. Me.

It was poetry, I kept insisting to the state policeman who was questioning me on the phone. It was poetry I was putting out to be recycled.

My body exists politically in a way I can not prevent. For a moment today, without even knowing it, driving away from campus in my little beetle, exhausted after a day of teaching, listening to Justin Timberlake on the radio, I ceased to be a person when a man I had never met looked straight through me and saw the violence in his own heart.

=====

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469. **Aryanil Mukherjee**  
***Re: va tech/restraining orders/guns***  
*Fri 20 Apr 2007*

---

Suzanne

That was extremely helpful, especially your explanation - " The problem with this interpretation is that back when the amendment was written, the United States didn't have a police force such as we have today, and if people wanted to be protected, they had to organize their own militias and work it out among themselves. The realities of life, what guns were and what it meant to have a gun were radically different back then." gave my train of thought a new detour.

and thanks for the Wikipedia link.

I guess the early technologists and entrepreneurs of the gun industry might have played their roles too. We didn't have police in India until the late 18th century, needless to say, the notion came with the British.

Aryanil

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of Suzanne Burns

Sent: Friday, April 20, 2007 8:25 AM

To: ██████████

Subject: Re: va tech/restraining orders/guns

On 4/19/07, Aryanil Mukherjee <████████> wrote:

>

> David

>

> That's a great question. I too, like you, can't understand. There IS NO  
> answer although you might get some replies that attempt to explain what I  
> would like to call a "fundamental flaw in the system". And I'm also sure  
> there are many in the list who share the same frustration as us.

>

> In my notation,

>

> Freedom ::Gun = Winged Ants::Fire.



I agree with Aryani. I think part of the problem is that a lot of people disagree on how to interpret the second amendment to our constitution (the first ten amendments are considered to be the most fundamental in terms of basic rights). It reads as follows:

"A well regulated Militia, being necessary to the security of a free State, the right of the people to keep and bear Arms, shall not be infringed."

The gun-toting wingnuts (yeah, I'm a little biased here) interpret this to mean that that people should experience no restrictions to buying any kind of weaponry they want. They experience any restriction as a violation of this amendment, and then out come the waving flags.

The problem with this interpretation is that back when the amendment was written, the United States didn't have a police force such as we have today, and if people wanted to be protected, they had to organize their own militias and work it out among themselves. The realities of life, what guns were and what it meant to have a gun were radically different back then.

They also didn't have handguns, Saturday night specials, or automatic weapons back then. I also don't see how reasonable restrictions should be a violation. Plenty of people, myself included, feel that this amendment simply does not adequately reflect modern day reality.

Here is a little something I am snipping from Wikipedia, which covers it all pretty exhaustively (

[http://en.wikipedia.org/wiki/Second\\_Amendment\\_to\\_the\\_United\\_States\\_Constitution](http://en.wikipedia.org/wiki/Second_Amendment_to_the_United_States_Constitution)  
):

The modern Second Amendment debate centers on questions such as:

- Who does the Amendment mean by "the People"?
- Why does the Amendment protect the right to 'keep \*and\* bear arms', and not protect just the right to 'bear arms'?
- Does "bear arms" \*or\* "keep and bear arms" mean the same now as it did in 1789?
- Is there significance that the Amendment is constructed of two clauses?
- Is there significance that the phrase "defense of himself/themselves \*and\* the State" was included in some State Constitutions at the time but not included in the Federal Second Amendment?

In addition, the debate often involves discussion focused on more precise details around the word "militia" from the first clause portion of the Second Amendment, such as:

- Who or what does the Amendment mean by the "militia<[http://en.wikipedia.org/wiki/Militia\\_%28United\\_States%29](http://en.wikipedia.org/wiki/Militia_%28United_States%29)> "? - What relationship does "militia" today have with "militia" in 1789? - What is meant by "well regulated", relative to "militia"? - Does the mention of "militia" in the Second Amendment mean that maintaining viable militia is the 'obvious purpose' of the Second Amendment?

It also often involves topics on differences in historical meanings and thoughts such as:

- What does "shall not be infringed" mean?

It also expands to include discussions on the impact among states, such as:

- Does the Amendment prohibit States from regulating arms?
- Does the Amendment permit some States to deviate from interpretations of the Amendment as taken by other States?

I hope this helps somewhat.

Suzanne Burns

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470. **Aryanil Mukherjee**

***FW: va tech/restraining orders/guns***

*Fri 20 Apr 2007*

---

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

From: Aryanil Mukherjee [mailto:████████]

Sent: Friday, April 20, 2007 4:08 PM

To: 'linda norton'

Subject: RE: va tech/restraining orders/guns

I guess David's original question wasn't rhetorical at all, as he had reinstated. My emphasis, on the other hand, admittedly, was a bit rhetorical. But I had few facts on my side and need to educate myself too.

About 10 years back, I (had just immigrated to the US then) watched Charlton Heston on TV, speaking on behalf of the NRA in favor of the gun lobby. MOSES FOR GUNS ! - I still can't forget my rather naïve culture-shock.

Thanks for your great response. It was certainly educative.

Who funds/controls the NRA these days ?

Aryanil

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

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

Behalf Of linda norton

Sent: Thursday, April 19, 2007 10:29 PM

To: [REDACTED]

Subject: Re: va tech/restraining orders/guns

Yes, it is a great question and it's one that many of us ask. Assuming you are not asking this in a completely rhetorical manner, I will hazard an answer that others may augment and/or correct.

The NRA (National Rifle Association, a powerful lobby with money to reward those politicians who agree with it and tarnish and destroy those who oppose it) says that universal access to firearms is a part of the U. S. Constitution, through the 2nd amendment, I believe. The Constitution is a living document, interpreted and reinterpreted nad very rarely amended (or, as it happens, ignored and scorned and undermined by this administration).

Originally the idea was that citizens should be able to combat a militia of tyrants, should the U. S. government become what the founders hoped they'd left behind in Europe: religious zealots with militias, absolute monarchies, etc. (i.e., fascists--we would now say).

I am assuming that your questions were sincere and not completely satirical, though of course there is nothing funny about the anti-democratic, unconstitutional administration under which we are living now--under an executive branch that claims absolute power and exemption from the system of checks and balances that is fundamental to the idea of democracy, that tries to destroy the separation of church and state in the U.S., that ignores the right to privacy, yet supports a "fundmamental" right of all citizens to get hold of guns (including semi-automatic waepons) for any purpose, at any time, with no waiting period and no background check (if the NRA has its way, which it does in many states--and from those states, weapons flowly easily across the U. S. and into the hands of people around the globe).

Worth remembering, as I think someone else on the list noted, that the "weapons" the 2nd amendment was designed to consider were primarily MUSKETS in rural settings in a country that was sparsely populated--not semi-automatic weapons on college campuses, in Burgar Kings, in ghetto neighborhoods, in schools.

I hope I have not been naive in taking your question too literally. On the other hand, what the hell. Millions of people must wonder why this is happening in America. Leaving aside all the extra cultural, macho, economic factors, the U. S. Constitution as abused and misinterpreted by the NRA is the reason for this nightmare.

I leave aside the way that the U. S. government has used weapons to subdue and destroy internal populations of slaves from Africa and their descendants, Native Americans, etc. There never was any Constitutional provision allowing for that, and the most vehement supporters of the National Rifle Association now would never have supported the right of legitimately endangered people to bear arms against the U. S. government and its sanctioned oppressors, including local police departments, slaveholders, tribal chiefs, etc.

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

>From: Aryanil Mukherjee <[REDACTED]>

>Sent: Apr 19, 2007 4:20 PM

>To: [REDACTED]

>Subject: Re: va tech/restraining orders/guns

>

>David

>

>That's a great question. I too, like you, can't understand. There IS NO  
>answer although you might get some replies that attempt to explain what I  
>would like to call a "fundamental flaw in the system". And I'm also sure  
>there are many in the list who share the same frustration as us.

>

>In my notation,

>

>Freedom ::Gun = Winged Ants::Fire.

>

>Aryanil

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

>From: "David Fernandes" <[REDACTED]>

>To: <[REDACTED]>

>Sent: Thursday, April 19, 2007 12:01 PM

>Subject: Re: va tech/restraining orders/guns

>

>

>> I'm sorry. I'm portuguese so I feel myself like a monkey in this

>> discussion,

>> but can someone explain to me why is so easy to buy a gun in USA? It's

>> really legal to buy one? Is it something to do with freedom?

>>

>> David

>> Portugal

>>

>>

>> 2007/4/19, Suzanne Burns <[REDACTED]>:  
>>>  
>>> On 4/18/07, linda norton <[REDACTED]> wrote:  
>>> >  
>>> >  
>>> >  
>>> > Predictably, the NRA folks are posting on the Times VA TECH story  
>>> > blogs,  
>>> > saying that this  
>>> > murderer could have been stopped if everyone on campus had been  
packing  
>>> > guns . . .  
>>>  
>>>  
>>>  
>>> I get so outraged when people make that absurd wild west argument that  
>>> the  
>>> solution to the situation is for EVERYONE to have guns. Gee, even  
>>> children? This sort of logic is the sign of things really breaking  
down.  
>>> It's absurd, its dangerous, and while we are at it it didn't even work  
in  
>>> the "wild west". More people having guns = a greater likelihood that  
>>> your  
>>> gun will be stolen or used against you or picked up by a small child,  
>>> etc.  
>>> It means nobody is safe. \*fume\*  
>>>  
>>> I can't believe that we live in a cuntry where so many people cannot get  
>>> emdical care (including mental health services) but anyone can get a  
>>> gun.  
>>> I heard commentator on the radio last night who made the point that if  
>>> an  
>>> anti-depressant caused 30,000 deaths a year, you bet we would control  
>>> it--  
>>> but nobody wants to control the guns. \*fume\*  
>>>  
>>> It also just came out today that yes in fact the killer WAS declared a  
>>> danger to himself and others-- but almost nothing was done about it.  
>>>  
>>> I am so outraged I can't even speak. Holy crap.

>>>

>>

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471. **Elizabeth Treadwell**

***San Francisco memorial for kari edwards next week***

*Fri 20 Apr 2007*

---

a memorial celebration  
of the life and work of  
kari edwards (1954-2006)

Friday, April 27, 2007 at 7:30 PM

Co-Sponsored by Small Press Traffic and the CCA MFA Writing Program

Presenters will include: Charlie Anders, Frances Blau, Taylor Brady, Marcus Civin, Amanda Davidson, Donna de la Perriere, Rob Halpern, Roxi Hamilton, Brenda Iijima, Kevin Killian, Joseph Lease, Wendy Loomis, Akilah Oliver, Leila Rauf, Ellen Redbird, Leslie Scalapino, Sherman Souther, Eleni Stecopoulos, Eileen Tabios, Justin Veach, Maggie Zurawski

The memorial will also feature video of kari edwards

ALL ARE WELCOME

California College of the Arts, San Francisco Campus 1111 Eighth Street San Francisco, CA 94107 The memorial will celebrate kari edwards' indomitable spirit and compassionate revelation of body and language. Focusing on kari's considerable legacy, the memorial will include poetry, performance and visual art. Despite our deep sadness for kari's untimely passing, kari's commitment to justice in general and transgender issues specifically and hir ingenuity as an artist inspire all of us.

Contact

Small Press Traffic: [REDACTED] [www.sptraffic.org](http://www.sptraffic.org)

or Marcus Civin: [REDACTED]

for more information about kari, please visit the blog:  
[transdada3.blogspot.com](http://transdada3.blogspot.com)

did I not say  
despite the body  
there is a universe  
despite the universe  
born waves of existence  
did I not say  
saying I must go

did I not say  
death does not annihilate  
it only breaks up conjunctions

kari edwards, did I not say, [www.listenlight.net](http://www.listenlight.net)  
from the unpublished manuscript Bharat Jiva

---

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Web site, company branded e-mail and more from Microsoft Office Live!  
<http://clk.atdmt.com/MRT/go/mcrssaub0050001411mrt/direct/01/>

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472. **Steve Halle**

***Re: speaking of violence***

*Fri 20 Apr 2007*

---

I think it's a mistake to conflate violence with the physical nature of US sports. Violence implies intent to do harm, which is not fundamental to most sports. For example, as an ex-American football player and current American football coach, I can assure you I neither encourage my players to nor acted in such a way as to harm another player. Football is defined by certain physical skill sets which include physicality or physicalness, but not violence. I understand many people involved with sports (coaches, players, fans) make the same conflation, insinuating teams "kill the opponent" or "win at all cost" and other ridiculous cliches. Indeed, the media glamorizes baseball's brawls, hockey's fights and the semi-recent incident involving players and fans in the NBA. The most violent sports, in my opinion, are boxing (and it's various spin-offs like ultimate fighting) and hockey, in which fighting/doing the opponent harm are parts of the strategy, if not the essence, of the game. Yet, neither of these sports are American in origin. The most ironic thing about those who conflate sports' violence with physicality is their failure to respect opponents, and this is a concept I stress to the young players I coach. Without your opponent, the sport or game you enjoy playing does not exist, or at least not in its purest form.

I guess my main point is sports culture is not implicitly violent but physical, which is part of the nature of sport, and yes, violent acts do occur related to sports (using a hockey stick as a weapon, for example or an angry parent who shoots a football coach for not playing his son, etc.). Maybe we've reached the point where too few involved parties have the wisdom to know the difference, and in my opinion, this is the problem, not the nature of sports.

Best,  
Steve Halle

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473. **David-Baptiste Chirot**

***Re: poetry is dangerous***

*Fri 20 Apr 2007*

---

About a month a month ago I was working as usual on some of my rubBEings--on the letterings on the tire of an immense crane by the site of some apartment building swchich have been under construction for a little over a year. I was half bent over, my back facing outwards, face hidden as close to the tire--to focuson my work--suddenly someone hit me with force from behind on the left side and tried to pin me against the tire--yelling very loudly what are you going--i am calling the police! And yelling for neighbors, anyone to come-- I moved very slowly and turned to face a man shaking with rage and fear and trying to dial on his cell phone--and ready to start screaming again at any moment--I remeined very clam and said don't worry I am just working on some rubBeings--see--here is what I am doing. Fortunately the man stopped dialing and stared at the pieces of paper. I said if you will allow me to get them out of my bag I have some books of these which have been published with my foto in them so you can see I am doing legal and legitimate art work. The man in the end profusely apologized and explained that from the back that I looked frightening--dressed all in black with a black hooded sweatshirt with hood up and bent over the machine as though applying something to the axle. He didnt' really want to say it--but he said I must know what he meant-- Two weeks ago I was stopped for simply standing in an alley and looking at some boards. I hd seen the police car pull up and park at the end of the alley but thought perhpas it was going to let officer out at the coffee shop at the corner. Instead he had pulled up behind me, with the car pressing me very close to a dumpster and big beefy face with the aviator sun glasses staring at me. The usual questions until we got where I ilve--it is on my State non-driver's ID--the cop practically jumped inside his cab--what are you doing over here?--(I live on aanother side of town, in a very bad crack neighborhood)--I explained I came there veryday for art work etc-etc--he ran the usual check on the ID and then looking at me strted to ask me where I was from. This is just a State ID he said--where are you from? Milwaukee. No no--where are you from? I was trying to stall him because of course all mylife I have been arrested and detained in many countries and locked up--appeared before a military tribunal in Poland after two weeks of house arrest--and in the CRS political prisons in Paris---suspicion of false identiy, stolen passport, terrorism, even espionage--and ever since 9/11 since I no longer have a passport my mother is worried al the time it will start happening here. Already twice I had to be taken downtown for questioning about identity. I asked them where they thought I was from--no answer--but it appeared they didn't think an American. Which for reasons I have never understood or often even known--people often don't think that I am



an American here or abroad. A mystery to me. Fortunately as this cop began writing some things down and I had the sinking feeling we were headed downtown yet again for me--a woman came running up yelling at the cop and chewing him out, saying she knew who I was, all the neighbors do, and I am not doing any harm. The cop was rather mortified by her outburst--and explained to me that he was on the lookout for suspects in a string of burglaries in the area--and I had looked suspiciously like casing apartments as walking slowly in the alleys and checking out boards and various pieces of brick and other surfaces. The woman said--he uses that for art work--we see him all the time. The cop finally wrote some things down and then told me just not to be seen in the alleys for a while. You understand he said--your address is a very bad one, and you are a person of indeterminate origin. Last week some friends asked me to watch a man they thought suspicious in their store--I said I will go out and smoke and watch through the window--but this man is harmless--he is just a little off--but harmless--I didn't know they had called the police--sure enough, the police arrive suddenly quite a few of them in this nice neighborhood--and --going inside, the last one in line stops to question me. I tried to explain I am just keeping an eye on this fellow and I am sure he is harmless. Just making the people inside nervous. (Mainly because a loud mouthed customer kept claiming the man was staring at surveillance cameras.) The cop was filling out my information and suddenly stopped and looked at me. I know who you are he says. We had a write up on you. You're the person of uncertain origin. But it says you seem to be okay with the neighbors. So where are you from anyway? That's the most police contact I have had in quite a while--try to steer clear of them because of the "uncertain origin"--what might happen to one? Get put on a ghost plane and be vanished to other side of the world? Especially if they really looked in my bag and found the various tools inside used for taking things off of larger objects in dumpsters needed for art work--pliers, screw drivers, a small crow bar, a flash light and etc--a regular burglar kit!--or perhaps in their eyes something far more insidious. Some thing I have thought about with the writing--is that the shooter was such a silent man. Often killers of this kind are very quiet people--yet like to write--keep diaries--notes--make maps and the like. Nowadays of course like the Columbine killers and the Virginia Tech young man--there is also video to use and other digitalized devices--cameras, recordings, etc--which were made into a multi-media presentation to send to the media--the Unabomber also wrote--sent his manifesto to the media--and in the film Taxi Driver, Travis' (Robert De Niro's) diary and the film itself are based on the diaries of Arthur Bremer, who stalked Nixon for months before having to shoot instead a less heavily guarded George Wallace--the diaries were buried in Lake Park here in Milwaukee--(the assassination attempt on Theodore Roosevelt when running as a Bull Moose candidate was here--)

What intrigues me is that it is speaking which is used

to get people to deal with their problems and not writing--in Amger management for example--speaking in a group with others with the same problems and rages and frustrations--is what helps people break down the sense of being isolated--to say things aloud to others--and to have them say similar things to you--in speaking, the communication breaks down the control and isolation that writing can confer--writing can make one feel more alone--or make one feel more omnipotent--more abject and silenced--or louder than anyone--until they reach for the gun--the ultimate destination of the writing which is geared towards a rhetoric of violence used to incite itself, to incite the writer--rather than the reader--Though it is different, there is a relation--in Billy Budd--when Billy cannot speak--to Claggart--can't express himself--just stammers futilely--and Claggart is laughing at him as it were--Billy lashes out with his fists in place of the words he cannot form.> Date: Fri, 20 Apr 2007 14:41:49 -0400> From: [REDACTED]> Subject: Re: FW: poetry is dangerous> To: [REDACTED]> > I have been discussing this sad and disturbing thing that has happened to > Kazim with a couple of other writers and we have decided to write letters > to the President of Shippensburg, William Ruud, encouraging him to speak > out more forcefully against this kind of fear-mongering. In Dr. Ruud's > statement regarding the VT shooting, he says:> > "Here at Ship we consider ourselves to be a family, and it is important we > all look out for each other, just like you do for your own family... If > anyone has suggestions on ways to enhance safety or ways to communicate > better, please let me know."> > This might be something to mention, if you feel inclined to write a letter > in support of Kazim. > > As Jeff Davis says: > > The situation he [Kazim] describes troubles me. His perspective I don't > think is schewed, unfair, or reactionary. I know Kazim. Not only is > Kazim's poetic sensitivity to nuance and sound among the finest I've > read in years; in my personal encounters with Kazim, he strikes me as > one of the most peaceful, non-violent people I know.> > Kazim's situation with the police mirrors a sweeping trend in American > behavior especially among officials, university administrators, business > CEOs, and politicians: a pusillanimity that renders them without courage > or integrity to take responsibility or to speak honestly. Why? To play > it safe. To pretend that nothing's amiss. To avoid conflict. To avoid > truth.> > Contact info for the President of Shippensburg:> > William Ruud> President> Shippensburg University> 1871 Old Main Drive> Shippensburg, PA 17257> [REDACTED]> [REDACTED]> > > Dr. Brian Clements, Coordinator> MFA in Professional Writing> [REDACTED]> \_\_\_\_> Dept. of Writing, Linguistics, and Creative Process> Western Connecticut State University> 181 White St.> Danbury, CT 06810> \_\_\_\_> <http://www.wcsu.edu/english/mfa>> > > > Geoffrey Gatza <[REDACTED]> > Sent by: UB Poetics discussion group <[REDACTED]>> 04/20/2007 11:54 AM> Please respond to> UB Poetics discussion group <[REDACTED]>> > > To> [REDACTED]> cc> > Subject> FW: poetry is dangerous> > >

> > > > Poetry is Dangerous> Kazim Ali> > > On April 19, after a day of teaching classes at> Shippensburg University, I went out to my car and> grabbed a box of old poetry manuscripts from the front> seat of my little white beetle and carried it across> the street and put it next to the trashcan outside> Wright Hall. The poems were from poetry contests I had> been judging and the box was heavy. I had previously> left my recycling boxes there and they were always> picked up and taken away by the trash department.> > A young man from ROTC was watching me as I got into my> car and drove away. I thought he was looking at my car> which has black flower decals and sometimes inspires> strange looks. I later discovered that I, in my dark> skin, am sometimes not even a person to the people who> look at me. Instead, in spite of my peacefulness, my> committed opposition to all aggression and war, I am a> threat by my very existence, a threat just living in> the world as a Muslim body. > > Upon my departure, he called the local police> department and told them a man of Middle Eastern> descent driving a heavily decaled white beetle with> out of state plates and no campus parking sticker had> just placed a box next to the trash can. My car has> NY plates, but he got the rest of it wrong. I have two> stickers on my car. One is my highly visible faculty> parking sticker and the other, which I just don't have> the heart to take off these days, says "Kerry/Edwards:> For a Stronger America." > > Because of my recycling the bomb squad came, the state> police came. Because of my recycling buildings were> evacuated, classes were canceled, campus was closed.> No. Not because of my recycling. Because of my dark> body. No. Not because of my dark body. Because of his> fear. Because of the way he saw me. Because of the> culture of fear, mistrust, hatred, and suspicion that> is carefully cultivated in the media, by the> government, by people who claim to want to keep us> 'safe.'> > These are the days of orange alert, school lock-downs,> and endless war. We are preparing for it, training for> it, looking for it, and so of course, in the most> innocuous of places-a professor wanting to hurry home,> hefting his box of discarded poetry-we find it.> > That man in the parking lot didn't even see me. He saw> my darkness. He saw my Middle Eastern descent. Ironical> because though my grandfathers came from Egypt, I am> Indian, a South Asian, and could never be mistaken for> a Middle Eastern man by anyone who'd ever met one.> > One of my colleagues was in the gathering crowd,> trying to figure out what had happened. She heard my> description-a Middle Eastern man driving a white> beetle with out of state plates-and knew immediately> they were talking about me and realized that the box> must have been manuscripts I was discarding. She> approached them and told them I was a professor on the> faculty there. Immediately the campus police officer> said, "What country is he from?"> > "What country is he from?!" she yelled, indignant.> > "Ma'am, you are associated with the suspect. You need> to step away and lower your voice," he told her.> > At some length

several of my faculty colleagues were> able to get through to the police and get me on a cell> phone where I explained to the university president> and then to the state police that the box contained> old poetry manuscripts that needed to be recycled. The> police officer told me that in the current climate I> needed to be more careful about how I behaved. "When I> recycle?" I asked.> > The university president appreciated my distress about> the situation but denied that the call had anything to> do with my race or ethnic background. The spokesperson> of the university called it an "honest mistake," not> referring to the young man from ROTC giving in to his> worst instincts and calling the police but referring> to me who made the mistake of being dark-skinned and> putting my recycling next to the trashcan.> > The university's bizarrely minimal statement lets> everyone know that the "suspicious package" beside the> trashcan ended up being, indeed, trash. It goes on to> say, "We appreciate your cooperation during the> incident and remind everyone that safety is a joint> effort by all members of the campus community."> > What does that community mean to me, a person who has> to walk by the ROTC offices every day on my way to my> own office just down the hall-who was watched, noted,> and reported, all in a day's work? Today we gave in> willingly and whole-heartedly to a culture of fear and> blaming and profiling. It is deemed perfectly> appropriate behavior to spy on one another and police> one another and report on one another. Such behaviors> exist most strongly in closed and undemocratic and> fascist societies.> > The university report does not mention the root cause> of the alarm. That package became "suspicious" because> of who was holding it, who put it down, who drove> away. Me.> > It was poetry, I kept insisting to the state policeman> who was questioning me on the phone. It was poetry I> was putting out to be recycled.> > My body exists politically in a way I can not prevent.> For a moment today, without even knowing it, driving> away from campus in my little beetle, exhausted after> a day of teaching, listening to Justin Timberlake on> the radio, I ceased to be a person when a man I had> never met looked straight through me and saw the> violence in his own heart.> > > > =====> > [www.kazimali.com](http://www.kazimali.com)>

[www.alicejamesbooks.org/far\\_mosque.html](http://www.alicejamesbooks.org/far_mosque.html)> > =====> >

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

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474. **Christopher Walker**

***Re: Virginia, revenge & masculine myths***

Fri 20 Apr 2007

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<snip>

seriously, it is the same young men, but they tend to act as individuals in the US, which makes sense; but the whole amber alert and bomb security thing was commonplace in London in the 80s [Catherine Daly]

<snip>

I'm not sure what this is meant to mean. At best, it's an unhelpful caricature of US funded terrorism and its effects during the period you refer to.

CW

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"To write and eat at the same table' is harder than it sounds. (J H Prynne)

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475. **andrews**

***Silvers/Andrews/Schumacher/Fulkerson performance, Friday 4/27***

Fri 20 Apr 2007

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476. **angela vasquez-giroux**

***stephen king's take on virginia tech***

Fri 20 Apr 2007

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<http://www.ew.com/ew/article/0,,20036014,00.html>

per our recent discussions, thought i'd pass this along...

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477. **Stephen Vincent**

***New de blog***

Fri 20 Apr 2007

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

A mix of text and pictures:

An Imaginary Walk with my 91-year old mom.

Walking Events at Poets House

Garage Ghost

Wheel Barrow Ends  
Rum-Rumdee dum: Rumsfeld Underground

Enjoy et al & comments appreciated, too.

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

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478. **Tim Peterson**

***Now on PennSound: NYC EOAGH QUEERING LANGUAGE LAUNCH***

*Fri 20 Apr 2007*

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NOW AVAILABLE ON PENNSOUND

"Queering Language" Reading Launch

A Poetry Reading to celebrate the publication of EOAGH Issue 3: Queering Language

Hosted by Tim Peterson (as Trace) with Nathaniel Siegel

<http://writing.upenn.edu/pennsound/x/Queering-Language.html>

Recorded at the Bowery Poetry Club, New York. February 10, 2007

Issue 3 of EOAGH, Queering Language was edited by CA Conrad, kari edwards, Paul Foster Johnson, Erica Kaufman, Jack Kimball, Tim Peterson, and Stacy Szymaszek. This journal issue is dedicated to the memory of kari edwards

1. Introduction by Tim Peterson and Nathaniel Siegel (3:18)
2. "Eros, born of chaos" by Jen Benka and Carol Mirakove (3:35)
3. "Prophlaxis" "From Here to Where" and "And Further, More" by Mark Bibbins (2:31)
4. "Faggot Love Songs" and "Sea Aloe Sonnet" by Julian Brolaski
5. "Love Letter to Andrew Cunanan" by Regie Cabico (3:10)
6. "The Venerated Muse" and "the Lemonade Man" by David Cameron (2:56)
7. "Lust" by Abigail Child (5:16)
8. "Ode to Pluto" by Jen Coleman (3:12)
9. "from Green Wood" by Allison Cobb (1:52)
10. "Napes" by Nicole Brossard, read by Marcella Durand (2:00)
11. "the transcendent brow of a househusband, or the point of origin for her departure was" by Corrine Fitzpatrick (2:36)
12. "from Dear Land" by E. Tracy Grinnell (3:16)
13. "I Am Here" "Quote from "For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf" (by Ntozake Shange) and "from Sailor Porn" by Brenda Iijima (3:01)

14. "Never is Less" "On the Way to Dinner, an Objective Remark Written Down" and "'Sometimes Black" by Amy King (5:27)
15. "Jock" and "Fun Going Down" by Bill Kushner, read by Nathaniel Siegel (1:56)
16. "from Neighbor" by Rachel Levitsky (4:37)
17. "Follow That Bliss" by Ben Malkin (2:19)
18. "A Bracelet for Nina" by Filip Marinovitch (4:12)
19. "Dear Andrea" by Eileen Myles (3:03)
20. "Untitled" by Martha Oatis (2:18)
21. "In Aporia" by Akilah Oliver (3:43)
22. "Let's Have Sex" by Austin Publicover (3:19)
23. "God is not a woman" "Nudity" and "Sexualis" by Ashraf Osman (4:01)
24. "Embarrassment of Riches" by Tim Peterson (2:15)

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479. **David Baratier**  
***Help Save Small Magazines***

*Fri 20 Apr 2007*

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If you can click on the link and fill out the material on the website it instantly sends e-mails to your state and national representatives. Hurry, the deadline is April 24th. Thanks!

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Help Save Small Magazines

by Robert Mcchesney -

The news media are covering the tragic murders in Virginia this morning, and as they do an extraordinarily significant story is slipping through the cracks.

On very rare occasions I send a message to everyone in my email address book on an issue that I find of staggering importance and urgency. (My address book includes pretty much everyone who emails me in one form or another, and I apologize if you get this message more than once.) This is one of those times.

There is a major crisis in our media taking place right now; it is getting almost no attention and unless we act very soon the consequences for our society could well be disastrous. And it will only take place because it is being done without any public awareness or participation; it goes directly against the very foundations of freedom of the press in the entirety of American history.

The U.S. Post Office is in the process of implementing a radical reformulation of its rates for magazines, such that smaller periodicals will be hit with a much much larger increase than the largest magazines.



Because the Post Office is a monopoly, and because magazines must use it, the postal rates always have been skewed to make it cheaper for smaller publications to get launched and to survive. The whole idea has been to use the postal rates to keep publishing as competitive and wide open as possible. This bedrock principle was put in place by James Madison and Thomas Jefferson. They considered it mandatory to create the press system, the Fourth Estate necessary for self-government.

It was postal policy that converted the free press clause in the First Amendment from an abstract principle into a living breathing reality for Americans. And it has served that role throughout our history.

What the Post Office is now proposing goes directly against 215 years of postal policy. The Post Office is in the process of implementing a radical reformulation of its mailing rates for magazines. Under the plan, smaller periodicals will be hit with a much larger increase than the big magazines, as much as 30 percent. Some of the largest circulation magazines will face hikes of less than 10 percent.

The new rates, which go into effect on July 15, were developed with no public involvement or congressional oversight, and the increased costs could damage hundreds, even thousands, of smaller publications, possibly putting many out of business. This includes nearly every political journal in the nation. These are the magazines that often provide the most original journalism and analysis. These are the magazines that provide much of the content on Common Dreams. We desperately need them.

What the Post Office is planning to do now, in the dark of night, is implement a rate structure that gives the best prices to the biggest publishers, hence letting them lock in their market position and lessen the threat of any new competition. The new rates could make it almost impossible to launch a new magazine, unless it is spawned by a huge conglomerate.

Not surprisingly, the new scheme was drafted by Time Warner, the largest magazine publisher in the nation. All evidence available suggests the bureaucrats responsible have never considered the implications of their draconian reforms for small and independent publishers, or for citizens who depend upon a free press.

The corruption and sleaziness of this process is difficult to exaggerate. As one lawyer who works for a large magazine publisher admits, It takes a publishing company several hundred thousand dollars to even participate in these rate cases. Some large corporations spend millions to influence these rates. Little guys, and the general public who depend upon these magazines, are not at the table when the deal is being made.



The genius of the postal rate structure over the past 215 years was that it did not favor a particular viewpoint; it simply made it easier for smaller magazines to be launched and to survive. That is why the publications opposing the secretive Post Office rate hikes cross the political spectrum. This is not a left-wing issue or a right-wing issue, it is a democracy issue. And it is about having competitive media markets that benefit all Americans. This reform will have disastrous effects for all small and mid-sized publications, be they on politics, music, sports or gardening.

This process was conducted with such little publicity and pitched only at the dominant players that we only learned about it a few weeks ago and it is very late in the game. But there is something you can do. Please go to [www.stoppostalratehikes.com](http://www.stoppostalratehikes.com) and sign the letter to the Postal Board protesting the new rate system and demanding a congressional hearing before any radical changes are made. The deadline for comments is April 23.

I know many of you are connected to publications that go through the mail, or libraries and bookstores that pay for subscriptions to magazines and periodicals. If you fall in these categories, it is imperative you get everyone connected to your magazine or operation to go to [www.stoppostalratehikes.com](http://www.stoppostalratehikes.com).

We do not have a moment to lose. If everyone who reads this email responds at [www.stoppostalratehikes.com](http://www.stoppostalratehikes.com), and then sends it along to their friends urging them to do the same, we can win. If there is one thing we have learned at Free Press over the past few years, it is that if enough people raise hell, we can force politicians to do the right thing. This is a time for serious hell-raising.

And to my friends from outside the United States, I apologize for cluttering your inbox. If you read this far, we can use your moral support.

From the bottom of my heart, thanks.

Bob

Robert W. Mcchesney [www.mediaproblem.org](http://www.mediaproblem.org) [www.freepress.net](http://www.freepress.net) Department of Communication University of Illinois at Urbana-Champaign

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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480. **elen**

***The Logan Topographies is Available - by Alena Hairston / elen gebreab***

*Fri 20 Apr 2007*

---

Dear all:

My first collection *The Logan Topographies* (winner of Persea Books' inaugural Lexi Rudnitsky Memorial Prize) is now available through Amazon and most bookstores. The book is listed under my "legal" name "Alena Hairston." Please share this news with your contacts.

If you have friends or contacts in the Cali bay area who may like to read with me, please pass along my email address. And I am always interested in traveling beyond home!

Thank you for your encouragement and goodwill!

In peace,

elen

\*\*\*\*\*

Amazon link:

[http://www.amazon.com/Logan-Topographies-Alena-Hairston/dp/0892553294/ref=sr\\_1\\_1/104-6971289-6659929?ie=UTF8&s=books&qid=1177120264&sr=8-1](http://www.amazon.com/Logan-Topographies-Alena-Hairston/dp/0892553294/ref=sr_1_1/104-6971289-6659929?ie=UTF8&s=books&qid=1177120264&sr=8-1)

Brief description of the book:

*Topographies* chronicles the fictional legacies of descendants of coal-miners in Logan, West Virginia. This chronicle is not linear, but rather episodic and spatial. Time, here, is impressed, while experience is expressed, yet each element pivots on the other. The collection is divided into four sequential categories, topographical markers, of poems meant to be read individually, as part of the topographical sequence, and as part of the larger collection. Each page of the collection is formatted in a kind of "postcard" landscape format, with margins running 8.5" wide and 5.5" long. The poems should be read, in effect, as a postcard book.

Reviews:

From Thylas Moss:

What strikes me about *The Logan Topographies* is how "the dream of a belonging place" takes root and grows right along the surface of the ground, forming what would look like the lifelines on a hand when seen from above, but that is not the view that Alena Hairston wants for the reader. Instead, Alena Hairston places the reader on the ground, right in the tracks of the roots as they progress horizontally, forming a map of the intensity of feeling, the

persistence of memory, and the impact of both realized and unrealized dreams as they become part of what is mined and unmined, the danger of collapse always imminent. It is both dangerous to dream and not to dream; the lives are such a part of the land and the land is such a part of the lives that they become mirrors -the land takes on the the structure and shape of the tracks of what was lived in Logan, what was permitted, what was denied, what was hoped for so intensely that the hope itself marked the land, engraving it with longing both fulfilled partially and unfilled profoundly, leaving beautiful cracks and designs that will always speak of possibility that is destined to remain only possibility. Yet possibility is what is most needed. Hairston is reading Logan's palm, the hand the people have been dealt, the hand the people belong to and that also belongs to them. The vigor with which these lines knit and hold this world is impressive, and honest, and beautiful; fuel for the soul.

Link to a review in Feminist Review:

<http://feministreview.blogspot.com/2007/03/logan-topographies.html>

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481. **linda norton**

***Re: Help Save Small Magazines/better URL***

*Sat 21 Apr 2007*

---

The email link embedded in McChesney's letter was a dead end for me.

Try this:

<http://action.freepress.net/campaign/postal>

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

>From: David Baratier <[REDACTED]>

>Sent: Apr 20, 2007 7:57 PM

>To: [REDACTED]

>Subject: Help Save Small Magazines

>

>

> If you can click on the link and fill out the material on the website it intantly sends e-mails to your state and national representatives. Hurry, the deadline is April 24th. Thanks!

>

> -----

>

>

> Help Save Small Magazines

>

>by Robert Mcchesney -

>

>The news media are covering the tragic murders in Virginia this morning, and as they do an extraordinarily significant story is slipping through the cracks.

>

>On very rare occasions I send a message to everyone in my email address book on an issue that I find of staggering importance and urgency. (My address book includes pretty much everyone who emails me in one form or another, and I apologize if you get this message more than once.) This is one of those times.

>

>There is a major crisis in our media taking place right now; it is getting almost no attention and unless we act very soon the consequences for our society could well be disastrous. And it will only take place because it is being done without any public awareness or participation; it goes directly against the very foundations of freedom of the press in the entirety of American history.

>

>The U.S. Post Office is in the process of implementing a radical reformulation of its rates for magazines, such that smaller periodicals will be hit with a much much larger increase than the largest magazines.

>

>Because the Post Office is a monopoly, and because magazines must use it, the postal rates always have been skewed to make it cheaper for smaller publications to get launched and to survive. The whole idea has been to use the postal rates to keep publishing as competitive and wide open as possible. This bedrock principle was put in place by James Madison and Thomas Jefferson. They considered it mandatory to create the press system, the Fourth Estate necessary for self-government.

>

>It was postal policy that converted the free press clause in the First Amendment from an abstract principle into a living breathing reality for Americans. And it has served that role throughout our history.

>

>What the Post Office is now proposing goes directly against 215 years of postal policy. The Post Office is in the process of implementing a radical reformulation of its mailing rates for magazines. Under the plan, smaller periodicals will be hit with a much larger increase than the big magazines, as much as 30 percent. Some of the largest circulation magazines will face hikes of less than 10 percent.

>

>The new rates, which go into effect on July 15, were developed with no public involvement or congressional oversight, and the increased costs could damage hundreds, even thousands, of smaller publications, possibly putting many out of

business. This includes nearly every political journal in the nation. These are the magazines that often provide the most original journalism and analysis. These are the magazines that provide much of the content on Common Dreams. We desperately need them.

>

>What the Post Office is planning to do now, in the dark of night, is implement a rate structure that gives the best prices to the biggest publishers, hence letting them lock in their market position and lessen the threat of any new competition. The new rates could make it almost impossible to launch a new magazine, unless it is spawned by a huge conglomerate.

>

>Not surprisingly, the new scheme was drafted by Time Warner, the largest magazine publisher in the nation. All evidence available suggests the bureaucrats responsible have never considered the implications of their draconian reforms for small and independent publishers, or for citizens who depend upon a free press.

>

>The corruption and sleaziness of this process is difficult to exaggerate. As one lawyer who works for a large magazine publisher admits, It takes a publishing company several hundred thousand dollars to even participate in these rate cases. Some large corporations spend millions to influence these rates. Little guys, and the general public who depend upon these magazines, are not at the table when the deal is being made.

>

>The genius of the postal rate structure over the past 215 years was that it did not favor a particular viewpoint; it simply made it easier for smaller magazines to be launched and to survive. That is why the publications opposing the secretive Post Office rate hikes cross the political spectrum. This is not a left-wing issue or a right-wing issue, it is a democracy issue. And it is about having competitive media markets that benefit all Americans. This reform will have disastrous effects for all small and mid-sized publications, be they on politics, music, sports or gardening.

>

>This process was conducted with such little publicity and pitched only at the dominant players that we only learned about it a few weeks ago and it is very late in the game. But there is something you can do. Please go to [www.stoppostalratehikes.com](http://www.stoppostalratehikes.com) and sign the letter to the Postal Board protesting the new rate system and demanding a congressional hearing before any radical changes are made. The deadline for comments is April 23.

>

>I know many of you are connected to publications that go through the mail, or libraries and bookstores that pay for subscriptions to magazines and

periodicals. If you fall in these categories, it is imperative you get everyone connected to your magazine or operation to go to [www.stoppostalratehikes.com](http://www.stoppostalratehikes.com).

>

>We do not have a moment to lose. If everyone who reads this email responds at [www.stoppostalratehikes.com](http://www.stoppostalratehikes.com) , and then sends it along to their friends urging them to do the same, we can win. If there is one thing we have learned at Free Press over the past few years, it is that if enough people raise hell, we can force politicians to do the right thing. This is a time for serious hell-raising.

>

>And to my friends from outside the United States, I apologize for cluttering your inbox. If you read this far, we can use your moral support.

>

>

>

>From the bottom of my heart, thanks.

>

>

>Bob

>

>

>Robert W. Mcchesney [www.mediaproblem.org](http://www.mediaproblem.org) [www.freepress.net](http://www.freepress.net)  
Department of Communication University of Illinois at Urbana-Champaign

>

>

>

>Be well

>

>David Baratier, Editor

>

>Pavement Saw Press

>PO Box 6291

>Columbus, OH 43206

><http://pavementsaw.org>

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482. **David Baratier**

***Re: Help Save Small Magazines/better URL***

*Sat 21 Apr 2007*

---

<http://action.freepress.net/campaign/postal>

brings you straight to the form to fill out against the postal rate hikes.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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483. **David-Baptiste Chirot**

***FW: NYTimes.com: U.S. Rules Made Killer Ineligible to Purchase Gun***

*Sat 21 Apr 2007*

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From: [REDACTED]: [REDACTED]: NYTimes.com: U.S. Rules Made Killer Ineligible to Purchase Gun  
Date: Sat, 21 Apr 2007 06:23:46 -0700

This page was sent to you by:

[REDACTED]

NATIONAL

| April 21, 2007

U.S. Rules Made Killer Ineligible to Purchase Gun

By MICHAEL LUO

Under federal law, the Virginia Tech gunman should have been prohibited from buying a gun after he was declared to be a danger to himself.

1. Pill That Eliminates the Period Gets Mixed Reviews
2. Editorial: Gonzales v. Gonzales
3. 36 Hours in Dublin
4. Art Review: Classical Treasures, Bathed in a New Light
5. But What if You Get Hit by a Taxi?

»

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484. **Dan Coffey**

**Re: FW: NYTimes.com: U.S. Rules Made Killer Ineligible to Purchase Gun**

Sat 21 Apr 2007

I kinda like it, but I thought we weren't supposed to post poems in this forum.  
Amy?

On 4/21/07, David-Baptiste Chirot <[REDACTED]> wrote:

1. *Pill That Eliminates the Period Gets Mixed Reviews*
2. *Editorial: Gonzales v. Gonzales*
3. *36 Hours in Dublin*
4. *Art Review: Classical Treasures, Bathed in a New Light*
5. *But What if You Get Hit by a Taxi?*

*Go to Complete List*

*Advertisement*

*The NAMESAKE*

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485. **amy king**

**BYRNE, LEHMAN, and EQUI -- Friday, April 27th**

Sat 21 Apr 2007

MiPOesias presents

~~~~ David Lehman, Elaine Equi, and Mairead Byrne ~~~~

Friday, April 27, 2007 @ 7:00 PM

~~~~~

DAVID LEHMAN was born in New York City in 1948. He is the author of six books of poems, most recently *When a Woman Loves a Man* (Scribner, 2005). Among his nonfiction books are *The Last Avant-Garde: The Making of the New York School of Poets* (Anchor, 1999) and *The Perfect Murder* (Michigan, 2000). He edited *Great American Prose Poems: From Poe to the Present*, which appeared from Scribner in 2003. He teaches writing and literature in the graduate writing program of the New School in New York City and offers an



undergraduate course each fall on "Great Poems" at New York University. He is the editor of a new edition of The Oxford Book of American Poetry, a one-volume comprehensive anthology of poems from Anne Bradstreet to the present. He initiated The Best American Poetry series in 1988 and received a Guggenheim Fellowship a year later. He lives in New York City and in Ithaca, New York. <http://www.mipoesias.com/April2004/lehman.htm>

ELAINE EQUI is the author of ten books including Surface Tension, Voice-Over, which won the San Francisco State Poetry Award, and The Cloud of Knowable Things. Her latest is Ripple Effect: New & Selected Poems from Coffee House Press. She teaches in the MFA Programs at City College and The New School, and at New York University. <http://www.mipoesias.com/April2004/equi.htm>

MAIRÉAD BYRNE is employed as Associate Professor of English at Rhode Island School of Design in Providence. She immigrated to America from Ireland in 1994 and earned a PhD in English (Theory & Cultural Studies) from Purdue University in 2001. Recent publications include a poetry collection, Nelson & The Huruburu Bird (Wild Honey Press 2003); three chapbooks Vivas (Wild Honey Press 2005), An Educated Heart (Palm Press 2005), and Kalends (Belladonna\* 2005); and a talk, Some Differences Between Poetry & Standup (UbuWeb 2005). <http://www.mipoesias.com/2006Volume20Issue1/byrne.html>

~~~~~

STAIN BAR

766 Grand Street Brooklyn , NY 11211
(L train to Grand Street Stop, walk 1 block west)
718/ [REDACTED]
<http://www.stainbar.com/>

~~~~~

Hope you'll stop by!

