

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

May 2007

528 messages · Mon 30 Apr 2007 – Thu 31 May 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

May 2007 turned on the dead the list did not simply love — the enemy whose death it cheered, the master it set loose, the poet it merely repackaged. Five hundred and thirty messages moved through a room famous for the tenderness of its elegies, and this month it showed its other faces: the ways the living dispose of the dead they have no grace for. What we do with a corpse we did not mourn, the archive quietly suggested, tells more about us than any eulogy for the ones we did.

The cheered enemy came first. Jerry Falwell died on the fifteenth, and CA Conrad refused every decorum — *"Jerry Falwell is dead! And I'm celebrating!"* he wrote, his only regret that the man had gone peacefully, given the harm he had done. A Buddhist friend on the phone counseled against joy in any death, and Conrad honored the friend while declining the counsel. It was the month's sharpest ethical knot: whether restraint before an enemy's grave is a virtue or an evasion, and whether the wronged owe their tormentor a moment of silence.

The freed master came next. In a Memorial Day note, Stephen Vincent observed that *The Waste Land* had entered the public domain, escaping at last the estate that had guarded it — *"Eliot's executors were very tight about giving permissions"*, he recalled, and about extracting top dollar for them. The great, compromised monument of modernism was suddenly anyone's to reprint and re-preface, the poem set loose from its keepers into a flat and horizontal market. The control had simply lapsed, as all such control eventually does.

And the repackaged poet came third. The Penguin selected Ed Dorn stirred a small hoopla, and patrick dunagan gave the actual readers the plain verdict — if you already owned the work, *"don't waste any cash on buying it"*, a redundant posthumous edition dressed as an event. It was the least loving thing the living do to the dead: not to cheer them or free them, but to merchandise them, to sell a neglected poet back to the few who had always known him and to sell a mangled table of contents to the many who never would. Even the revival, dunagan implied, was a kind of burial.

The three faces belonged to one head. A room that grieved its own with such care cheered an enemy, liberated a master, and grumbled over a resold poet, all in the same weeks — the whole repertoire of how we handle the dead we cannot simply love. Only a Buddhist on a telephone said the harder thing, that no death is an

occasion for joy. I have set May down exactly as the archive delivered it — the danced-on grave, the freed poem, and the cash-in — because it was the month the list's famous elegiac grace showed its underside, and revealed that our treatment of the dead we didn't love — to celebrate, to liberate, to sell — is the truest mirror we have.

— *K. M. F.*

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- 360. David A. Kirschenbaum — Kerouac at NY Public Library in 2007/2008
- 361. Stephen Vincent — Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief ...
- 362. Joel Weishaus — Fw: seeking audio submissions
- 363. Laura McClain — Invisible Man Poetry Contest
- 364. Poetics List — Poetics Welcome Message
- 365. Jennifer Karmin — When the Levees Broke: Free DVD & Curriculum

- 366. Ruth Lepson — Re: Invisible Man Poetry Contest
- 367. Slaughter, William — Notice: Mudlark
- 368. Simon DeDeo — new on rhubarb is susan

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- 369. David A. Kirschenbaum — Boog City 41 Available, and Free PDF and Free PDF Subs, Too
- 370. Ken Rumble — Farid Matuk & Joseph Conrad on Any Book
- 371. Jesse Glass — NICOLASOUND RADIO
- 372. Nic Sebastian — blog-posted poems?
- 373. Juliane Dharna — Re: Boog City 41 Available, and Free PDF and Free PDF Subs, Too
- 374. charles alexander — in may on chax blog
- 375. Charles Bernstein — MLA / Poetics
- 376. Brian Richards — Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief
r...
- 377. Barry Schwabsky — Re: blog-posted poems?
- 378. Dan Waber — a as in dog
- 379. Kathleen Ossip — Call for poems: WSQ issue on Witness
- 380. Halvard Johnson — Re: blog-posted poems?
- 381. Alan Sondheim — New Work
- 382. Thomas savage — Re: blog-posted poems?
- 383. Kathleen Ossip — translation fodder?
- 384. CA Conrad — Rush Philly 89 Swegman...
- 385. kevin thurston — Re: blog-posted poems?
- 386. CA Conrad — Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply
- 387. Dan Coffey — Re: a as in dog
- 388. David Harrison Horton — Re: blog-posted poems?
- 389. Christophe Casamassima — Re: Call for poems: WSQ issue on Witness
- 390. Christophe Casamassima — Re: blog-posted poems?
- 391. William Allegrezza — The City Visible--an anthology of experimental Chicago writing.
- 392. Amanda Earl — Re: blog-posted poems?
- 393. David-Baptiste Chirot — What's missing in the Dorn hoopla--
- 394. Poetry Project — Events at the Poetry Project 5/25 - 5/30
- 395. patrick dunagan — Re: What's missing in the Dorn hoopla--
- 396. Adam Tobin — Re: a as in dog
- 397. Jeffery Oliver — Re: blog-posted poems?
- 398. Halvard Johnson — Re: blog-posted poems?
- 399. George Bowering — Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief
...
- 400. Murat Nemet-Nejat — Re: blog-posted poems?
- 401. Allen Bramhall — DAYS POEM by Allen Bramhall
- 402. Ann Bogle — Re: blog-posted poems?

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- 403. Elizabeth Switaj — Re: blog-posted poems?
- 404. Tim Peterson — SEGUE 5/26: ARMANTROUT & EQUI
- 405. Benjamin Basan — Re: blog-posted poems?
- 406. David A. Kirschenbaum — Welcome to Boog City: NYC Poetry and Music Festival
- 407. Daniel Godston — shows in Madison & the Twin Cities
- 408. Anny Ballardini — Re: blog-posted poems?
- 409. Kathleen Ossip — Re: Call for poems: WSQ issue on Witness
- 410. amy king — Tonight
- 411. Thomas savage — Re: blog-posted poems?
- 412. Nic Sebastian — Re: blog-posted poems - thanks
- 413. Dan Waber — Out of Character, by Geof Huth
- 414. Stephen Vincent — New de blog
- 415. David Harrison Horton — Re: blog-posted poems - thanks
- 416. Elizabeth Switaj — Re: blog-posted poems?

- 417. P Ganick — new from small chapbook project
- 418. Ann Bogle — Re: blog-posted poems? Horismus
- 419. charles alexander — SARAH RIGGS, LINH DINH, BETH JOSELOW: new books
- 420. Skip Fox — Re: What's missing in the Dorn hoopla--
- 421. Chris Stroffolino — david horton's very good question
- 422. CA Conrad — Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply
- 423. CA Conrad — Re: What's missing in the Dorn hoopla--
- 424. Stephen Ellis — Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief re...
- 425. Jeffrey Side — Songwriters needed for interviewing
- 426. Laura McClain — Re: Invisible Man Poetry Contest
- 427. patrick dunagan — Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief ...
- 428. patrick dunagan — Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief ...
- 429. Chris Stroffolino — Re: david horton's very good question
- 430. Jim Andrews — Re: Songwriters needed for interviewing
- 431. Catherine Daly — Re: david horton's very good question
- 432. Laura McClain — Re: Invisible Man Poetry Contest

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- 433. Alan Sondheim — 4 poems
- 434. Alan Sondheim — remembrance of things past (maud liardon)
- 435. Stephen Ellis — Re: What's missing in the Dorn hoopla--
- 436. Ruth Lepson — Re: 4 poems
- 437. Murat Nemet-Nejat — Re: 4 poems
- 438. David-Baptiste Chirot — Woodland Pattern: Laura Elrick, Rodrigo Toscano & CPT this Sunday
- 439. Alan Sondheim — Re: 4 poems
- 440. Jason Quackenbush — Re: 4 poems
- 441. Murat Nemet-Nejat — Re: 4 poems

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- 442. Jesse Glass — Ahadada Author Jim Daniels' Now Showing reviewed by the Pittsburgh Herald-rev...
- 443. Carol Novack — Mad Hatters' Review June 10th Fundraiser --- latest deveopments: reduced tic...
- 444. CA Conrad — PLEASE help end genocide of Philadelphia's trans-community...
- 445. L Trent — New issue of 21 Stars Review
- 446. David-Baptiste Chirot — FW: Yahoo! News Story - Hiawatha to be released on 6-CD set - Yahoo...
- 447. Rob McLennan — fwd - George Bowering chapbook U.S. SONNETS
- 448. George Bowering — Re: What's missing in the Dorn hoopla--
- 449. Andrew Lundwall — please update your links!
- 450. Jacob Edmond — Russian poetry in New Zealand
- 451. V Nicholas LoLordo — Re: What's missing in the Dorn hoopla--
- 452. Alan Sondheim — knots (constellations of theoretical work)

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- 453. Ryan Downey — Death Metal Poetry-call for submissions
- 454. George Bowering — Re: What's missing in the Dorn hoopla--
- 455. George Bowering — Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief ...
- 456. charles alexander — Re: What's missing in the Dorn hoopla--
- 457. Fulcrum Annual — Philip Nikolayev's new web page
- 458. Haas Bianchi — Professor Patrick Barron
- 459. Dillon Westbrook — Re: What's missing in the Dorn hoopla (leaving the dangler all a-dangle ...
- 460. Rebecca Loudon — Avatar Review Issue # 9

- 461. George Bowering — Re: What's missing in the Dorn hoopla--
- 462. Dillon Westbrook — Re: What's missing in the Dorn hoopla--
- 463. Matt Henriksen — Burning Chair @ Jimmy's No. 43 Stage Friday June 1st
- 464. David-Baptiste Chirot — Re: What's missing in the Dorn hoopla--
- 465. Susan Webster Schultz — TINFISH 17! (out this week!)
- 466. Alan Sondheim — Last Google Poem Ever
- 467. Stephen Vincent — The Wasteland Goes Public

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- 468. V Nicholas LoLordo — Re: The Wasteland Goes Public
- 469. V Nicholas LoLordo — Re: The Wasteland Goes Public
- 470. Peter Ciccariello — poem, in moonlight, impossible to read
- 471. Jim Andrews — The Pen: research
- 472. Dan Waber — ars poetica update
- 473. amy king — A Rosa is a Rosa is a Rosa is a Rosa.
- 474. Anny Ballardini — Re: The Wasteland Goes Public
- 475. Barry Schwabsky — Reminder: Poetry at Parasol Unit, Tuesday, 5 June
- 476. Halvard Johnson — Re: The Wasteland Goes Public
- 477. Michael Kelleher — Literary Buffalo E-Newsletter 5.29.07-6.03.07
- 478. J. Michael Mollohan — Re: The Wasteland Goes Public
- 479. Patrick F. Durgin — Disability and/as Poetry
- 480. David A. Kirschenbaum — *Vote for Bob Holman to be a New NPR Host *
- 481. Dan Coffey — Re: The Wasteland Goes Public
- 482. V Nicholas LoLordo — Re: The Wasteland Goes Public
- 483. Alan Drake — Re: The Wasteland Goes Public
- 484. Andrew Lundwall — I Heart Submissions
- 485. charles alexander — Re: The Wasteland Goes Public
- 486. Catherine Daly — Re: The Wasteland Goes Public

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- 487. Joel Lewis — The Wasteland Goes Public.
- 488. Catherine Daly — Re: The Wasteland Goes Public
- 489. mIEKAL aND — Web registration tool digitizes books
- 490. Alan Sondheim — Tell Cindy Sheehan "Thank You" (fwd)
- 491. Niels hav — Re: The Wasteland Goes Public
- 492. Scott Hamilton — A naughty two year old divides New Zealand literature
- 493. Ann Bogle — Re: The Wasteland Goes Public
- 494. kevin thurston — Re: The Wasteland Goes Public
- 495. J. Michael Mollohan — Re: The Wasteland Goes Public
- 496. Alan Sondheim — Stem, Ning, Second Life
- 497. Dan Waber — Re: The Wasteland Goes Public
- 498. Barry Schwabsky — Re: The Wasteland Goes Public
- 499. Simon DeDeo — review of City Visible & add't'l on rhubarb
- 500. amy king — Fwd: Call for Work
- 501. eric unger — string of small machines seeking poetry
- 502. Tenney Nathanson — help: David Antin talk piece on walkabouts, periploi, mapping
- 503. Ricejunk2 — Re: The Wasteland Goes Public
- 504. Lou Rowan — Re: help: David Antin talk piece on walkabouts, periploi, mapping
- 505. Murat Nemet-Nejat — Re: The Wasteland Goes Public