Amy King  
MiPO Host  
<http://www.mipoesias.com>

-----  
Ahhh...imagining that irresistible "new car" smell?  
Check out new cars at Yahoo! Autos.

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486. amy king

**Re: FW: NYTimes.com: U.S. Rules Made Killer Ineligible to Purchase Gun**

Sat 21 Apr 2007

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2. Posting to the List      Please note that while this list is primarily concerned with discussions of poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome. We generally do not accept postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the posting of free-standing, personal poems or journal entries. However, the Poetics List editor may occasionally solicit or approve poems for posting on the list. Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers.

All posts go out not only to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts. Subscribers only may post to the Poetics List.      Send messages directly to the list address: [REDACTED].

Dan Coffey <[REDACTED]> wrote: I kinda like it, but I thought we weren't supposed to post poems in this forum. Amy?

On 4/21/07, David-Baptiste Chirot wrote:

- 1. *Pill That Eliminates the Period Gets Mixed Reviews*
- 2. *Editorial: Gonzales v. Gonzales*
- 3. *36 Hours in Dublin*
- 4. *Art Review: Classical Treasures, Bathed in a New Light*
- 5. *But What if You Get Hit by a Taxi?*

-----  
Ahhh...imagining that irresistible "new car" smell?  
Check out new cars at Yahoo! Autos.

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487. **cralan kelder**

**Re: poetry is dangerous**

Sat 21 Apr 2007

---

Hi David, thanks for posting this piece its a fascinating read. I often end up speaking to Eauthorities<sup>1</sup> when i am out looking for material. This time i found some great material!;

Police Brutality and Art Criticism in the 21st Century

I was at the train station in amsterdam with a friend, and we ate sandwiches with pickles on them. So here we were walking out of the Central Station and there was one of those Entry Prohibited signs, those blue ones that list the rules on the construction site at the front of the station.

so I place a pickle over the eye of the picture of the guy wearing a hard hat helmet, two pickles in fact, one over each eye. I was with a friend, both of us in our mid-thirties, two grown men for a night on the town. I hear an <sup>3</sup>Ahem<sup>2</sup> behind me & there<sup>1</sup>s two policemen, well police-kids actually, fresh out of cop-school. White guy and a black guy, and there<sup>1</sup>s me and my friend; a white guy and a black guy. So anyway the white cop says (in dutch this all transpires) something like <sup>3</sup>you better remove that pickle now<sup>2</sup>. I say something like <sup>3</sup>are you kidding why could you possibly care?<sup>2</sup> to which I get a response that is quite scary for its fastidiousness I get a speech on the basic tenets of capitalism that its private business property & that it should be respected and how would i like it if my business property were vandalised?

Vandalised did I also mention that it was raining and the pickles would be washed away in a few minutes? ok, well anyway, I tell him that i don<sup>1</sup>t agree and that it<sup>1</sup>s a really his opinion based on his social conditioning & he starts in telling me its unhygenic and disgusting. By now the two black men are thoroughly uncomfortable and bored with the white men. I ask the child, for he really is a child, pointing to the building where the Modern Art Museum is housed, I ask him if he<sup>1</sup>s ever been to the museum, he shakes his head, i tell him he could find all sorts of things like pickles on signs there, banana smeared on portraits of the queen, things like that. He asks me if i want to pay a fine or go to the police station. So much for art criticism in the 21st century.

On 4/20/07 11:33 PM, "David-Baptiste Chirot" <[REDACTED]> wrote:

*About a month a month ago I was working as usual on some of my rubBEings--on the letterings on the tire of an immense crane by the site of some apartment building swchich have been under construction for a little over a year. I was half bent over, my back facing outwards, face hidden as close to the tire--to focuson my work--suddenly someone hit me with force from behind on the left side and tried to pin me against the tire--yelling very loudly what are you going--i am calling the police! And yelling for*

neighbors, anyone to come-- I moved very slowly and turned to face a man shaking with rage and fear and trying to dial on his cell phone--and ready to start screaming again at any moment--I remained very calm and said don't worry I am just working on some rubBeings--see--here is what I am doing. Fortunately the man stopped dialing and stared at the pieces of paper. I said if you will allow me to get them out of my bag I have some books of these which have been published with my photo in them so you can see I am doing legal and legitimate art work. The man in the end profusely apologized and explained that from the back that I looked frightening--dressed all in black with a black hooded sweatshirt with hood up and bent over the machine as though applying something to the axle. He didn't really want to say it--but he said I must know what he meant-- Two weeks ago I was stopped for simply standing in an alley and looking at some boards. I had seen the police car pull up and park at the end of the alley but thought perhaps it was going to let officer out at the coffee shop at the corner. Instead he had pulled up behind me, with the car pressing me very close to a dumpster and big beefy face with the aviator sun glasses staring at me. The usual questions until we got where I live--it is on my State non-driver's ID--the cop practically jumped inside his cab--what are you doing over here?--(I live on another side of town, in a very bad crack neighborhood)--I explained I came there everyday for art work etc-etc--he ran the usual check on the ID and then looking at me started to ask me where I was from. This is just a State ID he said--where are you from? Milwaukee. No no--where are you from? I was trying to stall him because of course all my life I have been arrested and detained in many countries and locked up--appeared before a military tribunal in Poland after two weeks of house arrest--and in the CRS political prisons in Paris---suspicion of false identity, stolen passport, terrorism, even espionage--and ever since 9/11 since I no longer have a passport my mother is worried all the time it will start happening here. Already twice I had to be taken downtown for questioning about identity. I asked them where they thought I was from--no answer--but it appeared they didn't think an American. Which for reasons I have never understood or often even known--people often don't think that I am an American here or abroad. A mystery to me. Fortunately as this cop began writing some things down and I had the sinking feeling we were headed downtown yet again for me--a woman came running up yelling at the cop and chewing him out, saying she knew who I was, all the neighbors do, and I am not doing any harm. The cop was rather mortified by her outburst--and explained to me that he was on the lookout for suspects in a string of burglaries in the area--and I had looked suspiciously like casing apartments as walking slowly in the alleys and checking out boards and various pieces of brick and other surfaces. The woman said--he uses that for art work--we see him all the time. The cop finally wrote some things down and then told me just not to be seen in the alleys for a while. You understand he said--your address is a very bad one, and you are a person of indeterminate origin. Last week some friends asked me to watch a man they thought suspicious in their store--I said I will go out and smoke and watch through the window--but this man is harmless--he is just a little off--but harmless--I didn't know they had called the police--sure enough, the police arrive suddenly

quite a few of them in this nice neighborhood--and --going inside, the last one in line stops to question me. I tried to explain I am just keeping an eye on this fellow and I am sure he is harmless. Just making the people inside nervous. (Mainly because a loud mouthed customer kept claiming the man was staring at surveillance cameras.) The cop was filling out my information and suddenly stopped and looked at me. I know who you are he says. We had a write up on you. You're the person of uncertain origin. But it says you seem to be okay with the neighbors. So where are you from anyway? That's the most police contact I have had in quite a while--try to steer clear of them because of the "uncertain origin"--what might happen to one? Get put on a ghost plane and be vanished to other side of the world? Especially if they really looked in my bag and found the various tools inside used for taking things off of larger objects in dumpsters needed for art work--pliers, screw drivers, a small crow bar, a flash light and etc--a regular burglar kit!--or perhaps in their eyes something far more insidious. Some thing I have thought about with the writing--is that the shooter was such a silent man. Often killers of this kind are very quiet people--yet like to write--keep diaries--notes--make maps and the like. Nowadays of course like the Colombine killers and the Virginia Tech young man--there is also video to use and other digitalized devices--cameras, recordings, etc--which were made into a multi-media presentation to send to the media--the Unabomber also wrote--sent his manifesto to the media--and in the film Taxi Driver, Travis' (Robert De Niro's) diary and the film itself are based on the diaries of Arthur Bremer, who stalked Nixon for months before having to shoot instead a less heavily guarded George Wallace--the diaries were buried in Lake Park here in Milwaukee--(the assassination attempt on Theodore Roosevelt when running as a Bull Moose candidate was here--). What intrigues me is that it is speaking which is used to get people to deal with their problems and not writing--in anger management for example--speaking in a group with others with the same problems and rages and frustrations--is what helps people break down the sense of being isolated--to say things aloud to others--and to have them say similar things to you--in speaking, the communication breaks down the control and isolation that writing can confer--writing can make one feel more alone--or make one feel more omnipotent--more abject and silenced--or louder than anyone--until they reach for the gun--the ultimate destination of the writing which is geared towards a rhetoric of violence used to incite itself, to incite the writer--rather than the reader--Though it is different, there is a relation--in Billy Budd--when Billy cannot speak--to Claggart--can't express himself--just stammers futilely--and Claggart is laughing at him as it were--Billy lashes out with his fists in place of the words he cannot form.> Date: Fri, 20 Apr 2007 14:41:49 -0400> From: [REDACTED]> Subject: Re: FW: poetry is dangerous> To: [REDACTED]> > I have been discussing this sad and disturbing thing that has happened to > Kazim with a couple of other writers and we have decided to write letters > to the President of Shippensburg, William Ruud, encouraging him to speak > out more forcefully against this kind of fear-mongering. In Dr. Ruud's > statement regarding the VT shooting, he says:> > "Here at Ship we consider ourselves to be a family, and it is important we > all look out for each other, just like

you do for your own family... If > anyone has suggestions on ways to enhance safety or ways to communicate > better, please let me know."> > This might be something to mention, if you feel inclined to write a letter > in support of Kazim. > > As Jeff Davis says: > > The situation he [Kazim] describes troubles me. His perspective I don't > think is schewed, unfair, or reactionary. I know Kazim. Not only is > Kazim's poetic sensitivity to nuance and sound among the finest I've > read in years; in my personal encounters with Kazim, he strikes me as > one of the most peaceful, non-violent people I know.> > Kazim's situation with the police mirrors a sweeping trend in American > behavior especially among officials, university administrators, business > CEOs, and politicians: a pusillanimity that renders them without courage > or integrity to take responsibility or to speak honestly. Why? To play > it safe. To pretend that nothing's amiss. To avoid conflict. To avoid > truth.> > Contact info for the President of Shippensburg:> > William Ruud> President> Shippensburg University> 1871 Old Main Drive> Shippensburg, PA 17257> [REDACTED]> [REDACTED]> > > Dr. Brian Clements, Coordinator> MFA in Professional Writing> [REDACTED]> \_\_\_\_> Dept. of Writing, Linguistics, and Creative Process> Western Connecticut State University> 181 White St.> Danbury, CT 06810> \_\_\_\_> "><http://www.wcsu.edu/english/mfa>> <<http://www.wcsu.edu/english/mfa>> > > > Geoffrey Gatza <[REDACTED]> > Sent by: UB Poetics discussion group <[REDACTED]>> 04/20/2007 11:54 AM> Please respond to> UB Poetics discussion group <[REDACTED]>> > > To> [REDACTED]> cc> > Subject> FW: poetry is dangerous> > > > Poetry is Dangerous> Kazim Ali> > > On April 19, after a day of teaching classes at> Shippensburg University, I went out to my car and> grabbed a box of old poetry manuscripts from the front> seat of my little white beetle and carried it across> the street and put it next to the trashcan outside> Wright Hall. The poems were from poetry contests I had> been judging and the box was heavy. I had previously> left my recycling boxes there and they were always> picked up and taken away by the trash department.> > A young man from ROTC was watching me as I got into my> car and drove away. I thought he was looking at my car> which has black flower decals and sometimes inspires> strange looks. I later discovered that I, in my dark> skin, am sometimes not even a person to the people who> look at me. Instead, in spite of my peacefulness, my> committed opposition to all aggression and war, I am a> threat by my very existence, a threat just living in> the world as a Muslim body. > > Upon my departure, he called the local police> department and told them a man of Middle Eastern> descent driving a heavily decaled white beetle with> out of state plates and no campus parking sticker had> just placed a box next to the trash can. My car has> NY plates, but he got the rest of it wrong. I have two> stickers on my car. One is my highly visible faculty> parking sticker and the other, which I just don't have> the heart to take off these days, says "Kerry/Edwards:> For a Stronger America." > > Because of my recycling the bomb squad came, the state> police came. Because of my recycling buildings were> evacuated, classes were canceled, campus was closed.> No. Not because of my recycling. Because of my dark> body. No. Not because of my dark body. Because



of his> fear. Because of the way he saw me. Because of the> culture of fear, mistrust, hatred, and suspicion that> is carefully cultivated in the media, by the> government, by people who claim to want to keep us> 'safe.'> > These are the days of orange alert, school lock-downs,> and endless war. We are preparing for it, training for> it, looking for it, and so of course, in the most> innocuous of places-a professor wanting to hurry home,> hefting his box of discarded poetry-we find it.> > That man in the parking lot didn't even see me. He saw> my darkness. He saw my Middle Eastern descent. Ironical> because though my grandfathers came from Egypt, I am> Indian, a South Asian, and could never be mistaken for> a Middle Eastern man by anyone who'd ever met one.> > One of my colleagues was in the gathering crowd,> trying to figure out what had happened. She heard my> description-a Middle Eastern man driving a white> beetle with out of state plates-and knew immediately> they were talking about me and realized that the box> must have been manuscripts I was discarding. She> approached them and told them I was a professor on the> faculty there. Immediately the campus police officer> said, "What country is he from?"> > "What country is he from?!" she yelled, indignant.> > "Ma'am, you are associated with the suspect. You need> to step away and lower your voice," he told her.> > At some length several of my faculty colleagues were> able to get through to the police and get me on a cell> phone where I explained to the university president> and then to the state police that the box contained> old poetry manuscripts that needed to be recycled. The> police officer told me that in the current climate I> needed to be more careful about how I behaved. "When I> recycle?" I asked.> > The university president appreciated my distress about> the situation but denied that the call had anything to> do with my race or ethnic background. The spokesperson> of the university called it an "honest mistake," not> referring to the young man from ROTC giving in to his> worst instincts and calling the police but referring> to me who made the mistake of being dark-skinned and> putting my recycling next to the trashcan.> The university's bizarrely minimal statement lets> everyone know that the "suspicious package" beside the> trashcan ended up being, indeed, trash. It goes on to> say, "We appreciate your cooperation during the> incident and remind everyone that safety is a joint> effort by all members of the campus community."> > What does that community mean to me, a person who has> to walk by the ROTC offices every day on my way to my> own office just down the hall-who was watched, noted,> and reported, all in a day's work? Today we gave in> willingly and whole-heartedly to a culture of fear and> blaming and profiling. It is deemed perfectly> appropriate behavior to spy on one another and police> one another and report on one another. Such behaviors> exist most strongly in closed and undemocratic and> fascist societies.> > The university report does not mention the root cause> of the alarm. That package became "suspicious" because> of who was holding it, who put it down, who drove> away. Me.> > It was poetry, I kept insisting to the state policeman> who was questioning me on the phone. It was poetry I> was putting out to be recycled.> My body exists politically in a way I can not prevent.> For a moment today, without even knowing it, driving> away from campus in my little beetle, exhausted after> a day of teaching, listening to Justin Timberlake on> the radio, I ceased to be a person when a man I had> never met looked straight

through me and saw the> violence in his own heart.> > > > =====> >  
www.kazimali.com> www.alicejamesbooks.org/far\_mosque.html> > =====> >  
\_\_\_\_\_  
> Do You Yahoo!> Tired of  
spam? Yahoo! Mail has the best spam protection around > http://mail.yahoo.com

\_\_\_\_\_  
Explore the seven wonders of the world  
http://search.msn.com/results.aspx?q=7+wonders+world&mkt=en-US&form=QBRE

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488. **Lewis LaCook**

***We wage war to protect our way of life - Xanax Pop by Lewis LaCook***

Sat 21 Apr 2007

We wage we, we wage war. We wage we wage we wage we wage. War, we wage war, wage war, we wage, we. Protect protect protect. To protect our way of life our way of life we wage wage war war. To protect our way our way our way of life we wage war. War we wage to our life way of protect we wage. War. To protect protect protect protect. To protect protect protect protect. To protect protect protect protect. Our a prolonged state of violent, large-scale conflict involving two or more groups of people way, our way of life, our way, we protect our way of life. Our way, our way of life, our way of life, our way. It is well-known that the insurgents come for us in the night. Raids are amongst the most common actions taken by insurgents in a dominated state or province. It was on the banks of the Tigris, which passes through the capital Baghdad, that writing is believed to have been born. The insurgents come for our way of life. The insurgents come for our way of life. We wage war to protect our way of life. It is well-known. To protect to protect to protect to protect to protect to protect to protect to protect to protect to protect, our way of life, we wage war. Knowing through training that if he wants to a prolonged state of violent, large-scale conflict involving two or more groups of people keep it learning every day he will have to dominate. Dominate. If he wants to keep it. Dominate. If he wants to keep it. Dominate. Knowing through war we wage the insurgents come for our way of life in the night to protect our way of life we wage war. He will have to dominate. Knowing through insurgents raids are the most common to dominate if he wants to keep it. If he wants to keep it he will protect our way of life. In a dominated state or province we wage war to protect our way of life. In a dominated state or province we wage war to protect our way of life. In the night he will dominate. In the night. In the night he will wage war. In the night. In the night knowing through training in the night that if he in the night wants in the night to keep it. We wage war. We wage war to protect our way of life. It was



on the banks of the Tigris, which passes through the capital Baghdad, that writing is believed to have been born.

Lewis LaCook  
Director of Web Development  
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

-----

Ahhh...imagining that irresistible "new car" smell?  
Check out new cars at Yahoo! Autos.

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489. **Dan Coffey**

***Re: FW: NYTimes.com: U.S. Rules Made Killer Ineligible to Purchase Gun***

*Sat 21 Apr 2007*

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ARG! That was a joke. Sorry Amy, and everybody for making SECTION 2 come down the pike.

On 4/21/07, amy king < > wrote:

> 2. Posting to the List

> Please note that while this list is primarily concerned with discussions of poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

> We generally do not accept postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the posting of free-standing, personal poems or journal entries. However, the Poetics List editor may occasionally solicit or approve poems for posting on the list.

> Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers.

>

> All posts go out not only to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

> Subscribers only may post to the Poetics List.            Send messages directly to the list address: [REDACTED].

>

>

>

> Dan Coffey <[REDACTED]> wrote: I kinda like it, but I thought we weren't supposed to post poems in  
> this forum. Amy?

>

> On 4/21/07, David-Baptiste Chirot wrote:

>

> > 1. Pill That Eliminates the Period Gets Mixed Reviews

> > 2. Editorial: Gonzales v. Gonzales

> > 3. 36 Hours in Dublin

> > 4. Art Review: Classical Treasures, Bathed in a New Light

> > 5. But What if You Get Hit by a Taxi?

>

>

>

>

> -----

> Ahhh...imagining that irresistible "new car" smell?

> Check out new cars at Yahoo! Autos.

>

--

<http://hyperhypo.org/blog>

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

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490. **Murat Nemet-Nejat**

***Radio Interview with Murat Nemet-Nejat on Eda Anthology***

*Sat 21 Apr 2007*

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Hi Guys,

My interview with Leonard Schwartz on Eda: An Anthology of Contemporary Turkish Poetry will be broadcast on Evergreen College radio station tomorrow, Sunday, April 22, at noon Pacific (California, Oregon, Washington State) time. Here is the link in case anyone wants to listen to it on the computer:

This Sunday, April 22, at noon Pacific, three Eastern:

[http://kaos.evergreen.edu/programs/cc\\_poetics.html](http://kaos.evergreen.edu/programs/cc_poetics.html)

Ciao,

Murat

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491. **Poetics List**

***Re: poetry is dangerous***

*Sat 21 Apr 2007*

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From: "[REDACTED]" <[REDACTED]> [T.F. Rice] To: UB Poetics discussion group <[REDACTED]> Date: Sat, 21 Apr 2007 19:36:02 +0000 Subject: Re: poetry is dangerous

Hello all,

If you didn't read the below two posts, please consider reading them. They are worthy, in more than one way.

They are worthy as stories that will grasp your attention, for good reason, but also as a reminder of the US's / world's direction away from "freedom for humanity".

"Freedom", meaning, why is an opinion not tolerated, not allowed to be freely expressed and/or exercised.

"Humanity", meaning, at what point in time did it become okay for a person to not be treated as an individual.

FROM A BELOW POST: On 4/20/07 11:33 PM, "David-Baptiste Chirot" wrote: "...It was poetry, I kept insisting to the state policeman> who was questioning me on the phone. It was poetry I> was putting out to be recycled.> My body exists politically in a way I can not prevent.> For a moment today, without even knowing it, driving> away from campus in my little beetle, exhausted after> a day of teaching, listening to Justin Timberlake on> the radio, I ceased to be a

person when a man I had> never met looked straight through me and saw the> violence in his own heart."

FROM A BELOW POST: On 4/21/07 "cralan kelder" wrote:

"...Vandalised did I also mention that it was raining and the pickles would be

> washed away in a few minutes? ok, well anyway, I tell him that i don't agree

> and that it's a really his opinion based on his social conditioning & he

> starts in telling me its unhygenic and disgusting. By now the two black men

> are thoroughly uncomfortable and bored with the white men..."

"...So much for art criticism in the 21st century."

----- AND HERE ARE THE  
POSTS, IN THE EXACT FORM THEY ARRIVED IN MY EMAIL BOX:

Quoting cralan kelder <[REDACTED]>:

*Hi David, thanks for posting this piece its a fascinating read. I often end up speaking to CEauthorities<sup>1</sup> when i am out looking for material. This time i found some great material!;*

*Police Brutality and Art Criticism in the 21st Century*

*I was at the train station in amsterdam with a friend, and we ate sandwiches with pickles on them. So here we were walking out of the Central Station and there was one of those Entry Prohibited signs, those blue ones that list the rules on the construction site at the front of the station.*

*so I place a pickle over the eye of the picture of the guy wearing a hard hat helmet, two pickles in fact, one over each eye. I was with a friend, both of us in our mid-thirties, two grown men for a night on the town. I hear an <sup>3</sup>Ahem<sup>2</sup> behind me & there's two policemen, well police-kids actually, fresh out of cop-school. White guy and a black guy, and there's me and my friend; a white guy and a black guy. So anyway the white cop says (in dutch this all transpires) something like <sup>3</sup>you better remove that pickle now<sup>2</sup>. I say something like <sup>3</sup>are you kidding why could you possibly care?<sup>2</sup> to which I get a response that is quite scary for its fastidiousness I get a speech on the basic tenets of capitalism that its private business property & that it should be respected and how would i like it if my business property were vandalised?*

*Vandalised did I also mention that it was raining and the pickles would be washed away in a few minutes? ok, well anyway, I tell him that i don't agree and that it's a really his opinion based on his social conditioning & he starts in telling me its unhygenic and disgusting. By now the two black men are thoroughly uncomfortable and bored with the white men. I ask the child, for he really is a child, pointing to the building where the Modern Art*

*Museum is housed, I ask him if he's ever been to the museum, he shakes his head, i tell him he could find all sorts of things like pickles on signs there, banana smeared on portraits of the queen, things like that. He asks me if i want to pay a fine or go to the police station. So much for art criticism in the 21st century.*

On 4/20/07 11:33 PM, "David-Baptiste Chirot" <[REDACTED]> wrote:

*About a month a month ago I was working as usual on some of my rubBEings--on the letterings on the tire of an immense crane by the site of some apartment building swhich have been under construction for a little over a year. I was half bent over, my back facing outwards, face hidden as close to the tire--to focuson my work--suddenly someone hit me with force from behind on the left side and tried to pin me against the tire--yelling very loudly what are you going--i am calling the police! And yelling for neighbors, anyone to come-- I moved very slowly and turned to face a man shaking with rage and fear and trying to dial on his cell phone--and ready to start screaming again at any moment--I remeined very clam and said don't worry I am just working on some rubBeings--see--here is what I am doing. Fortunately the man stopped dialing and stared at the pieces of paper. I said if you will allow me to get them out of my bag I have some books of these which have been published with my foto in them so you can see I am doing legal and legitimate art work. The man in the end profusely apologized and explained that from the back that I looked frightening--dressed all in black with a black hooded sweatshirt with hood up and bent over the machine as though applying something to the axle. He didnt' really want to say it--but he said I must know what he meant-- Two weeks ago I was stopped for simply standing in an alley and looking at some boards. I hd seen the police car pull up and park at the end of the alley but thought perhpas it was going to let officer out at the coffee shop at the corner. Instead he had pulled up behind me, with the car pressing me very close to a dumpster and big beefy face with the aviator sun glasses staring at me. The usual questions until we got where I ilve--it is on my State non-driver's ID--the cop practically jumped inside his cab--what are you doing over here?--(I live on*

another side  
of town, in a very bad crack neighborhood--I explained I came  
there veryday  
for art work etc-etc--he ran the usual check on the ID and then  
looking at me  
strtd to ask me where I was from. This is just a State ID he  
said--where are  
you from? Milwaukee. No no--where are you from? I was trying to stall him  
because of course all mylife I have been arrested and detained in many  
countries and locked up--appeared before a military tribunal in Poland after  
two weeks of house arrest--and in the CRS political prisons in  
Paris---suspicion of false identiy, stolen passport, terrorism, even  
espionage--and ever since 9/11 since I no longer have a passport my  
mother is  
worried al the time it will start happening here. Already twice I had to be  
taken downtown for questioning about identity. I asked them where they  
thought I was from--no answer--but it appeared they didn't think an  
American.  
Which for reasons I have never understood or often even known--people often  
don't think that I am an American here or abroad. A mystery to me.  
Fortunately as this cop began writing some things down and I had the sinking  
feeling we were headed downtwon yet again for me--a woman came running up  
yelling at the cop and chewing him out, saying she knew who I was, all the  
neighbors do, and I am not doing any harm. The cop was rather mortified  
by her outburst--and explained tome that he was on the lookout for  
suspects in  
a string of burgalries inthe area--and I had looked suspiciously like casing  
apartements as wlaking slowly inthe alleys and checking out boards  
nd various  
pieces of brick and other surfaces. The woman said--he uses that for art  
work--we see him all the time. The cop finally wrote some things down and  
then told me just not to be seenn inthe alleys for a while. You  
understand he  
said--your address is a very bad one, and you are a person of indeterminate  
origin. Last week some friends asked me to wtach a man they thought  
supsicious intheir store--I said I wil go out and smoke and watch throughthe  
window--but this man is harmless--he is just alittle off--but harmless--I  
didnt know they had called the police--sure enough, the police  
arrive suddenly  
quite a few of them in this nice neighborhood--and --going inside,  
thelast one  
in line stops to question me. I tried to explain I am just keeping  
an eye on  
this fellow and I am sure he is harmless. Just making the people inside  
nervous. (Mainl becasue a loud mouthed customer kept claiming the man was  
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We had a write up on you. You're the person of uncertain origin.  
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That's the most police contact I have had in quite a while--try to  
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they really looked in my bag and found the various tools inside used for  
taking things off of larger objects in dumpsters needed for art  
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screw drivers, a small crow bar, a flash light and etc--a regular burglar  
kit!--or perhaps in their eyes something far more insidious.  
Some thing I have thought about with the writing--is that the  
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a silent man. Often killers of this kind are very quiet people--yet like to  
write--keep diaries--notes--make maps and the like. Nowadays of course like  
the Colombine killers and the Virginia Tech young man--there is  
also video to  
use and other digitalized devices--cameras, recordings, etc--which were made  
into a multi-media presentation to send to the media--the Unabomber also  
wrote--sent his manifesto to the media--and in the film Taxi  
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(Robert De Niro's) diary and the film itself are based on the diaries of  
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say similar things to you--in speaking, the communication breaks down the  
control and isolation that writing can confer--writing can make one  
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alone--or make one feel more omnipotent--more abject and silenced--or louder  
than anyone--until they reach for the gun--the ultimate destination of the  
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incite itself,  
to incite the writer--rather than the reader--Though it is  
different, there is  
a relation--in Billy Budd--when Billy cannot speak--to  
Claggart--can't express  
himself--just stammers futilely--and Claggart is laughing at him as it  
were--Billy lashes out with his fists in place of the words he cannot form.>  
Date: Fri, 20 Apr 2007 14:41:49 -0400> From: [REDACTED]>



Subject: Re:

FW: poetry is dangerous> To: [REDACTED]> > I have been discussing this sad and disturbing thing that has happened to > Kazim with a couple of other writers and we have decided to write letters > to the President of Shippensburg, William Ruud, encouraging him to speak > out more forcefully against this kind of fear-mongering. In Dr. Ruud's > statement regarding the VT shooting, he says:> > "Here at Ship we consider ourselves to

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to take responsibility or to speak honestly. Why? To play > it safe. To pretend that nothing's amiss. To avoid conflict. To avoid > truth.>

> Contact

info for the President of Shippensburg:> > William Ruud> President> Shippensburg University> 1871 Old Main Drive> Shippensburg, PA 17257>

[REDACTED]> [REDACTED]> > > Dr. Brian Clements, Coordinator> MFA in Professional Writing> [REDACTED]> \_\_\_\_> Dept. of Writing, Linguistics, and

Creative Process> Western Connecticut State University> 181 White St.> Danbury, CT 06810> \_\_\_\_> "><http://www.wcsu.edu/english/mfa>>

<<http://www.wcsu.edu/english/mfa>> > > > Geoffrey Gatza

<[REDACTED]> > Sent by: UB Poetics discussion group

<[REDACTED]>> 04/20/2007 11:54 AM> Please respond to> UB Poetics discussion group <[REDACTED]>> > > To>

[REDACTED]> cc> > Subject> FW: poetry is dangerous> > > >

Poetry is Dangerous> Kazim Ali> > > On April 19, after a day of teaching classes at> Shippensburg University, I went out to my car and> grabbed a box of old poetry manuscripts from the front> seat of my little white beetle and carried it across> the street and put it next to the trashcan outside> Wright

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my car> which has black flower decals and sometimes inspires>  
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later discovered that I, in my dark> skin, am sometimes not even a person to  
the people who> look at me. Instead, in spite of my peacefulness, my>  
committed opposition to all aggression and war, I am a> threat by my very  
existence, a threat just living in> the world as a Muslim body. > > Upon my  
departure, he called the local police> department and told them a man of  
Middle Eastern> descent driving a heavily decaled white beetle with> out of  
state plates and no campus parking sticker had> just placed a box  
next to the  
trash can. My car has> NY plates, but he got the rest of it wrong. I have  
two> stickers on my car. One is my highly visible faculty> parking  
sticker and  
the other, which I just don't have> the heart to take off these days, says  
"Kerry/Edwards:> For a Stronger America." > > Because of my  
recycling the bomb  
squad came, the state> police came. Because of my recycling buildings were>  
evacuated, classes were canceled, campus was closed.> No. Not because of my  
recycling. Because of my dark> body. No. Not because of my dark  
body. Because  
of his> fear. Because of the way he saw me. Because of the> culture of fear,  
mistrust, hatred, and suspicion that> is carefully cultivated in  
the media, by  
the> government, by people who claim to want to keep us> 'safe.'> >  
These are  
the days of orange alert, school lock-downs,> and endless war. We are  
preparing for it, training for> it, looking for it, and so of course, in the  
most> innocuous of places-a professor wanting to hurry home,>  
hefting his box  
of discarded poetry-we find it.> > That man in the parking lot  
didn't even see  
me. He saw> my darkness. He saw my Middle Eastern descent. Ironic> because  
though my grandfathers came from Egypt, I am> Indian, a South  
Asian, and could  
never be mistaken for> a Middle Eastern man by anyone who'd ever met one.> >  
One of my colleagues was in the gathering crowd,> trying to figure out what  
had happened. She heard my> description-a Middle Eastern man  
driving a white>  
beetle with out of state plates-and knew immediately> they were  
talking about  
me and realized that the box> must have been manuscripts I was discarding.  
She> approached them and told them I was a professor on the> faculty there.

Immediately the campus police officer> said, "What country is he from?"> > "What country is he from?!" she yelled, indignant.> > "Ma'am, you are associated with the suspect. You need> to step away and lower your voice," he told her.> > At some length several of my faculty colleagues were> able to get through to the police and get me on a cell> phone where I explained to the university president> and then to the state police that the box contained> old poetry manuscripts that needed to be recycled. The> police officer told me that in the current climate I> needed to be more careful about how I behaved.

"When I> recycle?" I asked.> > The university president appreciated my distress about> the situation but denied that the call had anything to> do with my race or ethnic background. The spokesperson> of the university called it an "honest mistake," not> referring to the young man from ROTC giving in to his> worst instincts and calling the police but referring> to me who made the mistake of being dark-skinned and> putting my recycling next to the trashcan.>

The university's bizarrely minimal statement lets> everyone know that the "suspicious package" beside the> trashcan ended up being, indeed, trash. It goes on to> say, "We appreciate your cooperation during the> incident and remind everyone that safety is a joint> effort by all members of the campus community."> > What does that community mean to me, a person who has> to walk by the ROTC offices every day on my way to my> own office just down the hall-who was watched, noted,> and reported, all in a day's work?

Today we gave in> willingly and whole-heartedly to a culture of fear and> blaming and profiling. It is deemed perfectly> appropriate behavior to spy on one another and police> one another and report on one another. Such behaviors> exist most strongly in closed and undemocratic and> fascist societies.> > The university report does not mention the root cause> of the alarm. That package became "suspicious" because> of who was holding it, who put it down, who drove> away.

Me.> > It was poetry, I kept insisting to the state policeman> who was questioning me on the phone. It was poetry I> was putting out to be recycled.>

My body exists politically in a way I can not prevent.> For a moment today, without even knowing it, driving> away from campus in my little beetle, exhausted after> a day of teaching, listening to Justin Timberlake on> the

radio, I ceased to be a person when a man I had> never met looked straight  
through me and saw the> violence in his own heart.> > > > =====> >  
www.kazimali.com> www.alicejamesbooks.org/far\_mosque.html>

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#### 492. **Hot Whiskey Press**

##### ***Susan Briante and Maureen Owen in Boulder tonight***

Sat 21 Apr 2007

---

Saturday April 21st (TONIGHT)

8:00pm

Susan Briante

and

Maureen Owen

At Trident Booksellers in the backyard.

940 Pearl St.

--

Hot Whiskey Press

www.hotwhiskeyblog.blogspot.com

www.hotwhiskeypress.com

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#### 493. **Laura McClain**

##### ***Re: Virginia, revenge & masculine myths***

Sat 21 Apr 2007

---

The unfounded rumor that Giovanni was paid a million dollars to go to South Africa was just that--a rumor. The plane she was on made a layover stop there.

As for her violent poetry, that was written at the height of the Black Arts movement, and it was hardly unusual for the day, as I'm sure everyone is aware of (hence the Baraka reference). It has long been suggested that the men of the Black Arts Movement clashed with Giovanni (and vice versa) because of her Womanist concerns, and her refusal to tow the line of the increasingly militant Black Power Movement.

I know this is totally irrelevant to the VA Tech shooting spree, but I felt compelled to respond to the resurfacing of an old and long-discredited rumor.

-----

And a footnote on Nikki Giovanni: a few decades back, before she became a distinguished professor of creative writing, she wrote a poem called, if memory serves: "nigger can you kill," in which the "interpellated subject" is interrogated

as to his/her capacity to kill several allegedly deserving targets, including "a jew." Several years later, though, she took a trip to apartheid South Africa while a boycott was on!! (Baraka, himself no stranger to rhetorical violence, called her on that in no uncertain terms -- not one of his more fortunate poetic polemics, either; it was entitled "Niggy the Ho" and went downhill from there.)

---

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<http://mail.yahoo.com>

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494. **Bill Berkson**

***BILL BERKSON AT CUE ART FOUNDATION***

*Sat 21 Apr 2007*

---

Cue Art Foundation presents

A reading and book signing  
to celebrate three new books by

Bill Berkson

Our Friends Will Pass Among You Silently

new poems 2001-2006

The Owl Press, 2007

Sudden Address: Selected Lectures 1981-2006

edited by Kyle Schlesinger and Gregg Biglieri

Cuneiform Press, 2007

Bill Berkson & Bernadette Mayer

What's Your Idea of a Good Time?:

Letters & Interviews 1977-1985

an epistolary collaboration

Tuumba Press, 2006

Thursday May 3, 2007

6:30 - 8:00 pm

at CUE Art Foundation

511 West 25th Street (between 10th & 11th Aves.)

New York, NY

Admission is FREE. Reservations are required.

Seating is limited with standing room available.

For more information &/or to RSVP, please call [REDACTED]

or email [REDACTED]

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495. **agj**

***Re: FW: NYTimes.com: U.S. Rules Made Killer Ineligible to Purchase Gun***

Sat 21 Apr 2007

---

In the late 90s, I worked with Mass State Police and Governor Weld's office to do the kind of building that would lead to such things being made possible (as did many of us from varied backgrounds) -- a kinder, more considerate world. Maybe things are getting better.?

"She didn't make a sound...I forgive you boy, but don't make town."

btw/ China & ChiTown  
Alex

[http://news.yahoo.com/s/ap/20070421/ap\\_on\\_re\\_us/transgender\\_prom\\_king](http://news.yahoo.com/s/ap/20070421/ap_on_re_us/transgender_prom_king)

By GARANCE BURKE, Associated Press Writer  
Sat Apr 21, 1:22 AM ET

FRESNO, Calif. - When school officials announce the name of the Fresno High School prom king on Saturday, Cinthia Covarrubias will be wearing a tuxedo just like the six boys vying for the honor. Administrators agreed to reverse a district protocol this week that limited males to compete for the title after Covarrubias was nominated by her classmates.

"I would never have run for anything if I had to wear a dress," said Covarrubias, who considers herself transgender, an umbrella term that covers all people whose outward appearance and internal identity don't match their gender at birth.

Gay youth advocates called it a landmark victory for campus gender expression and said they believe it's the first time in the U.S. that an openly transgender student has run for prom royalty.

"We are growing as a society to accept much more diversity in gender expression, and that's a positive thing," said Carolyn Laub, director of the Gay-Straight Alliance Network.

Covarrubias, who wears black-and-white Vans, baggy shorts and close-cropped brown hair, sometimes identifies herself as Tony. Her date, a close female friend, plans to wear a black dress and red corsage to the prom at an outdoor reception hall surrounded by man-made waterfalls.

On Wednesday, officials at the school of 2,700 students shifted course, saying the district's lawyers had recommended adding Covarrubias' name to the ballot to comply with a 2000 state law protecting students' ability to express their gender identity on campus.

"We always want to do the right thing by our students," Vice Principal Sheila Uriarte said. "This is why we came to this decision."

Leanne Reyes, 16, said Covarrubias had her vote.

"It's not like the stereotype where the king has to be a jock and he's there with the cheerleaders anymore," said Reyes, a senior. "We live in a generation now where dudes are chicks and chicks are dudes."

Still, some students criticized the decision to put Covarrubias on the ballot.

"I like lesbians, but they shouldn't be allowed to run for king," said senior Erich Logan, 18, as he stood outside the stately high school building.

A native of Jalisco, Mexico, Covarrubias said she has bucked rigid expectations of how a girl in her culture should behave. Explaining the meaning of terms like "queer" and "transgender" to her parents and eight siblings has at times been painful, she said.

"My freshman year I just started feeling different," she said. "When I decided to change to be like this, all of a sudden I said, 'Wow, I feel OK. I feel like finally I'm being me.'"

She has no current plans, however, to permanently alter her gender through hormones or surgery.

Tiffani Sanchez, a science teacher who advises the school's Gay-Straight Alliance, said the decision

would foster understanding of the broad spectrum of gender identities.

"Cinthia is still really learning who she is," she said. "We want her to know that there's a safe space for her here and we support her."

Covarrubias is giddily looking forward to the prom, but acknowledged being a little nervous.

"I'm happy I actually made a difference about changing the law and the policy so you can run for your choice," Covarrubias said.

--

"[H]e who leaps into the void owes no explanation to those who watch." (Jean-Luc Godard)

---

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<http://mail.yahoo.com>

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496. **Aaron Vidaver**

**4 Nancy Shaw Links**

*Sat 21 Apr 2007*

---

Facsimile digital edition of Affordable Tedium (1987)

<http://tinyurl.com/24ezsa>

Shelagh Rogers ?Canadian Emergency? interview (1994)

<http://tinyurl.com/2d9blk>

A Nancy Shaw Bibliography (2000)

<http://tinyurl.com/3dywk7>

Vancouver Sun Obituary (4/19/2007)

<http://tinyurl.com/ytuzcz>

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497. **Fulcrum Annual**

***review opportunities in Jacket***

*Sun 22 Apr 2007*

---

Jacket magazine is looking for qualified reviewers to review these two publications:

-- Fulcrum: an annual of poetry an aesthetics, No. 5 (2006) -- Philip Nikolayev's poetry collection Letters from Aldenderry (Salt 2006)

Contact editor Pam Brown stating your interest and qualifications at [REDACTED] .

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498. **Alan Sondheim**

***face and body***

*Sun 22 Apr 2007*

---

face and body

experiment 1 and 2

performance with Sandy Baldwin: endtime closeup of female avatar face under duress and ecstasy

<http://www.asondheim.org/closedup.mp4>

edge phenomena with vertical rotation and avatar outside gamespace edge in the distance

<http://www.asondheim.org/edging.mp4>

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499. **Catherine Daly**

***eBooks on Poetry Superhighway***

*Sun 22 Apr 2007*

---

You've got \*one week left\* to get your e-book into our 3rd annual \*Great E-Book Free-For-All\*.

\*On May 1st, you will be able to download for free the \*50 e-books\* that have been sent in \*so far\* for free! (Plus any others sent in during the rest of this month.) Join in!

Send us your e-book by \*Sunday, April 29\* and we'll add it to the pile of e-books which will be freely available to download by anyone on earth for 24 hours on May 1st, 2007...a free-for-all.

More info? Click on "\*Great E-Book Free-For-All\*" from the main PSH menu<<http://poetrysuperhighway.com/PoetLinks.html>>or e-mail [REDACTED] to have them sent to you

--

All best,

Catherine Daly

[REDACTED]



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500. **Burt Kimmelman**

***NYC Book Party / Reading - Marsh Hawk Press***

*Sun 22 Apr 2007*

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Please come to celebrate this spring's new books from Marsh Hawk Press on Monday, April 23rd, from 7 to 9.

A book party and reading will be held then at Poets House, 72 Spring Street, second floor, NY, NY 10012 (██████████).

Readings by the authors of MHP's new books:

Basil King, 77 Beasts: Basil King's Bestiary

Claudia Carlson, The Elephant House

Steve Fellner, Blind Date with Cavafy (2006 Winner of the Marsh Hawk Press Poetry Award).

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501. **David Baratier**

***That which is not said (for dbc and George)***

*Sun 22 Apr 2007*

---

dbc--

as usual I like what you have to say, this eve I am coming back from having hear Ken Rumble read in a most odd setting that I most totally appreciated, a suburban reading in Columbus that I drove a half hour to in Worthington that seemed fitting for his ovuere and for yours I would have you read in. how bout you and I have you down I mean how much is a bus? One of authors picked up an agent as happens and they have been commissioned to write a book about the punk scene in the US and who knows why Random House thinks that is marketable but it is \$. I was thining maybe you would know to refer her to. What do I know but that I need to buy you some art supplies so figure out a way to get me to milwaukee or you here so I can do it. At the very least the biggest lumber pencil possible. You know I am serious as cancer.

By the way, George Bowering, even after all these years of sparring, after that last post it is still apparent that you still got it. Props to you. How about you read for me too. I am against the Indians, still offended at Chief Wahoo after a decade of residence, but maybe we could go to a Reds game. Let me know.

-----

Dear Mr President:

I'd just like you to know that in order to promote safety on campus I have told all the dark-skinned Canadian poets I know not to try to leave their old poems at your university.

Helpfully--  
George Bowering

Be well

David Baratier, Editor

Pavement Saw Press  
PO Box 6291  
Columbus, OH 43206  
<http://pavementsaw.org>

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## 502. **Adam Fieled**

### ***Book Review: John Siddique: Poems from a Northern Soul***

*Sun 22 Apr 2007*

---

Wigan, UK's finest, John Siddique, has a new book out: *Poems from a Northern Soul*. A full review is here:

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

along w Aaron Belz, other miscellany....dig it....

Love on yer,  
Ad

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

-----  
Ahhh...imagining that irresistible "new car" smell?  
Check out new cars at Yahoo! Autos.