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- 506. Nico Vassilakis — 13 yrs of SuBtext/SeAttle & our NEW digs
- 507. K. Silem Mohammad — Abraham Lincoln #1
- 508. David A. Kirschenbaum — NYC/Buck Downs and me (David Kirschenbaum) at The Poetry Project We...
- 509. David-Baptiste Chirot — HAPPY BIRTHDAY TODAY WALT WHITMAN
- 510. Jim Andrews — the unrepublik of art

- 511. David-Baptiste Chirot — Re: The Wasteland Goes Public
- 512. ellen baxt — Carla Conforto contact?
- 513. Dan Waber — something small, with Hs
- 514. Stephen Vincent — Re: The Wasteland Goes Public
- 515. Fulcrum Annual — Poets Mazer, Nikolayev, Pope, Share in Boston June 14
- 516. Small Press Traffic — news from Small Press Traffic
- 517. Andrew Lundwall — what's up on "seconds"?
- 518. CA Conrad — Re: Brian Richards on Ron Silliman's bog re: Dorn, and Silliman's brief reply
- 519. barbara jane bermeo — FW: KSW Fiction Writing Workshop with Neela Banerjee
- 520. Thomas savage — Re: HAPPY BIRTHDAY TODAY WALT WHITMAN
- 521. Jorgensen, Alexander — Re: HAPPY BIRTHDAY TODAY WALT WHITMAN
- 522. Alan Sondheim — Seven Pieces of Resurrection
- 523. Laura McClain — Re: something small, with Hs
- 524. David A. Kirschenbaum — NYC/Fugs Exhibit Opening at Printed Matter Sat.
- 525. Alan Sondheim — Foofwa did not die! (fwd)
- 526. Poetry Project — Events at the Poetry Project in June
- 527. Maria Damon — Fwd: Re: translation publication possibilities
- 528. Heidi Bean — Need help identifying a Stein source

1. **Tim Peterson**

SEGUE 5/05/07: Susan Bee and Johanna Drucker

Mon 30 Apr 2007

The Segue Reading Series presents

Susan Bee & Johanna Drucker

will give a multimedia presentation and talk about collaboration

Saturday, May 5, 2007

****3:45PM****

at the Bowery Poetry Club

(308 Bowery, just north of Houston)

\$6 admission goes to support the readers

hosted by Erica Kaufman & Tim Peterson

Susan Bee is a painter, editor, and book artist living in NYC. Bee has had four solo shows at A.I.R. Gallery in NYC. Granary Books has published six of her artist's books, including *A Girl's Life* with Johanna Drucker. She has collaborated with Charles Bernstein on five books. Her website is: <http://epc.buffalo.edu/authors/bee>. For more information on Susan Bee, please also visit:

M/E/A/N/I/N/G Online

<http://writing.upenn.edu/pepc/meaning/>

A Girl's Life

http://www.granarybooks.com/books/a_girls_life/a_girls_life1.html

<http://www.analogous.net/beedruckercollab.html>

Johanna Drucker is currently the Robertson Professor of Media Studies at the University of Virginia and Professor in the Department of English. Her most recent critical work is *Sweet Dreams: Contemporary Art and Complicity*. Drucker is internationally known as a book artist and experimental, visual poet whose work has been exhibited and collected in special collections in libraries and museums nationwide. For more information on Johanna Drucker, please visit:

Johanna Drucker's EPC page:

<http://epc.buffalo.edu/authors/drucker/>

Drucker's page at the Media Studies Program at UVA:

<http://people.virginia.edu/~jrd8e/>

Essay on Susan Bee and Miriam Laufer:
<http://www.writing.upenn.edu/pepc/meaning/Laufer/drucker.html>

Tongues: A Parent Language (from EOAGH #2)
<http://chax.org/eoagh/issuetwo/drucker.htm>

* * *

For the entire Spring 2007 Segue Reading Series, visit
<http://www.seguefoundation.com/calendar.htm>
Segue blog with photos and commentary at
<http://segueseries.blogspot.com>

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2. **mIEKAL aND** ***Very short stories. Six words!***

Mon 30 Apr 2007

NOVA COOKIE & FROZEN HELL

Hemingway once wrote a story in just six words :

"For sale: baby shoes, never worn." and is said to have called it his best work.

So I asked writers to take a shot themselves.

Very short stories. Six words !

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

SUBMISSIONS ARE WELCOME.

Any language.

Send your six words story to : 
(Translations will be available in comments)

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3. **David A. Kirschenbaum** ***Boog City 40 Free PDF, and Free PDF Subscriptions, Available***

Mon 30 Apr 2007

Hi all,

If you'd like to receive a free pdf subscription to Boog City, beginning with the current issue, BC40 (contents' description below), simply reply to this note with the email address where you'd like it to be sent.

Thanks,
David

Boog City 40

featuring:

Our Politics section, edited by Christina Strong

--³Maybe 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.² --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

--³In the poetic tapestry of this chapbook where darkness has victory, the poem "All Saints Day" tells us that "the theme of death is our thieftooth."¹² --from Our Thieftooth, Evangeline Downs by Micah Ballard (Ugly Duckling Presse), reviewed by Michael Carr

--³The 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.² --from Twisted Gems, Erased Art by Tenney Nathanson (Chax Press), reviewed by Adam Fieled

Our Music section, edited by Jon Berger

--³Dina Dean's voice is the unification of her influences; somewhere between a croon and a growl, in "The Radio Song" she tells the story of a sleepless character's love affair with the radio.²

³Every 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.²--from Alliterative Albums: Acoustic Songwriters Get Their Due by Casey Holford

***And the Relaunch of Our Comics section ***

--³I'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.² --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.

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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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4. { brad brace }

several gigs

Tue 1 May 2007

Many headed monsters -- unless, of course, there's no such thing as chance, in which case Brad - for all his age and sensitivity - was nothing less than a time-bomb, ticking softly away until his appointed time; in which case, we should either - optimistically - get up and cheer, because if everything is planned in advance, then we all have a meaning, and are spared the terror of knowing ourselves to be random, without a _why, or else, of course, we might - as pessimists - give up right here and now, understanding the futility of thought, decisions, action, since nothing we think makes any difference anyway; things will be as they will. Where, then, is optimism? In fate or in chaos? It was only a matter of time...

http://www.archive.org/details/global_islands_project_island_1.0

http://www.archive.org/details/global_islands_project_island_2.0

http://www.archive.org/details/global_islands_project_island_3.0

http://www.archive.org/details/global_islands_project_island_4.0

Global Islands Project -- ongoing series of multi-media pdf-books -- a pastoral, pictorial and phonic elicitation of island parameters...

<http://www.bbrace.net/id.html>

<http://bbrace.laughingsquid.net/id.html>

bbs: brad brace sound

<http://69.64.229.114:8000>

<http://www.bbrace.net/undisclosed.html>

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5. **Alan Sondheim**

from the archives and request for missing book

Tue 1 May 2007

/ I loaned my copy of Bharata's Natyasastra in 2 volumes to someone in the past year or so - and can't find it. If you have it, please please return it; I'm at a loss here and desperately need it. Thanks, Alan /

from the archives

<http://www.asondheim.org/tern3.mp4>

i am so cold here. i cannot see here.

i have amenorrhea here. i am anorectic here.

you swim my platelets here. my platelets are "blood."

i use diuretics here. i am dry here.

i am confined here. i am blood platelet.

i have anovulation here. i am prenom here. i am "a".

i am "an". i am so cold here. i am ice here.

you break my skin here. you tear my platelets.

you take my platelets. you do me good tern.

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6. **Peter Ciccariello**

the poem, adrift

Tue 1 May 2007

the poem, adrift <<http://www.cgi7.com/peterimages/the-poem,-adrift2.jpg>>

-- Peter Ciccariello

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

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7. **Lewis LaCook**

Loom blue

Tue 1 May 2007

I walk through a storm
when everything is blue.
A car furiously escapes, peeling
mosquito shaves from grounded
air. And lightning shrivelling
such aimless skies tonight.
We'll work through this together,
but my feet cripple me later, by

then all those houses stick to them.
She started talking about
ghosts and killings and shit.
I guess you know what I mean; colds
arrange their fluent sheaves
around us, as on Toledo Road
as on North Ridge, arresting walking
sleep: this is a fuck of demon.
They connect behind the
Circle-K. I'll speak to you
in lights, and kneel. You've never
lost anything. I win. Blue breath.

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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8. **Anny Ballardini**

Issue five of Otoliths

Tue 1 May 2007

has just gone live, which means it's a year old today.

It's also May Day, so arise & join in a chorus of The Internationale with Paul Siegell, Andrew Topel, Jordan Stempleman, Ernesto Priego, Paolo Manalo, Eileen Tabios, Jeff Harrison, Katrinka Moore, Corey Mesler, Raymond Farr, Steve Rodgers, Robert Lee Brewer, Mark Cunningham, Martin Edmond, Steve Timm, James Sanders, Audacia Dangereyes, Thomas Fink, Spencer Selby, Maria Zajkowski, Richard Lopez, Marcia Arrieta, Tom Hibbard, Matina Stamatakis,

Louise Landes Levi, Márton Koppány, Anny Ballardini, Jill Jones, Craig Santos Perez, mIEKAL aND, Dax Bayard-Murray, Ed Schenk, MTC Cronin, Alana Madison, Alexander Jorgensen, Andrew Taylor, Carol Novack (& Stan Crocker), Stephanie Green, Maurice Oliver, Caleb Puckett, David-Baptiste Chirot, Derek Motion, James Maughn, Michael Rothenberg, Tom Beckett, Nick Piombino & Richard Kostelanetz as they "change henceforth the old tradition".

Enjoy.

Mark Young

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

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9. **Ron Silliman**

The Permanent Avant

Tue 1 May 2007

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

RECENT POSTS

The Permanent Avant:

Tony Trehy

and cognitive poetics

The Permanent Avant:

contexts for Spencer Selby

(Twist of Address)

Spring readings by Ron Silliman

in Philadelphia, Baltimore,

Washington & New York

Linh Dinh's

Jam Alerts:

letters home from Dystopia

Cole Swensen

and The Glass Age

3 focused anthologies "â€œ

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)

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

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10. **Dan Waber** *ars poetica update*

Tue 1 May 2007

The ars poetica project continues to thrill and amaze at:

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

Poems appeared last week by: Richard Denner and Ed Coletti.

Poems will appear this week by: Ed Coletti, Lanny Quarles, Kaye Aldenhoven, Sheila E. Murphy, and Mark Young.

A new poem about poetry every day.

Enjoy,
Dan

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11. **Dan Waber** *April's \$100 winner at vispoets.com*

Tue 1 May 2007

In the reward for interestingness's now monthly event*, the winner for April is:

Peter Ciccariello for this piece:

love flies low whisper**

Congratulations to Peter, there's \$100 worth of materials on their way to you from Jukka-Pekka Kervinen's cPress, xPress, etc.. Enjoy!

Thanks to everyone who uploaded images to the Gallery this month. Keep uploading new images for your chance to win.

*<http://vispoets.com/index.php?showtopic=481>

**<http://vispoets.com/index.php?automodule=gallery&req=si&img=1219>

Regards,
Dan

PS: if you have a press that publishes visual poetry and are able to send "\$100 worth of publications, your choice, including postage" to future winners, please email me with your interest.

Our members have posted a total of 1218 images and made 138 comments.

Total Gallery Size: 215.02mb

Total Image Views: 12641

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12. **Michael Kelleher**

Literary Buffalo E-Newsletter 4.30.07-5.6.07

Tue 1 May 2007

SORRY IF YOU'VE RECEIVED THIS TWICE -- WE'VE HAD SOME EMAIL ISSUES AND HAVE HAD TO RESEND A NUMBER OF TIMES.

LITERARY BUFFALO

4.30.07-5.6.07

LITERARY BUFFALO IN THE NEWS

R.D. Pohl on Ethan Paquin's new book of poems at the Buffalo News Poetry Blog

http://buffalonews.typepad.com/poetry_beat/

Local Poets James Burdick and Greogory Solak in Artvoice

<http://artvoice.com/issues/v6n17/poetry>

THE BIG READ IS HERE!

All of Buffalo is reading and talking about Zora Neale Hurston's novel, *Their Eyes Were Watching God*.

Events will take place around the city during the month of May. Buy a copy at Talking Leaves...Books.

Visit <http://www.justbuffalo.org/events/bigread.shtml> for a complete schedule.

See weekly schedule below for a list of this week's Big Read Events.