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## 503. **David Baratier**

### ***Your best offer***

*Sun 22 Apr 2007*

---

I am working on reading throughout America, and the rest of the world but so far I am stuck in North America. This is not a bad thing, as an American with a substantial American heritage I would love to read all of the Americas. I have a gazillion chaps of poetry, a book of non-fiction and (intentionally) no book of poetry tho twenty plus years in the craft.

Let me know your best offer, I can also talk about running a small press that has put out an unreasonable number of titles including some poetry bestsellers if it makes a difference. I can address arts administration and grant writing as well. I will be reading in NYC, Detroit, South Dakota, North Dakota, New Mexico and San Francisco in the US, as well as Mexico City and Toronto. And I can always use more readings in these areas but also I am open to all offers, send me your offers. I have a need to travel after so long of being in one place.

If not I will appear in your city anyways, I am like that, expect it. But to mention some fairly local places I would like to appear in: Philly, DC, Seattle, Chicago, Boston, Buffalo, Syracuse, Penn State, Bucknell, Pittsburgh, Baltimore, but have been too lazy to really set anything up, I really need a promo person, but part of me thinks while calling up a band who is touring these areas as would be familiar to me would be easier and pay better, but please prove me wrong as touring with a band has a tendency to create its own problems. I have regularly talked to a group that is known as the "Greatest rock and roll band in the World" (do a websearch) but unfortunately they are overseas currently and that has presented its own difficulties, so let's bounce.

So anyway, all offers, there are many national positions I am being considered for as an arts executive / administrator currently so I would enjoy visiting your city. I do have a (rent covering) minimum but I will work with you. Call me [REDACTED]. Love --d

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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504. **Daniel Godston**

***Black Mountain Collective Event***

*Sun 22 Apr 2007*

---

Black Mountain Collective Event

8 p.m. on Wednesday, April 25

at Peter Jones Gallery

co-curated by David Hawkins and Dan Godston

David Baptiste-Chirot -- poetry

Matt Field -- guitar

Justin Foster -- flute

Dan Godston -- trumpet, percussion  
David Hawkins -- painting  
Carla Hayden -- voice, movement  
Alexander Jorgensen -- poetry  
Toni Asante Lightfoot -- poetry  
James Moeller -- voice, movement, guitar  
Les Renszarski -- poetry, words  
Andrew Robb -- guitar, voice  
Sanjay Mehta -- drums  
Sarah Weaver -- trombone

The recently formed Black Mountain Collective was founded by Jeff Kowalkowski, David Hawkins and Andrew Morgan, with an emphasis on work created live in the present moment. The collective was inspired by the "happenings" orchestrated by John Cage and Robert Rauschenberg and others from Black Mountain College in the 1950s. This concert, the second in a series of four planned for 2007, will feature live painting by Hawkins, multi-disciplinary improvisations, movement, poetry, film, and sound art. Other random acts may also occur.

Peter Jones Gallery is at 1806 W. Cuyler in Chicago  
[www.peterjonesgallery.com](http://www.peterjonesgallery.com)  
\$5 suggested donation

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505. **Ruth Lepson**  
***Re: My stupid talking.***  
*Sun 22 Apr 2007*

---

this is so great

On 4/19/07 3:41 PM, "Alan Sondheim" <[REDACTED]> wrote:

*My stupid talking.*

*When I speak I sound like an idiot. I can't control my words. Thoughts and concepts fluster in and out, a jumble. When I write, things are different; they organize themselves, I am a shepherd. My thinking wears my writing. Words and worlds organize. Work is words. When I speak, things pour forth, uselessly. When I write a letter or email, I continue speaking. The style, content, is absurd, monstrous. No one keeps my email. I am constantly losing posts. There's no reason to keep them; they're incorrect. When I reply online to someone, it's the same thing, ridiculous. I lose track of my emotions, of what I'm saying. I appear stupid. Only when I am writing, like this, through the interior of what might have been my speech - only when I am writing \_thus,\_ am I satisfied. My words connect; the thought is*

often brilliant, almost always dense, compact, to the point. Speaking, I can't even defend myself. I am not the other of the signifier I need to be in order to be. If my speaking is becoming, my writing is ontology itself. When I speak, it's strategy, joking. People are surprised at my sense of humor. It's a carapace I wear with delight. It keeps me from death. Death seeps through my writing. Death inhabits my writing; my writing inhabits death. I do not draw a distinction; I write only within the written. When I speak, language disappears into melody. There is a difficulty with melody just as there is a difficulty with cleverness. Cleverness is a proper turn-away from truth towards communality. I speak with cleverness. It comes from the situation of speaking. I write from somewhere else. In my writing cleverness sounds a false note. It indicates I am off track, I have lost myself, I am suturing over the wound of ignorance and existence. There is no laughter in my writing. There is laughter in my letters and email. They are absurd as my laughter is absurd. They attempt to cover my inadequacy. My absurd joking deflects my graceless awkwardness. It goes nowhere, says nothing of any consequence, and says it poorly. I think my speaking and email will be the death of me. They draw attention away from my writing. They undermine it. They say it's not clever enough, intelligent enough. My writing does not respond. My writing sinks, and is writing about that sinking. My writing props up my world it undermines and describes. My talking ignores the whole problem. My talking is that litany of deflections. What I do not understand, I turn into something else. What I do understand becomes fodder; it never nourishes sufficiently. My talking implies talking to another limit; there's no etiquette in this. There is no community in my writing; community cannot survive honesty. But my writing is full of subterfuge, is about that subterfuge. My talking carries itself everywhere in order to become pointless. My talking is pointless. My writing is chiseled into a simulacrum construct of the real. The real in my writing has everything at stake. It is at stake through and within the writing. My speaking ignores the real; what is at stake is my self and its alterity. My self is always in the midst-of, when I am speaking. My self is absent or boundary, bordering, when I am writing. I write beyond myself; I speak from myself. My speaking is monstrous, self-defeating. My writing is after the fact. If my speaking is central, my writing is peripheral; if my writing is central, my speaking is peripheral. One must read my writing, read my writing with the utmost care. One must never listen when I am speaking.

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506. **agj**

### **Re: Black Mountain Collective Event**

Sun 22 Apr 2007

---

Chuff! Chuff! Chuff!

Sounds like a plan!

Jorgensen

--- Daniel Godston <[REDACTED]> wrote:

*Black Mountain Collective Event  
8 p.m. on Wednesday, April 25  
at Peter Jones Gallery  
co-curated by David Hawkins and Dan Godston*

*David Baptiste-Chirot -- poetry  
Matt Field -- guitar  
Justin Foster -- flute  
Dan Godston -- trumpet, percussion  
David Hawkins -- painting  
Carla Hayden -- voice, movement  
Alexander Jorgensen -- poetry  
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*The recently formed Black Mountain Collective was  
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created live in the present moment. The collective  
was inspired by the  
"happenings" orchestrated by John Cage and Robert  
Rauschenberg and others  
from Black Mountain College in the 1950s. This  
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series of four planned for 2007, will feature live  
painting by Hawkins,  
multi-disciplinary improvisations, movement, poetry,  
film, and sound art.  
Other random acts may also occur.*

*Peter Jones Gallery is at 1806 W. Cuyler in Chicago  
[www.peterjonesgallery.com](http://www.peterjonesgallery.com)  
\$5 suggested donation*

--

"[H]e who leaps into the void owes no explanation  
to those who watch." (Jean-Luc Godard)

---

Do You Yahoo!?

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

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507. **Bruce Covey**  
***a brand new Coconut!!***  
*Sun 22 Apr 2007*

---

Take a Coconut break!! Coconut 8, featuring wonderful new poems by Amy Gerstler, Melissa Koosmann, Rodrigo Toscano, Sara Veglahn, Max Winter, Julia Cohen, Donald Illich, Jill Alexander Essbaum, Denise Duhamel, Kate Schapira, Ray Succre, Anne Heide, Kaya Oakes, Sandy Florian, Sandra Beasley, Nick Carbo, Becca Klaver, PF Potvin, Dawn Pendergast, Ken Rumble, Eddie Watkins, and Amy King is now live at <http://www.coconutpoetry.org>. Hope to see you there!

Bruce Covey  
Coconut Editor

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508. **Betsy Andrews**  
***reading venues in Asheville, NC?***  
*Sun 22 Apr 2007*

---

Hi, there.

Anyone know of contacts/reading venues in Asheville, North Carolina? Susan Briante and I are interested in reading there.

Please backchannel me. Thanks much, Betsy

-----  
Ahhh...imagining that irresistible "new car" smell?  
Check out new cars at Yahoo! Autos.

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509. **Charles Bernstein**  
***Some NY Spring Readings***  
*Sun 22 Apr 2007*

---

New York Spring Readings  
Saturday, April 28, 4-6pm  
Tenney Nathanson  
Charles Bernstein

Segue at Bowery Poetry Club  
308 Bowery (Bleecker/Houston)

Saturday, May 5, 4-6pm

Susan Bee

Johanna Drucker

showing slides & reading

their text/image collaborations

Segue at Bowery Poetry Club

308 Bowery (Bleecker/Houston)

Tuesday, May 8, 7pm

Wystan Curnow & Joel Kuszai

introduced by Charles Bernstein

co-sponsored by Segue

at Saatchi & Saatchi, 375 Hudson St (at Houston)

Admission free refreshments will be served

Wednesday, May 9, 8pm

Granary Books: Poets & Painters

John Yau & Archie Rand, Johanna Drucker, Larry

Fagin & Trevor Winkfield, Charles Bernstein &

Susan Bee, Anne Waldman, Ron Padgett, Julie Harrison, Steve Clay, & others

Poetry Project

St Marks Church, 10th Street @ Second Ave.

Wednesday, May 16, 8pm

Tracie Morris

Charles Bernstein

Poetry Project

St Marks Church, 10th Street @ Second Ave.

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## 510. **Poetics List**

### ***Joel Craig and Stefania Heim***

*Sun 22 Apr 2007*

---

From: "Steve Halle" <[REDACTED]>

Date: Sun, 22 Apr 2007 20:33:04 -0500

Subject: Joel Craig and Stefania Heim

Check out new poems from Joel Craig and Stefania Heim at Seven Corners  
( [www.sevencornerspoetry.blogspot.com](http://www.sevencornerspoetry.blogspot.com)) right now.



Enjoy,  
Steve Halle  
Editor, Seven Corners

-

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511. **Mark Salerno**

***Readings For My New Book . . . ?***

Sun 22 Apr 2007

---

Dear Colleagues:

I have a new book coming out and I'd be grateful for any contact info regarding setting up readings. I'll go anywhere. I feel I owe it to the good people who work in small press publishing.

Regards,

Mark Salerno

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512. **Loretta Clodfelter**

***Issue 3 of There Is Now Online***

Sun 22 Apr 2007

---

Be There or be square.

With work from Cindy Emch, Arpine Konyalian Grenier, Donald Illich, Alexander Jorgensen, Ruth Lepson, Warren Lloyd, Anh-Hoa Thi Nguyen, and Jeffrey Schrader, as well as the landscape paintings of Arthur Cadieux.

<http://www.therejournal.com/issue3.html>

---

There

rewriting landscape

[www.therejournal.com](http://www.therejournal.com)



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513. **Tim Peterson**

***Segue 4/28: Charles Bernstein and Tenney Nathanson***

Sun 22 Apr 2007

---

The Segue Reading Series presents

Charles Bernstein and Tenney Nathanson

28 April 2007, 4 PM

Bowery Poetry Club,

308 Bowery at Bleecker, NYC

\$6 at the door

Hosted by Tim Peterson and Erica Kaufman.

Charles Bernstein's most recent books are *Girly Man* and *With Strings* (University of Chicago Press), *Shadowtime* (Green Integer), and *Republics of Reality: 197501995* (Sun & Moon). Author page at <http://epc.buffalo.edu>. He teaches at the University of Pennsylvania.

from "Self-Help"

Lake Tang Woo Chin Chicken with Lobster and Sweet Clam Sauce still not served and everyone else got their orders twenty minutes back.—Savor the water, feast on the company.

Subway floods and late for audition.—Start being the author of your own performance. Take a walk.

Slip on ice, break arm.—In moments like this, the preciousness of life reveals itself.

Wages down in non-union shop.—You're a sales associate, not a worker; so proud to be part of the company.

Miss the train?—Great chance to explore the station!

Suicide bombers wreck neighborhood—Time to pitch in!

Nothing doing.—Take a break!

Partner in life finds another partner.—Now you can begin the journey of life anew.

Bald?—Finally, you can touch the sky with the top of your head.

Short-term recall shot.—Old memories are sweetest

Hard drive crashes and novel not backed up.—Nothing like a fresh start.

Severe stomach cramps all morning.—Boy are these back issues of *Field* and *Stream* engrossing.

Hurricane crushes house.—You never seemed so resilient.

Tenney Nathanson is the author of the book-length poem *Home on the Range* (*The Night Sky with Stars in My Mouth*) (O Books, 2005) and the collection

Erased Art (Chax Press, 2005). Recent work appears in issue 3 of EOAGH. He is the author of the critical study *Whitman's Presence: Body, Voice, and Writing in Leaves of Grass* (NYU Press). 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.

Recent work at <http://chax.org/eoagh/issue3/issuethree/nathanson.html>

From "One Block Over"

What the eyes sees;  
Four bottles full of capsules  
huge vistas under the hippie's outstretched arm  
Utah signed Laszlo Kovacs      my name is Emerson      what am I  
salt crystals splintered ice mounting in the precious miniature the  
contact lens

it does my laundry. Which is family values:  
see, the scones. My terrier  
crosses the gingko-lined street  
with your biscuit, says Wittgenstein  
so I am dead: in private language  
weep for the investigations      trails jam  
I'm sorry that's impossible  
Bruckner singing under the larches in the Botanical Gardens  
is an instance of this and I am your bus  
if it please your lordship  
by the lower instenstine.  
Sternum  
and plectrum  
it's in Brooklyn. The poodle just sat there and wept  
it's an Arp retrospective  
I'm no cockney  
  
But we are your bodies.

\* \* \*

For the rest of the Winter/Spring Segue Reading Series,  
please visit <http://www.seguefoundation.com/calendar.htm>

Also, visit the Segue Series Blog at  
<http://segueseries.blogspot.com>  
for photos, commentary, and more...

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514. **Alan Sondheim**  
***anitaberbersexdance* +++**  
*Mon 23 Apr 2007*

---

(please forgive so many of these; working out the semiotics of the virtual - at least within the conjunctions of (this) gamespace)

anitaberbersexdance +++

<http://www.asondheim.org/snippet.mp4>

a melodrama in one act  
this is in the middle of the act  
you might ask, is there any other?  
there is the beginning and ending of the act.  
every act is an engine and I am the driver.  
you might ask, is there life after the act?  
there is life before and after the act.  
there is no life during the act.  
every act is an index to an empty book.  
and the three pluses +++?  
the act is dead and the beginning is dead.  
the ending is dead and this is melodrama.  
this is melodrama in one act.

(Second Life east of Odyssey with Sandy Baldwin)

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515. **Francisco Aragon**  
***Bronx Reading/The Wind Shifts***  
*Mon 23 Apr 2007*

---

Just a brief note to announce  
a non-Manhattan reading  
for anyone who may want to venture  
north a tad, off the island  
on Tuesday, May 8:

Acentos Bronx Poetry Showcase

May, 8 2007 at Acentos @ The Bruckner Bar and Grill  
featuring Francisco Aragón  
One Bruckner Blvd., Bronx, New York 10454  
Cost : \$5 Suggested

Francisco Aragón, poet/editor and director of Letras Latinas at the University of Notre Dame, shares work from his book, *Puerta del Sol*, and *The Wind Shifts*:

New Latino Poetry, a recently released anthology he has edited . Preceded by the Uptown's Best Open Mic (7pm signup). Hosted by Rich Villar.

#### About Acentos Bronx Poetry Showcase

Acentos is a twice-monthly reading series based in the South Bronx, dedicated to fostering the diverse voices of Latinos and Latinas in poetry. We showcase nationally recognized Latino/a writers alongside emerging voices every second and fourth Tuesday of the month, in a setting that stimulates open dialogue and an increased sense of community.

Acentos is brought to you by its poets: Raj de la Selva, Eliel Lucero, Maria Nieves, Fish Vargas, and Rich Villar; in conjunction with the louderARTS Project and the Bronx Council on the Arts.

DIRECTIONS: From Manhattan...Take the 6 train to 138th Street Station. Exit by the last car on the 6. Take the exit to your left, go up the stairs to your right to exit at Lincoln Avenue. Walk down Lincoln to Bruckner Blvd, turn right on Bruckner past the bike shop. The Bruckner Bar & Grill is on the corner. For more directions, please call [REDACTED].

\*\*\*

For more information about  
The Wind Shifts: New Latino Poetry  
(University of Arizona Press, 2007):

<http://www.uapress.arizona.edu/BOOKS/bid1791.htm>

Francisco Aragón  
Director, Letras Latinas  
Institute for Latino Studies  
University of Notre Dame

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516. **Stephen Vincent**

***FYI - Meditations in a Time of Delusions and Lies 21: Honor the English Department at Virginia Tech***

*Mon 23 Apr 2007*

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Meditations in a Time of Delusions and Lies 21: Honor the English Department at Virginia Tech

Hilton Obenzinger

April 22, 2007

-----

While people are puzzling over the grotesque slaughter at Virginia Tech, I'd like to note one aspect of the horror. Lucinda Roy and Nikki Giovanni, his creative writing teachers, and others in the English department comprehended Seung-hui Cho's words and observed his strange behavior, and they responded. In the end, Cho engineered a vast, multifaceted performance: theatrically committing the murders, inscribing a lengthy rant or manifesto, performing video testimony, mugging for photographs, and writing two scripts and probably other pieces before the murders. Even his unnerving silence as described by his roommates and fellow students constituted a kind of performance. All together, it constituted a creative project of sorts – albeit a twisted, demented, diabolical one.

Some may blame the English department at Virginia Tech for allowing Cho's imagination to flourish. There have been those suspicious of poetry and the creative arts because of their purported corrupting influence since at least Plato. In the early nineteenth century, American preachers inveighed against women reading sentimental novels because the romances depicted may lead to their seduction; later in the century, protectors of civic virtue raised alarms against young men reading dime novels and "bad boy" books (like *Adventures of Huckleberry Finn* and *Peck's Bad Boy*) because their irreverence and violence may cause boys to commit crimes or violate the norms of proper middle-class behavior. Worry about the influence of violence on TV, film, music, and video games is not new. There's a lot to discuss about the nature of popular culture, in particular. Truly, the workings of our imaginations can be vile and can be shaped by the crude imaginations of others – but we've known this for centuries. I'm worried that if we put a lid on our thoughts, we may miss too much that is good, and the lid may blow off anyway.

Some people may slight the fact that Cho's English teachers did detect his anguish, anger, and derangement precisely because of his attempts at imaginative production. But these teachers could tell that, for this strange kid, the boundaries of imagination and reality were dangerously close to being crossed. And they acted upon what they saw and read. Nikki Giovanni ejected him from her classroom – noting his anger and the negative effect on other students – and Lucinda Roy took him out of her classroom in order to tutor him individually. Teachers in the English department consulted with each other over his writings and his behavior. They advised him to seek counseling, and they alerted everyone they should have, including campus security, to the danger he posed.

The fact that the university's responses were not as effective as anyone would have wished is another matter: there are a lot of questions of how colleges are supposed to intervene in such situations, and of how to manage the relationship between individual autonomy and communal safety. Many will seek someone to

blame, when there may be no one, except perhaps the bizarre intoxication with violence our society seems to enjoy.

But one thing needs to be pointed out: the English department should be honored, as well as the role of reading and writing literature in our schools and the cultivation of culture more generally.

I teach literature and writing at a university, so I'm biased – but I do hear things. I hear from students and those beyond the university that there's something “fuzzy” or unnecessary or even silly about studying literature when someone could study palpable things like engineering or biology or international relations. Novels and poems and other imaginative works are not utilitarian, most of the time, but they serve our souls nonetheless. We can enter the minds of Raskolnikov and Ahab, we can experience the power of language to create realities, we can wonder how people are the way they are, and we can be moved and awakened and change, and even societies can change in response. Writing is not necessarily confessional or cathartic, but it does allow a way to reveal ourselves, even to become ourselves more fully, and to engage the world through our thoughts and dreams, and it does demand responses from readers, even if the writer is sullen and withdrawn.

Consider all the people who could have gone off the deep end except that they read a novel or wrote a poem instead, and as a result they found a path to life instead.

So I'd like to salute the Virginia Tech English department. They perceived the danger, they reached out to a tortured young man with courage, they rejected his evil, and they alerted all that they could.

All colleges should have English teachers who can do so much.

Hilton Obenzinger



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517. **Pam Brown**

***Fulcrum Review for Jacket***

*Mon 23 Apr 2007*

---

Dear Poetics listees,

Thanks for your responses to the invitation to review 'Fulcrum'.

We now have a reviewer.

If you'd like to review some other title for us please check the list of books available for review :

<http://jacketmagazine.com/rev/unassigned.shtml>

All good wishes,  
Pam Brown

---

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

Web site : Pam Brown - <http://www.geocities.com/p.brown/>

Associate editor : Jacket - <http://jacketmagazine.com/index.html>

---

Send instant messages to your online friends <http://au.messenger.yahoo.com>

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518. **Dan Waber**  
*ars poetica update*

*Mon 23 Apr 2007*

---

The ars poetica project continues to walk the walk and talk the talk at:

<http://www.logolalia.com/arspoetica/>

Poems appeared last week by: Richard Owens, Gale Swiontkowski, Audacia Dangereyes, Martin Stannard, John Byrum, and Richard Denner.

Poems will appear this week by: Richard Denner and Ed Coletti.

A new poem about poetry every day.

Enjoy,  
Dan

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519. **Michael Robins**  
*The Danny's Reading Series, Wednesday April 25th, Chicago*

*Mon 23 Apr 2007*

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The Danny's Reading Series

Wednesday, April 25th

7:30PM

Poetry by Michael Robins, Philip Jenks, and Daniel Borzutsky.

Michael Robins was born and raised in Portland, Oregon, and educated at the University of Oregon and the University of Massachusetts Amherst. He is the author of *The Next Settlement*, which was selected for the Vassar Miller Prize in Poetry and just published by University of North Texas Press. His poems



have recently appeared or are forthcoming in Boston Review, Court Green, Meridian and elsewhere. He currently lives in Chicago.

Philip Jenks was born in North Carolina and grew up in Morgantown, West Virginia. He has published two books of poetry, /On the Cave You Live In/ (Flood Editions 2002) and /My First Painting will be "The Accuser"/ (Zephyr Press 2005). His most recent chapbook is /How Many of You Are You?/, published by Dusie < <http://www.dusie.org> > in 2006. /My First Painting will be "The Accuser"/ was nominated for the Oregon Book Award and the James Laughlin Award. He is currently on tour reading poetry, recording, singing and playing percussion with Neil Michael Hagerty's band "The Howling Hex".

Daniel Borzutzky is a poet, fiction writer, and translator. He is the author of two books: The Ecstasy of Capitulation (BlazeVox Books, 2007), and Arbitrary Tales (Triple Press, 2005); and his translation of Chilean poet Jaime Luis Huenun's Port Trakl is forthcoming from Action Books. His writings and translations have appeared in dozens of print and online journals.

Danny's Tavern is located at 1951 W. Dickens, near the corner of Damen and Armitage. 21+, please bring ID. [REDACTED].

Next month:

Wednesday, May23rd.

Michael Dumanis  
Erica Bernheim  
Sam Witt

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520. **salinger**

***Poetry Slam Inc. Poetry Cross Training Conference***

*Mon 23 Apr 2007*

---

Greetings!

The 2007 version of PSI's Poetry Cross Training Conference (aka Slam Camp) is shaping up to be another great opportunity for Pros and Joes to hone their performance and writing skills.

This years conference dates are June 28 – June 30.

This years instructors are:

Alix Olsen  
Michael Salinger  
Big Poppa E  
Michael Brown  
Scott Woods

Susan B.A. Somers  
Ray McNiece

There are evening events as well as a full slate of workshops throughout the day. The Conference is on the bucolic campus of SUNY Oneonta - in Oneonta New York.

This conference is always highly praised by attendees and instructors alike. Pricing is all inclusive for lodging and meals and is quite an astounding bargain when compared to other opportunities providing the quality of instruction and surroundings.

For more info please go to [www.poetrycamp.com](http://www.poetrycamp.com) - or feel free to e-mail Conference Director Michael Salinger at: [REDACTED]

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521. **Mark Weiss**  
***Website in process***

*Mon 23 Apr 2007*

---

Thanks to Tim Peterson Junction Press has a website at last. It needs a bit of tweaking, but it looks pretty good, I think. And there's another, easier way to order Junction's books, including José Kozer's Stet.

And of course for those in the New York area you can always buy the book at tonight's reading at the Poetry Project.

The website's URL is [junctionpress.com](http://junctionpress.com), the reading (with Harris Schiff) is tonight at 8.

Mark

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522. **Gerald Schwartz**  
***wall***

*Mon 23 Apr 2007*

---

In Baghdad, there's a wall being built by the U. S. Military to surround the Adhamiya neighborhood, a Sunni Arab enclave bordered by Shiite areas...  
Reminding me of other walls-- making me think:

The Iraq question is open as long as this wall is in place;  
making me think:

Es gibt bur ein Baghdad;

making me think:

Ic hab boch einen koffer in Baghdad;

making me think:

Mr. President, if you seek peace, if you seek prosperity for Iraq... and all the region, if you seek liberalization, Come here to this wall! Mr. President, open this gated community! Mr. President, tear down this wall!

Gerald S.

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523. **Gerald Schwartz**

***Re: New de blog***

*Mon 23 Apr 2007*

---

It is a balm that such ghosts can be found everywhere! Thanks for their record.

Also, hoping that you can record the Manhattan walks and events for the blog for those of us who can't make it. I for one would enjoy walking along that document.

Gerald S.

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

*A mix of text and pictures:*

*An Imaginary Walk with my 91-year old mom.*

*Walking Events at Poets House*

*Garage Ghost*

*Wheel Barrow Ends*

*Rum-Rumdee dum: Rumsfeld Underground*

*Enjoy et al & comments appreciated, too.*

*Stephen Vincent*

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

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524. **CA Conrad**

***goinG tO thE poetrY auction, Going To The Poetry Auction***

*Mon 23 Apr 2007*

---

Thanks to the folks already participating in this auction to help raise money for our good friend Frank Sherlock. For those who don't know what I'm talking about and would like to take part, please go to: <http://poetryauction.blogspot.com>

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

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525. **Michael Kelleher**

***Literary Buffalo E-Newsletter 4.23.07-4.29.07***

*Mon 23 Apr 2007*

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LITERARY BUFFALO

4.23.07-4.29.07

LITERARY BUFFALO IN THE NEWS

John Kryder interviews Sonia Sanchez in Artvoice:

[http://artvoice.com/issues/v6n16/from\\_haiku\\_to\\_the\\_blues](http://artvoice.com/issues/v6n16/from_haiku_to_the_blues)

R.D. Pohl's Buffalo News poetry blog on OlsonNow and also on the plight of indie bookstores:

[http://buffalonews.typepad.com/poetry\\_beat/](http://buffalonews.typepad.com/poetry_beat/)

Kevin Thurston on Rachel Zolf, Sharon Harris and Tom Mandel in Artvoice:

[http://artvoice.com/issues/v6n16/voice\\_containers](http://artvoice.com/issues/v6n16/voice_containers)

READINGS THIS WEEK

Unless otherwise indicated, all readings are free and open to the public.

4.24.07

TALKING LEAVES 32ND ANNIVERSARY SERIES

Talking Leaves/Hallwalls/Buffalo State College

Task of the Critics

Readings by Charles Mancuso, Henry Sussman, Julian Montague, & Yoke-Sum Wong

Tuesday April 24, 8 p.m.

Hallwalls Cinema at The Church, 341 Delaware (at Tupper)

4.25.07

Hallwalls/Talking Leaves

Ethan Paquin

Poetry Reading, Reception, Signing for My Thieves

Wednesday, April 25, 8 p.m.

Hallwalls Cinema at The Church, 341 Delaware (at Tupper)

4.26.07

TALKING LEAVES 32ND ANNIVERSARY SERIES

Talking Leaves/Hallwalls/Buffalo State College

Flesh for Reading

Readings by R. Danielle Egan, Derek Sayer, Graeme Gilloch, & Kathleen Stewart

Thursday, April 26, 8 p.m.

Hallwalls Cinema at The Church, 341 Delaware (at Tupper)

&

The Write Thing at Medaille College

Harold Jaffe

Reading and launch for: Beyond the Techno Cave

Thursday, April 26, 7 p.m.

The Library at Huber Hall, Medaille College, 18 Agassiz Cir.

4.27.07

Just Buffalo Interdisciplinary Event

Sonia Sanchez and student composers, dancers, poets and musicians

Buffalo/Williamsville Poetry Music & Dance Celebration

Thursday, April 26, 7 p.m.

Kleinhans Music Hall

4.28.06

Buffalo and Erie County Central Library

Lincoln Road or Armageddon: Billy the Kid and the Irish West

Special Author Visit and Program with Michael Wallis

Saturday, April 28th at 1:30 pm

Central Library, Ring of Knowledge

1 Lafayette Square, Buffalo

Free and open to the public

&

TALKING LEAVES 32ND ANNIVERSARY SERIES

daddy does cybernetics: DIARY OF A MENTAL PATIENT

Performance text & video-collage by JACKIE ORR

Saturday, April 28, 8 p.m.

Hallwalls Cinema at The Church, 341 Delaware (at Tupper)

4.29.07

Urban Epiphany

Marathon-style Reading with up to 100 Buffalo Poets

Each reader will read for two minutes.

Everyone is welcome to participate; there will be a few open slots each hour.

Sunday, April 29, 2007 3 p.m. - 8 p.m.

Unitarian Universalist Church, 695 Elmwood Avenue at West Ferry

#### 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.

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 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]

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526. **Tom W. Lewis**

***Pinsky, In Praise of Difficult Poetry***

*Mon 23 Apr 2007*

---

so let's start this ball rolling:

"In Praise of Difficult Poetry -- The much-maligned art."

<http://www.slate.com/id/2164823/>

am waiting for my lunch break to read it, but I'm interested to hear what others think... also, did anyone see Pinsky on the Colbert Report last week, adjudicating an awfully weak metaphor-off between Colbert and Sean Penn?

April, the cruellest month, "National Poetry Month," etc. -- but is it good for the poets?

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527. **Michael Dylan Welch**

***Washington State Now Has a Poet Laureate Position***

*Mon 23 Apr 2007*

---

Just thought I'd share the following story announcing that Washington state now has a poet laureate position. Other stories have been appearing in the Seattle Times and other state newspapers. The Washington Poets Association ([www.washingtonpoets.org](http://www.washingtonpoets.org)) has been lobbying for a state poet laureate for a decade, and finally made it happen, in conjunction with the state Arts Commission and other interested parties. Previously, 40 other states already had poets laureate, and the new Washington state position will be dedicated to promoting a literacy and a full range of poetry appreciation throughout the state.

Michael

P.S. The WPA's annual Burning Word poetry festival (which attracted 400+ people last year) will be held this coming weekend, on April 28. It features Naomi Shihab Nye and George Bowering, among many others, as well as U.S. children's poet laureate Jack Prelutsky, who will receive the WPA's Lifetime Achievement Award.

By ROD ANTONE

YAKIMA HERALD-REPUBLIC

Gov. Chris Gregoire has signed into law a bill that promotes poetry over politics.



House Bill 1279, which the governor signed Thursday afternoon in Olympia, establishes Washington's first official poet laureate program to promote reading, poetry and literature in classrooms across the state.

The bill, introduced by Rep. Mary Skinner, R-Yakima, and promoted by retired Yakima Herald-Republic reporter Ed Stover, provides an initial stipend of \$30,000 for the 2007-09 biennium.

"It's very exciting," Stover said. "Poetry is one of the primary tools for teaching literacy to kids ... it's a wonderful tool for improving all of your language skills in terms of word choice and vocabulary, and makes learning a lot more fun."

During Thursday's ceremony, Skinner held a poem she'd asked Stover to write for the occasion.

"A poet laureate would be the state's official spokesperson in verse," Skinner said in a news release.

"The legislation notes the importance of the arts and education in Washington, particularly through reading and writing of verse. It would help us promote literacy and provide a creative outlet for people, especially students, to express themselves," she said.

After a decade of unsuccessfully pushing for the poet laureate position, backers of the plan celebrated earlier this month when the Senate passed the bill and sent it to the governor.

Besides being a published poet, Stover said, the state's poet laureate must also have teaching skills and be a Washington state resident. The Washington State Arts Commission will establish the poet laureate program and recommend someone for the two-year term of office.

<http://www.yakima-herald.com/page/dis/288698028546895>

---

AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

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528. **Jill Jones**

***Re: Website in process***

*Mon 23 Apr 2007*

---

Hi Mark,

The website looks good. Easy to read and navigate. Good to see Junction Press out there.

Good luck again with the readings.

Best,  
Jill

On 24/04/2007, at 1:30 AM, Mark Weiss wrote:

*Thanks to Tim Peterson Junction Press has a website at last. It needs a bit of tweaking, but it looks pretty good, I think. And there's another, easier way to order Junction's books, including José Kozer's Stet.*

*And of course for those in the New York area you can always buy the book at tonight's reading at the Poetry Project.*

*The website's URL is junctionpress.com, the reading (with Harris Schiff) is tonight at 8.*

Mark

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529. **tyrone williams**

***Re: Pinsky, In Praise of Difficult Poetry***

*Mon 23 Apr 2007*

---

Like many on this list, I'm sure, I've tried to make the same points to my students when I do get a chance to teach poetry (which isn't often). Thanks Tom.

tyrone

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

>From: "Tom W. Lewis" <[REDACTED]>

>Sent: Apr 23, 2007 3:08 PM

>To: [REDACTED]

>Subject: Pinsky, In Praise of Difficult Poetry

>

>so let's start this ball rolling:

>

>"In Praise of Difficult Poetry -- The much-maligned art."

>

><http://www.slate.com/id/2164823/>

>

>am waiting for my lunch break to read it, but I'm interested to hear

>what others think... also, did anyone see Pinsky on the Colbert Report

>last week, adjudicating an awfully weak metaphor-off between Colbert and

>Sean Penn?

>

>April, the cruellest month, "National Poetry Month," etc. -- but is it  
>good for the poets?

Tyrone Williams

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530. **Paul Nelson**

**Re: Cho's Martyrdom Bagdad's Grief**

Mon 23 Apr 2007

---

Ren,

I think Amalio Madueno in Taos had responded to my original post (on content) a few days after it first appeared here. As for the scenario you describe, it sounds (content-wise) very slam-like. I think when people do long introductions to poems it is a sign they've not written it well, but there are many exceptions.

Of course context has a lot to do with our enjoyment of a poem, set & setting, eh? How we can relate, if there is a way in for the listener/reader.

Paul

Paul E. Nelson

www.GlobalVoicesRadio.org

www.SPLAB.org

908 I. St. N.E. #4

Slaughter, WA 98002

██████████ or ██████████

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

From: Ren Powell <██████████>

To: ██████████

Sent: Thursday, April 19, 2007 11:59:49 AM

Subject: Re: Cho's Martyrdom Bagdad's Grief

I am wondering what's wrong with my email, I got the following non-sequitor:

Subject: Cho's Martyrdom Bagdad's Grief

Imagine Cho's Virginia Tech martyrdom continuing day after day after day throughout the US for four years.

Thus one might imagine Bagdad's grief and the enormity of the American transgression in Iraq.

--- Paul Nelson <██████████> wrote:

*On Friday night I witnessed one of the more remarkable evenings of poetry I have seen in many months. The event was an performance of*

| SOUND/VISUAL/DIGITAL/POETRIES with  
Crag Hill, Geof Huth, Jim Andrews & Nico Vassilakis.

But I can't find the context for Paul's original posting. I think his question about content in poetry is interesting. Not as a direct response, but in the same vein: last week I heard a poetry reading and one of the women introduced her work with a long presentation of her problems dealing with her incest issues and how difficult her relationships were with her mother and sister etc. etc. She spoke for about 5 or 6 minutes before reading her poem. When she was finished two people in the audience stood and applauded and whistled. So, my question is how often context plays a role in poetry? Is that valid in terms of evaluating quality?

Ren

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531. **reJennifer Bartlett**  
***Derivative of the Moving Image***

Mon 23 Apr 2007

I'm so thrilled to announce my first book, *Derivative of the Moving Image*, from the University of New Mexico Press. The book is in the catalog on their website at

<http://www.unmpress.com/pdf/F07catalog.pdf>

on page 32. It won't be out until Sept or Oct, but it can be ordered now. If anyone wants a review copy, let me know! I hope I don't sound like a cad spilling the beans all over...I've just been working so long!

Jennifer

---

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refinance is Hot. \*Terms. Get a 5.375%\* fix rate. Check savings  
[https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage\\_text\\_links\\_88\\_h2bbb&disc=y&vers=925&s=4056&p=5117](https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h2bbb&disc=y&vers=925&s=4056&p=5117)

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532. **Jim Andrews**  
***Re: Pinsky, In Praise of Difficult Poetry***

Mon 23 Apr 2007

here's the video of colbert, penn, and pinsky: <http://tinyurl.com/3xqmqj6>

i thought it was pretty cool.

ja  
<http://vispo.com>

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533. **Laura McClain**

***Re: Derivative of the Moving Image***

*Tue 24 Apr 2007*

---

Congratulations, Jennifer! That is wonderful news.

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

From: reJennifer Bartlett <[REDACTED]>

To: [REDACTED]

Sent: Monday, April 23, 2007 6:39:58 PM

Subject: Derivative of the Moving Image

I'm so thrilled to announce my first book, *Derivative of the Moving Image*, from the University of New Mexico Press. The book is in the catalog on their website at

<http://www.unmpress.com/pdf/F07catalog.pdf>

on page 32. It won't be out until Sept or Oct, but it can be ordered now. If anyone wants a review copy, let me know! I hope I don't sound like a cad spilling the beans all over...I've just been working so long!

Jennifer

---

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refinance is Hot. \*Terms. Get a 5.375%\* fix rate. Check savings  
[https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage\\_text\\_links\\_88\\_h2bbb&disc=y&vers=925&s=4056&p=5117](https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h2bbb&disc=y&vers=925&s=4056&p=5117)

---

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<http://mail.yahoo.com>

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534. **Alison Croggon**

***Re: in response to the virginia tech discussion...***

*Tue 24 Apr 2007*

---

In fact, here it predictably goes - Yale bans fake swords on stage in response to Virginia Tech massacre! A totally insane response, which seems to be more

about making sure art behaves itself than anything else. From Yale Daily News <http://www.yaledailynews.com/articles/view/20843>

In the wake of Monday's massacre at Virginia Tech in which a student killed 32 people, Dean of Student Affairs Betty Trachtenberg has limited the use of stage weapons in theatrical productions.

Students involved in this weekend's production of "Red Noses" said they first learned of the new rules on Thursday morning, the same day the show was slated to open. They were subsequently forced to alter many of the scenes by swapping more realistic-looking stage swords for wooden ones, a change that many students said was neither a necessary nor a useful response to the tragedy at Virginia Tech.

According to students involved in the production, Trachtenberg has banned the use of some stage weapons in all of the University's theatrical productions. While shows will be permitted to use obviously fake plastic weapons, students said, those that hoped to stage more realistic scenes of stage violence have had to make changes to their props.

Trachtenberg could not be reached for comment Thursday night.

"Red Noses" director Sarah Holdren '08 said she first heard about the changes in a phone call from a friend as she arrived at the Off-Broadway Theater on Thursday morning. At the theater, technical director Jim Brewczynski told her about the new regulations. The pair then met with Trachtenberg, who initially wanted no stage weapons to be used in the show, Holdren said, though she later agreed to permit the use of obviously fake weapons.

In a speech made before last night's opening show of "Red Noses," Holdren said that Trachtenberg's decision to force the production to use wooden swords instead of metal swords will do little to stem violence in the world.

"Calling for an end to violence onstage does not solve the world's suffering: It merely sweeps it under the rug, turning theater — in the words of this very play — into 'creamy bon-bons' instead of 'solid fare' for a thinking, feeling audience," she said. "Here at Yale, sensitivity and political correctness have become censorship in this time of vital need for serious artistic expression."

Holdren said she is primarily worried about the University's decision to place limitations on art, rather than the specific inconvenience to her production.

"I completely understand that the University needs to respond to the tragedy, but I think it is wrong to conflate sensitivity and censorship," she said in an interview. "It is wrong to assume that any theater that deals with tragic matter is sort of on the side of those things or out to get people; they're not — they're out to help people through things like this. I want my show and all shows to be

uplifting to people. That's why I'm upset about this — it's not because my props were taken — it's about imposing petty restrictions on art as the right way to solve the problems in the world."

Brandon Berger '10, who plays a swordsman in the show, said the switch to an obviously fake wooden sword has changed the nature of his part from an "evil, errant knight to a petulant child."

"They're trying to make an appropriate gesture, but they did it in an inappropriate way — they've neutered the play," he said. "The violence is important to what it actually means. What these types of actions do is very central — it is not gratuitous."

Susie Kemple '08, an actress in the show, said Trachtenberg's way of dealing with the Virginia Tech massacre was not beneficial to the students' own mourning process.

"It is problematic because all of us were incredibly shocked by the events at Virginia Tech," Kemple said. "We turn to extracurriculars in our grief [and] the Yale administration makes the healing more difficult. None of the shows are about massive gun violence — this show is about showing and explaining the human experience."

Berger also said he finds the ruling inconsistent because forms of stage violence that do not involve weapons — such as hangings — are still permitted.

"Red Noses" will end its run Saturday night.

On 4/20/07, Alison Croggon <[REDACTED]> wrote:

>  
>  
>  
>

> It's not violence in writing that's the problem. It's the violence in our  
> relationships, personally and internationally, to the environment, to our  
> own lives. Children can be exposed to violence in media and suffer no harm  
> if their home environment is strong and nurturing enough to permit them to  
> distinguish between fantasy and reality. They can be prevented, in a  
> mistaken form of protection, from encountering media representations of  
> violence but be damaged by the violence they encounter in their everyday  
> lives - I'm speaking about the kinds of controlling violence often embedded  
> in parental, school, legal authority - and end up totally fucked up. In  
> fact, representations of violence or other confronting aspects of reality in  
> the imaginative world might be an important part of developing a child's  
> moral understanding of self and other, a way of experimenting safely, of  
> confronting real fears in a way that causes them no actual harm.

>

> I worry deeply that people blame the act of writing for the massacre. From  
> where I'm looking, that was the least problematic aspect of this boy's  
> behaviour. I can't help wondering: if he had found a place where he could  
> imaginatively exercise and work out his violence, would he have been able to  
> contain it, find some kind of catharsis that didn't involve shooting people?  
> How many doors were shut by his being thrown out of creative writing  
classes  
> because of his offensive work? (Thinking here of John Waters' comment that  
> if he had not been an artist, he would be a mass murderer). Although I  
> acknowledge that there were clearly other factors at work, most  
> significantly mental illness, which is by and large treated as a problem of  
> controlling excessive behaviour rather than working out what is actually  
> wrong (complex, I know, and not always something that can be healed).  
>  
> By this logic, Harold Pinter and Sarah Kane - both writers who have  
> written plays that brutally confront human violence - would be condemned as  
> potential mass murderers, or even responsible for the violence they in fact  
> decry. People seem often very eager to condemn the representation of facets  
> of existence they don't like, while at the same time refusing to address its  
> reality. If you say that it's "not ok" to write about violence, where do you  
> stop? Do we just churn out pap that has nothing to do with the world we live  
> in, so everyone can feel more comfortable?  
>  
> All the best  
>  
> Alison  
>  
>  
>  
>  
>  
>  
>  
> --  
> Editor, Masthead: <http://www.masthead.net.au>  
> Blog: <http://theatrenotes.blogspot.com>  
> Home page: <http://www.alisoncroggon.com>

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

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535. **Ron Silliman**

***What's up with Silliman's Blog***

*Tue 24 Apr 2007*

---

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

RECENT POSTS

Cole Swensen

and The Glass Age

3 focused anthologies “

For the Time-Being:

The Bootstrap Book of Poetic Journals,

Third Rail:

The Poetry of Rock and Roll,

Poets on Painters

A poem by Nancy Shaw

(1962-2007)

Recently Received

The tragedy at Virginia Tech

Daily Sonnets

by Laynie Browne

Since I Moved In

by Tim Peterson

Key Bridge

by Ken Rumble

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

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536. **Mark Weiss**

***Re: Website in process***

*Tue 24 Apr 2007*

---

Thanks, Jill. I'll pass on your compliments to the web designer.

At 05:47 PM 4/23/2007, you wrote:

>Hi Mark,

>

>The website looks good. Easy to read and navigate. Good to see

>Junction Press out there.

>  
>Good luck again with the readings.  
>  
>Best,  
>Jill  
>  
>  
>On 24/04/2007, at 1:30 AM, Mark Weiss wrote:  
>  
>>Thanks to Tim Peterson Junction Press has a website at last. It  
>>needs a bit of tweaking, but it looks pretty good, I think. And  
>>there's another, easier way to order Junction's books, including  
>>José Kozer's Stet.  
>>  
>>And of course for those in the New York area you can always buy the  
>>book at tonight's reading at the Poetry Project.  
>>  
>>The website's URL is junctionpress.com, the reading (with Harris  
>>Schiff) is tonight at 8.  
>>  
>>Mark

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537. **Vernon Frazer**  
***Re: Clayton Couch email***

*Tue 24 Apr 2007*

---

Hi

Does anyone have an email address for Clayton couch? Please backchannel.  
Thanks.

Vernon Frazer

<http://vernonfrazer.com> <<http://vernonfrazer.com/>>

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538. **Mark Weiss**  
***Kozer again***

*Tue 24 Apr 2007*

---

Tonight at Poets House, 72 Spring Street, 7 pm, in discussion with Ammiel  
Alcalay, and reading his poems, natch.

I'll be taking attendance.

Mark

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539. **Michael Robins**  
***the next settlement . . .***

*Tue 24 Apr 2007*

Dear Friends,

My first book, The Next Settlement, received the Vassar Miller Prize and is now out from UNT Press. The book can be ordered via amazon or directly from Texas A&M: <http://www.tamu.edu/upress/BOOKS/2007/robins.htm>

Shortly I'll also forward a list of New England and New York readings with poets Christopher Janke and Elizabeth Hughey.

Best wishes,

Michael Robins

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540. **David-Baptiste Chirot**  
***Fwd: new book on d.a. levy***

*Tue 24 Apr 2007*

To: [REDACTED]: [REDACTED]: Tue, 24 Apr 2007 09:36:30 -0700Subject: [spidertangle] Fwd: new book on d.a. levy

this came in and t hot uu . . . u would like to knowkarlBegin forwarded message:From: "Charles Potts" <[REDACTED]>Date: April 24, 2007 7:28:02 AM PDTTo: "Charles Potts" <[REDACTED]>Subject: new book on d.a. levy [Larry Smith asked me to help spread the word. Every poet working in the US time present owes something to d.a. levy. This book should help make clear what that is.CP] Folks and fans, the d.a.levy and the mimeograph revolution has been shipped to us, and will be released to the general public this week. As a small yet devoted publisher, we ask you to help spread the word, much as levy did his short years. The book contains much fine work by and about him. We hope to open a few doors and windows that have been nailed shut for a few decades. He is still full of life. Spread the word. Here is the page link to the book description: HarmonySeriesBooks Imagine Peace,Larry SmithBottom Dog Press / Bird Dog Publishing<http://members.aol.com/Lsmithdog/bottomdog> Charles [REDACTED]<<http://www.thetemplebookstore.com>>The Temple Bookstore.comPO Box 1773Walla Walla, WA 99362

— · ' · —

Messages in this topic (1)

Reply (via web post)

|

Start a new topic

Messages

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| Photos

| Links

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S P I D E R T A N G L E Projects listed at:

<http://www.spidertangle.net>

Change settings via the Web (Yahoo! ID required)

Change settings via email: Switch delivery to Daily Digest | Switch format to Traditional

Visit Your Group

|

Yahoo! Groups Terms of Use |

Unsubscribe

Recent Activity

2

New Members

Visit Your Group

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in Los Angeles

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Start a group  
in 3 easy steps.  
Connect with others.

.

—'-'—

---

Discover the new Windows Vista  
<http://search.msn.com/results.aspx?q=windows+vista&mkt=en-US&form=QBRE=>

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### 541. **Christopher Leland Winks**

#### ***Re: Kozer again***

*Tue 24 Apr 2007*

---

Compañero Winks, presente -- hasta la poesia siempre.

See you tonight,

Chris

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

From: Mark Weiss <[REDACTED]>

Date: Tuesday, April 24, 2007 1:08 pm

Subject: Kozer again

To: [REDACTED]

*Tonight at Poets House, 72 Spring Street, 7 pm, in discussion with  
Ammiel Alcalay, and reading his poems, natch.*

*I'll be taking attendance.*

*Mark*

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### 542. **CA Conrad**

#### ***Re: in response to the virginia tech discussion...***

*Tue 24 Apr 2007*

---

what Alison Croggon wrote: "In fact, here it predictably goes - Yale bans fake swords on stage in response to Virginia Tech massacre! A totally insane response, which seems to be more about making sure art behaves itself than anything else."

Oh boy! And I was trying to stay out of this discussion! Mainly because I already know how much hate mail I'll be getting. But here it goes.

First off I think Alison you are right on!

Two things I want to add to this discussion though. The first about class. The second about guns and why they've been good in my life, which I know is not going to go over very well.

First part though. The average age of those killed in this unfortunate, terrible situation in Virginia are roughly the average ages of those young Americans killed in Iraq nearly every single day. WHERE IS THE PRESIDENT'S MOURNING ON INTERNATIONAL TELEVISION FOR THEM!? Oh, that's right, they're just poor and working class kids (for the most part), and we don't really care enough about them. They don't have the same structure of importance built around them for us to actually, and really mourn them. Hell, we're not even allowed to see their fucking flag draped coffins!

And what about the HUNDREDS OF THOUSANDS killed in Iraq as a direct finger to America's aggression? WHY THE FUCK ISN'T YALE SENDING OUT A PRESS RELEASE TO BAN THE USE OF TANKS AND OTHER MURDEROUS WEAPONS WORLDWIDE!? Oh that's right, because at Yale the poor and working class can only be found behind the counter in the cafeteria, working. And they should be grateful for those jobs! Right?

If as much attention were given EVERY SINGLE DAY to the war in Iraq (OUR war in Iraq) as we've been spending EVERY SINGLE DAY on the massacre in Virginia, we might actually stand a chance to put an end to this bloody mess!

Why do we choose to mourn so loudly for one and not the other? Yes I know I've already said I believe it to be class, which I do, I very much do. And race too of course. It's such a racist war we are in over there. Do you think France would have allowed us to invade Poland? Or some other nice, white place? They wag their fingers, but a lot of fucking good finger waving has done, right?

It's terrible, the hypocrisy of caring over here, not caring over there. Entire families suffer every single DAY in Iraq because YOU and I continue to pay our taxes like obedient little rodents, feeding this Death Machine! YOU and I are such bastards! Such cowards, YOU and I are!

I'm terrified of prison. I'm paying my taxes. And the suffering, the endless misery is accounted for by my inaction, my fear, my inescapable selfishness of not wanting to starve or be jailed. Do you pay your taxes? Are you hiding from the IRS? Good for you, brave soul.

Now another difficult thing to discuss. After all, Ron Silliman just wrote on his blog that anyone owning a gun is an idiot. I'm paraphrasing, but close. Well Ron SO BE IT!

It was a rifle that saved my six year old sister's life, and my ten year old life when our drunken, disgusting step father was trying to get into her bedroom. I was on the other side of the door with that gun. Door locked. And he never came through the door, but if he had, the gun, which was loaded, and safety off, would have been Plan B to the locked door as Plan A. I was terrified, but there's no doubt I would have shot him!

And it was a handgun that saved my sister's life a few years ago when she pointed it at the head of a stalker who broke down her door. She was steady and ready to shoot. And he could see that, and he took off, and never, EVER bothered her again! If my sister did not have that gun, and didn't feel confident that she could protect herself, that piece of shit man would have tried to rape and kill her. He was crazy enough.

Am I saying that EVERYBODY should be able to buy a gun? Am I on Mister Planet of the Apes Heston's side? No. The extremes can be seen from any side. It's ridiculous to be giving guns to minors. But I'm glad I was given that rifle as a kid, and taught to shoot it. There are more guns than people in my family, by far, and most of those guns are for hunting. But I'm a vegetarian now for many years. And I no longer own a gun. Haven't for a long time. But I'm glad my sister has one. She's slender, strong, but knows certain men could overwhelm her. She's a good fighter, but why should she have to fight when all she has to do is point a gun and YELL at him that if he dares to touch her his pretty little brains will splatter all over her walls I ask you?

THE PINK PISTOLS are heroes of mine. I've been in the closet long enough about my queer heroes. These men and women have the slogan, WE BASH BACK! None of them as far as I know are out there randomly, wantonly threatening the general population. They, like me, are just sick and fucking tired of being pushed around for no good reason other than the fact of being queer.

Yes I understand the concerns about the guns in our country, but at the same time I've actually been in the situation where a gun was going to save my life if the

lock on the door failed. And I'm grateful my sister is  
a good shot, and unafraid of this world because of it.

Call me an idiot, I've been called worse,  
CAConrad

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543. **CA Conrad**

***LOCKED FROM THE OUTSIDE by Susan Timmons (winner of the  
inaugural Ted Berrigan Award)***

Tue 24 Apr 2007

---

A GREAT BOOK! There are a couple of poems from it,  
as well as an excerpt from the Alice Notley preface on  
PhillySound -- today's date: <http://PhillySound.blogspot.com>

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544. **David-Baptiste Chirot**

***FW: [spidertangle] Fwd: new book on d.a. levy***

Tue 24 Apr 2007

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545. **Jennifer Karmin**

***2007 Kriti Festival***

Tue 24 Apr 2007

---

The 2007 Kriti Festival will be held in Chicago  
April 26-29th, 2007.

Kriti will be a four-day event celebrating South Asian  
and diaspora literature, with panel discussions,  
performances, readings, music and song, storytelling  
for kids, and much more!

<http://www.desilit.org/kriti.html>

Our Guest of Honor in 2007 will be award-winning  
author Anita Desai, noted Indian novelist,  
short-listed for the Booker Prize three times. (Her  
daughter, Kiran Desai, recently won the 2006 Booker  
Prize.) Just a few of Anita Desai's wonderful books  
include *Fasting, Feasting*; Baumgartner's *Bombay*; *Clear  
Light of Day*, and *In Custody* (which was made into a



Merchant/Ivory film, starring Shashi Kapoor, Shabana Azmi, and Om Puri). More info on Anita Desai:  
[http://en.wikipedia.org/wiki/Anita\\_Desai](http://en.wikipedia.org/wiki/Anita_Desai)

Schedule in Brief:

\*Thursday, April 26th:

(Roosevelt University, 430 S. Michigan Ave.)

- 5:00 - 5:30 p.m. opening reception
- 5:30 - 8:00 p.m. rapid-fire reading by attending

panelists

(this Thursday evening event is free and open to the public)

\*Friday, April 27th:

(UIC Student Center, 750 S. Halsted)

- 10:00 a.m. - registration opens, writing workshop
- 11:00 - 5:00 p.m. - panels, readings, film

screenings

- 5:00 - 5:30 p.m. - Anita Desai reception
- 5:30 - 6:30 p.m. - Anita Desai Keynote Speech
- 7:00 - 9:30 p.m. - Voices of Resistance

(presented in collaboration with SAPAC)

- 9:30 - 1:30 a.m. - Funkadesi at Fitzgerald's
- (separate cover charge)

\*Saturday, April 28th:

(UIC Student Center, 750 S. Halsted)

- 9:00 a.m. - registration opens, writing workshop
- 10:00 - 7:00 p.m. - panels, readings, film

screenings, art show

- 11:30 - 12:30 p.m. - Anita Desai reading and

signing

- 5:00 - 6:30 p.m. - Rasaka performance

(Desi Women of the Diaspora)

- 8:00 - 10:00 p.m. - open mic, hosted by Yesha

Naik, film screening

\*Sunday, April 29th:

(UIC Student Center, 750 S. Halsted)

- 9:00 a.m. - registration opens, writing workshop
- 10:00 - 3:00 p.m. - panels, readings, film

screenings

- 3:00 - 5:00 p.m. - Maahaul classical music concert

---

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546. **Shankar, Ravi (English)**

***RECHARGING THE SENSORIUM - Multimedia Conference & CLMP  
Book Fair - April 26th and 27th***

*Tue 24 Apr 2007*

---

Recharging the Sensorium - Multimedia Conference in New Britain, CT

4/26 - 4/27 - FREE and OPEN to the PUBLIC

<http://www.english.ccsu.edu/recharge.htm>

Thursday, April 26th, from 5:30 pm 9:00 pm at the New Britain Museum of American Art <<http://www.nbmaa.org/>> Announcing the kickoff extravaganza for the 2007 CSU Multimedia Conference, Recharging the Sensorium, to be held on the campus of Central Connecticut State University on April 27th, 2007. Featuring the winners of the highly acclaimed international online journal of the arts, Drunken Boat <<http://www.drunkenboat.com>>'s inaugural PanLiterary Awards in seven genres (poetry, fiction, nonfiction, sound art, photo, video and web art). Followed by a concert of electro-acoustic music by renowned composer and performer Robert Black who will be premiering a piece by Anthony Cornicello, artistic director of SEMI. This concert is sponsored by Hartford's Studio for Electronic Music Inc. (SEMI) and partially funded by a grant from the Roberts Foundation. Reception and performance are free and open to the public.

Performers include the winners of the Inaugural PanLiterary Awards:

Erik Bünger (Sound)

Jason Nelson (Web Art)

Christiana Langenborg (Fiction)

John Fillwalk (Video)

Scott Withaim (Poetry)

And finalists in multiple genres: Masha Tupitsyn, Leslie McGrath, Matthew Burtner, Deborah Poe, Terri Witek, Chandra Prasad, Liliana Valenzuela, and Sean Singer. All will be introduced by Drunken Boat editors Aaron Hawn, Shawn McKinney and Ravi Shankar.

Friday, April 27th, from 8:00 am to 7:30 pm, on the campus of Central CT State University, Torp Theater <<http://www.ccsu.edu>>

All Day

Installations and artworks will be available around campus, including a special exhibition at the Samuel S.T. Chen Fine Arts Center, Maloney Hall, Second Floor

8:00 – 9:00 Registration/Opening Remarks

9:00-5:00 CLMP Book Fair in Founder's Hall

9:00 – 10:00 First Session

Creative Panels

Jerry McGuire

Visual Poetry

Erik Büniger

Screening of 'Gospels'

John Sheirer

Life Lessons From a Year on the Trail

10:10 – 11:10 Second Session

Critical Panels

Laurence Petit and Catherine Labio

on Image and Text

Taylor H. Loomis

on Wilkie Collins

Roger Bilisoly

Visual Representations of Edgar Allan Poe's Short Stories by Computer

Generated HTML Created by Statistical Text Mining

11:20 – 12:20 Third Session

Pedagogy Panels

Lisa Rowe Fraustino

Children's Books

Ingrid Pruss

Teaching Poetry: A Mind-Voice-Hands-On Art

Leslie Dallas

On the art of storytelling for film

12:30 – 1:45 Lunch/Book Fair

Launch of Directory of Connecticut Authors by Patricia D'Ascoli, Publisher, Connecticut Muse

1:45 – 2:45 Fourth Session

Creative/Critical Panels

Charles Menoche and Ron Todd

Multi-media/video Collaborative Performances

Christiana Langenberg

Reading of Cross-Genre Fiction

Edmond Chibeau and the Wordworks Group

Acme Ekphrastic Performance Poem: Australian Rules, No Holds Bard

3:00 – 4:00 Fifth Session

Ekphrastic Panel #1

Susan Gilmore

on Anne Sexton and Her Kind

Rennie McQuilkin

on Ekphrastic Poetry

Geri Radacsi, Catherine Fellows, Julie Ribchinsky

Migrant Mother, 1936: A Dramatic Poetry Reading with Dance and Musical Interpretation/Performance

4:10 – 5:10 – Sixth Session

(Electronic) Publishing Panel

Kim Bridgford, Mezzo Cammin, <<http://www.mezzocammin.com>>

Matt O'Donnell, Fishhouse, <<http://www.fishhousepoems.org/>>

Ron Samul, Miranda Magazine, <<http://mirandamagazine.com>>

Caitlin Johnson, Fail Better <<http://www.failbetter.com>>

Ken Cormier, Lumberyard, <<http://www.thelumberyardjournal.com/>>

Ravi Shankar, Aaron Hawn and John Briggs moderate

5:20 – 6:00 – Sixth Session

Ekphrastic Panel #2

Jim Scrimgeour and Gray Jacobik

Visual/Textual Performance

6:00 – 7:30 Dinner Break

7:30 – 9:00 Keynote Event

Lionel Bascom and regional politicians

“Long Days Journey into Plight” Town Meeting

\*\*\*\*\*

Ravi Shankar

Ed., <http://www.drunkenboat.com>

Poet-in-Residence  
Associate Professor  
CCSU - English Dept.



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547. **blacksox**

***Weekly televised broadcast promotes writers world-wide***

*Tue 24 Apr 2007*

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Thought Someone might benefit from this:

Hi - I'm David and I'd like to share an opportunity with you and your group as we are reaching out to like minded groups inclusive of beginners and pros. I am the Artistic Director of Riprap Studio Theatre in North Hollywood, California and I co- produce a weekly television broadcast - RIPRAP ENTERTAINMENT TV with Sandra Nutt (the owner / operator of Riprap Studio Theatre). We are reaching out to colleges and students and groups like yours to invite you and your group to submit; or just watch and learn and take part in our evolution.

Our weekly televised broadcast promotes writers world-wide. It's designed to find the next great stage play to mount at our theatre in North Hollywood, CA and we would love to share the opportunity with your group. It's free and will always be free since our inception in 1999.

We accept stage plays, screenplays, novels, short stories, teleplays and musicals for discussion, critique, feedback and/or award. Sandra, the owner adapted her screenplay for the stage and HBO requested the original script.

We would like to expose novice and veteran writers to the same opportunity - that is our concept - for those who might not otherwise have a chance in Hollywood. No promises, just a fun show designed to entertain and educate the public about the writing process, while providing a valuable opportunity.

We have a segment called SCRIPT ANALYSIS wherein we read, discuss, critique new works for consideration for possible production on our stage in North Hollywood. We recently added RIPRAP UNIVERSITY tutorials - also free and I notice you are writing a book chapter by chapter, our first endeavor is to write a screenplay three pages at a time on video on our web site. Perhaps that will be valuable to you and your members as well.

I'll keep the email short, but if you think you or your members would be interested in this opportunity, please distribute our flyer to your members and email me with ANY questions that you may have.

We also post segments of our broadcast on our web site every week after the show and you can see them at:

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

FLYER is at:

<http://www.riprapentertain.com/invitation.pdf>

Thank you very much for your time Mike and best of luck and continued success in your group and endeavors.

Kind regards,

David L. Stewart, Artistic Director

Riprap Studio Theatre & Riprap Entertainment TV

5755 Lankershim Blvd.

North Hollywood, CA 91601

Tel: [REDACTED]

[REDACTED]

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548. **Xu Smith**

***\*Electronic Poetry Review seeks reviewers\****

*Tue 24 Apr 2007*

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Electronic Poetry Review ( [epoetry.org](http://epoetry.org)), an online journal since 1996, seeks reviewers for new books of poetry for our Fall 2007 issue. Experience preferred, though we are also open to new voices. Please send bios and samples/links of previously published reviews to [REDACTED]. Read past reviews in EPR at <http://www.epoetry.org/issues/issue7/text/prose/reviews.htm> and <http://www.epoetry.org/previous.htm>.

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549. **Nico Vassilakis**

***SUBTEXT MUSIC and POETRY EVENT - Charles Alexander with music of Tim Risher***

*Tue 24 Apr 2007*

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Subtext continues its monthly series of experimental writing with a collaborative poetry and musical event.

Charles Alexander reads his poetry in advance of the musical performance of "Aviary Corridor," a contemporary piece of music written by Tim Risher in response to Alexander's poem of this name. Mike Katell directs the ensemble of soprano, flute, string quartet, and piano.

The reading starts at 7:30pm. Donations for admission will be taken at the door on the evening of the performance.

Charles Alexander's books of poetry include *Hopeful Buildings* (Chax Press, Tucson, 1990), *arc of light / dark matter* (Segue Books, New York, 1992), *Near or Random Acts* (Singing Horse Press, San Diego, 2004), and *Certain Slants* (Junction Press, 2006). He lives in Tucson Arizona, where he directs Chax Press, publisher of letter press and trade editions of poetry. A former director of the Minnesota Center for Book Arts, he has taught at Naropa University, the University of Arizona, and Pima Community College. He has published multiple essays on poetry and poetics, and on book arts. He is the current recipient of the Arizona Arts Award, the largest award given to an artist in the state.

Tim Risher received his BA in Music at the University of Central Florida and his MM in Music Composition from the Florida State University in Tallahassee. At Florida State, he organised their first permanent new music ensemble, the Tallahassee Camerata. He also founded Paragate, composing for these groups, *Songs for the Virgin Mary* and *Concerto for Wind Ensemble*, among other works. He worked as a producer at National Public Radio for six years, producing FSU faculty and student concerts and *Radio Diffusions*, a showcase of new music. For more information, see: <http://www.timrisher.de/index2.htm>  
Mike Katell received his B.A. from Bard and is a music composer and director of collaborative performances, including most recently the dance opera *The Onion Twins* in Seattle. He teaches media studies at Bellevue Community College.

The future Subtext schedule is:

June 6, 2007: Subtext Anniversary Reading - SERIES MOVES to Good Shepherd Center: <http://gschapel.blogspot.com/> July 4, 2007: No Reading

For info on these & other Subtext events, see our website: <http://www.speakeasy.org/~subtext> Thanks to Hugo House for co-sponsoring this event.

#### OTHER HAPPENINGS

May 1, 2007: The Richard Hugo House will present poet Shin Yu Pai at 7:00 p.m.  
Admission is free.

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550. **Alan Sondheim**

***deconavatar***

*Tue 24 Apr 2007*

---

deconavatar

approaching the body from the front  
approaching the body from the left side  
approaching the body from the right side  
approaching the body from below  
entering the body from the neck  
entering the body from the shoulders  
entering the body from the head  
body-exploration from the tongue  
body-exploration from the abdomen  
body-exploration from the eyebrows  
body-exploration from the eyes  
from the hemispheres of the eyes through the membranes of the abdomen  
across the hands and legs far then farther in the distance  
the trick of the hands and legs in the distance  
sheaves and platelets of skins and bones  
bound sheaves of arms and legs their tricks  
unbound eyes and tongue tricks of floating teeth  
salvage of inconceivable movement

<http://www.asondheim.org/deconavatar.mp4>

every avatar is deconstructible  
every avatar has a level of deconstruction  
through an ontological shift: to an(y) organism  
engineering and reverse engineering an avatar:  
vectored in a human

define an avatar as an organism which is infinitely repairable define a human as  
an organism which is not

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551. **Tarpaulin Sky Press & Journal**

***SPRING/SUMMER ISSUE***

*Tue 24 Apr 2007*

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Folks,

Please stop by, when the sun's gone down, to check out the new Tarpaulin Sky:



TARPAULIN SKY SPRING/SUMMER 07  
TEXT-IMAGE / EKPHRASTIC ISSUE

GUEST-EDITED BY

Rebecca Brown

NEW TEXTS BY

Chris Abani

Rebecca Brown

Lucy Corin

Camille Dungy

Brian Evenson

Amy Halloran

Joanna Howard

Laird Hunt

Douglas A. Martin

Frances McCue

Suzanne Oliver

Selah Saterstrom

John Yau

IN RESPONSE TO IMAGES BY

Nancy Kiefer

<http://www.tarpaulinsky.com/journal.html>

"Japanese paper appears delicate, but it is strong because of its long fibers. I love it because it has this translucent flimsiness that sort of defies its truer self. The idea of painting pictures on such paper interests me even more so because the ink moves across this paper as if it were bleeding. I think of this work as napkins-images quickly painted, something to wipe your mouth with after you've been too polite, or maybe even for coughing up odd nightmares." -Nancy Kiefer

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552. **Tony Trigilio**

***Columbia Poetry Review #20 / Reading and Release Party / This Thursday, Apr. 26***

*Tue 24 Apr 2007*

---

Reading and Release Party

COLUMBIA POETRY REVIEW #20

Wednesday, April 26, 5:30 p.m.

Columbia College Chicago

Hokin Auditorium (623 South Wabash)

For more information: [REDACTED]

-----  
Help us celebrate the 20th anniversary edition of COLUMBIA POETRY  
REVIEW this Thursday, April 26!

COLUMBIA POETRY REVIEW is the award-winning, nationally distributed,  
student-edited literary magazine of Columbia College Chicago.

Poets who have contributed to this latest edition of the magazine will  
read their work Thursday. Among featured readers will be noted  
Chicago-area poets David Trinidad, Ed Roberson, Tony Trigilio and  
Arielle Greenberg. Poet Joan Larkin, poet-in-residence at Columbia  
College Chicago, will also read at the event.

Issues of the magazine will be available for purchase.

Following the reading, refreshments will be served in room 309 of the  
English Building (33 E. Congress, Chicago).

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553. **Tony Trigilio**

***Apologies, typo in Columbia Poetry Review announcement***

*Tue 24 Apr 2007*

---

Sorry for the mistake -- the reading for COLUMBIA POETRY REVIEW should be  
Thursday, Apr. 26. It was listed as Wed. in the previous announcement I sent.

Corrected below. Thanks--

Best,

Tony

Reading and Release Party

COLUMBIA POETRY REVIEW #20

Thursday, April 26, 5:30 p.m.

Columbia College Chicago

Hokin Auditorium (623 South Wabash)

For more information: [REDACTED]

Help us celebrate the 20th anniversary edition of COLUMBIA POETRY REVIEW this Thursday, April 26!

COLUMBIA POETRY REVIEW is the award-winning, nationally distributed, student-edited literary magazine of Columbia College Chicago.

Poets who have contributed to this latest edition of the magazine will read their work Thursday. Among featured readers will be noted Chicago-area poets David Trinidad, Ed Roberson, Tony Trigilio and Arielle Greenberg. Poet Joan Larkin, poet-in-residence at Columbia College Chicago, will also read at the event.

Issues of the magazine will be available for purchase.

Following the reading, refreshments will be served in room 309 of the English Building (33 E. Congress, Chicago).

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554. **Brian Howe**

***New from Glossolalia: REAL WATER featuring Laura Carter***

*Tue 24 Apr 2007*

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REAL WATER: <http://glossolalia-blacksail.blogspot.com/>

Featuring Laura Carter reading "Poem for Swans"

Also includes some sampled drums from Soft Circle's "Whirl"

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555. **Sina Queyras**

***Re: in response to the virginia tech discussion...***

*Tue 24 Apr 2007*

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One thing that I've noted, with some discomfort, is the number of newscasters who refer to this event as "the worst peacetime shooting in American history." The degree to which people seem able to forget that this country is "at war," and what the implications of that are is staggering.

Sina

*what Alison Croggon wrote:*

*"In fact, here it predictably goes - Yale bans fake swords on stage in response to Virginia Tech massacre! A totally insane response, which seems to be more about making sure art behaves itself than anything else."*

*Oh boy! And I was trying to stay out of this discussion! Mainly because I already know how much hate mail I'll be getting. But here it goes.*

*First off I think Alison you are right on!*

*Two things I want to add to this discussion though. The first about class.*

*The second about guns and why they've been good in my life, which I know is not going to go over very well.*

*First part though. The average age of those killed in this unfortunate, terrible situation in Virginia are roughly the average ages of those young Americans killed in Iraq nearly every single day. WHERE IS THE PRESIDENT'S MOURNING ON INTERNATIONAL TELEVISION FOR THEM!? Oh, that's right, they're just poor and working class kids (for the most part), and we don't really care enough about them. They don't have the same structure of importance built around them for us to actually, and really mourn them. Hell, we're not even allowed to see their fucking flag draped coffins!*

*And what about the HUNDREDS OF THOUSANDS killed in Iraq as a direct finger to America's aggression? WHY THE FUCK ISN'T YALE SENDING OUT A PRESS RELEASE TO BAN THE USE OF TANKS AND OTHER MURDEROUS WEAPONS WORLDWIDE!? Oh that's right, because at Yale the poor and working class can only be found behind the counter in the cafeteria, working. And they should be grateful for those jobs! Right?*

*If as much attention were given EVERY SINGLE DAY to the war in Iraq (OUR war in Iraq) as we've been spending EVERY SINGLE DAY on the massacre in Virginia, we might actually stand a chance to put an end to this bloody mess!*

*Why do we choose to mourn so loudly for one and not the other? Yes I know I've already said I believe it to be class, which I do, I very much do. And race too of course. It's such a racist war we are in over there. Do you think France would have allowed us to invade Poland? Or some other nice, white place? They wag their fingers, but a lot of fucking good finger waving has done, right?*

*It's terrible, the hypocrisy of caring over here, not caring over there. Entire families suffer every single DAY in Iraq because YOU and I continue to pay our taxes like obedient little rodents, feeding this Death Machine! YOU and I are such bastards! Such cowards, YOU and I are!*

*I'm terrified of prison. I'm paying my taxes. And the suffering, the endless misery is accounted for by my inaction, my fear, my*

*inescapable selfishness of not wanting to starve or be jailed.  
Do you pay your taxes? Are you hiding from the IRS?  
Good for you, brave soul.*

*Now another difficult thing to discuss. After all, Ron Silliman just wrote on his blog that anyone owning a gun is an idiot. I'm paraphrasing, but close. Well Ron SO BE IT!*

*It was a rifle that saved my six year old sister's life, and my ten year old life when our drunken, disgusting step father was trying to get into her bedroom. I was on the other side of the door with that gun. Door locked. And he never came through the door, but if he had, the gun, which was loaded, and safety off, would have been Plan B to the locked door as Plan A. I was terrified, but there's no doubt I would have shot him!*

*And it was a handgun that saved my sister's life a few years ago when she pointed it at the head of a stalker who broke down her door. She was steady and ready to shoot. And he could see that, and he took off, and never, EVER bothered her again! If my sister did not have that gun, and didn't feel confident that she could protect herself, that piece of shit man would have tried to rape and kill her. He was crazy enough.*

*Am I saying that EVERYBODY should be able to buy a gun? Am I on Mister Planet of the Apes Heston's side? No. The extremes can be seen from any side. It's ridiculous to be giving guns to minors. But I'm glad I was given that rifle as a kid, and taught to shoot it. There are more guns than people in my family, by far, and most of those guns are for hunting. But I'm a vegetarian now for many years. And I no longer own a gun. Haven't for a long time. But I'm glad my sister has one. She's slender, strong, but knows certain men could overwhelm her. She's a good fighter, but why should she have to fight when all she has to do is point a gun and YELL at him that if he dares to touch her his pretty little brains will splatter all over her walls I ask you?*

*THE PINK PISTOLS are heroes of mine. I've been in the closet long enough about my queer heroes. These men and women have the slogan, WE BASH BACK! None of them as far as I know are out there randomly, wantonly threatening the general population. They, like me, are just sick and fucking tired of being pushed around for no good reason other than the fact of being queer.*

*Yes I understand the concerns about the guns in our*

*country, but at the same time I've actually been in the situation where a gun was going to save my life if the lock on the door failed. And I'm grateful my sister is a good shot, and unafraid of this world because of it.*

*Call me an idiot, I've been called worse,  
CAConrad*

--

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

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556. **Jules Boykoff**  
**\*\*new book by Joel Bettridge\*\***

Tue 24 Apr 2007

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Now available: THAT ABRUPT HERE, poems by Joel Bettridge  
59 pp | Paperback | \$12.00 | ISBN 0-9773401-1-2  
The Cultural Society: <http://culturalsociety.org/thainfo>

In THAT ABRUPT HERE Joel Bettridge proposes an entirely tender yet radical new imagination of the elegy: i.e. a blessing underway; a ceremony in wandering search of its proper and beloved lost occasion. In the deep-root meaning of the word, these poems are momentous. — Donald Revell

THAT ABRUPT HERE is as desperate and as alive as a first-time skydiver. I love it for its manic hospitality, its teary smirk, its warm and unforgettable hum. This book thinks my heart in. — Graham Foust

Joel Bettridge's meticulous enumeration of the present is an implicit argument for poetry as seeing. His phrases are not so much written as carved into precise optical instruments that draw light from the fine detail of the daily, which for him extends seamlessly from the most intimate moments to the most global events. He makes this great range immediate, and he makes it matter. — Cole Swenson

To order, go to: <http://culturalsociety.org/thainfo>

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557. **Jorge Guitart**  
***Pushing Easy Poetry***

*Tue 24 Apr 2007*

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In connection with Pinsky talking in Slate about Difficult Poetry, I was off the Poetics List for a long time and I don't know if there has been any discussion lately of contemporary Easy Poetry.

If you want to see lots of samples of easy poetry [which is the kind that the Poetry Foundation wants everyone to read, listen to, and buy] take a look at the archives of the **\*\*\*Writers Almanac\*\*\*** [especially for the last three years] which, in case you don't know, is a five- minute American Public Radio program hosted by Garrison Keillor, where he gives biographical info about poets and writers and at the end he recites a poem. Here in Buffalo it can be heard on WNED-FM 94.5, Monday through Friday, starting at 6:30am.

You'll find the archives at  
<http://writersalmanac.publicradio.org/archive.php>

Jorge

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558. **Barry Schwabsky**  
***Fascist "300"?***

*Wed 25 Apr 2007*

---

In a review of the movie "300" in the current London Review of Books, Michael Wood writes, "The novelist and the movie-makers are not fascists; only in love with a fascist fantasy, and perhaps even in love only with its picture possibilities." But I wonder: What is a fascist if not someone in love with fascist fantasies?

Does anyone have any thoughts on whether this distinction can really be maintained or not?

Think of someone saying, "Albert Speer wasn't a Nazi, he just loved its architectural possibilities."

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559. **Michael Alain Soubbotnik**

**Re: Fascist "300"?**

Wed 25 Apr 2007

I agree with Barry in that fascism and nazism (and I would add communism) developed not only a politics but also an ethics and an aesthetics - the latter playing a significant role in the appeal such movements had. There is, as Barry seems to suggest, an aesthetic fascination for fascism. Evidence abounds in the history of 20th-century literature and arts (and it is not always the "kitsch" side that works). Another point of agreement with Barry is on the place of fantasy in the fascist and more generally totalitarian worldview. A colleague from Cluj in Romania was telling me of this impression he had during the last decade of Ceaucescu's reign of being part of a psychotic delusion: even if one kept more or less sane, one belonged willy-nilly to the insanity of the regime. Even the very suffering people endured in their everyday life was taken from them and made "unreal" by a mad propaganda. However, I think we must be very careful in calling anyone a "fascist". True, a fascist is someone in love with a fascist fantasy but not everyone in love with a fascist fantasy is a fascist *stricto sensu* (and I believe we should keep as much as possible to a restricted sense of the term in order not to weaken it and make it useless for political analysis). A person in love with fascist fantasies may easily become a fascist, given proper circumstances. Or, perhaps more likely, she will let things happen that she might deeply regret having let happen later. But it takes a little more than just fascination. Fascism, and nazism were "activist" ideologies. True enough, they fed on the passive fascination of the many. Active participation still remains a different matter and each has to be dealt with differently. As for "300", it DOES stink. On the kitsch side of fascist aesthetics... Michael

Michael A. Soubbotnik

EA3349 LISAA

Université Paris Est / Marne-la-Vallée

Grupo de Pesquisa Psicanálise na Universidade

Universidade Federal de Espírito Santo

De : Barry Schwabsky <[REDACTED]>

Répondre à : UB Poetics discussion group <[REDACTED]>

Date : Wed, 25 Apr 2007 11:55:11 +0100

À : "[REDACTED]" <[REDACTED]>

Objet : Fascist "300"?

*In a review of the movie "300" in the current London Review of Books, Michael Wood writes, "The novelist and the movie-makers are not fascists; only in love with a fascist fantasy, and perhaps even in love only with its picture possibilities." But I wonder: What is a fascist if not someone in love with fascist fantasies?*



*Does anyone have any thoughts on whether this distinction can really be maintained or not?*

*Think of someone saying, "Albert Speer wasn't a Nazi, he just loved its architectural possibilities."*

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*Orange vous informe que cet e-mail a ete controle par l'anti-virus mail.  
Aucun virus connu a ce jour par nos services n'a ete detecte.*

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560. **David-Baptiste Chirot**

**FW: Book Launch Party! Thurs, 4/26 - Fear & Security in the USA**

Wed 25 Apr 2007

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a technique similar to waterboarding is in the poetry of Francois Villon, (15th century, born the year Jeanne d'Arc was burned at the stake) --himself tortured several times, imprisoned, twice sentenced to hang, at last moment reprieved--before banishment from paris and disappearance--"from the pages of history"--Remember Coca-Cola's unsuccessful campaign to market "Surge"????tonight Bill Moyers has show on pbs re the role the media played in promoting/propagandizing for the war in Iraq--and now many of same journalists, pundits promoting loudly for war in Iran--the School of the Americas run by US and Israeli officers teaching torture and "counter-terrorism" terrorist techniques to tens of thousands of death squad members, torturers, henchmen of the worst dictators of last forty-five and more years in Latin and Central America--seems oddly missing from the discussion--as though torture by and condoned and ordered by US only began very recently--i'm amazed no politician or Fox thunderer has called for the sending of Statue of Liberty back to France--or said it should be renamed the Freedom Statue--("liberty" being a french word and "freedom" being a "real american word")--Date: Wed, 25 Apr 2007 00:36:03 -0400From: [REDACTED]: [REDACTED]: Fwd: Book Launch Party! Thurs, 4/26 - Fear & Security in the USA----- Forwarded message ----- From: iKatun <[REDACTED]>Date: Apr 17, 2007 12:17 AMSubject: Book Launch Party! Thurs, 4/26 - Fear & Security in the USA To: [REDACTED]

The New American Dictionary

Interactive Security/Fear Edition

A new book by the Institute for Infinitely Small Things

68 terms. 144 pp. Paperback. Retail price: \$19.95

Available now at:

Amazon.com

Lulu.com

Harvard Book Store, Cambridge,  
MA

At the book launch party -  
25% off!

Thanks to the generous support of:  
iKatun,

Art

Interactive, The LEF Foundation,  
the BostonCyberarts Festival

FOR

IMMEDIATE RELEASE

Contact: Catherine D'Ignazio | [REDACTED] | [REDACTED]

Book

Launch Party

The New American Dictionary

Thursday, April 26th, 6:30 - 8:30pm

Art Interactive, 130 Bishop Allen Drive, Cambridge, MA

Food, drinks and booksigning with the Institute for Infinitely Small Things.

Books on sale for

25% off retail price.

Are we more ready? Or are we just more  
scared?

Have you noticed how new words have entered our language since  
September

11th? Now we have a new vocabulary that includes:

Islamofascist

Freedom Fries

Friendly

Fire

Preparedness

Regime Change

Smart Bomb

Surge

Waterboarding

And

60 more...

The New American Dictionary:

Interactive Security/Fear Edition is a new book by the Boston performance group, the Institute for Infinitely Small Things. The dictionary, a paperback which retails for \$19.95 on Amazon.com and at the Harvard Book Store, catalogs 68 fear and security terms that are either new – i.e. preparedness – or recently redefined – i.e.

torture.

The New American Dictionary is a humorous, provocative book that calls for readers to pay attention to the ways in which terminology of fear, security and war have permeated American English post-9/11. Emphasizing the open, slippery way that these words enter our language, the New American Dictionary is an "interactive" workbook -- there are 58 terms that are left undefined for the reader to pencil in their own definition. Readers can submit their new definitions to the Institute for inclusion in the second edition (slated for 2009).

The other 10 definitions were sold on Ebay and defined by contributors from around the globe, including Owen Smith, Shannon Coyle, Carrie Lambert-Beatty, Robert Ek, Robert Arnold, John Krygier, Phil Taylor, and Savic Rasovic.

It may be humorous, but it is also serious business.

The New American Dictionary makes a great gift for anyone who is concerned about war, the state of American politics, or even for those who are just asking simple questions like: Are we more READY? Or are we just more SCARED?

The

Institute for Infinitely Small Things is a performance research group that includes between 5- 20 members at any given time. The

Institute

uses performance in public space to research the micro-power structures that shape everyday life in Western society. These social and political tiny things have included corporate ads, street names, maps and post-9/11 security terminology.

iKatun is an artist-run organization

whose mission is to present contemporary art that fosters public engagement

in the politics of information. iKatun supports art projects, organizes exhibitions

and conferences, publishes critical writing, runs workshops and fosters community locally and internationally. iKatun was founded in 2000 as a 501(c)3 organization based in Boston, MA.

To unsubscribe from this list, please just reply with "unsubscribe" in the subject line or body.

-- www.ricroyer.com

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Explore the seven wonders of the world  
<http://search.msn.com/results.aspx?q=7+wonders+world&mkt=en-US&form=QBRE=>

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561. **CA Conrad**  
***Re: Fascist "300"?***

*Wed 25 Apr 2007*

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Barry Schwabsky wrote: "In a review of the movie "300" in the current London Review of Books, Michael Wood writes, "The novelist and the movie-makers are not fascists; only in love with a fascist fantasy, and perhaps even in love only with its picture possibilities." But I wonder: What is a fascist if not someone in love with fascist fantasies? Does anyone have any thoughts on whether this distinction can really be maintained or not?"

Michael Wood is an apologist for the worst. How is the London Review of Books not asking for better insight than that? That's stunning. The distinction can only be maintained by those who are as lost as he is.

Maybe the novelist, reviewer and moviemakers are suffering from some sort of collective S&M emotional branding. An old, good friend of mine for many years invited me to this huge Philadelphia S&M bash a few years ago and man oh man was I in for a surprise. My friend (won't mention her name) is an African American woman, and there she was on the floor, walking on her hands and knees, naked, except for a collar which was connected to a leash being held by her caucasian boyfriend who was dressed in an SS officer's uniform, complete with swastika.

As disturbing as this was for me (no one else seemed to mind) I was certain she had something in mind, since she was dedicated to seeing her therapist every week and working her life out. About six months later she invited me to a poetry reading she was giving at a Borders Bookstore out in the suburbs. The reading was in the cafe. There were all these clean, white, very white, upper middle class, well mannered folk with their coffee. She announced that she wasn't going to read poems, and instead read from her journals she kept before and after her therapy sessions. Wow. The entire reading was about being sexually molested by her father, and how her nazi boyfriend (she referred to him as an armchair nazi, which I guess is preferable?) helped her work through her issues in the S&M scene, working her down into the most humiliating, lowest possible denominator of how she felt about herself. Her epiphanies about her life, her worth, her broken heart and broken spirit came flooding to the surface when in the middle of these public S&M parties. She broke up with her boyfriend with a handshake, thanking him. Of course the Borders Bookstore customers were horrified, leaving as fast as they could, leaving just me and two goth teenage kids seated in the cafe. It was a strange, beautiful reading. Her brave, and odd sense of exploration into herself was a lesson that jumped the tracks on any kind of lesson usually permitted.

Sometimes I feel that America and England are one big S&M play scene. Maybe the whole world is. But our give and take, and the way we hide everything in the church, or the meth, or the hopes of our fascist leaders (especially those fascists who hide it the best, like Hillary Clinton), or the dumbass movies, make us complicit every single day in upholding this racist, murderous, insatiable, potentially apocalyptic empire. Our very consumption, our endless consumption, drives all of this corruption and suffering right to the door of every house on earth these days. 300 is a pep rally. The extraordinary film THE HOLY MOUNTAIN has moments where it openly mimics such "fascist fantasy" to expose the soul of our daily shortcomings for one another. Where 300 creates a spectacle of action and effects to stimulate, THE HOLY MOUNTAIN takes it down to the super absurd, to show us as coming just shy of cannibalistic. The genius of Alejandro Jodorowsky is giving you your spectacle and rubbing your face in it, instead of filling your belly and dazzling you. Jodorowsky comes shy of making you ashamed of being human. Just shy enough of it to give you hope.

CAConrad

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562. **justin sirois**

**40th out of the top 50 bullshit jobs -- Poet**

Wed 25 Apr 2007

---

source: CNNmoney

at least it's capital P poet.

40th out of the top 50 bullshit jobs -- Poet

[http://money.cnn.com/galleries/2007/bing/0704/gallery.bing\\_50jobs.fortune/40.html](http://money.cnn.com/galleries/2007/bing/0704/gallery.bing_50jobs.fortune/40.html)

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

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Do You Yahoo!?

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

<http://mail.yahoo.com>

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563. **Gerald Schwartz**

**Re: Fascist "300"?**

Wed 25 Apr 2007

---

Not much difference between Mel Gibson's ghastly movie "The Passion (of The Christ)" and "300". Both rely for their effects almost entirely on sadomasochistic narcissism. Same culture of brownshirt pseudomascularity, camp interest in military uniforms, obsessions with mutilation and--the clincher--a hatred of the other. A breast-plate by any other hang still guards a totalitarian heart.

Gerald S.

*In a review of the movie "300" in the current London Review of Books, Michael Wood writes, "The novelist and the movie-makers are not fascists; only in love with a fascist fantasy, and perhaps even in love only with its picture possibilities." But I wonder: What is a fascist if not someone in love with fascist fantasies?*

*Does anyone have any thoughts on whether this distinction can really be maintained or not?*

*Think of someone saying, "Albert Speer wasn't a Nazi, he just loved its architectural possibilities."*

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564. **CA Conrad**

***Re: in response to the virginia tech discussion...***

*Wed 25 Apr 2007*

---

Sina Queyras wrote: "One thing that I've noted, with some discomfort, is the number of newscasters who refer to this event as "the worst peacetime shooting in American history." The degree to which people seem able to forget that this country is "at war," and what the implications of that are is staggering."