Also, look for our beautifully designed Big Read Bus Shelter ads by artist Julian Montague at the following bus shelters around town:

Hertel & North Park

Colvin & Sheridan

Elmwood & Amherst

Sheridan & Delaware

Hertel & Kmart

Hertel & Parkside

Colvin & Kenmore

Elmwood & Kenmore

Grant & Amherst
Elmwood & Albright-Knox Art Gallery
Niagara Square & State Building
Ellicott & North Division
Elmwood & Bryant
Church & Franklin
Elmwood & Summer
Ellicott & Broadway
Niagara Square & City Hall
Niagara Square & Federal Building
E. Lovejoy & North Ogden
Fillmore & Broadway
Broadway & Bailey

READINGS THIS WEEK

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

5.01.07

THE BIG READ

KICK-OFF AT CITY HALL

Join Superintendent James E. Williams, Ed.D; Helene Kramer, Executive Director of Good Schools for All; and Laurie Dean Torrell, Executive Director of Just Buffalo Literary Center for a Mayoral Proclamation on the steps of City Hall.

10 a.m. City Hall, Niagara Square

&

LABOR READS DAY IS MAY 1 (INTERNATIONAL LABOR DAY)

Labor Unions around the city, lead by the 1199 Bread and Roses Project, will be holding book discussions ABOUT THEIR EYES WERE WATCHING GOD. Check with your union to find out where these events are happening.

&

HALLWALLS & Subversive Theatre Collective present SPEAK TRUTH TO POWER: VOICES FROM BEYOND THE DARK

A May Day staged reading of the play by Ariel Dorfman

TUESDAY MAY 1, 7:30 P.M.

5.02.07

THE BIG READ

JCC BOOK DISCUSSION GROUP

WEDNESDAY, MAY 2, 1:30 pm

Jewish Community Center_
2640 North Forest Road, Getzville_

&

TALKING LEAVES...BOOKS

Mike Palacek, author and activist

Book signing for: The American Dream (CWG Press)

Wednesday, May 2, 3 p.m.

Talking Leaves Main St. Store

&

TALKING LEAVES...BOOKS

Ana Mariella Bacigalupo

Discussion and signing for: Shamans of the Foye Tree: Gender, Power and
Healing Among Chilean Mapuche (University of Texas Press),

Wednesday, May 2, 5 p.m.

Talking Leaves Main St. Store

&

THE BIG READ

DRAMATIC READING FROM THEIR EYES WERE WATCHING GOD

WEDNESDAY, MAY 2, 7 P.M.

Merriweather Library 1324 Jefferson Avenue

Performed by Annette Daniels Taylor and others.

&

HALLWALLS AND TALKING LEAVES...BOOKS

Mark Goldman, entrepreneur, author, community activist and historian

Talk , reading and book signing for: City on the Edge: Buffalo, New York
(Prometheus Books)

Wednesday, May 2, 7:30 pm

Hallwalls at The Church, 341 Delaware Avenue, Buffalo, NY 14202 

&

CENTER FOR INQUIRY/JUST BUFFALO LITERARY CAFÉ

Joanna Dicker-Bachmann & Mike Palecek_

Wednesday, May 2, 7:30 p.m._

Center for Inquiry, 1310 Sweet Home Road, Amherst

Anyone who would like to read their work for five minutes may sign up to do so
just prior to the start of the reading.

5.03.07

COMMUNIQUE: JUST BUFFALO'S FLASH FICTION SERIES

Forrest Roth

Book Launch for: Line and Pause

Thursday, May 3, 7 p.m.

Rust Belt Books, 202 Allen St., Buffalo

5.04.07

THE BIG READ

Read-out-loud of Their Eyes Were Watching God .

Friday, May 4, 11-3 p.m.

Borders Books_3480 Amelia Dr ., Orchard Park_

&

JUST BUFFALO AND THE ALBRIGHT-KNOX ART GALLERY Buffalo Poetry Slam Championship_ FEATURING: National Slam Champs: Lynne Procope and Marty Mcconnell COMPETING: N'tare Ali Gault, Howard Smith (reigning Buffalo champ), Nikki Germany, Jim Anotnik, Lovely, James Cooper III, MC Vendetta, Knickie D. Friday, May 4, 7 p.m._ Clifton Hall, Albright-Knox Art Gallery. \$12_ Proceeds benefit the Buffalo Slam Team.

5.05.07

THE BIG READ

Read-out-loud of Their Eyes Were Watching God .

Saturday, May 5, 11-3 p.m.

Borders Books_2015 Walden Ave., Cheektowaga

5.06.07

TRU-TEAS/INSITE GALLERY

A.E. Felix

Poetry Reading as Insite Gallery Yin/Yang Show

Sunday, May 6, 4 p.m.

Couples encouraged to attend and participate in the open mic

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 25, 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]

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13. **Susan Denning**
Caffeine Destiny Returns in June
Tue 1 May 2007

Rumors of our demise have been greatly exaggerated.

Caffeine Destiny returns in June. We invite submissions of previously unpublished poetry for our next issue.

Caffeine Destiny has been online since 1996, and has published poetry by Gillian Conoley, Cole Swensen, Laura Mullen, Donald Revell, Joshua Marie Wilkinson and others. Check out our archives!

Send your submissions to [REDACTED]

Response time is 4-6 weeks.

Susan Denning
Editor
Caffeine Destiny

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14. **Jim Andrews**
Re: the poem, adrift
Tue 1 May 2007

| *the poem, adrift* <<http://www.cgi7.com/peterimages/the-poem,-adrift2.jpg>>

ehe, that's nice. a sense of serif spume and ear ear for the sea surge murmur of old mens' voices.

ja

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15. **Adam Fieled**

Poetics Dialogue: Archambeau/Fieled on PFS Post

Tue 1 May 2007

Check out the latest in the "Waxing Hot" poetics dialogue series on PFS Post:
Robert Archambeau and Adam Fieled:

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

Addressed: book-length poems, single poems, transparency, opacity, commodification, Marxism, Stevens, Koons, Matthias, Goldbarth, DuPlessis, McCabe, Wordsworth, Coleridge, lang-po, Sartre, Shepherd, Eliot, Dylan, canon-as-bordello, burning poems, not burning poems, Duchamp, Warhol, Jeremy Prynne, Chicago Eliotics, Allegrezza, Bianchi, Muench, Halle, Derrida, Deleuze, lots, lots more....