Amy Goodman from DEMOCRACY NOW is the only one who is investigating (with absolute fearlessness she is investigating) how ALL, and I really do mean ALL the major news networks in America are conglomerates which actually OWN weapons manufacturing plants. It is -- believe it or not -- in the interest of the owners of ABC, CBS, NBC, CNN, to wage war. Shareholders are dancing the Iraq two-step these days. And we need to ask ourselves the rather obvious questions now about "conflict of interest." And beyond that, ask ourselves how this measures against Jefferson's line "Information is the currency of democracy." Hmm, puts a whole new spin on the "currency" of the statement. But it is the JOB OF our esteemed, televised news teams to help us forget. Help us forget our daily sins. Help us forget our daily brutality. In Philadelphia THEY RECENTLY changed the morning news to "Good Day Philadelphia!" Good Day Philadelphia? HOW ABSURD!!!! Of the 10 largest cities in America we rank highest in poverty. Literally one in four Philadelphians is living below the poverty line, me included. Good Day Philadelphia my ass!

CAConrad

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565. **Mairead Byrne**  
***poetry events nyc friday 4/27***  
*Wed 25 Apr 2007*

---

Dear All, especially in NYC,  
I'll be in in New York on Friday for a MiPoesias reading with David Lehman and Elaine Equi at the Stain Bar in Brooklyn, 7pm, and would be interested to know of other poetry events later that evening/night, being a complete poetry drone & having no imagination outside that rhyme scheme. I know of the Nuyorican final (but it's the final & I prefer things in their off-times!).

Hints & leads welcomed,  
Mairead

Mairéad Byrne  
Associate Professor of English  
Rhode Island School of Design  
2 College Street  
Providence, RI 02903  
[www.maireadbyrne.blogspot.com](http://www.maireadbyrne.blogspot.com)

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566. **Rebecca Loudon**  
***Re: SPRING/SUMMER ISSUE***  
*Wed 25 Apr 2007*

---

Gorgeous art by Nancy Kiefer in this issue. Congratulations!

On 4/24/07, Tarpaulin Sky Press & Journal <[REDACTED]>  
wrote:

>  
> Folks,  
>  
> Please stop by, when the sun's gone down, to check out the new Tarpaulin  
> Sky:  
>  
> TARPAULIN SKY SPRING/SUMMER 07  
> TEXT-IMAGE / EKPHRASTIC ISSUE  
>  
> GUEST-EDITED BY  
> Rebecca Brown  
>  
> NEW TEXTS BY  
> Chris Abani  
> Rebecca Brown



- > Lucy Corin
- > Camille Dungy
- > Brian Evenson
- > Amy Halloran
- > Joanna Howard
- > Laird Hunt
- > Douglas A. Martin
- > Frances McCue
- > Suzanne Oliver
- > Selah Saterstrom
- > John Yau
- >
- > IN RESPONSE TO IMAGES BY
- > Nancy Kiefer
- >
- > <http://www.tarpaulinsky.com/journal.html>
- >
- > "Japanese paper appears delicate, but it is strong because of its long
- > fibers. I love it because it has this translucent flimsiness that sort of
- > defies its truer self. The idea of painting pictures on such paper
- > interests
- > me even more so because the ink moves across this paper as if it were
- > bleeding. I think of this work as napkins-images quickly painted,
- > something
- > to wipe your mouth with after you've been too polite, or maybe even for
- > coughing up odd nightmares." -Nancy Kiefer
- >

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567. **charles alexander**  
*readings/performances*

Wed 25 Apr 2007

---

Friends everywhere, particularly in Pacific Northwest

I hope you are able to attend one or more of the readings & performances, as follows. The readings are by me as well as friends and colleagues, the performances are by musicians led by Mike Katell, of a composition by Tim Risher, which features AVIARY CORRIDOR, a poem of mine set for string quartet, soprano voice, flute, & piano.

1. at University of Washington-Bothell, reading & AVIARY CORRIDOR performance tonight, April 25, 7:30pm

see

[https://go.washington.edu/uwaa/events/200704uwb\\_writing/details.tcl](https://go.washington.edu/uwaa/events/200704uwb_writing/details.tcl) for details

There is also a workshop listed on that web site.

There will be a panel discussion and a lecture, too -- I'll try to get a note about those out later.

2. in Portland tomorrow night with David Abel, April 26, in the Spare Room reading series

<http://www.flim.com/spareroom/> for details

3. April 30, at the Evergreen State College, Olympia, Washington, with Glenn Mott & Shin Yu Pai (sorry I don't have more details). Please contact Leonard Schwartz with questions: <[REDACTED]>

4. May 2, in the subtext series, with a reading by me and the AVIARY CORRIDOR performance

see <http://www.hugohouse.org/events/> for details (scroll down to May 2)

I hope to see friends there!

Charles Alexander

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568. **charles alexander**  
***readings/book***

*Wed 25 Apr 2007*

---

I should have said, in message about Pacific Northwest readings/performance, that I will be primarily reading from my new book from Junction Press, CERTAIN SLANTS, which is available from the new Junction Press web site at

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

charles

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569. **Paul Nelson**  
***Re: in response to the virginia tech discussion...***

*Wed 25 Apr 2007*

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

From: CA Conrad <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, April 25, 2007 10:29:00 AM

Subject: Re: in response to the virginia tech discussion...

... In Philadelphia THEY RECENTLY changed the morning news to "Good Day Philadelphia!" Good Day Philadelphia? HOW ABSURD!!!! Of the 10 largest cities in America we rank highest in poverty. Literally one in four Philadelphians is living below the poverty line, me included. Good Day Philadelphia my ass!

CAConrad

Top Ten Rejected Morning News Show Titles

10. "Go Fuck Yourself Philadelphia."
09. "Someone's Gonna Die Today Philadelphia."
08. "We're Just Filler for Viagra Commercials Philadelphia."
07. "It's Not a Nightmare, You ARE Stuck Here Philadelphia."
06. "More Crime, Sports and Weather Philadelphia."
05. "Let's Blow up Your Neighborhood Today Philadelphia."
04. "We Don't Smell as Bad as Pittsburgh Philadelphia."
03. "Where America Was Born and Where it Dies a Little Every Day Philadelphia."
02. "Mal Dia, Philadelphia, Cabron!"
01. "We're The Only Pretty People You'll See All Day Philadelphia."

Paul Nelson  
Slaughter, WA

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570. **kom9os**

***Re: Fascist "300"?***

*Wed 25 Apr 2007*

---

i believe fascism is in everybody.  
fascism is in the playground, at school, at work, and in the bedroom.  
the desire to have power over another person, by strength or deceit.  
it is linked to the survival instinct.  
it was not born with hitler.  
it did not die with hitler.  
it is eternal.  
how much we allow it to overtake us is what defines us as individuals.  
i try daily to contain the fascist in me.

komninos

---- Michael Alain Soubbotnik <[REDACTED]> wrote:

===== I agree with Barry in that fascism and nazism (and I would add communism) developed not only a politics but also and ethics and an

aesthetics - the latter playing a significant role in the appeal such movements had. There is, as Barry seems to suggest, an aesthetic fascination for fascism. Evidence abounds in the history of 20th-century literature and arts (and it is not always the "kitsch" side that works). Another point of agreement with Barry is on the place of fantasy in the fascist and more generally totalitarian worldview. A colleague from Kluj in Romania was telling me of this impression he had during the last decade of Ceausescu's reign of being part of a psychotic delusion: even if one kept more or less sane, one belonged willy-nilly to the insanity of the regime. Even the very suffering people endured in their everyday life was taken from them and made "unreal" by a mad propaganda. However, I think we must be very careful in calling anyone a "fascist". True, a fascist is someone in love with a fascist fantasy but not everyone in love with a fascist fantasy is a fascist *stricto sensu* (and I believe we should keep as much as possible to a restricted sense of the term in order not to weaken it and make it useless for political analysis). A person in love with fascist fantasies may easily become a fascist, given proper circumstances. Or, perhaps more likely, she will let things happen that she might deeply regret having let happen later. But it takes a little more than just fascination. Fascism, and nazism were "activist" ideologies. True enough, they fed on the passive fascination of the many. Active participation still remains a different matter and each has to be dealt with differently. As for "300", it DOES stink. On the kitsch side of fascist aesthetics... Michael

Michael A. Soubbotnik

EA3349 LISAA

Universit  Paris Est / Marne-la-Vall e

Grupo de Pesquisa Psican lise na Universidade

Universidade Federal de Esp rito Santo

Dei   : Barry Schwabsky <[REDACTED]>  
R  pondre i     : UB Poetics discussion group <[REDACTED]>  
Datei   : Wed, 25 Apr 2007 11:55:11 +0100  
  i     : "[REDACTED]" <[REDACTED]>  
Objeti   : Fascist "300"?

*In a review of the movie "300" in the current London Review of Books, Michael Wood writes, "The novelist and the movie-makers are not fascists; only in love with a fascist fantasy, and perhaps even in love only with its picture possibilities." But I wonder: What is a fascist if not someone in love with fascist fantasies?*

*Does anyone have any thoughts on whether this distinction can really be maintained or not?*

*Think of someone saying, "Albert Speer wasn't a Nazi, he just loved its*

*architectural possibilities."*

-----

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*Orange vous informe que cet e-mail a ete controle par l'anti-virus mail.  
Aucun virus connu a ce jour par nos services n'a ete detecte.*

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571. **Catherine Daly**  
***Re: Pushing Easy Poetry***

*Wed 25 Apr 2007*

---

I started blogging on this, but it seems to me that Pinsky's 1) examples aren't particularly challenging poems, 2) he leaves some open questions about what "difficult" is

--

All best,  
Catherine Daly



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572. **Mark DuCharme**  
***Geoffrey Gatza***

*Wed 25 Apr 2007*

---

Geoffrey,

Backchannel me, please. I just tried to e-mail you and it bounced.

Cheers,

Mark

The average

---

US Credit Score is 675. The cost to see yours: \$0 by Experian.

<http://www.freecreditreport.com/pm/default.aspx?>

[sc=660600&bcd=EMAILFOOTERAVERAGE](http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE)

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573. **Edmund Hardy**  
**"Intercapillary Space" April**  
*Wed 25 Apr 2007*

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"Intercapillary Space" April

<http://intercapillaryspace.blogspot.com/2007/04/new-at-intercapillary-space.html>

POEMS

[#] Peter Finch: 'Old' and 'Young'

[#] Mark Dickinson: from 'The Speed of Clouds'

[#] Simon Turner: 'La Città Nuova: a construction for Antonio Sant'Elia' and 'To Be Bewildered'

[#] Andrew Nightingale: from 'Maps of my Hermetic Future'

POEM SEQUENCES

[#] Lawrence Upton: NAMING for Lucio Agra

[#] Peter Hughes: Berlioz Parts 5 & 6

ESSAYS

[#] Jennifer Cooke: Warring Inscriptions: J. H. Prynne's To Pollen

[#] Laura Steele: Gardens of this Star: Three new Mallarmé messengers

BOOK REVIEWS

[#] Alice Notley's Coming After

[#] Charles Boyle's The Age of Cardboard and String

[#] Edmund Hardy on Kenneth Koch's Collected Poems

[#] Michael Peverett on Richard Makin's St Leonards

[#] Andy Brown's anthology The Allotment

[#] P. Inman's m'event

[#] John Aubrey, Some Verses edited from the MS

[#] Melissa Flores-Bórquez: 'Petrol In Search of Flame: J. H. Prynne's Unanswering Rational Shore'

SHORT ESSAYS ON ALEXANDER POPE BY DIVERSE HANDS

[#] Review of Alexander Pope and John Arbuthnot, Memoirs of the Extraordinary Life, Works and Discoveries of Martinus Scriblerus

[#] Close reading about the Lady who P---st herself

[#] Superfluous Health: The Essay on Man

[#] A Short Interview With Alexander Pope

[#] A Note in the Margin of 'Windsor-Forest'

MSN Hotmail

is evolving - check out the new Windows Live Hotmail

[http://get.live.com/betas/mail\\_betas](http://get.live.com/betas/mail_betas)

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574. **Tom W. Lewis**

***Re: Fascist "300"?***

*Wed 25 Apr 2007*

---

| *Michael Alain Soubbotnik:*

>As for "300", it DOES stink. On the kitsch side of fascist aesthetics...

yeah, it's a creepy film -- but are we critiquing the movie or the graphic novel? I haven't read Miller's work, but I had the distinct sense that I was watching a moving-picture version of the comic book (a term I use because the composition and implementation of all the scenes was, yes, comic-book- like) ... seemed true to an original text, rather than something the director dreamed up.

was there a coherent political viewpoint? it certainly wasn't true to ancient Spartan politics (and don't get me started on the gross-out/ tease sequence with the ephors in an impossibly remote temple up some godforsaken mountain).

how many ways can you turn Leonidas' verbal attack on the forces of "mysticism and tyranny" -- don't the (historical) Spartans, along with their modern fascist equivalents, partake of both in great heaps in order to retain their power over the masses? (cf. the enslavement of Messenia, et al.)

wrote this last autumn, well before I'd ever heard of "300" :

the dentals

the dentifrice

the dentals under the frieze

were thrown into a refuse pit and buried

after the temple was destroyed.

Persians broke their enemies'

teeth on the walls

before they sailed back

to Persepolis.

---

tl

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575. **George Bowering**

**Re: Fascist "300"?**

Wed 25 Apr 2007

---

On Apr 25, 2007, at 2:02 PM, [REDACTED] wrote:

| *i believe fascism is in everybody.*

That is a silly belief, in my opinion.

Fascism is a political system,  
and one that calls for the tossing away of the sense of the individual,  
hence the fasces.

[↑ Contents](#)

576. **George Bowering**

**Re: Philadelphia?**

Wed 25 Apr 2007

---

| *Literally one in four Philadelphians is living below the poverty  
line, me  
included.*

Here in Canada most of the people living below the poverty line do not  
have access to  
the internet, or do not know that they do.

George Cletis Bowering  
Slow to anger. Well, slow about everything.

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577. **Andrea Lawlor**

**Odyssey Films + Readings in Philly May 13th**

Wed 25 Apr 2007

---

THE ODYSSEY: An Epic Night of Film and Readings

When: Sunday, May 13, 6:30 pm

Where: The Rotunda, 4012 Walnut St.

Come celebrate the release of Pocket Myths #4, THE ODYSSEY, with a free  
screening and reading!

Films by Philly makers Courtney Dailey, Michael Hyde, Laska Jimsen, Mary  
McDermott, Mendal Polish, Irit Reinheimer, Zoe Strauss, and many more!



Performances by Emily Abendroth, Justin Audia, CAConrad, Steve Dolph, Ryan Eckes, Laura Jaramillo, Jen Welch, and surprise guests! Plus snacks!

THE ODYSSEY is a film and book collaboration curated by Bernadine Mellis and Andrea Lawlor, featuring work by mostly queer, trans, and women artists, retelling Homer's ancient epic of the aftermath of war. Almost half of the 75 contributors are from Philly.

Fun facts: The book was designed Philly book artist Courtney Dailey. Writers Samuel R. Delany, Keith Waldrop, and Brian Evenson all appear in the film. Poet Eileen Myles made her first film for this project, as did Whitney Biennial star photographer Zoe Strauss. Painter Xylor Jane, known for her math art, contributed both a drawing and her first published short story.

Admission: Free! With free donated snacks!

More information: [www.pocketmyths.com](http://www.pocketmyths.com)

Directions: [therotunda.org](http://therotunda.org)

Please forward to all your Philly friends!

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## 578. **Caroline Crumpacker**

### ***Bilingual Reading Series***

*Wed 25 Apr 2007*

---

Please join us on Sunday April 29

at 6:00 PM

for

Elias Khoury,

Rebecca Johnson

&

Shareah Taleghani

Reading from Syrian poet Faraj Bayraqdar's collection

Dove in Free Flight

edited by Ammiel Alcalay and translated from the Arabic by the New York Translation Collective

All of this at The lovely Bowery Poetry Club

Addy: 308 Bowery, New York, NY 10012

To be found at: the foot of First Street, between Houston & Bleecker

Phone: [REDACTED]

Subway: F train to Second Ave, or 6 train to Bleecker

Price: \$7

\*\*\*\*

Faraj Bayraqdar was born in 1951 in Tir, a village near Homs in central Syria. He began publishing poetry while still in high school. At the University of Damascus, he and a group of friends started a literary journal, but certain texts published in it led to his arrest and imprisonment for three months. His first collection, *You Are Not Alone*, came out in 1979 and was quickly followed by two more. He stopped writing in the early 1980s due to commitments in the Syrian Communist Labor Party; his wife, also a party member, was arrested and spent four years in prison. In 1987, Bayraqdar was arrested again and remained in prison without trial until 1993, when he was sentenced to fifteen years of hard labor for belonging to an unauthorized political association. His imprisonment lasted more than thirteen years, in three different prisons (the Palestine Division, Tadmor, and Saydnaya). Without his knowledge, a group of friends in Beirut published *Dove in Free Flight*, from which the poems here have been selected. The book was used, Elias Khoury writes, as “one of the instruments of pressure on the Syrian authorities to mobilize international, intellectual opinion, particularly in France, in order to set the poet free.” After an international campaign was mounted on his behalf, Bayraqdar was released from prison during the brief political respite known as “Damascus Spring” in 2000.

Rebecca Johnson is a doctoral student in Comparative Literature at Yale University, where she plans a dissertation that brings together the early histories of the Arabic and European novels through the lens of translation. Her own translations of contemporary Arabic poetry have appeared in *Banipal Magazine* and [www.wordswithoutborders.com](http://www.wordswithoutborders.com), and her translation of Sinan Antoon's novel, *I`jaam: An Iraqi Rhapsody*, is available from City Lights Press.

Born in Beirut in 1948, Elias Khoury is the author of eleven novels, four volumes of literary criticism, and three plays. The publication of his first novel *On the Relations of the Circle* (1975) entered him into the Beirut vanguard of modern Arabic literature, which was seeking to create new dimensions in the movement of modernism. Khoury's commitment to Palestinian human rights began when he visited a refugee camp in Jordan at age nineteen. Khoury has been an advocate ever since, devoting his energies to the Palestine Research Center in Beirut and speaking out in articles, essays, and through his fiction. Khoury is currently the Editor-in-Chief of the cultural supplement of Beirut's daily newspaper, *An-Nahar*, and is a Global Distinguished professor of Middle Eastern and Islamic Studies at New York University. In 1998, he was awarded the Palestine Prize for Gate of the Sun, and in 2000, the novel was named *Le Monde Diplomatique's* Book of the Year. Elias Khoury is a public intellectual, and a cultural activist who plays a major role in contemporary Arabic culture and in the defense of the liberty of expression and democracy.

Shareah Taleghani is a graduate student in modern Arabic literature in the Department of Middle East and Islamic Studies at New York University, and her translations of Arabic poetry and short stories have appeared in the on-line literary journal Words Without Borders. She has co-edited with Ammiel Alcalay and co-translated with The New York Translation Collective the forthcoming collection of Faraj Bayraqdar's poetry Dove in Free Flight. She is currently completing her dissertation on contemporary Syrian prison literature.

\*\*\*\*

If you are surprised and dismayed to be on this email list, send me an email. If your name is on the list more than once and you are getting multiple emails, send me an email. Otherwise, see you at the reading...

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579. **Caroline Crumpacker**  
***Bilingual Reading Series***

*Wed 25 Apr 2007*

---

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at 6:00 PM

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\*\*\*\*

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580. **Alison Croggon**

***Re: Fascist "300"?***

*Wed 25 Apr 2007*

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I've read so much about this movie (for and against) that I'm kind of curious. Part of me wants to know how it's any different from any other Hollywood action movie where the Bad Guys are aliens (literally or figuratively), the women get it and the clean American hero wins through impossible odds, with or without wife intact. They all, from Tom Cruise down, irritate me beyond measure; especially the WW2 fantasies about how America saved everybody (eg that U-boat film where they changed what happened to make Americans the heroes and how it all ties into that shit about the Great Generation that Bush et al feed off so cynically - waiting for the US movie on Stalingrad where General Macarthur saves the day). Mind you, British films/action novels were just the same when Britain had delusions of empire. Is this really any worse? Or is it just more obvious? I guess I'll wait for a bored night at home and get it out on dvd.

Genet, a passionate advocate for Palestine among other things and surely one of the most interesting moralists around, wrote several fantasies around the homerotics of Nazi glamour. I wouldn't call him a Fascist by any means. It's a word used rather too easily these days, which is a shame, as Tom says, because it does describe the efficient corporate-military state.

All best

Alison

--

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

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

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

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581. **Peter Quartermain**  
***Shoot first----- LONG POST***  
*Wed 25 Apr 2007*

---

Guilty? Prove you're not! This sort of totalitarian absolutism will, if we don't care for ourselves, make these times boring rather than interesting, it is so damn ubiquitous. Shoot first, then question the corpse. (And if this is not a matter of poetry and poetics, then what the hell is?)

Andrew Feldmar is a well-known psychotherapist with let's say fruitful, productive, and continuing connections with a varied and interesting intellectual community both sides of the border and indeed round the world. NONE of us can afford this demented punitiveness, Google included.

PQ

from

TheTyee.ca

25 April 2007.

LSD as Therapy? Write about It, Get Barred from US

Andrew Feldmar. Photo by C. Grabowski. BC psychotherapist denied entry after border guard googled his work.

By Linda Solomon

Published: April 23, 2007

TheTyee.ca Andrew Feldmar, a well-known Vancouver psychotherapist, rolled up to the Blaine border crossing last summer as he had hundreds of times in his career. At 66, his gray hair, neat beard, and rimless glasses give him the look of a seasoned intellectual. He handed his passport to the U.S. border guard and relaxed, thinking he would soon be with an old friend in Seattle. The border guard turned to his computer and googled "Andrew Feldmar." The psychotherapist's world was about to turn upside down. Born in Hungary to Jewish parents as the Nazis were rising to power, Feldmar was hidden from the Nazis during the Holocaust when he was three years old, after his parents were condemned to Auschwitz. Miraculously, his parents both returned alive and in 1945 Hungary was liberated by the Russian army. Feldmar escaped from communist Hungary in 1956 when he was 16 and immigrated to Canada. He has been married to Meredith Feldmar, an artist, for 37 years, and they live in Vancouver's Kitsilano neighbourhood. They have two children, Soma, 33, who lives in Denver, and Marcel, 36, a resident of L.A. Highly respected in his field, Feldmar has been travelling to the U.S. for work and to see his family five or six times a year. He has worked for the UN, in Sarajevo and in Minsk with Chernobyl victims. The Blaine border guard explained that Feldmar had been pulled out of the line as part of a random search. He seemed friendly, even as

he took away Feldmar's passport and car keys. While the contents of his car were being searched, Feldmar and the officer talked. He asked Feldmar what profession he was in. When Feldmar said he was psychologist, the official typed his name into his Internet search engine. Before long the customs guard was engrossed in an article Feldmar had published in the spring 2001 issue of the journal Janus Head. The article concerned an acid trip Feldmar had taken in London, Ontario, and another in London, England, almost forty years ago. It also alluded to the fact that he had used hallucinogenics as a "path" to understanding self and that in certain cases, he reflected, it could "be preferable to psychiatry." Everything seemed to collapse around him, as a quiet day crossing the border began to turn into a nightmare.

Fingerprints for FBI He was told to sit down on a folding chair and for hours he wondered where this was going. He checked his watch and thought hopelessly of his friend who was about to land at the Seattle airport. Three hours later, the official motioned him into a small, barren room with an American flag. He was sitting on one side and Feldmar was on the other. The official said that under the Homeland Security Act, Feldmar was being denied entry due to "narcotics" use. LSD is not a narcotic substance, Feldmar tried to explain, but an entheogen. The guard wasn't interested in technicalities. He asked for a statement from Feldmar admitting to having used LSD and he fingerprinted Feldmar for an FBI file. Then Feldmar disbelievingly listened as he learned that he was being barred from ever entering the United States again. The officer told him he could apply to the Department of Homeland Security for a waiver, if he wished, and gave him a package, with the forms. The border guard then escorted him to his car and made sure he did a U-turn and went back to Canada.

'Curious. Very curious' Feldmar attended the University of Toronto where he graduated with honours in mathematics, physics and chemistry. He received his M.A. in psychology from the University of Western Ontario. At University of Western Ontario, he was under supervision with Zenon Pylyshyn, who was from Saskatchewan and had participated, along with Abram Hoffer and Duncan Blewett, in the first experiments with LSD-25. "Zenon told me he had had enough strange experiences, that he had gone about as far with LSD as he wished to go. He still had what was once legal.... Looking back 33 years, I don't quite recall why I decided to accept his tentative offer. I was 27 years old and thought of myself as a rational scientist, and had no experience with delirium, hallucination, or altered mind states. I was curious. Very curious. I thought that, like Faust, I might make a pact with the devil in return for esoteric knowledge." Zenon gave him 900 micrograms of acid and the surprise of his life, he wrote in the Janus Head article. "Following this initiation, I traveled to many regions many times with the help of many different substances. I took



peyote, psilocybin mushrooms, cannabis, MDMA, DMT, ketamine, nitrous oxide 5-MEO-DMT, but I kept coming back to LSD. Acid seemed my most spacious, most helpful ally. While on it, I explored my past, regressed to the womb, to my conception. I remembered, grieved, and mourned many painful events. I saw how my parents would have liked to love me, and how they didn't because they didn't know how. I learned, on acid, to endure troubling and frightening states of mind. This enabled me, as meditation has done, to identify with being the witness of the workings of my mind, observing whatever was going on, while knowing that I was simply captivated by the forms produced by my own psyche." After receiving his MA, Feldmar spent a semester in the U.S. at the Johns Hopkins University's Ph.D. program in theoretical statistics. In 1969, he began Ph.D. work with Dr. Charles Osgood in psycholinguistics at the University of Illinois at Champagne Urbana. He did further Ph.D. studies at Simon Fraser University.

Legal options expensive Feldmar was determined, in the months after the aborted border crossing, to turn things around. He was particularly determined because the idea of not being able to visit his children at their homes was unthinkable. He contacted the U.S. Consul in Vancouver to protest and was again told to apply for a waiver. When he consulted Seattle attorney Bob Free at MacDonald, Hoague and Bayless about going through this process, he learned that for \$3,500 (U.S.) plus incidentals, he'd have a 90 per cent chance to get the waiver, but it would probably be just for a year, and the procedure would have to be initiated again, any time he wished to cross the border. Each time, he would have to produce a statement saying that he had been "rehabilitated." He looked into filing suit against the U.S. government for wrongdoing but gave up the idea when he learned that a legal battle with U.S. Customs would cost his life's savings and, with the balance of power tipped so extremely in the government's favor, he would almost surely lose. Again, he appealed to the U.S. Consulate. The consulate wouldn't return his phone calls, but in this e-mail message to Feldmar, the consulate explained its position. "Both our countries have very similar regulations regarding issuance of visas for citizens who have violated the law. The issue here is not the writing of an article, but the taking of controlled substances. I hear from American citizens all the time who have decades-old DUI convictions who are barred from entry into Canada and who must apply for waivers. Same thing here. Waiver is the only way."

Ensnared by Section IV "Admitted drug use is admitted drug use," says Mike Milne, spokesman for U.S. border and protection, based in Seattle. Milne said he could not comment specifically on the Feldmar case, due to privacy issues, but he quoted from the U.S. Immigration Law Handbook section which refers to "general classes of aliens ineligible to receive visas and ineligible for



admissions" to help shed light on the clauses that may have ensnared the Vancouver psychotherapist. "Persons with AIDS, tuberculosis, infectious diseases are inadmissible," Milne said. And then there is Section IV. "Anyone who is determined to be a drug abuser or user is inadmissible. A crime involving moral turpitude is inadmissible and one of those areas is a violation of controlled substances." If there's no criminal record, as in Feldmar's case? Not necessarily the criterion, Milne said. You can still be considered dangerous.

'More diligent and vigilant' "The level of scrutiny at our nation's borders have definitely gone up since the 9-11 disaster and we are more diligent and vigilant in checking people's identities and criminal histories at our nation's borders." Milne goes on, "There are three main areas that we have employed since 9-11 to better secure our borders. First is the number of officers we have working at our borders. We've doubled the numbers at the border. We've combined officers from Homeland Security and border protection. We brought in the officers from immigration and naturalization service, the department of agriculture and U.S. border patrol. By combining the expertise of those disparate border agencies into a single agency under a single management with the single purpose of protecting the U.S. against terrorism and other related offences, it created a more effective border agency. It created a more secure border. "The second thing would be our information systems, our watch list systems are better shared within the U.S. government and between governments, between information sharing agreements, through Interpol, through terrorist watch list sharing internationally, we have better access for our front line officers to query information systems up to and including public based systems, including the Internet. Third, we have better infrastructure at our entries. We have cameras in some of our more remote points of entry, gates, lighting, to make them more secure. We do more checks at the borders. It depends on what level of alert we're at. At certain alert levels we do 100 per cent identity checks."

War on drugs meets war on terror Eugene Oscapella is an Ottawa lawyer, who lectures on drug policy issues in the department of criminology at the University of Ottawa. He also works as a policy advisor to a range of government agencies and departments, including the Office of the Privacy Commissioner of Canada. Oscapella sees the American security system upgrades and the potential uses alarming. "This is about the marriage of the war on drugs and the war on terror, and the blind, bureaucratic mindset it encourages. Government surveillance in the name of the war on drugs and the war on terror is in danger of making us all open books to zealous governments. As someone mentioned at a privacy conference I attended in London, U.K., several months ago, all the tools for an authoritarian state are now in place; it's just that we haven't yet adopted authoritarian methods. But in the area of drugs, maybe we have."

'Ominous omen' Feldmar was in the process of considering whether to apply for a waiver when he sought help from Ethan Nadlemann, director of the Drug Policy Alliance in New York, whose financial backer is another Hungarian, George Soros. Nadlemann was outraged. "Nobel Peace prize winners, some of the great scientists and writers in the world have experimented with LSD in their time. We know people are being pulled out of lines and racially profiled as part of the war against terrorism. But this is a different kind of travesty, banning someone because they used a substance in another country thirty years ago," he said. In February he wrote Feldmar, "Not that it helps much, but I just want you to know that I have not forgotten you or your situation. I feel frustrated vis a vis the media, and on other avenues, but I am not forgetting. I really think this situation is absurd, and an ominous omen of things to come." When Feldmar was barred from entering the U.S., he joined the ranks of other intellectuals and artists. Pop singer Cat Stevens was turned back from the U.S. in 2004, after being detained. Bolivian human rights leader and lawyer, Leonida Zurita Vargas was prevented from entering in February of 2006. She was planning to be in the U.S. as part of a three week speaking tour on Bolivian social movements and human rights. The tour would have taken her to Vermont, Harvard, Stanford and Washington D.C., but she never got beyond the airport check-in at Santa Cruz, Bolivia where she was informed her ten-year visa had been revoked because of alleged links to terrorist activity. 'Ideological exclusion provision' The U.S. Department of Homeland Security denied Professor John Milios entry into the country upon his arrival at John F. Kennedy International Airport last June. Milios, a faculty member at the National Technical University of Athens, had planned to present a paper at a conference titled "How Class Works" at the State University of New York at Stony Brook. Milios told Academe Online that U.S. officials questioned him at the airport about his political ideas and affiliations and that the American consul in Athens later queried him about the same subjects. Milios, a member of a left-wing political party, is active in Greek national politics and has twice been a candidate for the Greek parliament. Milios's visa, issued in 1996, was set to expire in November. The professor had previously been allowed entry into the United States on five separate occasions to participate in academic meetings. The American Civil Liberties Union, on behalf of the American Academy of Religion, the American Association of University Professors and PEN American Center, filed a lawsuit this year challenging a provision of the Patriot Act that is being used to deny visas to foreign scholars. They did this after Professor Tariq Ramadan, a Swiss intellectual, had his visa revoked under "the ideological exclusion provision" of the Patriot Act, preventing him from assuming a tenured teaching position at the University of Notre Dame. It's a suit that attempts to prevent the practice of ideological exclusion more generally, a practice that led to the recent exclusions of Dora Maria Tellez, a Nicaraguan scholar who had

been offered a position at Harvard University, as well as numerous scholars from Cuba. In March 2005, the ACLU filed a Freedom of Information Act request to learn more about the government's use of the Patriot Act ideological exclusion provision. Cuban Grammy nominee Ibrahim Ferrer, 77, who came to fame in the 1999 film *Buena Vista Social Club*, was blocked by the U.S. government from attending the Grammy Awards, where he was nominated for the Best Latin album award in 2004. So were his fellow musicians Guillermo Rubalcaba, Amadito Valdes, Barbarito Torres and the group Septeto Nacional with Ignacio Pineiro. The list goes on.

Cut off from friends Nine months after being turned back at the border, Feldmar has concluded that his banishment is permanent. The waiver process is exhausting, costly and demeaning. The David and Goliath aspect of the situation is too daunting. This is devastating to his family and friends. "My father was doing nothing wrong, illegal, suspicious, or at all deviant in any way, when he was trying to visit the U.S.," his daughter, Soma, an instructor at a Denver college, says. "In terms of family it really sucks. " It's hard for his friend, Alphonso Lingis, a professor of philosophy at Pennsylvania State University. "I'm deeply pained by the prospect of no longer being able to welcome him in the United States," Lingis said. "The notion that he and his work could harm anyone is preposterous. He's a victim of scandalous bureaucratic incompetence by the United States officials involved in this matter."

'Alchemist's dictum' When Feldmar looks back on what has happened, he concludes that he was operating out of a sense of safety that has become dated in the last six years, since 9-11. His real mistake was to write about his drug experiences and post this on the web, even in a respected journal like *Janus Head*. He acknowledges that he had not considered posting on the Internet the risk that it turned out to be. So many of his generation share his experience in experimenting with drugs, after all. He believed it was safe to communicate about the past from the depth of retrospection and that this would be a useful grain of personal wisdom to share with others. He now warns his friends to think twice before they post anything about their personal lives on the web. "I didn't heed the ancient Alchemists' dictum, 'Do, dare, and be silent,'" Feldmar says. "And yet, the experience of being treated as undesirable was shocking. The helplessness, the utter uselessness of trying to be seen as I know myself and as I am known generally by those I care about and who care about me, the reduction of me to an undesirable offender, was truly frightening. I became aware of the fragility of my identity, the brittleness of a way of life. "Memories of having been the object of the objectifying gaze crowd into my mind. I have been seen and labeled as a Jew, as a Communist, as a D. P. (Displaced Person), as a student, as a patient, a man, a Hungarian, a refugee, an émigré, an immigrant.... Now I am being seen as one of those drug users, perhaps an

addict, perhaps a dealer, one can't be sure. In the matter of a second, I became powerless, whatever I said wasn't going to be taken seriously. I was labeled, sorted and disposed of. Dismissed."

=====

Peter Quartermain  
846 Keefer Street  
Vancouver  
BC Canada V6A 1Y7  
[REDACTED] (voice)  
[REDACTED]

=====

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582. **amy king**

***Re: Shoot first----- LONG POST***

*Wed 25 Apr 2007*

---

This is a horrifying and frightening story. And warning.

Amy

Peter Quartermain <[REDACTED]> wrote: Guilty? Prove you're not! This sort of totalitarian absolutism will, if we don't care for ourselves, make these times boring rather than interesting, it is so damn ubiquitous. Shoot first, then question the corpse. (And if this is not a matter of poetry and poetics, then what the hell is?)

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from

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25 April 2007.

LSD as Therapy? Write about It, Get Barred from US

Andrew Feldmar. Photo by C. Grabowski. BC psychotherapist denied entry after border guard googled his work.

By Linda Solomon

-----

Ahhh...imagining that irresistible "new car" smell?

Check out new cars at Yahoo! Autos.

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583. **Samuel Wharton**

***this morning in poetry***

*Wed 25 Apr 2007*

---

hello~

just wanted to congratulate bronwen tate: her poems from sawbuck 1.3<<http://sawbuckpoetry.blogspot.com>>were featured on coldfront's this morning in poetry <<http://thismorning.coldfrontmag.com/>> on april 24

thanks for reading

samuel wharton, editor  
sawbuck

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584. **Alan Sondheim**

***M'Work***

*Wed 25 Apr 2007*

---

M'Work

There are certain misapprehensions in relation to my works in various fields - music, sound, photography, film, video, texts, media in general. I am assumed to be a producer bypassed or deflected, that my work refuses steadfastly one genre or another. In fact, I neither produce masterpieces nor specific works, and am uncomfortable with the thinking that references a litany of key objects in my career. Instead, I construct discourses, albeit with myself - discourses of such a nature that it seems irrelevant to complete those things that might complete a career - a series for example, or critical moments. I insist on discourse, because this is the means of progress, of thinking itself; to stop at the wayside of this or that thing cluttering up the environment means a waste of energy and a good deal of the limited time we are all given in the first place. As far as funding is concerned, I believe that such thought, such discourse, should be rewarded in particular by granting agencies or good samaritans, since there is little change of sales or recompense for the creation of working-through streams of thought occasionally resulting in partial reconstructions of philosophy, phenomenology, or any other and all modes of conceiving the world. What is the world, but scaffolding which constantly is renewed, destroyed, forgotten, abandoned at death, crudely stumbled upon at birth? To examine this world, to truly occasion studies and thinking without compromise, I am forced to forgo stases, strange and familiar attractors - forced to avoid these at all costs, however seductive they might appear. This is not to say that I

remain aloof from the marketplace - only that I appear deeply unfit for it, and am forced to search elsewhere for financial support. But everywhere I look, it is the same story - give me the goods, and I might consider, on one level or another, rewarding you - but nothing further. There are no gifts in this life, but only exchanges, and even these come at high psychological cost. I honestly try to acquiesce; it is useless, tawdry; nothing seems to come of it - something in my character. Given this, I plod onward, carrying my sickness with me and an insane desire to believe that reward exists somewhere through the journey itself, rather than the destination alone. However, the thrust of this memo is elsewhere - a counter to those who critique my working as a contamination of site, cite, and sight - those who are blind not to see value in the difficult motion of thinking among the ongoing world. This is what I do; I think, give signposts, memoranda, exempla, and inhabitants of the imaginary, and this, I believe, is the goal and guise of the true artist, never to rest, never to complete what is already known, but to search out elsewhere for whatever knowledge might be gained along the ways.

<http://www.asondheim.org/gloom.mov>

at least no one else is doing this stuff at least on a daily basis.

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585. **Ken Rumble**

***Midnight***

*Thu 26 Apr 2007*

---

the feeling  
when buried in email  
correspondence  
of seeing the UB list digest  
bounce  
into my inbox  
"shit, it's already  
midnight"

--

Check out my new book Key Bridge:

<http://www.carolinawrenpress.org/books.html>

Reviews of Key Bridge:

Ron Silliman:

<http://ronsilliman.blogspot.com/2007/04/i-know-ken-rumble-originally-from-his.html>

Mathias Svalina:

<http://mathiassvalina.blogspot.com/2007/03/key-bridge.html>

John Deming/Coldfront Magazine:

[http://reviews.coldfrontmag.com/2007/03/key\\_bridge\\_by\\_k.html](http://reviews.coldfrontmag.com/2007/03/key_bridge_by_k.html)

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586. **tyrone williams**

***Re: Pushing Easy Poetry***

*Thu 26 Apr 2007*

---

precisely--"difficulty" is a red herring...

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

>From: Catherine Daly <[REDACTED]>

>Sent: Apr 25, 2007 5:56 PM

>To: [REDACTED]

>Subject: Re: Pushing Easy Poetry

>

>I started blogging on this, but it seems to me that Pinsky's 1) examples

>aren't particularly challenging poems, 2) he leaves some open questions

>about what "difficult" is

>

>--

>All best,

>Catherine Daly

>[REDACTED]

Tyrone Williams

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587. **Dillon Westbrook**

***(no subject)***

*Thu 26 Apr 2007*

---

For Anyone in the SF Bay Area this weekend, a collaboration I have been working on will be performed on April 27th and 28th as part of ODC's Pilot 50. Entitled Study 2013, the piece involves dance, video, text and sound in an exploration of the fears and hopes, information and confusion around the constantly recurring end of the world we seem to be living through. This condensed version of the piece features alongside many exciting premieres from local choreographers and performance artists. We will be showing a variation on the piece again in May, as part of StreamFest and Counterpulse, all in preparation for an evening length work some time in the fall.

Cheers,

Dillon

What: PILOT 50

When: Friday, April 27 and Saturday, April 28

Time: 8pm

Where: ODC Theater, 3153 17th Street @ Shotwell St., SF

Cost: \$15

How: call ODC Box office at 415/ [REDACTED]

More: go to <http://www.odcdance.org> or <http://www.pilot50.info>

For this, the 50th Pilot, ODC hand-picked eight emerging choreographers to present. Damara Ganley and Ami Student explore the relationship of cultural and personal fragmentation through the lens of post-holocaust Jewish American heritage. Michelle Lynch investigates the space in between intimacy and distance. Andrew Wass presents the internal negotiation and struggle between desire and duty. Catherine Galasso studies female hysteria and its transcendence. Lesley Braithwaite presents a character solo somewhere between the lofty Pavlova and Calamity Jane. Abby Neitlich Rappoport and Cara DeFabio engage the audience to interpret and question the tension and comedy of the End of Times.

Hope to see you there!

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588. **Dillon Westbrook**

***dance/poetry/sound collaboration this weekend (SF)***

*Thu 26 Apr 2007*

---

For Anyone in the SF Bay Area this weekend, a collaboration I have been working on will be performed on April 27th and 28th as part of ODC's Pilot 50. Entitled Study 2013, the piece involves dance, video, text and sound in an exploration of the fears and hopes, information and confusion around the constantly recurring end of the world we seem to be living through. This condensed version of the piece features alongside many exciting premieres from local choreographers and performance artists. We will be showing a variation on the piece again in May, as part of StreamFest and Counterpulse, all in preparation for an evening length work some time in the fall.

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Hope to see you there!

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589. **Gabrielle Welford**

***Re: in response to the virginia tech discussion...***

*Thu 26 Apr 2007*

---

and worst peacetime shooting by whom? what about killing of africa family in philadelphia? shooting at veterans marching on washington for pensions? greencorn rebellion? onanonanonanon... g

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Tue, 24 Apr 2007, Sina Queyras wrote:

*One thing that I've noted, with some discomfort, is the number of newscasters who refer to this event as "the worst peacetime shooting in American history." The degree to which people seem able to forget that this country is "at war," and what the implications of that are is staggering.*

*Sina*

*what Alison Croggon wrote:*

*"In fact, here it predictably goes - Yale bans fake swords on stage in response to Virginia Tech massacre! A totally insane response, which seems to be more about making sure art behaves itself than anything else."*

*Oh boy! And I was trying to stay out of this discussion! Mainly because I already know how much hate mail I'll be getting. But here it goes.*

*First off I think Alison you are right on!*

*Two things I want to add to this discussion though. The first about class.*

*The second about guns and why they've been good in my life, which I know is not going to go over very well.*

*First part though. The average age of those killed in this unfortunate, terrible situation in Virginia are roughly the average ages of those young Americans killed in Iraq nearly every single day. WHERE IS THE PRESIDENT'S MOURNING ON INTERNATIONAL TELEVISION FOR THEM!? Oh, that's right, they're just poor and working class kids (for the most part), and we don't really care enough about them. They don't have the same structure of importance built around them for us to actually, and really mourn them. Hell, we're not even allowed to see their fucking flag draped coffins!*

*And what about the HUNDREDS OF THOUSANDS killed in Iraq as a direct finger to America's aggression? WHY THE FUCK ISN'T YALE SENDING OUT A PRESS RELEASE TO BAN THE USE OF TANKS AND OTHER MURDEROUS WEAPONS WORLDWIDE!? Oh that's right, because at Yale the poor and working class can only be found behind the counter in the cafeteria, working. And they should be grateful for those jobs! Right?*

*If as much attention were given EVERY SINGLE DAY to the war in Iraq (OUR war in Iraq) as we've been spending EVERY SINGLE DAY on the massacre in Virginia, we might actually stand a chance to put an end to this bloody mess!*

*Why do we choose to mourn so loudly for one and not the other? Yes I know I've already said I believe it to be class, which I do, I very much do. And race too of course. It's such a racist war we are in over there. Do you think France would have allowed us to invade Poland? Or some other nice, white place? They wag their fingers, but a lot of fucking good finger waving has done, right?*

*It's terrible, the hypocrisy of caring over here, not caring over there. Entire families suffer every single DAY in Iraq because YOU and I continue to pay our taxes like obedient little rodents, feeding this Death Machine! YOU and I are such bastards! Such cowards, YOU and I are!*

*I'm terrified of prison. I'm paying my taxes. And the suffering, the*

*endless misery is accounted for by my inaction, my fear, my inescapable selfishness of not wanting to starve or be jailed. Do you pay your taxes? Are you hiding from the IRS? Good for you, brave soul.*

*Now another difficult thing to discuss. After all, Ron Silliman just wrote on his blog that anyone owning a gun is an idiot. I'm paraphrasing, but close. Well Ron SO BE IT!*

*It was a rifle that saved my six year old sister's life, and my ten year old life when our drunken, disgusting step father was trying to get into her bedroom. I was on the other side of the door with that gun. Door locked. And he never came through the door, but if he had, the gun, which was loaded, and safety off, would have been Plan B to the locked door as Plan A. I was terrified, but there's no doubt I would have shot him!*

*And it was a handgun that saved my sister's life a few years ago when she pointed it at the head of a stalker who broke down her door. She was steady and ready to shoot. And he could see that, and he took off, and never, EVER bothered her again! If my sister did not have that gun, and didn't feel confident that she could protect herself, that piece of shit man would have tried to rape and kill her. He was crazy enough.*

*Am I saying that EVERYBODY should be able to buy a gun? Am I on Mister Planet of the Apes Heston's side? No. The extremes can be seen from any side. It's ridiculous to be giving guns to minors. But I'm glad I was given that rifle as a kid, and taught to shoot it. There are more guns than people in my family, by far, and most of those guns are for hunting. But I'm a vegetarian now for many years. And I no longer own a gun. Haven't for a long time. But I'm glad my sister has one. She's slender, strong, but knows certain men could overwhelm her. She's a good fighter, but why should she have to fight when all she has to do is point a gun and YELL at him that if he dares to touch her his pretty little brains will splatter all over her walls I ask you?*

*THE PINK PISTOLS are heroes of mine. I've been in the closet long enough about my queer heroes. These men and women have the slogan, WE BASH BACK! None of them as far as I know are out there randomly, wantonly threatening the general population. They, like me, are just sick and fucking tired of being pushed around for no good reason other than the fact of being queer.*

*Yes I understand the concerns about the guns in our country, but at the same time I've actually been in the situation where a gun was going to save my life if the lock on the door failed. And I'm grateful my sister is a good shot, and unafraid of this world because of it.*

*Call me an idiot, I've been called worse,  
CAConrad*

--

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



[↑ Contents](#)

590. **Michael Robins**  
***Janke, Robins, Hughey on Tour***

*Thu 26 Apr 2007*

---

On Tour! International!

Christopher Janke

Michael Robins

Elizabeth Hughey

Janke's Structure of the Embryonic Rat Brain won a prize!

Robins' The Next Settlement won a prize!

Hughey's Sunday Houses The Sunday House won a prize!

Now they will pile in the car and look for cheap eats. Come and see!

Fri-Sat, April 27-28, 2007

Juniper Festival - UMass Amherst, Amherst, MA

[www.umass.edu/english/eng/mfa/JuniperFestival.htm](http://www.umass.edu/english/eng/mfa/JuniperFestival.htm)

Sun, April 29, 2007 - 6 pm

Publicly Complex Reading Series

Ada Books - 330 Dean Street, Providence, RI

Wed, May 2, 2007 - 5 pm

Delirium Press Reading

w/ Montreal poets Oana Avasilichioaei and Kate Hall  
The Green Room - 5386 St. Laurent Blvd, Montreal, QC

Thurs, May 3, 2007 - 7:30 pm

Behind The Egg

383.5 Madison Avenue, Albany, NY

[www.unpleasanteventschedule.com/behindtheegg/](http://www.unpleasanteventschedule.com/behindtheegg/)

Fri, May 4, 2007 - 7 pm

Pete's Big Poetry Series

Pete's Candy Store - 709 Lorimer Street, Williamsburg, NY

[www.petescandystore.com/bigpoetry/](http://www.petescandystore.com/bigpoetry/)

Sat, May 5, 2007 - 3 pm

The Ear Inn Reading Series

326 Spring Street, NYC [www.mbroder.com/ear\\_inn/](http://www.mbroder.com/ear_inn/)

Sun, May 6, 2007 - 8 pm

Pierre Menard Gallery / Lame Duck Books

10 Arrow Street, Cambridge, MA

Hughey's work is centered around perception, and much of its power comes from her way of abusing perception and toying with the reader to get a reaction: comic, tragic, or just startlingly peculiar.

Robins' poems are tight, precise accounts of an internal world, understated, affectionate, and powerful.

Janke's are kinetic rambles through the innards of a rat in a neurology lab and ending in the stars.

On Tour! International! Questions: michael at bornmagazine dot org

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591. **susan maurer**

***Re: Pushing Easy Poetry***

*Thu 26 Apr 2007*

---

the whole push of if i dont understand it it isnt any good which it seems is being pushed by pinsky and the poetry foundation unites me with brenda hillman who has also done as i did. tired of being bugged by certain quarters for unclear poetry i took an unclear poem to the counterwoman at pluck you chicken who without prompting got it instantly and then to the counterman at dean and deluca's . ditto . so elitism be damned and if people want to push what donald hall calls a mcpoem well let them but.. Susan Maurer

| *From: Catherine Daly* <[REDACTED]>

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

To: [REDACTED]  
Subject: Re: Pushing Easy Poetry  
Date: Wed, 25 Apr 2007 14:56:29 -0700

*I started blogging on this, but it seems to me that Pinsky's 1) examples aren't particularly challenging poems, 2) he leaves some open questions about what "difficult" is*

--  
All best,  
Catherine Daly  
[REDACTED]

---

The average  
US Credit Score is 675. The cost to see yours: \$0 by Experian.  
[http://www.freecreditreport.com/pm/default.aspx?](http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE)  
[sc=660600&bcd=EMAILFOOTERAVERAGE](http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE)

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592. **Jim Andrews**  
*new interactive piece: spring poem*  
Thu 26 Apr 2007

---

here is a new piece: <http://vispo.com/nio/pens/springs5.htm>

spring poem.

click and drag to change it. it's a pen, of sorts.

the guitar;  
the electric guitar.

the pen;  
the electric pen.

best to go full screen (F11 key) if you can.

the piece consists of about 20 animations. only four of which are visible, at any time. the four that are visible, at a given moment, are, as it were, attached by elastic springs to wherever you click and drag. so when you click and drag, you drag the animations around via springs. that would be more obvious if the objects you drag were not animations.

every now and then the screen is made black and it continues from where it left off, except each 'nib' of the pen gets a different animation.

a poem of algorithms and animations.

an animism.

animism: kinetic poem with soul.

ja

<http://vispo.com>

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593. **Evan Munday**

***May 2 - Coach House Books Spring Launch***

*Thu 26 Apr 2007*

---

An event for any Toronto readers on the listserv. Those of you not in Toronto should check out the Coach House website ([www.chbooks.com](http://www.chbooks.com)) to see other upcoming events across North America and to take advantage of our spring web sale.

Set your sights on the Coach House Spring Launch – Wednesday, May 2

Please join the Coach House gang and our valiant vanguard of vernal authors on Wednesday, May 2, for passion, poetry, potent potables and possible pandemonium.

Featuring the launch of all our spring titles – The Girls Who Saw Everything by Sean Dixon, The Milk Chicken Bomb by Andrew Wedderburn, Notebook of Roses and Civilization by Nicole Brossard, Human Resources by Rachel Zolf and Hippies and Bolsheviks & Other Plays by Amiel Gladstone – the Coach House Spring Launch is the literary party you'll want to crash next week (except, of course, that everyone is invited). The most collegial, calamitous clambake\* in CanLit begins at 8:00 p.m. at Revival (783 College Street, at Shaw).

Coach House Books Spring Launch

Featuring Sean Dixon, Andrew Wedderburn, Nicole Brossard, Rachel Zolf and Amiel Gladstone

Wednesday, May 2, 2007 | 8 p.m.

Revival, 783 College St. (at Shaw), Toronto

Music by Echo

Free

The Girls Who Saw Everything -- a novel of girls, books and Gilgamesh, by Sean Dixon

Notebook of Roses and Civilization -- the sensual poetry of Nicole Brossard brought into English by Robert Majzels and Erín Moure

The Milk Chicken Bomb -- a novel where boy meets bonspiel, exploding boilers and black-market submarines, by Andrew Wedderburn

Human Resources -- the writing machine in which poetry and 'plain lanaguage' collide, by Rachel Zolf

Hippies and Bolsheviks & Other Plays -- pools, phones and psychedelia, from  
Amiel Gladstone

\*No clams will actually be served at the party.

For media requests or additional information, contact Evan Munday at

██████████ or ██████████

-----

Evan Munday

Publicist

Coach House Books

401 Huron St. (rear) on bpNichol Lane

Toronto ON, M5S 2G5

██████████

██████████

May 2 is the Coach House Spring Launch!

featuring Sean Dixon, Andrew Wedderburn, Nicole Brossard, Rachel Zolf  
and Amiel Gladstone

Revival, 783 College Street

Toronto, ON

8:00 p.m. =

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594. **amy king**

***Why not make your way to Brooklyn for your after-work-week's-end  
celebration drink with a little poetry mixed in at Stain Bar?***

*Thu 26 Apr 2007*

---

Anyone needing directions from the airport, backchannel please!

\*\*\*\*\*

MiPOesias presents

~~~~ David Lehman, Elaine Equi, and Mairead Byrne ~~~~

Friday, April 27, 2007 @ 7:00 PM

~~~~~

DAVID LEHMAN was born in New York City in 1948. He is the author of six books of poems, most recently *When a Woman Loves a Man* (Scribner, 2005). Among his nonfiction books are *The Last Avant-Garde: The Making of the New York School of Poets* (Anchor, 1999) and *The Perfect Murder* (Michigan , 2000). He edited *Great American Prose Poems: From Poe to the Present*, which appeared from Scribner in 2003. He teaches writing and literature in the



graduate writing program of the New School in New York City and offers an undergraduate course each fall on "Great Poems" at New York University . He is the editor of a new edition of The Oxford Book of American Poetry, a one-volume comprehensive anthology of poems from Anne Bradstreet to the present. He initiated The Best American Poetry series in 1988 and received a Guggenheim Fellowship a year later. He lives in New York City and in Ithaca , New York . <http://www.mipoesias.com/April2004/lehman.htm>

ELAINE EQUI is the author of ten books including Surface Tension, Voice-Over, which won the San Francisco State Poetry Award, and The Cloud of Knowable Things. Her latest is Ripple Effect: New & Selected Poems from Coffee House Press. She teaches in the MFA Programs at City College and The New School, and at New York University

<http://www.mipoesias.com/April2004/equi.htm> MAIRÉAD BYRNE is employed as Associate Professor of English at Rhode Island School of Design in Providence, Rhode Island. She immigrated to America from Ireland in 1994 and earned a PhD in English (Theory & Cultural Studies) from Purdue University in 2001. Recent publications include a poetry collection, Nelson & The Huruburu Bird (Wild Honey Press 2003); three chapbooks Vivas (Wild Honey Press 2005), An Educated Heart (Palm Press 2005), and Kalends (Belladonna\* 2005); and a talk, Some Differences Between Poetry & Standup (UbuWeb 2005).

<http://www.mipoesias.com/2006Volume20Issue1/byrne.html> STAIN BAR 766 Grand Street Brooklyn , NY 11211 (L train to Grand Street Stop, walk 1 block west)

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\u003c/div>\n\u003cdiv>Amy King\u003c/div>\n\u003cdiv>MiPO Host",1] );  
/--> New York University . http://www.mipoesias.com/April2004/equi.htm