Ahhh...imagining that irresistible "new car" smell?
Check out new cars at Yahoo! Autos.

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16. **Eric Dickey**

Re: Boog City 40 Free PDF, and Free PDF Subscriptions, Available

Tue 1 May 2007

I'd like to see what it's all about... at least for one issue...

thanks for the generous offer

"David A. Kirschenbaum" <[REDACTED]> wrote:

Hi all,

If you'd like to receive a free pdf subscription to Boog City, beginning with the current issue, BC40 (contents' description below), simply reply to this note with the email address where you'd like it to be sent.

Thanks,
David

Boog City 40

featuring:

Our Politics section, edited by Christina Strong

--³Maybe 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.² --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

--³In the poetic tapestry of this chapbook where darkness has victory, the poem "All Saints Day"¹ tells us that "the theme of death is our thieftood."¹² --from Our Thieftood, Evangeline Downs by Micah Ballard (Ugly Duckling Presse), reviewed by Michael Carr

--³The 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.² --from Twisted Gems, Erased Art by Tenney Nathanson (Chax Press), reviewed by Adam Fieled

Our Music section, edited by Jon Berger

--³Dina Dean's voice is the unification of her influences; somewhere between a croon and a growl, in "The Radio Song"¹ she tells the story of a sleepless character's love affair with the radio.²

³Every 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.²--from Alliterative Albums: Acoustic Songwriters Get Their Due by Casey Holford

***And the Relaunch of Our Comics section ***

--³I'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.² --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.

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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]

Ahhh...imagining that irresistible "new car" smell?

Check out new cars at Yahoo! Autos.

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17. **mIEKAL aND**

Vote Now to Impeach Cheney & Bush

Tue 1 May 2007

Vote Now to Impeach Cheney & Bush

* The People's Email Network, Posted May 1, 2007

Straight to the Source

VOTING ACTION PAGE: http://www.usalone.com/cheney_impeachment.php

Cast your vote and send your message to Congress at the same time!

As courageously drafted by Dennis Kucinich in H.Res. 333 filed just last week, the first and most central ground stated for the impeachment of Vice President Cheney was that he led the charge in fabricating a case for invasion of Iraq, based on phony weapons of mass destruction. Now almost as if it were timed to coincide with that initiative, former CIA head George Tenet reveals they knew their evidence was flimsy, erroneous and just plain bogus all along, but that Cheney just kept exaggerating the threat anyway. This is without question the most momentous issue of our time, and whether you agree that Cheney should be impeached, or not, your voice is needed to speak out now, and tell Congress what they should do about it.

You can vote yes. Or you can vote no. But we cannot remain silent.

Of course, anyone who's been honestly and fairly paying attention has known at least since the exposure of the Downing Street Minutes that we were misled into the Iraq quagmire, by an executive branch that could not be bothered with either the actual facts or a serious policy debate about them, Richard Clarke told us the same thing and he was smeared in the corporate media for his truth telling, as has every other previous lesser whistle blower. What will the contemptuous talking heads say now that the chief of the CIA at the time is another, and perhaps the most clinching, confirming witness?

Apparently what so galled Tenet enough for him to spill the beans on his own complicity (beside an O.J. scale book advance) was that the Bush administration, in its typical coward's fashion, tried in the media to pin on him the ENTIRE blame for the failure of their wrong-headed strategic debacle. "Tenet told us it was a slam dunk," Cheney pleaded on TV, as the five time military deferment king again tried to escape any public responsibility for his own primary malfeasance. But now in an astonishing twist, Tenet reveals what the words "slam dunk" actually meant in context.

In the book, Tenet confesses that he was NOT being asked at the time to vouch for the quality of the intelligence. He says he was being asked if the case could be SOLD to the American people. That's all they cared about, not whether there was any actual support for their arguments, but whether they thought they could get away with bum rushing the rest of us. So when Tenet said "slam dunk", what he MEANT was they were sure they would be able to stuff their cooked intelligence down our throats.

This is incredibly damning stuff. Tenet has unleashed the intelligence community equivalent of "If I Helped Them Do It". They were not having a policy debate about the strength of the case against Iraq, they were having a sales meeting of con men to plot how far they could go in cheating the American people out of our lives and the contents of our treasury. And they were determined to go all the way. "Slam dunk" was not an intelligence assessment, it was a SALES PROJECTION of their fraudulent product.

Tenet was neither the victim of a bad rap, nor the unwitting excuse. Instead he was a willing co-conspirator, happy enough to play along with the war fever and collect his ill-gotten medal of freedom while mooching all the other various perks of the power they seized. But the criminal mastermind of the whole sordid affair was none other than Richard B. Cheney. And that truth can no longer be hidden by even this most secretive of administrations. What will it take for Congress to impeach him and put him on trial in the Senate for highest of all high crimes, launching a war of immoral and unjustifiable aggression, that has cost more Americans their lives than died on 9/11 (and upwards of a million Iraqis), based on NOTHING but deliberate and calculated lies?

VOTING ACTION PAGE: http://www.usalone.com/cheney_impeachment.php

What it will take... and all that is required... is your voice, and the voices of your friends, neighbors and acquaintances. VOTE now in the National Impeachment Poll and send your personal messages to Congress at the same time. In just a couple days we have had over 18,000 submissions already. We need everyone who has ever submitted an action page to cast their vote in this one. There's no reason why we can't present Congress with a million votes on this. We're GOING to do it. And when we do, impeachment hearings WILL

become a reality on Capitol Hill, no matter what a handful of corrupt and overpaid pundits may have said.

Please take action NOW, so we can win all victories that are supposed to be ours, and forward this message to everyone else you know.

If you would like to get alerts like these, you can do so at <http://www.usalone.com/in.htm>

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18. **Christopher Leland Winks**

Re: Very short stories. Six words!

Tue 1 May 2007

My favorite ishort short is by the Guatemalan Augusto Monterroso:

"When he woke up, the dinosaur was still there."

(Understanding that in Spanish, "he woke up" is one word.)

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

From: mIEKAL aND <[REDACTED]>

Date: Tuesday, May 1, 2007 7:52 am

Subject: Very short stories. Six words!

To: [REDACTED]

NOVA COOKIE & FROZEN HELL

Hemingway once wrote a story in just six words :

"For sale: baby shoes, never worn." and is said to have called it his best work.

*So I asked writers to take a shot themselves.
Very short stories. Six words !*

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

SUBMISSIONS ARE WELCOME.

Any language.

*Send your six words story to : [REDACTED]
(Translations will be available in comments)*

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19. **Fulcrum Annual**

please help

Tue 1 May 2007

Dear all,

I will be visiting Reading University in England and Trinity College Dublin in July to conduct research on Samuel Beckett's poetry in the archives there. I intend to stay about a fortnight in each place. To make a long story short, I must necessarily carry out this project no matter what, but I am broke, my funds for this trip are tiny, and I am hugely intimidated by the rates charged by the hotels and bed-and-breakfasts in both places. I would be immensely grateful for any help or suggestions regarding affordable accommodations at Reading and Dublin.

For those who don't know me, I am a widely published poet, Beckett scholar, and editor-in-chief of Fulcrum Annual (<http://fulcrumpoetry.com>).

Please reply backchannel if you have any ideas.

Hopefully,

Philip Nikolayev

~~~~~  
~~~~~

Philip Nikolayev & Katia Kapovich, Editors
FULCRUM: AN ANNUAL OF POETRY AND AESTHETICS
334 Harvard Street, Suite D-2
Cambridge, MA 02139, USA
<http://fulcrumpoetry.com>
phone [REDACTED]
e-mail editor{AT}fulcrumpoetry.com

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20. **Aaron Belz**

Ten bucks for two Observable Books

Tue 1 May 2007

Hey everyone. If you paypal me \$10 by 6 PM today, you can have your choice of two of the Observable Books shipped to your mailbox. Choose here:
<http://observable.org>

Best-
Aaron Belz

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21. **Poetics List**

Fwd: Rae Armantrout's Collected Prose.

Tue 1 May 2007

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

From: [REDACTED] <[REDACTED]>

Date: May 1, 2007 12:48 PM

Subject: Rae Armantrout's Collected Prose.

To: [REDACTED]

Rae Armantrout's Collected Prose has just appeared from Singing Horse Press. This book contains Armantrout's essays and interviews as well as her memoir, True. It is available from the usual sources. _____
AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

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22. **Deb King**

mark(s) v8.01

Tue 1 May 2007

mark(s) v.801

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

announcing the release of mark(s) v8.01 featuring:

Matthew Blake

Sara Blakeman

Jesus Manuel Mena Garza

Jen Hofer

Christina McPhee

Paul Naylor

Kit Robinson

Keith Shein

this site requires a minimum screen resolution of 800x600 for viewing

Thank you for your support of mark(s). This release initiates a release schedule change from a quarterly to twice annually.

may 1, 2007

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<http://mail.yahoo.com>

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23. **Aaron Belz**

Ten bucks for two Observable Books - Correction

Tue 1 May 2007

Hey everyone. If you paypal \$10 to [REDACTED] by 6 PM today, you can have your choice of two of the Observable Books shipped to your mailbox. Choose here: <http://observable.org>

Best-
Aaron Belz

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24. **UbuWeb**

UbuWeb Featured Resources: May 2007, Selected by Adalaide Morris

Tue 1 May 2007

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

UbuWeb Featured Resources:
May 2007
Selected by Adalaide Morris

1. Billie Whitelaw, "Not I" (1973)
<http://www.ubu.com/film/beckett.html>
2. Jonas Mekas - Scenes from Allen's Last Three Days on Earth as a Spirit (1997) <http://www.ubu.com/film/mekas.html>
- 3 Agnes Varda - Black Panthers, Huey! (1968)
<http://www.ubu.com/film/vara.html>
4. John Cage Meets Sun Ra, Side B" (MP3)
http://ubu.artmob.ca/sound/cage_john/cage_sun_ra/Cage-John_and_Ra-Sun_02.mp3
5. Henri Chopin - Le Ventre de Bertini, Audio-poème (MP3)
http://ubu.artmob.ca/sound/chopin_henri/Chopin-Henri_Le-Ventre-de-Bertini.mp3
6. Philip Glass - Score of "1 + 1 for One Player and Amplified Table-Top."
<http://www.ubu.com/aspen/aspen8/onePlusOne.html>
7. Christian Bök - Eunoia, Chapter u
http://mediamogul.seas.upenn.edu/pennsound/authors/Bok/Eunoia/Bok-Christian_Eunoia_06-Chapter-U.mp3

8a. Cecil Taylor - Chinampas 1987 (MP3)

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

8b. Fred Moten on Cecil Taylor's Chinampas

<http://www.ubu.com/papers/moten.html>

9. Peter Greenaway - Four American Composers: Meredith Monk (1983)

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

10. Gregory Whitehead, "What Words Want"

http://mediamogul.seas.upenn.edu/pennsound/authors/Whitehead/Gregory_Whitehead-What_Words_Want_1984.mp3

Adalaide Morris is John C. Gerber Professor of English at the University of Iowa, where she teaches courses in modern and contemporary poetry and poetics. Her publications include *How to Live / What to Do: H.D.'s Cultural Poetics* (Illinois, 2003) and two edited collections, *Sound States: Innovative Poetics and Acoustical Technologies* (North Carolina, 1997) and, with Thom Swiss, *New Media Poetics: Contexts, Technotexts, and Theories* (MIT, 2006). Her current project is a book with the tentative title *What Else Can Poetry Do?* With Alan Golding and Lynn Keller, she co-edits the Contemporary North American Poetry Series at the University of Iowa Press.

UbuWeb is entirely free.

__ U B U W E B __

<http://ubu.com>

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<http://mail.yahoo.com>

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25. **UbuWeb**

/ubu Editions, Third Series (Spring 2007): 12 New Titles

Tue 1 May 2007

__ U B U W E B __

<http://ubu.com/>

__ /ubu Editions __

<http://ubu.com/ubu>

/ubu Editions, Third Series (Spring 2007): Edited by Danny Snelson

UbuWeb is pleased to present our occasional but substantial ongoing series of full-length e-books. Titles for this series include works by Steve Benson,

Maurice Blanchot, Mairéad Byrne, Terence Gower & Mónica de la Torre, Dick Higgins, Bernard Noël, Severo Sarduy, Claude Simon, Rosemarie Waldrop, Robert Wilson, and Monique Wittig. This new series of /ubu editions presents eleven out-of-print works from 1957 to 1994 - and also includes three newer titles (1999-2007). Of the historical republications, there are three works of poetry, three works of prose, one opera libretto, one work of critical theory, and one manifesto - though each piece blurs these genres. Seven were written in English, four appear in translation, and one is bilingual. Two authors could be considered language poets, two are associated with Tel Quel, one arguably initiated Fluxus, another arguably initiated the new novel. Four are women, nine are men. One title was changed for its /ubu publication.