MAIRÉAD BYRNE is employed as Associate Professor of English at Rhode Island School of Design in Providence . She immigrated to America from Ireland in 1994 and earned a PhD in English (Theory & Cultural Studies) from Purdue University in 2001. Recent publications include a poetry collection, Nelson & The Huruburu Bird (Wild Honey Press 2003); three chapbooks Vivas (Wild Honey Press 2005), An Educated Heart (Palm Press 2005), and Kalends (Belladonna\* 2005); and a talk, Some Differences Between Poetry & Standup (UbuWeb 2005). http://www.mipoesias.com/2006Volume20Issue1/byrne.html

~~~~~

STAIN BAR

766 Grand Street Brooklyn , NY 11211

(L train to Grand Street Stop, walk 1 block west)

718/ [REDACTED]

http://www.stainbar.com/

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Hope to see you~

Amy King MiPO Host \n\u003cdiv>\u003ca  
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Laureate of the Blogosphere"] ----> If you've ever - or never - thought of  
voting for a blog, please consider going here and clicking a vote for mine: \n  
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n",0] ); //--> http://www.mipoesias.com
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p.s. Thump, thump ["Poet Laureate of the Blogosphere"] ----> If you vote for me, I'll knight you, or something ...

<http://www.musecrafters.com/bloggingpoet/208/2007+Poet+Laureate+Of+The+Blogosphere+Voting+Begins.html>

Thank you!

\*\*\*\*\*

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Ahhh...imagining that irresistible "new car" smell?  
Check out new cars at Yahoo! Autos.

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## 595. **Philip Metres**

**300 etc.**

*Thu 26 Apr 2007*

---

CA et.al,

I loved CA's response to 300 and his anecdote--I hope you're collecting your stories for print! they're among the richest things that this list has produced of late. The whole debate over "300" is important (as long as we have it with others who feel otherwise), because these cultural productions clearly do function to grease the wheels of military imperium--as kitschy and over-the-top as "300" is. CA's story actually reminded me of the debate that I discuss in "Behind the Lines" regarding ways to resist war. On the one hand, representations themselves have a imitative (even infective power), which means that merely "representing the horrors of war" can often incite further imitations of it. On the other hand, a representation that enacts, as Zizek calls it, "living through the fantasy" (i.e. the s/m scenario perhaps), can be a way of defusing or subverting its power. Zize always references some metal band from Eastern Europe who would employ fascist iconography and costume as a way of subverting the ideology.

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>

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596. **Gretchen Adele**  
*Re: spring poem god its beautiful jim*  
*Thu 26 Apr 2007*

---

grazie

x

g

On 4/26/07, Jim Andrews <[REDACTED]> wrote:

>

> here is a new piece: <http://vispo.com/nio/pens/springs5.htm>

>

> spring poem.

>

> click and drag to change it. it's a pen, of sorts.

>

> the guitar;

> the electric guitar.

>

> the pen;

> the electric pen.

>

> best to go full screen (F11 key) if you can.

>

> the piece consists of about 20 animations. only four of which are visible,

> at any time. the four that are visible, at a given moment, are, as it

> were,

> attached by elastic springs to wherever you click and drag. so when you

> click and drag, you drag the animations around via springs. that would be

> more obvious if the objects you drag were not animations.

>

> every now and then the screen is made black and it continues from where it

> left off, except each 'nib' of the pen gets a different animation.  
>  
> a poem of algorithms and animations.  
>  
> an animism.  
>  
> animism: kinetic poem with soul.  
>  
> ja  
> http://vispo.com  
>  
--  
g adele

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597. **Tom W. Lewis**  
***Re: Pushing Easy Poetry***  
*Thu 26 Apr 2007*

---

Susan: "bugged by certain quarters for unclear poetry i took an unclear poem ..." -- it took me a second read to realize you weren't implementing some beautiful extended metaphor about grocery shopping & difficult poetry... was this an unclear poem you'd run across, or was it one of your own that someone had labeled "unclear"? in other words, was it a published piece (therefore in some sense "accepted" into publication) or something in embryo you were working on?

my abiding problem with Robert Pinsky: I want to like him, since he's so energetic and positive about poetry in the world (at least that's his shtick), but he always seems to choose the path squarely down the middle in any argument about poetics -- maybe this is what an excellent popularizer does, a la Keillor & co.

purveyors of easy poetry speak to a large swath of people... honestly, I'm delighted when I hear the "Writers Almanac" on the radio, since it's often the only time I'll hear *\*any\** poetry in the course of my day, at least from the mainstream squawk-box... "easy" poetry is easily sold to its readers, and its wide audience can consume it for its soothing quality -- functional in the same way new age/muzak "calms" frayed nerves -- no rough edges.

but what's to be done with the unmentioned, truly "difficult" work that nobody with the national prominence of Keillor or Pinsky will address?

as Catherine pointed out, Pinsky's "examples aren't particularly challenging poems...[and] he leaves some open questions about what 'difficult' is".

I was disappointed, too -- I thought in this article I was going to see Pinsky challenge poetry that was more remote from popular. instead, Pinsky's article chose some pieces that are difficult in a mainstream, high school English class sort of way (argue if you think this is an unfair characterization), but largely they are poems \*about\* being difficult, not works that \*are\* difficult. the pieces are easily comprehended if you "get" what the authors were up to, what the key tells you if you look at your teacher's edition of the anthology.

this takes me back to my junior college English class, where we spent 45 minutes twisting on the teacher's fork over what Robert Graves' "Down, wanton, down!" is about, before he (the teacher) spluttered with lewd delight: "it's a penis!!"

does the key to every poem exist? do we want a key to exist? is a poem difficult if finding its "key" is impossible on the first read? is a poem easy if the "key" is left under the doormat? etc. (my take on postmodern interpretation accepts keyless entry as a valid option.)

"why don't you write something nice?" as my mother used to say...

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

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

On Behalf Of susan maurer

Sent: Thursday, April 26, 2007 8:13

To: ██████

Subject: Re: Pushing Easy Poetry

the whole push of if i dont understand it it isnt any good which it seems is being pushed by pinsky and the poetry foundation unites me with brenda hillman who has also done as i did. tired of being bugged by certain quarters for unclear poetry i took an unclear poem to the counterwoman at pluck you chicken who without prompting got it instantly and then to the counterman at dean and deluca's . ditto . so elitism be damned and if people want to push what donald hall calls a mcpoem well let them but.. Susan Maurer

>From: Catherine Daly <████████>

>Reply-To: UB Poetics discussion group <████████>

>To: ██████

>Subject: Re: Pushing Easy Poetry

>Date: Wed, 25 Apr 2007 14:56:29 -0700

>

>I started blogging on this, but it seems to me that Pinsky's 1) examples

>aren't particularly challenging poems, 2) he leaves some open questions  
>about what "difficult" is  
>  
>--  
>All best,  
>Catherine Daly  
> [REDACTED]

---

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598. **Halvard Johnson**  
***Re: Pushing Easy Poetry***

Thu 26 Apr 2007

---

When does pushing easy poetry come to  
shoving easy poetry?

Hal

"Disorder is merely the order you  
are not looking for."

--Henri Bergson

Halvard Johnson

=====



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

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599. **Thomas savage**  
***Re: Pushing Easy Poetry***

Thu 26 Apr 2007

---

Hi Susan. Some of my favorite poems are poems I don't completely understand.  
I've told my students not to be afraid or dismissive of poetry they don't  
understand. If a poem has a beauty to it which can be intuitively stirring, it  
needn't necessarily be completely understood. There are poems by Robert

Duncan, for instance, which I've loved for many years without completely understanding them. As for Pinsky, I just read a beautiful translation he did of a poem Michelangelo wrote in his old age. So Pinsky has the right idea sometimes. I've also seen and heard some of his own poetry which was pretty good. Regards, Tom Savage

susan maurer <[REDACTED]> wrote: the whole push of if i dont understand it it isnt any good which it seems is being pushed by pinsky and the poetry foundation unites me with brenda hillman who has also done as i did. tired of being bugged by certain quarters for unclear poetry i took an unclear poem to the counterwoman at pluck you chicken who without prompting got it instantly and then to the counterman at dean and deluca's . ditto . so elitism be damned and if people want to push what donald hall calls a mcpoem well let them but.. Susan Maurer

*From: Catherine Daly*  
*Reply-To: UB Poetics discussion group*  
*To: [REDACTED]*  
*Subject: Re: Pushing Easy Poetry*  
*Date: Wed, 25 Apr 2007 14:56:29 -0700*

*I started blogging on this, but it seems to me that Pinsky's 1) examples aren't particularly challenging poems, 2) he leaves some open questions about what "difficult" is*

--  
*All best,*  
*Catherine Daly*  
[REDACTED]

The average

US Credit Score is 675. The cost to see yours: \$0 by Experian.  
[http://www.freecreditreport.com/pm/default.aspx?](http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE)  
[sc=660600&bcd=EMAILFOOTERAVERAGE](http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE)

-----  
Ahhh...imagining that irresistible "new car" smell?  
Check out new cars at Yahoo! Autos.

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600. **Rebecca Loudon**  
***The Concher Inaugural Issue***  
*Thu 26 Apr 2007*

---

We are pleased to announce the publication of the inaugural issue of \*The Concher.\*

\*<http://twopoettruffles.blogspot.com/>\*<<http://twopoettruffles.blogspot.com/>>

#1 Poets: Brent Armendinger ::: Adam Clay ::: Phillip Crymble ::: Darcie Dennigan ::: Ray Hsu ::: Tung-Hui Hu ::: Reb Livingston ::: Rebecca Loudon ::: Marc McKee ::: Kathleen Rooney & Elisa Gabbert ::: Craig Morgan Teicher ::: Samuel Wharton ::: Sarah Wolfson

#1 First Lines: Say I say animal machine, would it make ::: The teenager's prosthetic limbs get stolen. ::: the vein in your throat candle blackbody ::: (it felt like an experiment at first) ::: Birds swing into the milk ::: were writing letters. Me or you, ::: There is a bruise to your breath, my love, that I swear you ::: He will want the vulture. He will put on a cotton button-down ::: My ghost walks through the door ::: Who become the parents of the trespassing ::: A perfect apple exists outside the realm of sense. ::: Recalling a symbolism once fixed and familiar, ::: Just inside the petting zoo the little goats ::: He writes the usual from Brazil. I know the place ::: The sweat of him ::: All over. Meaning lost or gone. A local idiom that speaks ::: People who call high school the best years ::: Parachute silk, iron ore, gasoline, ::: As if they would allow the star ::: The homeless man is in love with me.

#1 Truffles: Espresso Caramel, Classic Ganache with Cacao Nibs, Pomegranate Ganache with Almond Marzipan, Coconut Curry Ganache, Whiskey Ganache, Orange White Chocolate Ganache with Hazelnuts.

\*

Seriously. What's \*not\* to like? I can personally vouch for both the poetry \*and\* the chocolates. I had some Two Poet Truffles caramels a couple months ago and they were outstanding. Go watch \*The Concher

\*<<http://twopoettruffles.blogspot.com/>>video.

It's funny in a sweet way.

Rebecca Loudon

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601. **Marcus Bales**

***Mary Weems, Kisha Foster, and Vlad Swirynsky will read at Gallery 324 on Saturday April 28 at noon, and Jere Hinton will present a 10 minute preview of his interpretation of Chaucer's The Wife of Bath's tale in the open mike session. The full play will be performed June 2, 2007 at the Artist Review Today opening for JAR, June Art Review, at the Galleria.***

*Thu 26 Apr 2007*

---

Mary Weems, Kisha Foster, and Vlad Swirynsky will read at Gallery 324 on Saturday April 28 at noon, and Jere Hinton will present a 10 minute preview of his interpretation of Chaucer's The Wife of Bath's tale in the open mike session. The full play will be performed June 2, 2007 at the Artist Review Today opening for JAR, June Art Review, at the Galleria.

The Wake Up and Live's ACTOR'S STUDIO presents Gary Webster's "You'll be Back", "Prime Beef", and "Strictly Platonic?" back to back each day on Saturday April 28 at 7:30 pm, and Sunday April 29th at 3 pm.

For more information about the plays, contact Sue Johnson, Director, 216/ [REDACTED], or at [REDACTED]

Parking is \$1 in the underground garage -- that's the easiest access to the building for these events. Parking is free on 12th Street, but you have to use the security buzzer to get admitted to the building.

If you'd like to be removed from this list, please email [REDACTED]

Thank you

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602. **Gabrielle Welford**

***Re: in response to the virginia tech discussion...***

*Thu 26 Apr 2007*

---

we're only "at war" according to our own definition of "war," since war is with another country, not with "terror," "drugs," "crime," etc. they want us to believe we are muscularly and gallantly "at war," whereas we are actually waging terrorism against the civilian populations of other countries. thanks for sending this info about the news conglomerates. i'll broadcast it about. goes well with bill moyers' program last night. all best, g

Gabrielle Welford, Ph.D.

Instructor

University of San Francisco

[REDACTED]

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Wed, 25 Apr 2007, CA Conrad wrote:

*Sina Queyras wrote:*

*"One thing that I've noted, with some discomfort, is the number of newscasters who refer to this event as "the worst peacetime shooting in American history." The degree to which people seem able to forget that this country is "at war," and what the implications of that are is staggering."*

*Amy Goodman from DEMOCRACY NOW is the only one who is investigating (with absolute fearlessness she is investigating) how ALL, and I really do mean*

*ALL the major news networks in America are conglomerates which actually OWN weapons manufacturing plants. It is -- believe it or not -- in the interest*

*of the owners of ABC, CBS, NBC, CNN, to wage war. Shareholders are dancing the Iraq two-step these days. And we need to ask ourselves the rather obvious*

*questions now about "conflict of interest." And beyond that, ask ourselves how*

*this measures against Jefferson's line "Information is the currency of democracy."*

*Hmm, puts a whole new spin on the "currency" of the statement. But it is the*

*JOB OF our esteemed, televised news teams to help us forget. Help us forget our daily sins. Help us forget our daily brutality. In Philadelphia THEY RECENTLY*

*changed the morning news to "Good Day Philadelphia!" Good Day Philadelphia? HOW ABSURD!!!! Of the 10 largest cities in America we rank highest in poverty.*

*Literally one in four Philadelphians is living below the poverty line, me included.*

*Good Day Philadelphia my ass!*

*CAConrad*

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603. **Peter Ciccariello**

***Re: spring poem god its beautiful jim***

*Thu 26 Apr 2007*

---

Beautiful Jim!

-Peter Ciccariello

On 4/26/07, Gretchen Adele <[REDACTED]> wrote:

>

> grazie

> x

> g

>

>

> On 4/26/07, Jim Andrews <[REDACTED]> wrote:

> >

> > here is a new piece: <http://vispo.com/nio/pens/springs5.htm>

> >

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604. **CA Conrad**

***anti-queer Arab activity about to happen, THIS IS CRUCIAL, PLEASE READ ASAP!***

*Thu 26 Apr 2007*

---

Anyone involved with FACEBOOK please read this!

The group "ArabLBTG" is on the verge of being SHUT DOWN because the Saudi, Egyptian, Kuwaiti and Emirati governments are insisting that FACEBOOK not allow any queer FACEBOOK groups which mention, or having anything to do with citizens of their countries.

Anyone who is a member of FACEBOOK and would like me to send the link to vote against, and tell FACEBOOK to back down, please write to me VERY SOON! Timing is everything, as this is literally on the verge of happening. Our swift, collective actions against this are needed! Contact me at [REDACTED] NOW, BELOW are some of the discussions and info from the petition page:

(THIS IS THE DISCUSSION I AM REFERRING TO)

Violating terms of conduct

Between You and Administrator Josh

Administrator Josh

10:15am April 24th

Report MessageDear Subscriber,

You have violated the terms of conduct you agreed upon when you signed up with Facebook.com. Your violations fall in the following criteria:

1. Advertising\spam, you have posted in the group advertisements concerning a website. You do have the right to refer to websites but not advertise them.

2. Creating a global group that is not allowed in some regions. Your group "Arab LBTGAY(Lesbian,bisexual,transexual and gay)" has put facebook in trouble as we received an official complaint from the Saudi government, the Egyptian government and other Arab governments that do not want to be mentioned.

Your Group must be shut down or a new Group with a specified network other than the two mentioned may be created. We are very sorry as we support any group but the countries mentioned are threatening to block our server from their side, therefore please comply.

Thank you for understanding  
The Facebook Team

4:15pm April 25th

hey i have a question. i understand it says it must be shut down but is it possible to make it a "closed group" or i have to make it a secret?

Adminstrator Josh

5:25pm April 25th Report MessageWell, If you turn it into a closed group you must be more than sure that no Saudis or Egyptians join the group. This is very hard, but if you chose to do this we do not mind.

In case of chosing to close the group you will have to kick any Saudi, Egyptian, Kuwaiti or even Emirati that happens to join or we pick out for you. Is that fair enough?

The Facebook Team

-----

(AND THIS IS FROM THE PETITION PAGE)

The official Petition to prevent Arab LBTG from being shut down.

Dear Facebook users:

We represent the group "ArabLBTG". We are posting this as a plea for your support in an act of resistance against Facebook's request of shutting down the group because they have received several complaints from particular Arab governments. If we do not shut down the group, according to Facebook, we have to make it a closed group that excludes specific Arab citizens, such as Saudi and Egyptian. This is not conducive to a queer-positive Facebook environment, but an exclusivist, discriminatory, racist environment that threatens our right to free speech.

We would like to encourage everyone to contact Facebook and reject their oppressive, homophobic request towards a specific minority of the queer community.

Thank you for all your support  
In hopes of victory,  
ArabLBTG Admin

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605. **Murat Nemet-Nejat**

**Re: M'Work**

*Thu 26 Apr 2007*

---

Hear, Hear!

The best expression what art and being a poet at bottom is.

Ciao,

Murat

On 4/25/07, Alan Sondheim <[REDACTED]> wrote:

>

> M'Work

>

> There are certain misapprehensions in relation to my works in various  
> fields - music, sound, photography, film, video, texts, media in general.  
> I am assumed to be a producer bypassed or deflected, that my work refuses  
> steadfastly one genre or another. In fact, I neither produce masterpieces  
> nor specific works, and am uncomfortable with the thinking that references  
> a litany of key objects in my career. Instead, I construct discourses,  
> albeit with myself - discourses of such a nature that it seems irrelevant  
> to complete those things that might complete a career - a series for  
> example, or critical moments. I insist on discourse, because this is the  
> means of progress, of thinking itself; to stop at the wayside of this or  
> that thing cluttering up the environment means a waste of energy and a  
> good deal of the limited time we are all given in the first place. As far  
> as funding is concerned, I believe that such thought, such discourse,  
> should be rewarded in particular by granting agencies or good samaritans,  
> since there is little change of sales or recompense for the creation of  
> working-through streams of thought occasionally resulting in partial  
> reconstructions of philosophy, phenomenology, or any other and all modes  
> of conceiving the world. What is the world, but scaffolding which  
> constantly is renewed, destroyed, forgotten, abandoned at death, crudely  
> stumbled upon at birth? To examine this world, to truly occasion studies  
> and thinking without compromise, I am forced to forgo stases, strange and  
> familiar attractors - forced to avoid these at all costs, however  
> seductive they might appear. This is not to say that I remain aloof from

> the marketplace - only that I appear deeply unfit for it, and am forced to  
> search elsewhere for financial support. But everywhere I look, it is the  
> same story - give me the goods, and I might consider, on one level or  
> another, rewarding you - but nothing further. There are no gifts in this  
> life, but only exchanges, and even these come at high psychological cost.  
> I honestly try to acquiesce; it is useless, tawdry; nothing seems to come  
> of it - something in my character. Given this, I plod onward, carrying my  
> sickness with me and an insane desire to believe that reward exists  
> somewhere through the journey itself, rather than the destination alone.  
> However, the thrust of this memo is elsewhere - a counter to those who  
> critique my working as a contamination of site, cite, and sight - those  
> who are blind not to see value in the difficult motion of thinking among  
> the ongoing world. This is what I do; I think, give signposts, memoranda,  
> exempla, and inhabitants of the imaginary, and this, I believe, is the  
> goal and guise of the true artist, never to rest, never to complete what  
> is already known, but to search out elsewhere for whatever knowledge might  
> be gained along the ways.  
>  
> <http://www.asondheim.org/gloom.mov>  
>  
> at least no one else is doing this stuff at least on a daily basis.  
>

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## 606. **Poetry Project**

### ***Events at the Poetry Project 4/26 - 5/2***

*Thu 26 Apr 2007*

---

Dears,

Please join us many times.

Love,

The Poetry Project

Thursday, April 26, 8:00 pm

A Tribute to César Vallejo

A reading to mark the publication of César Vallejo: The Complete Poetry in a bilingual edition edited and translated by Clayton Eshleman. César Vallejo (1892-1938) was a poetical innovator whose syntax-breaking search for meaning has been compared to James Joyce and Paul Celan. Readers of Vallejo's work will include Jayne Cortez, Mariela Dreyfus, Clayton Eshleman, Forrest Gander, Edward Hirsch, Sam Shepard, Mónica de la Torre, Cecilia

Vicuña and Anne Waldman. Co-sponsored by PEN World Voices, Poets House, and The University of California Press. This reading will be held in the sanctuary.

Friday, April 27, 8:00 pm

Anselm Hollo, Eileen Myles & Anne Waldman

Anselm Hollo, poet and literary translator, has been a faculty member of the Jack Kerouac School of Poetics at Naropa University in Boulder, Colorado, for more than twenty years. He is the author of thirty-odd books and chapbooks of his own works, the most recent one being *Guests of Space*, just out from Coffee House Press. Eileen Myles is one of the best-known unofficial poets in America. She was a Director of St. Mark's Poetry Project during the Reagan years. And she conducted an openly female write in campaign for President of the United States in 1992. She has toured her work all over the world and with *Sister Spit* in '97 and now this year again with *Sister Spit*. *Sorry, Tree* (poems) is very recently out from Wave Books. Anne Waldman's most recent books are *Structure of the World Compared to a Bubble*, a long Buddhist poem, and *Outrider*, a selection of essays, interviews and poetry just published by La Alameda Press. *Red Noir*, a collection of short performance pieces, and the CD *The Eye of the Falcon* (produced and with music by her son Ambrose Bye) are now available from Farfalla, McMillen and Parrish. This reading will be held in the sanctuary.

Saturday, April 28, 8:00 pm

Not For Mothers Only

A launch party and reading for *Not for Mothers Only: Contemporary Poems on Child-Getting and Child Rearing*. This anthology brings to light the many strong, scary, gorgeous motherhood poems bring written right now poems that address the politics and difficulties and stubborn satisfactions of mothering while also publishing earlier poems that opened the space in which this new work might appear. Readers will include Rachel Zucker, Deborah Landau, Kimiko Hahn, Ann Lauterbach, Camille Guthrie, Caroline Crumpacker, Marie Howe, Miranda Field, Kathleen Ossip, Rebecca Wolff, Claudia Keelan and Catherine Wagner.

Monday, April 30, 8:00 pm

Tisa Bryant & Jennifer Firestone

Tisa Bryant's writings, *Unexplained Presence* (forthcoming from Leon Works), and *Tzimmes*, traverse the boundaries of genre, culture and history. She is currently at work on [the curator], a meditation on identity, visual culture and the lost films of auteur Justine Cable. She teaches at St. John's University, Queens, and is a founding editor/publisher of the hardcover annual, *The Encyclopedia Project*. Jennifer Firestone is the author of the chapbooks *From*



Flashes, which is an excerpt from a longer manuscript, and snapshot from Sona Books, as well as a chapbook forthcoming from Portable Press at Yo-Yo Labs. She is the editor, along with Dana Teen Lomax, of an anthology in progress called Letters To Poets: Conversations about Poetics, Politics and Community. Her book, Holiday, is forthcoming from Shearsman.

Wednesday, May 2, 8:00 pm

Sam Abrams & Jim Cohn

Sam Abrams is the author of five collections of poems, most recently *The Old Pothead Poems*. He edited *The Neglected Whitman: Vital Texts* and has published poems in hundreds of places beginning with *Neon 2* in 1957. He is currently Professor Emeritus of Language and Literature in the College of Liberal Arts at Rochester Institute of Technology. Jim Cohn is the author of five collections of poetry: *Green Sky*, *Prairie Falcon*, *Grasslands*, *The Dance Of Yellow Lightning Over The Ridge* and *Quien Sabe Mountain*. He has edited the poetry journal *Napalm Health Spa* since 1990. Inspired by the art criticism of Frank O'Hara and the lineages shepherded by the Beat Generation, Cohn founded the diversity oriented on-line Museum of American Poetics (MAP) at [www.poetspath.com](http://www.poetspath.com) in 1997.

\*Please note this recently scheduled reading:

Monday, May 7, 6:00 pm

Following Rules: An Oulipian Reading with Harry Mathews & Doug Nufer

Born in New York in 1930, Harry Mathews settled in Europe in 1952 and has since then lived in Spain, Germany, Italy, and (chiefly) France. In 1978 he returned to the United States to teach for several years at Bennington College, Columbia University, and the New School University. Now married to the French writer Marie Chaix, he divides his time between Paris and Key West. When Mathews published his first poems in 1956, he was associated with the so-called New York School of poets, with three of whom (John Ashbery, Kenneth Koch, James Schuyler) he founded the review *Locus Solus* in 1961. Through his friendship with Georges Perec, he became a member of the Oulipo in 1972. The author of six novels and several collections of poetry, his most recent publications are *Sainte Catherine*, a novella written in French (Éditions P.O.L, 2000), *The Human Country: the Collected Short Stories* (Dalkey Archive Press, 2002), *The Case of the Persevering Maltese: Collected Essays* (Dalkey Archive Press, 2003), *Oulipo Compendium* (co-edited with Alastair Brotchie; Atlas Press and Make Now Press, 2005), and *My Life in CIA: A Chronicle of 1973* (Dalkey Archive Press, 2005). Doug Nufer writes works of fiction and poetry and pieces for performance that seem to follow odd procedures, even when they don't. His novels include *Never Again*, *Negativeland*, and most recently, a double novel, *The Mudflat Man/ The River Boys*. His fiction and/or poetry has appeared in

Chain, Fence, Monkey Puzzle, Bird Dog, and The Golden Handcuffs Review. He also performs his work with choreographer Erin Mitchell and her dance troupe (he speaks/ they dance). He lives in Seattle, where he runs a wine shop.

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

Spring 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](http://www.poetryproject.com)

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

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

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

The Red Hook <sup>3</sup>First Tuesdays<sup>2</sup> Poetry Discussion Group

Read poems aloud & discuss them or just listen

Red Hook Branch of the Brooklyn Public Library

7 Wolcott Street at Dwight

Tuesday, May 1st

Discussion begins at 6:30pm

Free

2nd meeting

The First Tuesdays group will meet the first Tuesday of every month

For more info email 

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607. **Bob Marcacci**

***Audio Poetry: i-outlaw 2.4 featuring Catherine Daly***

*Thu 26 Apr 2007*

---

Hosted by Bob Marcacci and produced by Josh Hinck, i-outlaw Episode 2.4 <<http://i-outlaw.blogspot.com/>> features the poetry and ruminations of Catherine Daly, original music by Junkbox, and additional fine poetry by:

- Daniel Abdal-Hayy Moore
- Linda Benninghoff
- John Sakkis
- Peggy Eldridge-Love
- Jordan Stempleman
- Kaya Oakes
- Miranda Gaw
- Andrew Lundwall
- Larissa Shmailo

Always looking to listen to your poetry... Spread the word far and wide. Don't forget to enter our contest to win a free book of poetry! Listen now and find out how...

--

Bob Marcacci

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

Buying books would be a good thing if one could also buy the time to read them in: but as a rule the purchase of books is mistaken for the appropriation of their contents.

- Arthur Schopenhauer

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608. **noah eli gordon**

**chapbooks**

*Thu 26 Apr 2007*

---

All,

So here I am looking at a huge stack of chapbooks & working on the next review column for Rain Taxi & not that I'm in any way in want of even more chapbooks but can't help feeling like there are more of these things out there that I'm missing & that it might be a good time to just float a small reminder to any one who might have or might be putting out a new chapbook that the Rain Taxi column is indeed an ongoing thing & it'd be wonderful to have a chance to consider anything folks might have for inclusion in the column which as it's housed in a magazine with huge distribution might offer one the change to have one's work or I suppose mention of one's work reach outside of those normal channels & I wonder if I should just keep going with this sentence...

So, send me yr chapbooks...

xoxo,

Noah Eli Gordon

1014 E 10th Ave  
Denver, CO 80218

PS: there is life outside of the internet. This is a print column that's been running for over a year in the Taxi.

<http://raintaxi.com/>

PS: here's a link to a piece Erik Anderson & I wrote on Some Notes on My Programming by Anselm Berrigan:

<http://jacketmagazine.com/33/anderson-gordon-rev-berrigan.shtml>

---

MSN is giving away a trip to Vegas to see Elton John. Enter to win today.  
<http://msnconcertcontest.com?icid=nceltontagline>

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609. **Catherine Daly**

***Fwd: Audio Poetry: i-outlaw 2.4 featuring Catherine Daly***

*Thu 26 Apr 2007*

---

only had time to do about 1/3 of what I'd planned, but hey... that backyard is ready for sod

Ready for your listening pleasure. Direct yourselves to:  
< <http://i-outlaw.blogspot.com/> > to hear.

You can find a nice little audio doodad for your blogs here: <  
<http://odeo.com/audio/11246583/players>>

Thanks, everyone, for being patient as Josh and me transitioned to our new i-space. Josh and I would like to thank everyone for supporting the show. Really really big thanks to Catherine Daly for the superb poetry and other audio goodstuff you'll just have to put your ears on...

Hope everyone enjoys it!

--

Bob Marcacci

Many a man fails to become a thinker for the sole reason that his memory is too good.

- Friedrich Wilhelm Nietzsche

--

All best,  
Catherine Daly



--

All best,  
Catherine Daly

██████████

--

All best,  
Catherine Daly

██████████

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## 610. **Catherine Daly**

### ***Re: Philadelphia?***

*Thu 26 Apr 2007*

---

it is free at the library; most of my online students used library access -- some took courses online because they couldn't afford paper/printing/xeroxing (15 cents a page in our library? I think) for assignments; one hopes that some of the Gates education/election money goes towards making internet education information more readily available

npr said 5M more people below poverty line here than in 2000 -- who knows what the real figures are, tho

the US government no longer makes it easy for people to access food stamps, the earned income credit, and other programs, so the real suffering is somewhat greater than this would indicate

"the poverty line" has unfortunately never been adjusted for the price of food falling relative to the cost of housing and it is "location independent" meaning the income is one adult, 3 kids @ 23K? ish? it is some silly figure which is far more than a full time job at minimum wage earns, and is the same amount whether you're in a major city or somewhere with a lower cost of living

--

All best,  
Catherine Daly

██████████

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611. **David A. Kirschenbaum**

***Boog City 40 Available***

*Thu 26 Apr 2007*

---

Please forward

-----

Boog City 40

now available

featuring:

\*\*\*Our Politics section, edited by Christina Strong\*\*\*

--<sup>3</sup>Maybe after going to museums for more than 30 years I still couldn't define art, but I can tell you that if art is satisfying it hasn't done its job.<sup>2</sup> --from Who's Come a Long Way, Baby? Thoughts on The Dinner Party and the Global Feminisms Exhibit by Strong

\*\*\*Our Printed Matter section, edited by Mark Lamoureux\*\*\*

--<sup>3</sup>In the poetic tapestry of this chapbook where darkness has victory, the poem "All Saints Day"<sup>1</sup> tells us that "the theme of death is our thieftood."<sup>12</sup> --from Our Thieftood, Evangeline Downs by Micah Ballard (Ugly Duckling Presse), reviewed by Michael Carr

--<sup>3</sup>The poems are so funny, and resistant to interpretation, that it is tempting to take them at face value, like an Andy Warhol Campbell's Soup can, a Jeff Koons puppy, or a Marcel Duchamp urinal.<sup>2</sup> --from Twisted Gems, Erased Art by Tenney Nathanson (Chax Press), reviewed by Adam Fieled

\*\*\*Our Music section, edited by Jon Berger\*\*\*

--<sup>3</sup>Dina Dean's voice is the unification of her influences; somewhere between a croon and a growl, in "The Radio Song"<sup>1</sup> she tells the story of a sleepless character's love affair with the radio.<sup>2</sup>

<sup>3</sup>Every added note, every new change in a simple pattern has a magnified importance, giving Randi Russo's songs wave after wave of subtle dramatic leaps.<sup>2</sup>--from Alliterative Albums: Acoustic Songwriters Get Their Due by Casey Holford

\*\*\*And the Relaunch of Our Comics section \*\*\*

--<sup>3</sup>I've reread this first issue maybe a dozen times since Jerel debuted it at the MoCCA Art Festival last summer, and it's a different experience nearly every reading, as startling and flabbergasting as it is rewarding, not unlike returning to a computer that has been overtaken by a benign but active<and actively mischievous<virus.<sup>2</sup> --from Jerel Elbows the Comics Envelope by Gary Sullivan

--Freak Folk Meets Hip Hop, a comic from Jeffrey Lewis

\*\*\*Art editor Brenda Iijima brings us work from Greenpoint's Brenda Zlamany\*\*\*

\*\*\*Our Poetry section, edited by Laura Elrick and Rodrigo Toscano\*\*\*

--Harlem's Tonya Foster with an excerpt from Work-a-Day

Bodies of young men<

spent smoke, spent casings graph one

among many points

Bodies of young men<

sight-specific installations<

stoops, corners.

--Philadelphia's Frank Sherlock with an excerpt from

Wounds in an Imaginary Nature Show

[Š]

A mirror

& a token

of the outdoors

can bring

the walking

dead back to

life even

if the skillset

that facilitates

crawling has to

be relearned

\*And photos from Aislinn Weidele and Donald Woodman.\*

-----

And thanks to our copy editor, Joe Bates.

-----

Please patronize our advertisers:

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::fait accompli:: \* <http://www.nickpiombino.blogspot.com/>

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-----

Advertising or donation inquiries can be directed to

██████████ or by calling 212-842-BOOG (2664)

-----

2,250 copies of Boog City are distributed among, and available for free at, the following locations:

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--

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

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612. **David A. Kirschenbaum**

***Boog City presents Anchorite Editions and Fewer & Further Press,  
Thurs. May 3***

*Thu 26 Apr 2007*

---

please forward

-----

Boog City presents

d.a. levy lives: celebrating the renegade press

Anchorite Editions  
(Albany, N.Y.)

and

Fewer & Further Press  
(Wendell, Mass.)

Thurs. May 3, 6:00 p.m. sharp, free

ACA Galleries  
529 W.20th St., 5th Flr.  
NYC

Event will be hosted by  
Anchorite Editions editor Christopher Rizzo and  
Fewer & Further Press editor Jess Mynes

Featuring readings from  
Anchorite Editions<sup>1</sup> authors

Theo Hummer  
John Mulrooney  
Aaron Tieger

and

Fewer & Further authors

Michael Carr  
Brenda Iijima  
Andrew Mister  
Christopher Rizzo  
Aaron Tieger

and music from  
Kansas State Flower

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

-----

\*Anchorite Press\* <http://www.anchoritepress.blogspot.com> Founded in 2003, Anchorite is an independent poetry press devoted to publishing the work of outsiders and innovators. They publish chapbooks and broadsides in a variety of formats. Check out Anchorite's website (above), where you can view examples of Anchorite publications, as well as read an interview with the editor.

\*Fewer & Further Press\* <http://fewfurpress.blogspot.com/> Fewer & Further Press is a small press edited by Jess Mynes that publishes chapbooks of innovative poetry since 2005. It also publishes Asterisk, a series that takes many forms and often includes multiple authors in one publication. Future and present F&F authors include Clark Coolidge, Aaron Tieger, Brenda Iijima,

Michael Carr, Andrew Mister, Joseph Massey, Christopher Rizzo, and Shannon Tharp. Visit their website (above) to see what titles are available or forthcoming.

**\*Overall Performer Bios\***

**\*\*Michael Carr** Michael Carr is the author of *Platinum Blonde*, a chapbook of poems and collages published by Fewer & Further Press. and *Softer White*, forthcoming from House Press. He's edited a manuscript journal of John Wieners' called *A book of PROPHECIES*, forthcoming this summer from Bootstrap Press. With Dorothea Lasky he co-edits *Katalanché Press*, co-curates the *Plough & Stars Reading Series* with John Mulrooney, and lives in Cambridge, Mass.

**\*\*Theo Hummer** Theo Hummer earned an MFA from Cornell in 2004 and is now at work on a Ph.D. Her poetry has appeared in *Sentence*, *Vox*, and the *Indiana Review*, as well as on the *Verse* magazine website. Her first chapbook, *The Parrot Bride*, appeared from Anchorite Press in 2006.

**\*\*Brenda Iijima** Brenda Iijima is the author of *Rabbit Lesson*, forthcoming from Fewer & Further Press. In addition, there's *Around Sea* (O Books) and two forthcoming titles: *Animate, Inanimate Aims* (Litmus Press, forthcoming) and *Eco Quarry Bellwether* (Outside Voices). Lately she has been working with sound/noise artist Austin Publicover, recording permutations of a body of work called *Remembering Animals*. She is involved with local activist work including issues of eminent domain. From Prospect Heights, Brooklyn she runs *Portable Press* at Yo-Yo Labs.

**\*\*Kansas State Flower** Kansas State Flower

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

<http://www.olivejuicemusic.com/kansasstateflower.html> What is the Kansas state flower? The sunflower, of course! But it's also the neo-psychedelic collaborative trio of Major Matt Mason (Schwervon!), Julie DeLano (The Leader), and Christy Davis (Mold/DJ Spin-O-Mama). The only band in New York that covers Madonna and Gram Parsons in the same set, this is no ordinary flower. Verses and choruses that stay forever in your head, set in swirling landscapes that travel seamlessly from a growl to a whisper. Harmony and cacophony over a block-rocking rhythm section that is so agile it steps past you before you even realize it. Always facing the sun, while acknowledging those dark clouds. Wake up, Dorothy--you ARE in Kansas now.

**\*\*Andrew Mister** Andrew Mister's chapbook *Hotels* is forthcoming from Fewer & Further Press. His poems have appeared in *Boston Review*, *The Canary*, *Colorado Review*, *Fence*, *The Hat*, *the tiny*, and *Verse*. He lives and works in Brooklyn.

**\*\*John Mulrooney** Previous attempts to contact John Mulrooney have been unsuccessful. He might be found at or near Bridgewater State College where he teaches or in or around the Plough and Stars in Cambridge Mass. where he co-curates poetry readings.

**\*\*Christopher Rizzo** <http://inplaceofchairs.blogspot.com/> Originally from Long Island and a long-time resident of Boston, Christopher Rizzo lives in Albany, N.Y., where he is working on a Ph.D. in English. His latest chapbooks are *Claire Obscure* (Katalanché Press, 2005) and *Zing* (Carve Editions, 2006). His poems have appeared in many magazines over the years, such as *Art New England*, *Carve*, *Dachshund*, *Shampoo*, and most recently in *The Duplications*. He is also the editor of Anchorite Press, which he founded in 2003.

**\*\*Aaron Tieger** Aaron Tieger's most recent chapbook is *After Rilke* (Anchorite Press, 2006). Other recent work includes *February* (Fewer & Further Press, 2006) and *Coltsfoot Insularity* (Fewer & Further Press, 2005), a collaboration with Jess Mynes. Other poems have appeared in *6x6*, *Asterisk*, *Past Simple*, *Turntable Bluelight*, and *Effing*. He lives in Ithaca, N.Y. where he is co-curator of the SOON Productions Reading Series and the editor of *CARVE Poems*.

----

Directions: C/E to 23rd St., 1/9 to 18th St.

Venue is bet. 10th and 11th avenues

Next event:

Thurs. June 7, New American Writing (Mill Valley Calif.)

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

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### 613. **P Ganick** *small chapbook project*

Thu 26 Apr 2007

---

SMALL CHAPBOOK PROJECT announces a new reading period from now til the end of may, 2007. a few manuscripts will be chosen for publication.

'experimental' writing, whatever that might mean, is preferred, though quality manuscripts should be sent, the final chapbook will be 5.5" x 8.5" page size, a maximum of 40 pages, black and white ink only.

accepted chapbooks will be announced sometime early in june, 2007. writers who can produce a pdf file of their work will have preference. write for assistance in producing a pdf file.

hard copy only. send to: return postage and envelope for return, please.

peter ganick  
small chapbook project  
45 ravenwood road  
west hartford, CT 06110-1005  
[REDACTED]

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614. **Pierre Joris**  
***Re: Fascist "300"?***

Thu 26 Apr 2007

=====

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

— Benito Mussolini

=====

On Apr 25, 2007, at 7:56 PM, George Bowering wrote:

On Apr 25, 2007, at 2:02 PM, [REDACTED] wrote:

*i believe fascism is in everybody.*

*That is a silly belief, in my opinion.*

*Fascism is a political system,  
and one that calls for the tossing away of the sense of the  
individual,  
hence the fasces.*

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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## 615. **Fluffy Singler**

### ***Unique academic event/gathering/"conference"***

*Fri 27 Apr 2007*

---

Greetings friends. I wanted to let you know that we are currently accepting proposals for Articulations, an event organized by Graduate Students in the Theatre Department at the University of Minnesota and open to scholars, students and artists from a variety of disciplines. This will not be your usual "conference" setting, but an interaction with city spaces and a variety of disciplines that we hope will yield some interesting conversations, new thinking and will result in the publication of a journal.

Below is the CFP, minus the ever important Robert Wilson drawing referenced therein, as the list doesn't take attachments. If you want to see the actual CFP page, please email me at [REDACTED] and I'll send it to you.

Cheers.

ARTICULATIONSentrance

Call For Participants...

Places chosen for their visual quality: light, darkness, views, angles, curves, text. Places chosen for the sounds or silences they produced or that are produced within/around them. Robert Wilson said it best when he offered this image:

Consider this sketch by Robert Wilson. Wilson uses the tricks of perspective to draw the eye into the space he is sketching. As we look forward into the corridor our oblique vision captures images on the periphery, but the periphery is blurry and undefined. Wilson represents this with his black, squiggly lines. The caption at the bottom and the empty space figure off center to the right suggest the activity of the scene: entrance. The empty space figure is entering that abstract site and we as viewers are called to inhabit that empty space and enter the scene as well. Our entrance activates the space. The idea is to create an experience in/at the site without prescribed notions of what that intervention

or experience will be. The world is in the object. The site is a citation of the unthought.

Articulations 2007, taking place on October 12 and 13, will experiment with the act of entrance and attempt to investigate the resulting violence of intervention. We will grapple with, face, grasp at, take on, and struggle through the act of entrance at multiple sites scattered throughout the Twin Cities.

The conference comes into being through the doing of it. It is a conference because performers and scholars with specific skills are called together to perform or enact their individual ways of thinking. It is a workshop in that people convene at a site and work through a specific challenge. In this case, the challenge is to interact with the site and to act within the site.

Please send a short C.V. (no more than two pages) and a 250-word statement in which you describe your research interests and how you believe they correspond to the goals of this conference, as well as any disability accommodations, to George McConnell at [REDACTED] by May 30, 2007.

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616. **Wystan Curnow**

***FW: TRANSLATE #2 poetry reading Tuesday 1 May, 5-7 pm***

*Fri 27 Apr 2007*

---

---

From: Jocelyn Gamble (ARTS AFA)

Sent: Thursday, 26 April 2007 4:20 p.m.

To: ARTS\_Faculty

Subject: FW: TRANSLATE #2 poetry reading Tuesday 1 May, 5-7 pm

READING AT TRANSLATE CAFÉ 1 MAY, 5 - 7 PM

ALL WELCOME! (10% student discount on drinks)

TRANSLATE #2 Tuesday 1 May

Translate Café, 21 Whitaker Place, Grafton

(off Symonds St one block before K Rd), 5 - 7 pm

Featuring local poets and UoA student writers

Janet Charman

Wystan Curnow

Sue Fitchett

Joshua Goodwin

Daniel Larsen

Renee Liang

Nick Marsden

Emily Perkins  
Christian Stafford  
Helen Sword

Free entry. Food and drinks for sale in the cafe. Student discounts available with ID. Information Michele Leggott [REDACTED] x87342 POSTER  
[http://www.nzepc.auckland.ac.nz/events/translate02\\_poster.pdf](http://www.nzepc.auckland.ac.nz/events/translate02_poster.pdf)  
<[http://www.nzepc.auckland.ac.nz/events/translate02\\_poster.pdf](http://www.nzepc.auckland.ac.nz/events/translate02_poster.pdf)>

The TRANSLATE readings are a continuing project of the New Zealand Electronic Poetry Centre (nzepc), Auckland University Press and Auckland University English Department in association with Translate Cafe

Translate Cafe is at 21 Whitaker Place, off Symonds St one block before K Rd.  
09 [REDACTED] or [REDACTED]

Information about TRANSLATE readings  
Michele Leggott [REDACTED]  
Christine O'Brien [REDACTED]  
Selina Tusitala Marsh [REDACTED]

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617. **wil Hallgren**  
***Re: the worst peacetime dodge***  
*Fri 27 Apr 2007*

---

In an environment where the Iraqi (i.e. U.S.) government refuses to provide the UN with data concening the numbers and nature of civilian deaths, Iraq experiences a cumulative Virginia Tech on a nearly weekly basis and has done so nearly every week for longer than we were involved in WWII.

When the media speaks of things like the "worst peacetime ..." when need to remember that on 9/11/2001 we were at peace and we need to parenthetically insert "civilian-inflicted" into most of the statements to make the word "worst" more accurate. How many were killed by the FBI & ATF in the Branch Davidian fiasco at Waco?

At the risk of crossing streams, "facism" and "fascinate" share the same root.  
wil

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

From: Gabrielle Welford <[REDACTED]>

To: [REDACTED]

Sent: Thursday, April 26, 2007 4:37:21 PM

Subject: Re: in response to the virginia tech discussion...



we're only "at war" according to our own definition of "war," since war is with another country, not with "terror," "drugs," "crime," etc. they want us to believe we are muscularly and gallantly "at war," whereas we are actually waging terrorism against the civilian populations of other countries. thanks for sending this info about the news conglomerates. i'll broadcast it about. goes well with bill moyers' program last night. all best, g

Gabrielle Welford, Ph.D.  
Instructor  
University of San Francisco  
[REDACTED]

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Wed, 25 Apr 2007, CA Conrad wrote:

*Sina Queyras wrote:*

*"One thing that I've noted, with some discomfort, is the number of newscasters who refer to this event as "the worst peacetime shooting in American history." The degree to which people seem able to forget that this country is "at war," and what the implications of that are is staggering."*

*Amy Goodman from DEMOCRACY NOW is the only one who is investigating (with absolute fearlessness she is investigating) how ALL, and I really do mean*

*ALL the major news networks in America are conglomerates which actually OWN weapons manufacturing plants. It is -- believe it or not -- in the interest*

*of the owners of ABC, CBS, NBC, CNN, to wage war. Shareholders are dancing the Iraq two-step these days. And we need to ask ourselves the rather obvious*

*questions now about "conflict of interest." And beyond that, ask ourselves how*

*this measures against Jefferson's line "Information is the currency of democracy."*

*Hmm, puts a whole new spin on the "currency" of the statement. But it is the*

*JOB OF our esteemed, televised news teams to help us forget. Help us forget our daily sins. Help us forget our daily brutality. In Philadelphia THEY RECENTLY*

*changed the morning news to "Good Day Philadelphia!" Good Day Philadelphia? HOW ABSURD!!!! Of the 10 largest cities in America we rank highest in poverty.*

*Literally one in four Philadelphians is living below the poverty line, me included.*

Good Day Philadelphia my ass!

CAConrad

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618. **Barry Schwabsky**

**Re: Fascist "300"?**

Fri 27 Apr 2007

---

Regarding the film itself, the ever-provocative Slavoj Zizek suggests a completely different way of looking at it, at <http://www.lacan.com/zizhollywood.htm>.

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619. **susan maurer**

**Re: Pushing Easy Poetry**

Fri 27 Apr 2007

---

no argument with this point and im still hanging tough on the roses. sm

From: Thomas savage <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: Re: Pushing Easy Poetry  
Date: Thu, 26 Apr 2007 10:46:18 -0700

Hi Susan. Some of my favorite poems are poems I don't completely understand. I've told my students not to be afraid or dismissive of poetry they don't understand. If a poem has a beauty to it which can be intuitively stirring, it needn't necessarily be completely understood. There are poems by Robert Duncan, for instance, which I've loved for many years without completely understanding them. As for Pinsky, I just read a beautiful translation he did of a poem Michelangelo wrote in his old age. So Pinsky has the right idea sometimes. I've also seen and heard some of his own poetry which was pretty good. Regards, Tom Savage

susan maurer <[REDACTED]> wrote: the whole push of if i dont understand it it isnt any good which it seems is being pushed by pinsky and the poetry foundation unites me with brenda hillman who has also done as i did. tired of being bugged by certain quarters for unclear poetry i took an unclear poem to the counterwoman at pluck you chicken who without prompting got it instantly and then to the counterman at dean and deluca's . ditto . so elitism be damned and if people want to push what donald hall calls a mcpoem well let them but.. Susan Maurer

*From: Catherine Daly  
Reply-To: UB Poetics discussion group*

*To: [REDACTED]  
Subject: Re: Pushing Easy Poetry  
Date: Wed, 25 Apr 2007 14:56:29 -0700*

*I started blogging on this, but it seems to me that Pinsky's 1) examples aren't particularly challenging poems, 2) he leaves some open questions about what "difficult" is*

*--  
All best,  
Catherine Daly  
[REDACTED]*

---

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[http://www.freecreditreport.com/pm/default.aspx?  
sc=660600&bcd=EMAILFOOTERAVERAGE](http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE)*

*-----  
Ahhh...imagining that irresistible "new car" smell?  
Check out new cars at Yahoo! Autos.*

---

Don't quit your  
job - Take Classes Online and Earn your Degree in 1 year. Start Today!  
<http://www.classesusa.com/clickcount.cfm?id=866146&goto=http%3A%2F%2Fwww.classesusa.com%2Ffeaturedschools%2Fonlinedegreesmp%2Fform-dyn1.html%3Fsplovr%3D866144>

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620. **susan maurer**  
***Re: Pushing Easy Poetry***  
*Fri 27 Apr 2007*

---

im reading this after seeing savages point about precognitive grasp , which i think is very valid, but in answer to your question it was one of my poems and as i have difficulty showing anyone poems in process (well maybe 2 people) it was a finished poem. i actually believe in such a thing. sm

*From: "Tom W. Lewis" <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>*

To: [REDACTED]

Subject: Re: Pushing Easy Poetry

Date: Thu, 26 Apr 2007 11:57:22 -0500

Susan: "bugged by certain quarters for unclear poetry i took an unclear poem ..." -- it took me a second read to realize you weren't implementing some beautiful extended metaphor about grocery shopping & difficult poetry... was this an unclear poem you'd run across, or was it one of your own that someone had labeled "unclear"? in other words, was it a published piece (therefore in some sense "accepted" into publication) or something in embryo you were working on?

my abiding problem with Robert Pinsky: I want to like him, since he's so energetic and positive about poetry in the world (at least that's his shtick), but he always seems to choose the path squarely down the middle in any argument about poetics -- maybe this is what an excellent popularizer does, a la Keillor & co.

purveyors of easy poetry speak to a large swath of people... honestly, I'm delighted when I hear the "Writers Almanac" on the radio, since it's often the only time I'll hear *any* poetry in the course of my day, at least from the mainstream squawk-box... "easy" poetry is easily sold to its readers, and its wide audience can consume it for its soothing quality -- functional in the same way new age/muzak "calms" frayed nerves -- no rough edges.

but what's to be done with the unmentioned, truly "difficult" work that nobody with the national prominence of Keillor or Pinsky will address?

as Catherine pointed out, Pinsky's "examples aren't particularly challenging poems...[and] he leaves some open questions about what 'difficult' is".

I was disappointed, too -- I thought in this article I was going to see Pinsky challenge poetry that was more remote from popular. instead, Pinsky's article chose some pieces that are difficult in a mainstream, high school English class sort of way (argue if you think this is an unfair characterization), but largely they are poems *about* being difficult, not works that *are* difficult. the pieces are easily comprehended if you "get" what the authors were up to, what the key tells you if you look at your teacher's edition of the anthology.

this takes me back to my junior college English class, where we spent 45 minutes twisting on the teacher's fork over what Robert Graves' "Down, wanton, down!" is about, before he (the teacher) spluttered with lewd delight: "it's a penis!!"

does the key to every poem exist? do we want a key to exist? is a poem

*difficult if finding its "key" is impossible on the first read? is a poem easy if the "key" is left under the doormat? etc. (my take on postmodern interpretation accepts keyless entry as a valid option.)*

*"why don't you write something nice?" as my mother used to say...*

*-----Original Message-----*

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

*On Behalf Of susan maurer*

*Sent: Thursday, April 26, 2007 8:13*

*To:*

*Subject: Re: Pushing Easy Poetry*

*the whole push of if i dont understand it it isnt any good which it seems is being pushed by pinsky and the poetry foundation unites me with brenda hillman who has also done as i did. tired of being bugged by certain quarters for unclear poetry i took an unclear poem to the counterwoman at pluck you chicken who without prompting got it instantly and then to the counterman at dean and deluca's . ditto . so elitism be damned and if people want to push what donald hall calls a mcpoem well let them but.. Susan Maurer*

*From: Catherine Daly < >*

*Reply-To: UB Poetics discussion group < >*

*To:*

*Subject: Re: Pushing Easy Poetry*

*Date: Wed, 25 Apr 2007 14:56:29 -0700*

*I started blogging on this, but it seems to me that Pinsky's 1) examples aren't particularly challenging poems, 2) he leaves some open questions about what "difficult" is*

*--*

*All best,  
Catherine Daly*

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621. **CA Conrad**

***Re: anti-queer Arab activity about to happen, THIS IS CRUCIAL, PLEASE READ ASAP!***

*Fri 27 Apr 2007*

---

"THE DARKEST PLACES IN HELL ARE RESERVED FOR THOSE WHO MAINTAINED THEIR NEUTRALITY IN TIMES OF MORAL CRISIS." --Dante

Thanks to all of you who back-channelled. Let me say very openly here that I disagree that it's not FACEBOOK's fault. In fact it's FACEBOOK's giving into, with such ease mind you, policies of fascism (fascism is our word for the week it seems) that bind both FACEBOOK and these Arab governments into one.

The tricky thing is that FACEBOOK tries to make this look like they're being helpful, that they're sorry. Isn't that sweet? I mean, it's clear, always clear where these governments stand on the topic of homosexuality since they behead and publicly hang homosexuals. But FACEBOOK wants to appear the victim. Well they're NOT! And by giving in, FACEBOOK is making the Arab LBTG group the victim.

But ask yourselves this: If FACEBOOK were asked to shut down a women's group, or other religious or ethnic group because these particular governments were unhappy with their own citizens communicating with them, don't you think that FACEBOOK would have stood their ground?

Not for one second do I believe FACEBOOK would have dared agree so easily to shut down other groups. This is pure and simple homophobia at work. Homosexuals are taking the back-seat once again because of archaic beliefs that homosexuality is a choice.

The moderator of the Arab LBTG group was right-on when writing, "We would like to encourage everyone to contact Facebook and reject their oppressive, homophobic request towards a specific minority of the queer community." Meaning pointing the finger at FACEBOOK.

It's not okay, not okay for even a moment for FACEBOOK to act like their hands are tied. If indeed they stand behind free speech, this is their test, and they're failing it. In my opinion they've ALREADY FAILED the test for the fact that they even consider asking the Arab LBTG group to dissolve, or worse yet, give into a system of profiling Arab members.

But in the age of THE PATRIOT ACT, this sort of situation seems lukewarm to some. Well it's not. It's something we need to meet head-on, and support this group.

Please consider getting involved. You don't have to do much more than join the group. The growing number of people joining this group will be enough to MAKE the "FACEBOOK TEAM" understand their errors. But this does need to happen soon, as it's all about to take place, this censorship.

CAConrad

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622. **Metta Sama**

**x-posting: MFA/PHD combo & AWP**

*Fri 27 Apr 2007*

---

Dearest All,

A friend is putting together a panel of people who have gotten (or are undertaking)

the MFA/PhD (Creative Writing). If you're interested, please email him.

I've posted

his announcement below. He rec'd his MFA at Chicago & is at Albany in PhD Poetics

program. He's author of *\_The Definition of Place\_*, just out from Main Street Rag.

Begin announcement:

With PhD Creative Writing programs beginning to emerge in more and more universities, and the noticeable addition of "MFA, PhD Preferred" to most listings of academic jobs for creative writers, more MFA'ers are feeling the

pressure to obtain the doctorate in order to compete in today's academic job market. This panel will feature PhD students who possess a MFA, and they will explore the pros and cons of the PhD curriculum after the MFA. The panel will also address how the PhD affects their writing aesthetic, and will ultimately analyze if this route is best for the creative writer. -- Randall Horton  
randallhorton.com

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623. **CA Conrad**

***THE ODYSSEY coming to Philly & Boston, DO NOT MISS IT!!!!!!!!!!!!!!***

*Fri 27 Apr 2007*

---

The amazing Andrea Lawlor and Bernadine Mellis strike again!  
This time their "pocket myths" takes on THE ODYSSEY!  
Details for the upcoming Philly show are here:  
<http://CConradEVENTS.blogspot.com>  
To see details for the BOSTON show, just click on  
the "pocket myths" hyperlink and you'll see.

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624. **Gabrielle Welford**

***Re: Pushing Easy Poetry***

*Fri 27 Apr 2007*

---

that's what gertrude stein said about her work--ordinary people understood it.  
hmmmm. g

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On Thu, 26 Apr 2007, susan maurer wrote:

*the whole push of if i dont understand it it isnt any good which it seems is  
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hillman who has also done as i did. tired of being bugged by certain  
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pluck you chicken who without prompting got it instantly and then to the  
counterman at dean and deluca's . ditto . so elitism be damned and if people  
want to push what donald hall calls a mcpoem well let them but.. Susan  
Maurer*

*From: Catherine Daly <[REDACTED]>*

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



To: [REDACTED]  
Subject: Re: Pushing Easy Poetry  
Date: Wed, 25 Apr 2007 14:56:29 -0700

*I started blogging on this, but it seems to me that Pinsky's 1) examples aren't particularly challenging poems, 2) he leaves some open questions about what "difficult" is*

--  
All best,  
Catherine Daly  
[REDACTED]

---

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sc=660600&bcd=EMAILFOOTERAVERAGE](http://www.freecreditreport.com/pm/default.aspx?sc=660600&bcd=EMAILFOOTERAVERAGE)*

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## 625. **Poetics List**

### ***The Poetics List Welcome Message***

*Fri 27 Apr 2007*

---

Please note: the list editors reserve the right to decide what messages will be approved for posting to this list. Submitting posts to the list does not guarantee that they will be published.

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Program in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:

Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,  
Nick Piombino

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)

poetics.list --at -- gmail.com

note our new address!

Poetics Subscription Requests:

<http://listserv.acsu.buffalo.edu/archives/poetics.html>

Poetics Listserv Archive:

<http://listserv.acsu.buffalo.edu/archives/poetics.html>

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

C O N T E N T S:

1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions

-----  
Above the world-weary horizons  
New obstacles for exchange arise  
Or unfold,  
O ye postmasters!

1. About the Poetics List

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1300 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog.

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers). The specific form of moderation that we employ is a relatively fluid one: in most cases, messages are reviewed after having been posted to the list, and difficulties resolved on that basis; however, the listserv editorial board may shift between this and a pre-

review mode which calls for all messages to be read and approved before being forwarded to the list. We prefer to avoid this option as it hampers the spontaneity of discussion that we hope to promote. In addition to these options, the editorial board will unsubscribe individuals if they are not, in our opinion, productively contributing to the list or following our guidelines. We remain committed to this editorial function as a defining element of the Poetics List.

Please also note that this is not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation. The current limits of the list are 75 messages per day, and a maximum of four messages per subscriber per day; but these limits are subject to change without notice.

In addition to being archived at through the EPC (<http://epc.buffalo.edu>) and at <http://listserv.acsu.buffalo.edu/archives/poetics.html>, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also on line at the EPC.

## 2. Posting to the List

editors in keeping with the goals of the list as articulated in this Welcome Message (see section 1).

Please note that while this list is primarily concerned with discussions of poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

We generally do not accept postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the posting of free-standing, personal poems or journal entries. However, the Poetics List editor may occasionally solicit or approve poems for posting on the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers.

All posts go out not only to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

Subscribers only may post to the Poetics List. Send messages directly to the list address: [REDACTED].

### 3. Subscriptions

\*For all subscription requests go to  
<http://listserv.acsu.buffalo.edu/archives/poetics.html>.

\*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email [REDACTED], subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

\*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed from the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

### 4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at

<http://listserv.acsu.buffalo.edu/archives/poetics.html>. If you would prefer not to use the web-interface, you may also email

<[REDACTED]> the following commands:

\*to subscribe to the Poetics listserv send

[REDACTED] this one-line message with no "subject":

\*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[REDACTED]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

\*to reactivate Poetics e-mail send <[REDACTED]> this one-line message with no "subject": set poetics mail

\* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[REDACTED]> this one-line message with no "subject": set poetics digest

\*to receive posts in the default option (you will receive individual postings immediately), send <[REDACTED]> this one-line message with no "subject": set poetics nodigest

\* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[REDACTED]> this one-line message with no "subject": set poetics nohtml index -- or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

## 5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at <http://listserv.acsu.buffalo.edu/archives/poetics.html> You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens

you will not be able to send messages old address, then resubscribe with your new email address.

## 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. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

As an outside maximum, we will accept no more than 4 messages per day from any one subscriber. Also, given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per day, though these parameters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, \*please wait at least one day to see if it shows up\*,

then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[REDACTED]>.

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626. **Charlie Rossiter**

***pushing easy poetry***

Fri 27 Apr 2007

---

I can't really come down on easy poetry per se because I doubt that very many people get into poetry any other way. We all started somewhere and lots of people are at the very beginning when it comes to poetry, including many English teachers who are in it for the fiction.

However, this discussion has given me a simple thought: wouldn't it be great if Ted Kooser's weekly column and Keiller's radio thing presented two poems each time...one easy and one that's a little more challenging. It would be particularly useful in print with the option for re-reading.

Charlie

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627. **Gabrielle Welford**

***Re: Fascist "300"?***

Fri 27 Apr 2007

---

but then again, wilhelm reich, \_the mass psychology of fascism\_... g

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.1.412 / Virus Database: 268.18.4/705 - Release Date: 2/27/2007

On Thu, 26 Apr 2007, Pierre Joris wrote:

=====

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

*— Benito Mussolini*

=====

*On Apr 25, 2007, at 7:56 PM, George Bowering wrote:*

*On Apr 25, 2007, at 2:02 PM, [REDACTED] wrote:*

*i believe fascism is in everybody.*

*That is a silly belief, in my opinion.*

*Fascism is a political system,  
and one that calls for the tossing away of the sense of the  
individual,  
hence the fasces.*

*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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628. **Aaron McCollough**

***New GutCult Up...***

*Fri 27 Apr 2007*

---

After a drawn out dissertation-related hiatus, the new GutCult is finally here. Please partake of its bounties.

<http://www.gutcult.com>

Included:

poetry by  
Philip Jenks  
Stan Mir  
Zach Barocas  
Geoff Bouvier  
Daniel Khalastchi  
Anne Heide  
Sueyeun Juliette Lee  
Derek Pollard  
Guido Monte  
Dan Roseberg  
Derek Henderson  
Mary Kasimor  
Ish Klein



Hugh Behm-Steinberg  
Nathan Hauke

Reviews of Karla Kelsey, Zach Barocas, Kent Johnson,  
and Jen Tynes.

---

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

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629. **Mark Weiss**

***José Kozer reading***

*Fri 27 Apr 2007*

---

Last night 150 people came to the Americas  
Society to hear José Kozer and Achy Obejas. A  
great reading. Kozer's last in New York, a  
solo, will be this evening at 6:15 at the Rey  
Juan Carlos Center, 53 Washington Square South  
between Thompson and Sullivan. It's a bilingual  
reading--I'll be reading the translations. I hope to see some of you there.

Mark

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630. **David-Baptiste Chirot**

***FW: WORKSHOP with Artist & Poet Joel Lipman May 12th!- Please  
pass this on!***

*Fri 27 Apr 2007*

---

> Date: Wed, 25 Apr 2007 13:16:41 -0700> From: [REDACTED]> Subject:  
WORKSHOP with Artist & Poet Joel Lipman May 12th!- Please pass this on!>  
To: [REDACTED]> > WORKSHOP with Artist & Poet Joel Lipman May 12th!-  
Please pass this> on!> > > "Origins of Poetry: Exploring the Materials &  
Practice of Mail Art &> Visual Poetry"> with Joel Lipman> Saturday, May 12th,  
1-4pm \$60/\$55m materials included> > Letters, signs, marks, glyphs & words  
are the practical, physical> materials of visual poems. Visual poetry's  
technologies range across> methods & strategies from today's digital  
applications to those> reaching back for their origins to Paleolithic gouging,  
scratching &> pre-alphabetic gestures.> > The workshop will explore found &  
obsolete materials, palimpsests,> non-lexical arrangements, rubberstamps &  
other adaptive print> devices & technologies. The page, envelope and postcard

will be our> specific, objective & functional "canvases." Participants should> bring art & writing tools, marking devices & usable personal> materials & examples. Additional print supplies and rubberstamps> will be available.> > The focus will be on crafting the visual poem, exploring the page &> conceptualizing mail art objects & correspondence projects.> > Joel Lipman is a professor of Art & English at the University of> Toledo where he's currently teaching "Artist's Books & Mail Art" to> undergraduates in a wide-range of arts & educational disciplines. He> teaches ekphrastic poetry as a faculty member of the Toledo Museum> of Art School of Art & Design. His current Woodland Pattern exhibit> will be de-installed after the workshop.> > > To register for this workshop call [REDACTED].> To look at his work that is currentl in the gallery visit> <http://www.woodlandpattern.org/gallery/exhibits.shtml>> Woodland Pattern Book Center celebrating the contemporary> imagination since 1979.> > > > <http://www.woodlandpattern.org/>> > Woodland Pattern Book Center> 720 E. Locust Street> Milwaukee, WI 53212> phone [REDACTED]

---

Discover the new Windows Vista

<http://search.msn.com/results.aspx?q=windows+vista&mkt=en-US&form=QBRE=>

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631. **amy king**

***Re: anti-queer Arab activity about to happen, THIS IS CRUCIAL, PLEASE READ ASAP!***

*Fri 27 Apr 2007*

---

There is now a Facebook group called, "The official Petition to prevent Arab LBGTG from being shut down." (Thanks, Jordan!) ---->

<http://www.facebook.com/group.php?gid=2373716526>

Name:The official Petition to prevent Arab LBGTG from being shut down.

Type:Common Interest - Beliefs & Causes

Description:Dear Facebook users:

We represent the group "ArabLBGTG". We are posting this as a plea for your support in an act of resistance against Facebook's request of shutting down the group because they have received several complaints from particular Arab governments. If we do not shut down the group, according to Facebook, we have to make it a closed group that excludes specific Arab citizens, such as Saudi and Egyptian. This is not conducive to a queer-positive Facebook environment, but an exclusivist, discriminatory, racist environment that threatens our right to free speech.

We would like to encourage everyone to contact Facebook and reject their oppressive, homophobic request towards a specific minority of the queer community:

<http://uillinois.facebook.com/help.php?tab=suggest>  
[http://uillinois.facebook.com/help.php?show\\_form=2](http://uillinois.facebook.com/help.php?show_form=2)

Thank you for all your support  
In hopes of victory,  
ArabLBTG Admin

-----  
Ahhh...imagining that irresistible "new car" smell?  
Check out new cars at Yahoo! Autos.

[↑ Contents](#)

632. **Tom W. Lewis**  
***Re: pushing easy poetry***  
*Fri 27 Apr 2007*

---

my experience with poetry was the opposite: junior year HS English teacher tells us to pick a poem or work of short fiction and write a research paper on it -- we can pick anything, \*except\* The Waste Land (too difficult, too much of a turn-off for young minds, said Mr. Albertazzi). of course I picked the forbidden fruit just to flout his commandment, and made off with an A before I was kicked out of Eden (or Placer Cty. -- my sense of geography remains vague to this day).

so I guess I've always seen difficulty or ease of reception of poetry as a state of mind, not something concrete.

nevertheless, yeah, something sweet and charming is called for to entice those not willing to be pummeled with strangeness. the ones looking for a challenge won't need PR campaigns, I would assume.

---

compare with classical composers: is Mozart easy and is Charles Ives difficult? there are some gnarly sections in Mozart's corpus, and Ives has a lot of elegant, "easy-on-the-ear" pieces... perhaps this indicates a false dichotomy?

tl

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

From: UB Poetics discussion group [mailto:████████]   
On Behalf Of Charlie Rossiter  
Sent: Friday, April 27, 2007 10:47

To: [REDACTED]

Subject: pushing easy poetry

I can't really come down on easy poetry per se because I doubt that very many people get into poetry any other way. We all started somewhere and lots of people are at the very beginning when it comes to poetry, including many English teachers who are in it for the fiction.

However, this discussion has given me a simple thought: wouldn't it be great if Ted Kooser's weekly column and Keiller's radio thing presented two poems each time...one easy and one that's a little more challenging.

It would be particularly useful in print with the option for re-reading.

Charlie

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633. **Ruth Lepson**

**Re: pushing easy poetry**

Fri 27 Apr 2007

---

there's Joyce difficulty which requires knowledge of all sorts of things outside the poem--tho you can something from the sound effects--

then there's G. Stein--I read her poems to 5th graders & sd Write Stein poem, and they did--unacademic, it requires paying attention

then there's Language poetry difficult, which disappears if you read a few of say Bernstein's essays.

conservatory students seem to get that they are being freed from usual constraints by Lang. poets, and that these poems aren't random or arbitrary, then they start talking abt things they don't us. articulate--they love E. Bishop & A. Sexton but are critical of usual lyric/narrative/personal poems--they even say That's not art, art goes beyond the self.

there's the difficulty of the new--few people listen to new music or free jazz, accord. to musicians I know

On 4/27/07 1:34 PM, "Tom W. Lewis" <[REDACTED]> wrote:

*my experience with poetry was the opposite: junior year HS English teacher tells us to pick a poem or work of short fiction and write a research paper on it -- we can pick anything, \*except\* The Waste Land (too difficult, too much of a turn-off for young minds, said Mr. Albertazzi). of course I picked the forbidden fruit just to flout his commandment, and made off with an A before I was kicked out of Eden (or Placer Cty. -- my sense of geography remains vague to this day).*

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*tl*

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

*On Behalf Of Charlie Rossiter*

*Sent: Friday, April 27, 2007 10:47*

*To:*

*Subject: pushing easy poetry*

*I can't really come down on easy poetry per se because I doubt that very many people get into poetry any other way. We all started somewhere and lots of people are at the very beginning when it comes to poetry, including many English teachers who are in it for the fiction.*

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*It would be particularly useful in print with the option for re-reading.*

*Charlie*

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634. **Dillon Westbrook**

***Re: pushing easy poetry***

*Fri 27 Apr 2007*

---

I think the challenge new music presents to us, especially in the Ivesian tradition, is to look at everything as new. If someone's doing genre work very straight-up, coming at it from listening to Ives, or John Zorn or Christian Marclay, I'm inclined to say "what's that genre doing here"? The criterion for

me then is not if something's new, but if looking at it in that way, in the way of wondering why it is as it is, produces an interesting listen or read. "New" work rewards looking at what about it is momentous, "old" work does not. If I read Bernstein's last new book of poetry and ask "what's he developing, what's he up to" I think I'll get more interesting answers than if I do the same with Philip Levine's (even though I like both poets).

On Apr 27, 2007, at 11:01 AM, Ruth Lepson wrote:

*there's j joyce difficulty which requires knowledge of all sorts of things  
outside the poem--tho you can something from the sound effects--*

*then there's g. stein--I read her poems to 5th graders & sd Write Stein  
poem, and they did--unacademic, it requires paying attention*

*then there's Language poetry difficult, which disappears if you  
read a few  
of say Bernstein's essays.*

*conservatory students seem to get that they are being freed from usual  
constraints by Lang. poets, and that these poems aren't random or  
arbitrary,  
then they start talking abt things they don't us. articulate--they  
love E.  
Bishop & A. Sexton but are critical of usual lyric/narrative/personal  
poems--they even say That's not art, art goes beyond the self.*

*there's the difficulty of the new--few people listen to new music  
or free  
jazz, accord. to musicians I know*

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---

*compare with classical composers: is Mozart easy and is Charles Ives difficult? there are some gnarly sections in Mozart's corpus, and Ives has a lot of elegant, "easy-on-the-ear" pieces... perhaps this indicates a false dichotomy?*

*tl*

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

*From: UB Poetics discussion group*

*[mailto:████████]*

*On Behalf Of Charlie Rossiter*

*Sent: Friday, April 27, 2007 10:47*

*To: ██████████*

*Subject: pushing easy poetry*

*I can't really come down on easy poetry per se because I doubt that very many people get into poetry any other way. We all started somewhere and lots of people are at the very beginning when it comes to poetry, including many English teachers who are in it for the fiction.*

*However, this discussion has given me a simple thought: wouldn't it be great if Ted Kooser's weekly column and Keiller's radio thing presented two poems each time...one easy and one that's a little more challenging.*

*It would be particularly useful in print with the option for re-reading.*

*Charlie*

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635. **UbuWeb**

**Kenneth Goldsmith @ Brooklyn Public Library, 4/28**

*Fri 27 Apr 2007*

---

Saturday, April 28, 4 PM

Kenneth Goldsmith: Uncreative Writing

Goldsmith reads from his work and discusses the merits of plagiarism, identity theft, repurposing papers, patchwriting, sampling, plundering, and stealing.

Central Library

2nd Floor Meeting Room

Grand Army Plaza Brooklyn, NY



UbuWeb

<http://ubu.com>

---

Do You Yahoo!?

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

<http://mail.yahoo.com>

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636. **Adam Fieled**

**Book Review: Christopher Salerno: Whirligig**

*Fri 27 Apr 2007*

---

A review of Christopher Salerno's Whirligig is here:

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

Love on yer, dearies....

Ad

-----

Ahhh...imagining that irresistible "new car" smell?

Check out new cars at Yahoo! Autos.

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637. **Hot Whiskey Press**

**Orgy in the Beef Closet**

*Fri 27 Apr 2007*

---

Hey All,

This just in from TRANSMISSION Press:



The 5th TRANSMISSION chapbook, Michael Koshkin's *Orgy in the Beef Closet*, is now available. This book would make a perfect party favor at company parties, mixers, and ice cream socials. *Orgy in the Beef Closet* is printed in an initial run of 150 copies, and is about 20 pages long, letterhalf in size, and staple-bound. This chap is printed on ivory linen paper, with an 80lb, vellum coverstock.

You can purchase Michael Koshkin's *Orgy in the Beef Closet* thru PayPal at <http://transmissionpress.blogspot.com> (on the sidebar) or by making out a check to Logan Ryan Smith for \$3.50 and sending it to:

Logan Ryan Smith  
711 Leavenworth St., #35  
San Francisco, CA 94109

---

from *Orgy in the Beef Closet*:

It descended without fuss

We were breathing together between

mechanics

she, the piston

Kirkwood, the block-tongued cloudburst.

If anyone is interested in a review copy, please let me or Logan know and we'll get you one. Did you notice the book is only \$3.50?! You might also want to check out the other TRANSMISSION titles from Sabrina Calle, Mark Lamoureux, Brandon Brown and Larry Kearney.

Thanks for your time.

best,

Michael Koshkin

--

Hot Whiskey Press

[www.hotwhiskeyblog.blogspot.com](http://www.hotwhiskeyblog.blogspot.com)

[www.hotwhiskeypress.com](http://www.hotwhiskeypress.com)

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638. **Marcus Bales**

***The Wake Up and Live's ACTOR'S STUDIO presents Gary Webster's "You'll be Back", "Prime Beef", and "Strictly Platonic?" back to back each day on Saturday April 28 at 7:30 pm, and Sunday April 29th at 3 pm.***

*Fri 27 Apr 2007*

---

The wake up and live's actor's studio presents gary webster's "you'll be back", "prime beef", and "strictly platonic?" back to back each day on saturday april 28 at 7: 30 pm, and Sunday April 29th at 3 pm.

For more information about the plays, contact Sue Johnson, Director, 216/ [REDACTED], or at [REDACTED]

Parking is \$1 in the underground garage -- that's the easiest access to the building for these events. Parking is free on 12th Street, but you have to use the security buzzer to get admitted to the building.

If you'd like to be removed from this list, please email [REDACTED]

Thank you

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639. **Jennifer Karmin**

***April 28 & 29: NFO XPO art activism***

*Fri 27 Apr 2007*

---

Version Festival >07

Chicago, IL

<http://www.versionfest.org>

NFO XPO

Saturday, April 28 noon-7pm

Sunday, April 29 noon-7pm

Zhou B Center

1029 W. 35th St, basement

<http://www.zbcenter.org>

\$10 Donation

The NFO EXPO (pronounced "info expo") brings art groups and community orgs together to exchange information and ideas as well as provide a public platform for each group to present themselves. We see it as a trade show for experimental art, emerging spaces, and radical exchange. It's our version of what an art fair should be.

Featuring:

Anti Gravity Surprise, Assume Vivid Astro Focus, Aldir Mendes de Souza, Bird House Museum, Polvo Gallery, Chicago Underground Library, Anni Holm, Monster Box, Archeworks, Archecamp, Anarchitectures, Magnificent Moss, Guillotine, Crowe Brooks' Disco Mutation, Speaker Boys Epiphany, Intimate Apparel, Janet Groenert, Art Shanties, Country Club, Soule Soule, Sewing Rebellion, The Plains Project, Dillon- De Give, cBlends, Green Lantern, Secret Order of the Lamprey, Terry Plumming, JB Daniel, Will Work for Food, Three-walls, You Know A Secret, Pray for Oil, Alee Peoples, Street Art Workers Collective, Reversible Eye, Elise Blue, Sean Smuda- Dream Research, Noisvelvet, Campo, Disposable Society, Andrew Kim, I-go, Moveable Labyrinth, 3066 Labs InCUBATE, and many many others.

Performances, discussions and other autonomous programming accompanies the NFO EXPO. Dinner will be provided at 5pm each nite. You can gain free admission to the Unofficial Art Fair Happening at Co-Prosperity Sphere with a paid admission to the NFO EXPO.

**\*\*Version Festival >07\*\***

A diverse program of activities featuring an art exposition/art fair, multiple art exhibitions, urban events, film screenings, interactive technologies, performances, street art, presentations, talks, workshops, and art rendezvous and action. Version is a massive DIY festival with many components. Choose your own adventure.

---

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<http://mail.yahoo.com>

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640. **Alan Sondheim**  
***inordinate modeling***

Fri 27 Apr 2007

---

inordinate modeling

within and without semi-geodesic space of avatar paralleling SL avatar behavior collisions. please watch to the end; there are dark unlit spaces within. this surprised me.

<http://www.asondheim.org/inordinate.mov>

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641. **Chris Stroffolino**  
***YAPANCHITRA (A Portrait of Life)***

Sat 28 Apr 2007

---

I just received a contributor's copy (thanks Aryanil Mukherjee!) of what promises to be a fascinating international book/anthology, edited by KOLKATAN BARNALI ROY (whose email is [REDACTED]) for \$10, this 240 page perfect bound object contains writings (from poems to essays on poetics to cultural criticism, etc) from USA, Australia, Europe, India (India-Bengal), Japan and New Zealand....

Chris

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642. **Jim Andrews**  
***Re: spring poem god its beautiful jim***

Sat 28 Apr 2007

---

Thanks, Peter and Gretchen.

I went to the drug store today for some well never mind. Additionally, I usually visit the computers section (toy division) of the drug store. They sell Macs and PCs. I use a PC; don't have a Mac. So the drug store is my Mac division for testing my work. Of course they also sell Windows machines with Vista on them, so I see how my work functions under Vista. That's a bit of an issue these days because I write with Director, and it's kind of slipping.

I see that 'Spring Poem' looks way different on the Macs, and way different on PCs with wide monitors. I'll have to fix those problems.

On the Mac, the colors are quite different. Also, currently I'm adjusting the size of the animations only according to the browser width. My monitor is 1280x1024. But the monitors in the drugstore are all considerably wider.

Though not higher. So I'll have to size the animations based both on width and height. Otherwise, the animations are too large and the thing doesn't behave or look very good. On my monitor at home, 'Spring Poem' suggests shapes as it sketches. When the animations are too big, the sketches don't suggest shape so readily. The 'pen' is too wide and high to suggest shapes with its incremental sketching.

Also, there's some sort of problem with the code of the springs physics after quite a while. Boing boing boing all over the place too fast. A code bug of some sort.

Have been fiddling with various parameters I'd like to let the wreader adjust. Like the animation size. Also, Director has 'inks'. Copy, background transparent, ghost, not ghost, reverse, not reverse, add pin, subtract, darken, lighten, multiply, screen, and so on. A few of these look quite different than the usual. Also, would like to let the wreader adjust the background color. And the transparency of the animations.

It turns out it isn't too hard to let wreaders import their own Photoshop or Flash or bitmap files. So eventually I'd like to support that. Mind you, I find that with most of my stuff, I have all sorts of ideas for interesting features, as I develop it, but can't implement all of my ideas. And have to move on at a certain point.

The main idea in "Spring Poem" was to implement a software 'pen' that consists of various 'nibs' that each hold an image or an animation. I first saw this in CorelPaint around 1998; I used CorelPaint to make <http://vispo.com/I/ThePen.html> and <http://vispo.com/pornomorphs/SexGoddess.html>. The Pornomorphs also used a symmetry tool; the Pornomorphs were just body parts without the symmetry tool; the symmetry tool turned them into bodies.

I thought it'd be cool to try to make a 'pen' where the 'nibs' were all attached to the main 'pen' via springs. I looked around and found some Lingo code by Danny Kodicek that implements springs in 'simple harmonic motion'. I have a few books that describe the physics, which I'm pondering somewhat cluelessly. But I don't need to understand the physics to use Kodicek's implementation of the physics.

The springs are quite long in 'Spring Poem'. You don't see tight motion around where you click. The springs are loose and long. I'd also like to let the wreader adjust the length of the springs. And their springyness, yadayada.

The basic idea is of a 'pen' that sketches visual poems from language. Either by itself or with the wreader's input.

Once I develop the piece a bit further, I'll post an updated link. Thanks for your interest.

ja  
<http://vispo.com>

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643. **Niels hav**

***Info, poems & a question***

*Sat 28 Apr 2007*

---

I know of a poet from out of town who's maybe coming to NY and would like to put in a reading <http://www.icorn.org/articles.php?var=52>

I'm Danish. My new collection of poetry, "We Are Here", is published in Toronto

<http://www.bookthug.ca/miva/merchant.mvc?>

[Screen=PROD&Store\\_Code=apollinaire&Product\\_Code=2427&Category\\_Code=BT2006B.](http://www.bookthug.ca/miva/merchant.mvc?Screen=PROD&Store_Code=apollinaire&Product_Code=2427&Category_Code=BT2006B)

I'm invited for literary festivals in Canada Sept.- Oct.; the program is:

THIN AIR, the Winnipeg International Writers Festival, Sept. 23-30

[http://www.winnipegwords.com/about\\_us.html](http://www.winnipegwords.com/about_us.html)

Calgary International Writers Festival, Oct. 9th-14th.

[http://www.wordfest.com/media\\_facts.php](http://www.wordfest.com/media_facts.php)

Vancouver International Writers Festival, Oct. 16 - 21

<http://www.writersfest.bc.ca/>

As you see there are some free days 1th-8th Oct. after THIN AIR. It will also be possible to do a reading late in October - after Writersfest in Vancouver.

If this is in your interest I would be happy to go down to NY for a reading or two.

Best,

Niels Hav

[http://www.moroccotoday.net/malitaut\\_nielshav\\_index.htm](http://www.moroccotoday.net/malitaut_nielshav_index.htm)

**EPIGRAM**

You can spend an entire life  
in the company of words  
not ever finding  
the right one.

Just like a wretched fish  
wrapped in Hungarian newspapers.  
For one thing it is dead,  
for another it doesn't understand  
Hungarian!

Translation: P.K. Brask & Patrick Friesen  
© Niels Hav

Download din  
yndlingsmusik på MSN Music: <http://www.msn.dk/music> det er nemt og billigt

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644. **Aryanil Mukherjee**

**Re: 2007 Kriti Festival**

Sat 28 Apr 2007

"In Custody" might interest many from this list.....its about a forgotten, sick and ageing Urdu (Islamic) poet, brilliantly played by Shashi Kapoor, taut and stressed by the daily quarrels between his two wives, on whom he is destined to depend for the rest of his life. Poetry and nostalgia apart, the film focusses on the mysterious and altercating relationship between the two women.

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

From: "Jennifer Karmin" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, April 24, 2007 2:34 PM

Subject: 2007 Kriti Festival

*The 2007 Kriti Festival will be held in Chicago  
April 26-29th, 2007.*

*Kriti will be a four-day event celebrating South Asian  
and diaspora literature, with panel discussions,  
performances, readings, music and song, storytelling  
for kids, and much more!*

*<http://www.desilit.org/kriti.html>*

*Our Guest of Honor in 2007 will be award-winning  
author Anita Desai, noted Indian novelist,  
short-listed for the Booker Prize three times. (Her  
daughter, Kiran Desai, recently won the 2006 Booker  
Prize.) Just a few of Anita Desai's wonderful books  
include *Fasting, Feasting*; *Baumgartner's Bombay*; *Clear  
Light of Day*, and *In Custody* (which was made into a  
Merchant/Ivory film, starring Shashi Kapoor, Shabana  
Azmi, and Om Puri). More info on Anita Desai:  
[http://en.wikipedia.org/wiki/Anita\\_Desai](http://en.wikipedia.org/wiki/Anita_Desai)*

*Schedule in Brief:*

*\*Thursday, April 26th:*

*(Roosevelt University, 430 S. Michigan Ave.)*

- 5:00 - 5:30 p.m. opening reception  
- 5:30 - 8:00 p.m. rapid-fire reading by attending panelists  
(this Thursday evening event is free and open to the public)

*\*Friday, April 27th:*

*(UIC Student Center, 750 S. Halsted)*

- 10:00 a.m. - registration opens, writing workshop  
- 11:00 - 5:00 p.m. - panels, readings, film screenings

- 5:00 - 5:30 p.m. - Anita Desai reception  
- 5:30 - 6:30 p.m. - Anita Desai Keynote Speech  
- 7:00 - 9:30 p.m. - Voices of Resistance  
(presented in collaboration with SAPAC)  
- 9:30 - 1:30 a.m. - Funkadesi at Fitzgerald's  
(separate cover charge)

*\*Saturday, April 28th:*

*(UIC Student Center, 750 S. Halsted)*

- 9:00 a.m. - registration opens, writing workshop  
- 10:00 - 7:00 p.m. - panels, readings, film screenings, art show  
- 11:30 - 12:30 p.m. - Anita Desai reading and signing  
- 5:00 - 6:30 p.m. - Rasaka performance  
(Desi Women of the Diaspora)  
- 8:00 - 10:00 p.m. - open mic, hosted by Yesha Naik, film screening

*\*Sunday, April 29th:*

*(UIC Student Center, 750 S. Halsted)*

- 9:00 a.m. - registration opens, writing workshop  
- 10:00 - 3:00 p.m. - panels, readings, film screenings  
- 3:00 - 5:00 p.m. - Maahaul classical music concert

---

*Do You Yahoo!?*

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

--

*No virus found in this incoming message.*

*Checked by AVG Free Edition.*

*Version: 7.5.463 / Virus Database: 269.5.4/768 - Release Date: 4/19/2007*



5:32 AM

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645. **Marcus Bales**

***Don't forget -- Weems, Foster, & Swirynski today at Gallery 324***

*Sat 28 Apr 2007*

---

Don't forget -- Weems, Foster, & Swirynski today at Gallery 324

Saturday, April 28th, 2007, at noon

Gallery 324

The Galleria at Erieview

1301 E 9th St

Cleveland, Ohio 44114

for more information:

Marcus Bales

216/ [REDACTED]  
[REDACTED]

Parking is \$1 in the underground garage -- that's the easiest access to the building for these events. Parking is free on E 9th, E 12th, and St Clair.

I look forward to seeing you there.

If you'd like to be removed from this list, please email [REDACTED]

Thank you

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646. **Murat Nemet-Nejat**

***Re: spring poem god its beautiful jim***

*Sat 28 Apr 2007*

---

Jim,

Your explanation of the process has itself the feel of a poem.

Ciao,

Murat

On 4/28/07, Jim Andrews <[REDACTED]> wrote:

>

> Thanks, Peter and Gretchen.

>

> I went to the drug store today for some well never mind. Additionally, I  
> usually visit the computers section (toy division) of the drug store. They  
> sell Macs and PCs. I use a PC; don't have a Mac. So the drug store is my  
> Mac  
> division for testing my work. Of course they also sell Windows machines  
> with  
> Vista on them, so I see how my work functions under Vista. That's a bit of  
> an issue these days because I write with Director, and it's kind of  
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> on PCs with wide monitors. I'll have to fix those problems.  
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> On the Mac, the colors are quite different. Also, currently I'm adjusting  
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> is 1280x1024. But the monitors in the drugstore are all considerably  
> wider.  
> Though not higher. So I'll have to size the animations based both on width  
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> behave or look very good. On my monitor at home, 'Spring Poem' suggests  
> shapes as it sketches. When the animations are too big, the sketches don't  
> suggest shape so readily. The 'pen' is too wide and high to suggest shapes  
> with its incremental sketching.  
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> Also, there's some sort of problem with the code of the springs physics  
> after quite a while. Boing boing boing all over the place too fast. A code  
> bug of some sort.  
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> Have been fiddling with various parameters I'd like to let the wreader  
> adjust. Like the animation size. Also, Director has 'inks'. Copy,  
> background  
> transparent, ghost, not ghost, reverse, not reverse, add pin, subtract,  
> darken, lighten, multiply, screen, and so on. A few of these look quite  
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> background color. And the transparency of the animations.  
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> It turns out it isn't too hard to let wreaders import their own Photoshop  
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> Flash or bitmap files. So eventually I'd like to support that. Mind you, I  
> find that with most of my stuff, I have all sorts of ideas for interesting  
> features, as I develop it, but can't implement all of my ideas. And have

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> move on at a certain point.  
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> saw this in CorelPaint around 1998; I used CorelPaint to make  
> <http://vispo.com/I/ThePen.html> and  
> <http://vispo.com/pornomorphs/SexGoddess.html> . The Pornomorphs also used  
a  
> symmetry tool; the Pornomorphs were just body parts without the symmetry  
> tool; the symmetry tool turned them into bodies.  
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> I thought it'd be cool to try to make a 'pen' where the 'nibs' were all  
> attached to the main 'pen' via springs. I looked around and found some  
> Lingo  
> code by Danny Kodicek that implements springs in 'simple harmonic motion'.  
> I  
> have a few books that describe the physics, which I'm pondering somewhat  
> cluelessly. But I don't need to understand the physics to use Kodicek's  
> implementation of the physics.  
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> The springs are quite long in 'Spring Poem'. You don't see tight motion  
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> the wreader adjust the length of the springs. And their springyness,  
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> Either by itself or with the wreader's input.  
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> Once I develop the piece a bit further, I'll post an updated link. Thanks  
> for your interest.  
>  
> ja  
> <http://vispo.com>  
>

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647. **Slaughter, William**

**Notice: Mudlark**

Sat 28 Apr 2007

---

New and On View: Mudlark Poster No. 67 (2007)

Psyche Cycle by Amy Pence

Psyche's Lament, Armor/Amore, Sex in the Dark, Stamens, Plumage, Briars, Seeds, Sacral, Water, Interior Castle, Boon of the Underworld

Amy Pence has a chapbook Skin's Dark Night from 2River Press, 2003. Other poems have appeared in New American Writing, StorySouth, and American Letters & Commentary. She teaches college English and lives among many trees in Carrollton, Georgia, with her daughter, Ada, and husband, Chris Aanstoos.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: 

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

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648. **Alan Sondheim**

***almost the disappearance in the movement occasioned by look shooting outto infinity where the planet returns more than once to ourselves.***

Sat 28 Apr 2007

---

almost the disappearance in the movement occasioned by look shooting out to infinity where the planet returns more than once to ourselves.

<http://www.asondheim.org/fly.mov>

and then these images of lost fecundity.

<http://www.asondheim.org/forgotten5.jpg>

<http://www.asondheim.org/forgotten6.jpg>

<http://www.asondheim.org/forgotten7.jpg>

<http://www.asondheim.org/forgotten4.jpg>

i'm becoming avatar-man with dream-woman.

don't listen to avatar-man. listen to dream-woman.

don't listen to dream-woman with avatar-man.  
this avatar-man is contaminated. this building is condemned.

a package: this avatar / that avatar. knives. prims cut.  
meanwhile. 'The male likes death - it excites him sexually,  
and, already dead inside, he wants to die.' valerie solanas.

we know the package. we know nothing is inside. that nothing ever was. we  
know meat in its absence. either absence or presence of meat: death. meat:  
death. we exchange one package for another. we are in buffyverse gamespace  
economy. our money buys us dream-woman-linden. avatar-man talks. look  
inside he says. you can do it.

you can look inside by twisting controls. construction torsion near avatar edge-  
space. the limits of avatar are the limits of world. linden-edge: fragility of good  
things. stasis. we are doomed never to repeat. we are doomed to novelty.

you can look inside dream-woman-linden. the imaginary vanishes. in linden,  
imaginary rides the grid. no grid, no imaginary. no grid, no world, no limit,  
nothing. a helix takes you below.

you can enter forbidden space through twist. in forbidden space you see  
interior. head is sphere, not ball. body is hierarchy, not holarchy. breast is prim-  
edge geek-construct. hemisphere-eye. hair fluid across face-head. linden brain. i  
have done my work here.

dream-woman falls in hole. she moves at limit-point: linden speed of light.  
raster of clock-time. there's no moment to her moment. i have a minute. i have a  
linden minute. i am doomed to novelty.

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649. **Stephen Vincent**  
***Baghdad Burning leaves 'post' (home)***  
*Sun 29 Apr 2007*

---

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

Riverbend, the otherwise anonymous author of Baghdad Burning - certainly one  
of the best, if not the best voices - speaking from the burnt core of this Bush-  
Cheney-Rumsfeld-Rice-Wolfolitz-Blair, etc. produced war monstrosity has left  
Baghdad along with the other members of her family. No doubt the inevitable  
consequence of barely surviving with 'dire straits.' Her last piece has just  
recently gone up on her blog site. I know I will probably not alone in missing  
her sense of intimate contact, involvement and caustic analysis of and with the  
day to day reality of state of that City.

Stephen V

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

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650. **Ren Powell**

***Re: Info, poems & a question***

*Sun 29 Apr 2007*

---

Re: Niels Hav's inquiry

Neils didn't mention that there is an audio file of Niels reading in the last issue of babel-

He is a very good reader:

<http://icorn.org/articles.php?var=52>

ren

—  
Ren [katherine] Powell

visit my new website: [www.renpowell.com](http://www.renpowell.com)



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651. **Michael Magee**

***MY ANGIE DICKINSON now at SPD***

*Sun 29 Apr 2007*

---

Hi everyone,

Just letting yall know that my new poetry book MY ANGIE DICKINSON is out from Zasterle Press and now available at Small Press Distribution:

<http://www.spdbooks.org/Details.asp?BookID=8487467466>

Blurbs below.

Yrs,

Mike

\*\*\*\*\*

In Michael Magee's™ cyber-quatrains, two Dickinsons " Police Woman and the Belle of Amherst " meet in the depths of the internet—and what a perfect pair they make! Employing an oulipo-esque Google procedure, Magee channels the poetic line through the window of a search engine. His contextual ruptures and pop snippets accumulate and resonate , continually surprise. My Angie Dickinson is an obsessive, innovative, and exciting work.

--David Trinidad

Fifty years from now, when people are writing without irony of "the classics of flarf," one of the works that will turn up on that relatively short list will be Michael Magee's *My Angie Dickinson* — brilliant, hilarious, deeply conceived, completely serious, with more twists than a pretzel factory, well written, but still thoroughly flarf. Just for good measure, *My Angie Dickinson* is also the most ambitious production, design wise, Zasterle has yet attempted. This book is a joy.

--Ron Silliman

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652. **reJennifer Bartlett**

**SES Blog**

Sun 29 Apr 2007

---

New on the Saint Elizabeth Street Blog

The Fun of Life w/a Disability

New Poems

Not For Mother's Only

Progress with Derivative of the Moving Image

---

Exercise your brain! Try Flexicon.

[http://games.msn.com/en/flexicon/default.htm?  
icid=flexicon\\_hmemailtaglineapril07](http://games.msn.com/en/flexicon/default.htm?icid=flexicon_hmemailtaglineapril07)

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653. **Murat Nemet-Nejat**

***Re: almost the disappearance in the movement occasioned by look shooting outto infinity where the planet returns more than once to ourselves.***

Sun 29 Apr 2007

---

Alan,

Absolutely scary!

Do you remember in Kubrick's 2001, one of the astronauts is almost lost outside the ship, and the ship goes after it. The astronaut looks so near through the glass (but it is frighteningly far, in another dimension) and the ship has to take very complicated steps, maneuvers, to reach it?

Is the little figure what you call avatar, the correspondent of "I" in the web?

Does your piece go on forever, perhaps it should?

Ciao,

Murat

On 4/28/07, Alan Sondheim <[REDACTED]> wrote:

>  
> almost the disappearance in the movement occasioned by look shooting out  
> to infinity where the planet returns more than once to ourselves.  
>  
> <http://www.asondheim.org/fly.mov>  
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> and then these images of lost fecundity.  
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> <http://www.asondheim.org/forgotten5.jpg>  
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> i'm becoming avatar-man with dream-woman.  
> don't listen to avatar-man. listen to dream-woman.  
> don't listen to dream-woman with avatar-man.  
> this avatar-man is contaminated. this building is condemned.  
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> a package: this avatar / that avatar. knives. prims cut.  
> meanwhile. 'The male likes death - it excites him sexually,  
> and, already dead inside, he wants to die.' valerie solanas.  
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> we know the package. we know nothing is inside. that nothing ever was.  
> we know meat in its absence. either absence or presence of meat: death.  
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> talks. look inside he says. you can do it.  
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> you can look inside by twisting controls. construction torsion near  
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> linden-edge: fragility of good things. stasis. we are doomed never  
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> you can look inside dream-woman-linden. the imaginary vanishes.  
> in linden, imaginary rides the grid. no grid, no imaginary. no grid,  
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> you can enter forbidden space through twist. in forbidden space you  
> see interior. head is sphere, not ball. body is hierarchy, not  
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> hair fluid across face-head. linden brain. i have done my work here.  
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> dream-woman falls in hole. she moves at limit-point: linden speed  
> of light. raster of clock-time. there's no moment to her moment.  
> i have a minute. i have a linden minute. i am doomed to novelty.  
>

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654. **Larissa Shmailo**

***John Amen, Colette Inez, Larissa Shmailo in NYC Friday 5/4***

*Sun 29 Apr 2007*

---

The Writer's Voice Visiting Author Series Presents:

John Amen, Colette Inez & Larissa Shmailo

Friday, May 4, 2007

7:30 PM

Reading/Discussion/Book Signing

West Side YMCA-- The George Washington Lounge

5 West 63rd Street (between Central Park West & Broadway)

Accessible Trains: A, B, C, D, 1 & 9 to Columbus Circle.

~Admission Free and Open to the Public~ Wines from 67Wine Books will be available for sale at this reading from BookCourt. John Amen is a writer, musician, and artist. He is the author of two collections of poetry, *Christening the Dancer* (Uccelli Press 2003) and *More of Me Disappears* (Cross-Cultural Communications 2005). His work has been nominated for various awards, including the Kate Tufts Award, the Lenore Marshall Award, the Oscar Arnold Young Award, and the Brockman-Campbell Prize. In addition, he was recently nominated for a Pushcart Prize. His work has appeared in various journals and magazines, and he is featured in *The 2007 Poets Market*. His first solo music CD, *All I'll Never Need*, was released by Cool Midget in 2004. Amen travels widely giving readings, doing musical performances, and conducting workshops. He founded and continues to edit the award-winning literary bimonthly, *The Pedestal Magazine*. Colette Inez has authored nine poetry collections, most recently *Spinoza Doesn't Come Here Anymore* from Melville House Books, and has won Guggenheim, Rockefeller, and two NEA fellowships. She is widely anthologized and teaches in Columbia University's Writing Program. Her forthcoming memoir, *The Secret of M. Dulong*, was published in 2005 by the University of Wisconsin Press. Larissa Shmailo has been published in *About Poetry*, *Rattapallax*, *Big Bridge*, and

other journals. She translated the Russian Futurist opera Victory over the Sun by A. Kruchenykh and recently contributed translations to New Russian Poetry forthcoming from Dalkey Archive Press. Her poetry CD is The No-Net World. She is active in the New York City Poetry community as curator of the Sliding Scale Poetry reading series.

\*\*\*\*\* See what's free at <http://www.aol.com>.

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655. **Halvard Johnson**

***New book announcement***

*Sun 29 Apr 2007*

---

For those of you who haven't been keeping up, I'm including an Amazon.com announcement of a new book:

Dear Amazon.com Customer,

We've noticed that customers who have expressed interest in books by Miroslav Holub have also ordered The Decameron Volume I (Large Print Edition) by Giovanni Boccaccio. For this reason you might like to know that Giovanni Boccaccio's newest book, The Decameron Volume I (Large Print Edition), is now available in Paperback. You can order your copy for just \$18.99 by following the link below.

Hal

"Music is continuous. Only listening  
is intermittent."

--Henry David Thoreau

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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656. **Alan Sondheim**

***Re: almost the disappearance in the movement occasioned by look shooting outto infinity where the planet returns more than once to ourselves.***

*Sun 29 Apr 2007*

---

Not only goes on forever, but goes on beneath the surface, above the surface; there's no respect for boundary. It's almost like filming real life - camera angles are incredibly important and difficult...

Thanks for your comments. Here's the URL of a mini-sampler of most of the project to date: <http://www.asondheim.org/mini.mp4>

- Alan

On Sun, 29 Apr 2007, Murat Nemet-Nejat wrote:

*Alan,*

*Absolutely scary!*

*Do you remember in Kubrick's 2001, one of the astronauts is almost lost outside the ship, and the ship goes after it. The astronaut looks so near through the glass (but it is frighteningly far, in another dimension) and the ship has to take very complicated steps, maneuvers, to reach it?*

*Is the little figure what you call avatar, the correspondent of "I" in the web?*

*Does your piece go on forever, perhaps it should?*

*Ciao,*

*Murat*

*On 4/28/07, Alan Sondheim <[REDACTED]> wrote:*

*almost the disappearance in the movement occasioned by look shooting out to infinity where the planet returns more than once to ourselves.*

*<http://www.asondheim.org/fly.mov>*

*and then these images of lost fecundity.*

*<http://www.asondheim.org/forgotten5.jpg>*

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we know meat in its absence. either absence or presence of meat: death.  
meat: death. we exchange one package for another. we are in buffyverse  
gamespace economy. our money buys us dream-woman-linden. avatar-man  
talks. look inside he says. you can do it.*

*you can look inside by twisting controls. construction torsion near  
avatar edge-space. the limits of avatar are the limits of world.  
linden-edge: fragility of good things. stasis. we are doomed never  
to repeat. we are doomed to novelty.*

*you can look inside dream-woman-linden. the imaginary vanishes.  
in linden, imaginary rides the grid. no grid, no imaginary. no grid,  
no world, no limit, nothing. a helix takes you below.*

*you can enter forbidden space through twist. in forbidden space you  
see interior. head is sphere, not ball. body is hierarchy, not  
holarchy. breast is prim-edge geek-construct. hemisphere-eye.  
hair fluid across face-head. linden brain. i have done my work here.*

*dream-woman falls in hole. she moves at limit-point: linden speed  
of light. raster of clock-time. there's no moment to her moment.  
i have a minute. i have a linden minute. i am doomed to novelty.*

=====  
===== 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.  
=====

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657. **noah eli gordon**

***Chapbook Reviews***

*Sun 29 Apr 2007*

---

All,

Since I've gotten numerous backchannel inquires, rather than retype & reiterate individually the same info, I figure it might be of some use for me to simply post here the information:

If you're interested in having your chapbook considered for review in Rain Taxi's ongoing chapbook review column, read on:

- 1) All chapbooks must carry publication dates of 2007, as I finished the final batch from 06 this weekend.
- 2) Although one might make a valid argument as to what constitutes a chapbook, which is fine, and which might be an interesting discussion, I personally won't consider work that approaches the 50 page mark, nor broadsheets or broadsides, unless these are folded in such a way as to create several pages of text.
- 3) The chapbooks must be "in print" at the time of publication of the mention. If you do chapbooks in runs of say 15 copies, that's great, rad, & just what folks should be doing with chapbooks, but send 'em to yr pals & other poets that you'd like to have read them...
- 4) I can not commit to reviewing anything sent my way, sorry.
- 5) Out of the hundreds of chapbooks from 2006 that I've read, if I were able to give an award, say a crown, for the most exciting one, I would place it on the head of Farid Matuk, as the chapbook *\_\_Is It The King?\_\_* was the single most exciting one I'd read last year. You should really pick it up here:  
<http://effingpress.com/>

Okay, that's it.

best,  
NEG

Here's my address again:

1014 E 10th Ave  
Denver, CO 80218

(please call before you come over)

PS: I have two new books out, review copies of which I'd be happy to float to anyone who'd like--just b/c me yr mailing address...

[Interest Rates](#)

NEAR 39yr LOWS! \$430,000 Mortgage for \$1,299/mo - Calculate new payment  
<http://www.lowermybills.com/lre/index.jsp?sourceid=lmb-9632-19132&moid=14888>

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658. **Jennifer Karmin**

## ***May 1st IMMIGRATION MARCH***

*Sun 29 Apr 2007*

---

MAY DAY 2007:

CHICAGO IMMIGRATION MARCH

Join the march and rally for the unconditional  
legalization for ALL!

Say NO to border walls and militarization of the  
border!

TUESDAY, MAY 1st 2007

\*10:00 AM – Rally in Union Park

[Ashland Ave. and Washington St.]

\*1:30 PM – March on Washington St.

\*3:00 PM – Rally in Daley Plaza

[Washington St. and Dearborn St.]

In 1886, Chicago immigrant workers lead and won the  
fight for the 8-hour work day. Today, workers around  
the world remember that struggle in May Day  
commemorating the Haymarket Martyrs. One hundred and  
twenty years later, immigrant workers are once again  
leading the struggle for workers' rights by demanding  
the legalization, with full rights, of all  
undocumented workers.

Sponsored by the March 10th Movement

<http://www.movimiento10demarzo.org>

Including: AFSCME Council 31, AFSCME Local 2081,  
Albany Park, North Par, and Mayfair Neighbors for  
Peace and Justice, Alianza Leadership Institute,  
Amigas Latinas, Asociación de Salvadoreños en  
Illinois, Association of Latino Men for Action, Casa  
Aztlán, Chicago and Midwest Regional Joint Board of  
UNITE-HERE, Chicago LGBT Immigrant Alliance, Chicago  
Worker Collaborative, Coalición Internacional de

Mexicanos en el Exterior, Committee against the Militarization of Youth, Communist Party of Illinois, Confemex, Council of Islamic Organizations of the Greater Chicago, Durango Unido en Chicago, Federación de Hidalguenses en Illinois, Frente Unido de Inmigrantes, Gay Liberation Network, Gold Star Family for Peace Chicago, Hammerhard MediaWorks, Industrial Workers of the World, Inner-City Muslim Action Network, International Socialist Organization, Jobs with Justice, Korean American Resource and Cultural Center, Labor Beat, Latin United Community Housing Association, Mujeres Latinas en Acción, Nahui Ollin Danza Mexika, Organización Latina del Suroeste, Orgullo en Acción, Partido de la Revolución Democrática, Partido Revolucionario Institucional, Primera Asamblea Popular de Pilsen, Progress Center for Independent Living for People with Disabilities, Radio Arte, Rainbow Push Latino Chapter, Red Unida de Inmigrantes y Refugiados, Teachers for Social Justice, SEIU Local 1, SEIU Local 73, Socialist Workers Party, Southeast Chicago Coalition for Immigrant Rights, Southside Together Organizing for Power, UE Western Region, UIC Students for Immigrant Rights, United Food and Commercial Workers Local 881, West Town Leadership United

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659. **CA Conrad**

***Re: Philadelphia? -- Mr. Bowering***

*Mon 30 Apr 2007*

---

what CAConrad wrote:

- > Literally one in four Philadelphians is living below the poverty
- > line, me
- > included.

what George Bowering wrote:

Here in Canada most of the people living below the poverty line do not

have access to  
the internet, or do not know that they do.

Dear GEORGE, hey there!

First, really? In Philly the library is always filled with (no lie) homeless people at many of the hundreds of computer terminals with free Internet access. It's great that this is available, but the librarians now resent having to play babysitter for the free access rooms, which I understand. Not part of their Library Science degree, right?

And of course the library has suffered, meaning the ACTUAL LIBRARY of the library, as though it's no longer about books. My favorite librarians are the renegades who rescue books by sending them to The Stacks for no-lend preservation. This is because otherwise these books (many of them poetry) would be thrown out with the new city policy of getting rid of books that do not circulate for a year. When this policy was first instituted I gathered my friends to help check out random poetry books (of which there were thousands, wonderful rare things, like the entire catalog of Gil Orlovitz for instance, and rare German poets like Hilda Domin (who is NOT (I'm annoyed to see) in that new anthology of Modern German poets) and many other things, OH, like Cid Corman's GIST OF ORIGIN, but anyway) to keep them from disappearing, which many had already. There was this marvelous book of poems by Philippe Jaccottet which, by the time I remembered it was on my list of books to rescue, was already gone.

But this is really off the subject. Oh, right, well George, if you need me to send you my pay stubs, or something? OR, if you or some of your rich friends (do you have rich friends?) are interested, I'd really like to (would quite seriously like to) start the Philadelphia Poetry Hotel. Here's the link:  
<http://PoetryHotel.blogspot.com>

And thanks so much for the interest George!  
Can't wait for us to get started on the hotel! OH and George, if you help fund this we will name one of the rooms The George Bowering Room. How's that?



What color should we paint it? Tangerine? Violet?  
How about Tangerine AND Violet? Don't you think  
Tangerine and Violet should always be written with  
the upper case "T" and "V" George? I believe so!  
But we'll have a life-sized photograph of you on the  
ceiling over the bed, how's that? Clothing optional  
for the photograph, your choice. Or maybe you  
could be wearing a green suit? A green suit would  
look nice in a Tangerine and Violet room, yes?  
CAConrad

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660. **Pam Brown**  
***the deletions***

*Mon 30 Apr 2007*

---

please visit

<http://thedeletions.blogspot.com>

the last six months on the deletions :

Tick tick tick Coming up in May

Katoomba during history peace

Katoomba poem

Dear viewers

Scribblings poems

high hills poems

Lingering in Leura

Blue Mountains Break

Mirror of the World

Season's greetings

Michael Callaghan

Elwood stencils

Poetry blogging

all the best,

Pam Brown

---

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

Web site : Pam Brown - <http://www.geocities.com/p.brown/>

Associate editor : Jacket - <http://jacketmagazine.com/index.html>

---

Send instant messages to your online friends <http://au.messenger.yahoo.com>

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661. **Murat Nemet-Nejat**

**Re: New book announcement**

*Mon 30 Apr 2007*

---

Halvard, thank you.

Chaucer also was a great admirer of Boccaccio, though maybe in secret, since I think only in the 19th century was it discovered that Troilus and Creseyde was in bulk a translation of Boccaccio's Filostrato (only slightly gentrified).

Ciao,

Murat

On 4/29/07, Halvard Johnson <[REDACTED]> wrote:

>

> For those of you who haven't been keeping up, I'm including  
> an Amazon.com announcement of a new book:

>

> Dear Amazon.com Customer,

>

> We've noticed that customers who have expressed interest in books by  
> Miroslav Holub have also ordered The Decameron Volume I (Large Print  
> Edition) by Giovanni Boccaccio. For this reason you might like to  
> know that Giovanni Boccaccio's newest book, The Decameron Volume I  
> (Large Print Edition), is now available in Paperback. You can order  
> your copy for just \$18.99 by following the link below.

>

> Hal

>

>

> "Music is continuous. Only listening  
> is intermittent."

> --Henry David Thoreau

>

> Halvard Johnson

> =====

> [REDACTED]

> [REDACTED]

> <http://home.earthlink.net/~halvard> <<http://home.earthlink.net/%7Ehalvard>>

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

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

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

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662. **susan maurer**

***Re: José Kozer reading***

*Mon 30 Apr 2007*

---

again mark congrats on poets house so good .susan maurer

*From: Mark Weiss <[REDACTED]>  
Reply-To: UB Poetics discussion group <[REDACTED]>  
To: [REDACTED]  
Subject: José Kozer reading  
Date: Fri, 27 Apr 2007 12:10:13 -0400*

*Last night 150 people came to the Americas Society to hear José Kozer and Achy Obejas. A great reading. Kozer's last in New York, a solo, will be this evening at 6:15 at the Rey Juan Carlos Center, 53 Washington Square South between Thompson and Sullivan. It's a bilingual reading--I'll be reading the translations. I hope to see some of you there.*

*Mark*

Mortgage

refinance is Hot. \*Terms. Get a 5.375%\* fix rate. Check savings  
[https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage\\_text\\_links\\_88\\_h2bbb&disc=y&vers=925&s=4056&p=5117](https://www2.nextag.com/goto.jsp?product=100000035&url=%2fst.jsp&tm=y&search=mortgage_text_links_88_h2bbb&disc=y&vers=925&s=4056&p=5117)

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663. **thom donovan**

***Peace On A presents : Kocik & Skinner : Sat. May 5th 2007, 8PM***

*Mon 30 Apr 2007*

---

Peace On A

presents

Robert Kocik & Jonathan Skinner\*

Saturday, May 5th 2007 8PM

BYOB & recommended donation: \$5

hosted by Thom Donovan at:

166 Avenue A, Apartment #2  
New York, NY 10009

about the readers:

Robert Kocik poet, prosodist, artist, builder, lives in Brooklyn, NY, where he owns and operates the Bureau of Material Behaviors. Architecturally, the 'missing civic service' is his declared niche. He is currently involved in the design phases of the Preemptive Peace Place (an agency devoted to the permanent peace movement) and the Prosody Building (a building entirely attuned to the prosodic). His poetry plies what he refers to as 'burst prosody'--perfused by and propagating all things. His essays comprise the the nascent discipline known as the Sore, Oversensitive Sciences (SOS). Recent additions to SOS include: The Susceptive System and Stressogony. With choreographer Daria Fain he has initiated an experiential, aesthetic science named the Prosodic Body. His publications include: *\*Overcoming Fitness\** (Autonomedia, 2001) and *\*Rhrurbarb\** (Field Books, 2007).

Overcoming cure. Regardless.  
Space is a function of finding  
you. Your only exterior  
my euphoria. Regardless.

With that with which it can't be shown...  
forming a residue—  
a field of rhubarb and zinnias,  
the dimensions of the workspace,  
a boat-swallowing fish from  
water drained from raccoon track.  
~ from Robert Kocik's *\*Rhrurbarb\**

Jonathan Skinner publishes Field Books and edits the review *ecopoetics* ([www.ecopoetics.org](http://www.ecopoetics.org)), teaches Environmental Studies at Bates College and lives in Bowdoinham, the tick capital of Maine. His *\*Political Cactus Poems\** are available through Palm Press ([www.palmpress.org](http://www.palmpress.org)).

SKEIN

on the Tift tarmac  
a boisterous crowd of three  
wearing rack and pinion  
Canadensis is a fever  
crowned with geese in the fall  
does it come in grids  
there and now, north south  
breakfast on the wing heels  
skidding to a marsh  
~ from Jonathan Skinner's *\*Political Cactus Poems\**

Peace On A is an events series devoted to emergent work by writers, artists, performers and scholars. Past presenters at Peace on A include Alan Gilbert, E. Tracy Grinnell, Cathy Park Hong, Paolo Javier, Wayne Koestenbaum, Douglas Martin, Eléna Rivera, David Levi Strauss, Andrew Levy & Kyle Schlesinger. Scroll down Wild Horses of Fire weblog ([whof.blogspot.com](http://whof.blogspot.com)) for back advertisements, introductions and reading selections.

\*A launch for Robert Kocik's new book, RHRURBARB (Field Books, 130 pages, perfect-bound), the first in the Field Book imprint.

To order a copy of RHRURBARB send an address and \$15 to:

Jonathan Skinner  
111 Bardwell St.  
Lewiston, ME 04240

"everlastingly themselves eidolons intellect garden"  
~ Louis Zukofsky, from "A - 22"

166 Avenue A  
NY, NY 10009  
[whof.blogspot.com](http://whof.blogspot.com)

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664. **Stephen Vincent**

***Reminder - Walks & Walking Panel, Poets House***

*Mon 30 Apr 2007*

---

Gentle "Walks" reminder for those of you in and around NYC this coming weekend.

Also, Walking Theory, my new book from Mark Weiss' Junction Press, is rumored to be up, ready and available this Friday, as well! More details forthcoming.

Stephen Vincent

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

Two WALKING related events at POETS HOUSE in Manhattan. One a Friday evening Panel, and one, a late Saturday morning, early afternoon walk. If you are anywhere near the neighborhood, you are invited to come join us:

Friday, May 4, 7:00pm

The Poetics of Walking: Baudelaire and Beyond

with Brenda Coultas, Lytle Shaw, Jonathan Skinner & Stephen Vincent

At Poets House, 72 Spring Street, Second Floor, Manhattan, New York

In this foray into the flâneur tradition, panelists address the poetry that emerges from the fundamental act of walking, with insights from such immortal ambler as Whitman, Baudelaire, O'Hara and other peripatetic poets. In conjunction with the panel, Poets House will sponsor a series of weekend poetry walks in Manhattan on Saturday, May 5th at 11:00am.

Brenda Coultas is the author of *A Handmade Museum*. Lytle Shaw's books include *A Side of Closure* and *Frank O'Hara: The Poetics of Coterie*. Jonathan Skinner is the editor of *ecopoetics* and teaches Environmental Studies at Bates College. Stephen Vincent's most recent poetry books include *Walking* and, soon forthcoming, *Walking Theory* (Junction Press).

Saturday, May 5, 11:00am - 1:00pm

The Poetics of Walking: Weekend Poetry Walk

In conjunction with <sup>3</sup>The Poetics of Walking<sup>2</sup> panel (on May 4), Poets House will sponsor a series of urban poetry strolls for writers and artists. Each walking tour will be led by a <sup>3</sup>Poetics of Walking<sup>2</sup> panelist and will feature illuminating historical information and a series of creative exercises en route.

Participants are encouraged to bring writing and/or drawing materials. Meetup locations will be specified upon registration.

\$25/ \$15 for students. Pre-registration is required. To register, call [REDACTED] or email [REDACTED]. Registered participants will also receive free admission to the May 4th panel discussion.

Walking the Bowery

Guide: Brenda Coultas

Brenda Coultas, the author of *A Handmade Museum*, leads a writing tour from Cooper Union to Chinatown, with stops along the way to observe signage, graffiti, people, nature and the changing demographics of the Bowery.

Listening Walk in Central Park

Guide: Jonathan Skinner

Jonathan Skinner, the editor of *ecopoetics*, leads an acoustical tour through Olmstead's oasis with exercises that focus on sounds both natural and human.

Canal Street & Tribeca: The Street vs. Architecture

Guide: Stephen Vincent

Stephen Vincent, the author of the poetry collection *Walking* and the forthcoming, *Walking Theory*, explores walking as <sup>3</sup>immersion and revelation<sup>2</sup> and invites participants to take note of voices, sounds, signage, colors and architectural shapes in the cityscape. The walk will culminate in a gathering and discussion at Walkers, a restaurant.

Dutch Manhattan : Controversial Terrain  
Guides: Lytle Shaw with Jimbo Blachly

Lytle Shaw, the author of *Frank O'Hara: The Poetics of Coterie*, and visual artist Jimbo Blachly introduce participants to the Chadwick Family, who will offer a rare perspective on Manhattan's past, revealing several 17th Century sites that pertain to their family's misunderstood and maligned history.

@ Poets House  
\$7, Free to Poets House Members

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665. **Joel Weishaus**

***North-3 Text-5***

*Mon 30 Apr 2007*

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North-3 Text-5

<http://web.pdx.edu/~pdx00282/North/North-3/text-5.htm>

Notes:

- Text appears by caressing the face with your cursor.
- Paratext appears by passing your cursor over the first words of the quote.
- Speakers on.

This is page 15 of a projected 35 pages.

Button at bottom right returns you to the Introduction.

-Joel

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666. **CA Conrad**

***poet ASHRAF OSMAN on FACEBOOK's racist, homophobic demands of censorship***

*Mon 30 Apr 2007*

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poet ASHRAF OSMAN on FACEBOOK's racist, homophobic demands of censorship

the interview is up on the PhillySound:

[http://PhillySound.blogspot.com/2007\\_04\\_01\\_archive.html](http://PhillySound.blogspot.com/2007_04_01_archive.html)

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667. **Charles Bernstein**

***Curnow & Kuszai in NY***

*Mon 30 Apr 2007*

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Saatchi & Saatchi and the Segue Foundation  
present a reading by

Wystan Curnow & Joel Kuszai  
introduced by Charles Bernstein

Tuesday, May 8

6.30 reception

7.00pm reading

Saatchi & Saatchi HQ  
375 Hudson St. (at Houston St.)  
New York

Admission free

Rsvp: [REDACTED]

or [REDACTED]

Wystan Curnow is a well-known New Zealand poet and critic. *Modern Colours*, Jackbooks, 2005, is his most recent book of poetry. His essay on Ron Silliman and On Kawara, "Autobiography: does it have a future?" appeared in the journal *Reading Room* earlier this year. With Leigh Davis he edited *Te Tangi a te Matui*, Jackbooks, 1991, which reflects on the legacy of the 'terrorist' Maori chief and poet Te Kooti. He has curated many exhibitions, including *Under Capricorn/The World Over*, for the Stedelijk Museum, Amsterdam, *I Will Need Words*, Colin McCahon's Word and Number Paintings for the Sydney Biennale, and most recently a survey of Max Gimblett's paintings, *The Brush of All Things*, for the Auckland Art Gallery. He is co-director of Jar Space, and teaches poetry and creative writing at the University of Auckland.

Joel Kuszai is a prolific and innovative publisher, editor and poet. In the 1990s his Meow Press published more than 60 chapbooks. Following a stint as moderator, he edited a compilation from the archives of the Buffalo Poetics List, *Poetics@, Roof*, 1999. He is co-founder of the 'learning and production collective' *Factory School*, now based in New York. Since 2005 he has edited its 'Southpaw Culture' book series which reflects his interest in radical poetics, libertarian anarchist thought and alternative/utopian approaches to education. He is the author of *A Miscellany* and other chapbooks, and teaches at Queensborough, CUNY.

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