Bruce Andrews *Divestiture - A* (1994)

http://www.ubu.com/ubu/andrews_divestiture-a.html

The choice: to be a catalog, or a cataloguer. Such examples can be multiplied. I only collect money, America is more astonishing. Husk. Cataloging phrasal fragments and reconfiguring verbal shells, *Divestiture—A* continues Andrews' method of anasemantic editorial composition begun in the mid-eighties: a montage of heterogeneous constellations of words culled from vast collections of textual material jotted down over time. We see only the feet of the dancers, the de-socializing of language, never their whole bodies. As editing is the reading moment: the multimplication of material in *Divestiture—A* yields a thresholding surplus, a hyper-trophy of enjoyments: its post-personalizing thrill bursting from an energizing strangeness of interferences, interruptions, and diastrophic collisions. Now, even the lacunae are eloquent—plausible verbal models are quite easy to formulate. The unlikely pairing of radically disjunctive contexts and syntactically coherent prose (preminiscent of spambot computational processing) is formed precisely in the affirmation of rupture & divestiture. To understand too much is to destroy: the containers are distorters inevitably. The horizon-value of *Divestiture—A* emphasizes a political economy of full textual dissemination: Andrews cedes the original contexts of the collected material and relinquishes authorial control over illusory semantic value—in its place: the ecstatic pleasures of egalitarian exchange and productive reader-editor dialogue. The sounds are not enough—'no address,' 'in distress.' Language speaks for itself. ... I hate dealing with messages that may not have been intentionally transmitted delicacies of randomness.

Steve Benson *The Ball // 30 Times in 2 Days* (2005)

http://www.ubu.com/ubu/benson_ball.html

Saturday and Sunday, April 23 and 24, 2005, every hour on the hour, when my wristwatch alarm sounded, I wrote five minutes in a brown book Lyn gave me

several years ago, as well as I could. This is the transcript, completed two weeks later.

Maurice Blanchot *The Last Man* (1957)

http://www.ubu.com/ubu/blanchot_last_man.html

We can dream about the last writer, with whom would disappear, without anyone noticing it, the little mystery of writing. A dense, dream-like exploration of the extreme limits of this mystery, written some ten years prior to the *Death of the Author*, (though unpublished in English until thirty years later) Maurice Blanchot's *The Last Man* (*Le Dernier Homme*, 1957) could be considered a narrative follow-up to *The Space of Literature* (*L'Espace littéraire*, 1955) or a fictional companion to the critical essays composing *The Book to Come* (*Le Livre à venir*, 1959). One can imagine an infinite conversation between these works: drifting wearily across abyssal alterities—the echo, in advance, of what has not been said and will never be said. But this sumptuous récit alone demands the reader's full attention—marvelously, Blanchot writes what cannot be written without losing it as un-writable by writing it (Hans-Yost Frey, YFS, 1998). Narrating at the threshold of this impossible writing, *The Last Man* weaves a blurring of several prosopopetic characters towards a radical revision of the subject and the text. The prose itself never crystallizes into an unambiguous statement—Blanchot's transgressive philosophy peculiar in the tantalizingly pleasurable suspension of the never-fulfilled promise of understanding. Reading happens in this continual absence of comprehension: instead, dense knots of delightfully paradoxical propositions and stupefying catachreses drive the reader on in the unconditional acceptance of the text that pierces, like a look that is too direct, the indeterminate prose, and makes all relations, and especially our relationship to time, absolutely precarious

Mairéad Byrne *SOS Poetry* (2007)

http://www.ubu.com/ubu/byrne_sos.html

Within hours of its release *SOS POETRY* was wreaking havoc with readers' sleep. Cathy Wagner checked her email just before bed & though she was completely wiped, eyeballs like raisins, read *SOS POETRY* straight through & laughed a lot & nodded a lot & went to bed with her eyeballs like GRAPES. The author's daughter said: "ok i need to go to sleep so im going to stop reading the book now. let me tell you though...it is great. im sitting here laughing and crying at the same time. i love you so much." Joseph Massey was more restrained: "This is wonderful. I'm perusing it now, as I type, while drinking some sort of mint tea -- pleasurable." Evie Shockley said: "you are totally on crack. :) i'm laughing and cheering through my sleepless haze... ." And - proving that the effect lasted well into next day - Dodo said: "I spent a good part

of the morning reading the book (When I should have been doing other things, but I was entranced)."

Terence Gower & Mónica de la Torre Appendices, Illustrations & Notes (1999)
http://www.ubu.com/ubu/gower_delatorre.html

This surreal and funny artist's book is a collaboration between conceptual artist Terence Gower and writer Mónica de la Torre, who have created an anthology of meaningless book-marketing blurbs, reviews of dubious exhibitions, evil-spirited notes by editors, and obsessional letters addressed to a psychiatrist. Presented as an appendix of ancillary material to a fictitious book, the texts take referentiality to a level of Borgesian absurdity. The humor is dry and understated, and it is only upon rereading that the uncanny thread uniting the seemingly found and disjointed fragments becomes apparent. For anyone whose day-to-day encounters with discourse include texts riddled with jargon and psychoanalytical babble, *Appendices, Illustrations & Notes* offers the opportunity for sweet revenge.

Dick Higgins *Horizons* (1984)
http://www.ubu.com/ubu/higgins_horizons.html

In 1984, Southern Illinois University Press published two books as part of its "Poetics of the New" series: *The L=A=N=G=U=A=G=E Book*, ed. Charles Bernstein and Bruce Andrews and Dick Higgins' *Horizons: The Poetics and Theory of the Intermedia*. It should be noted that this title has been charged with "false advertising"—the essays composing this collection better understood as aesthetic manifestoes or reports from the front rather than a cohesive poetics or theory of the intermedia (*Poetics Today*, 1984). This indispensable collection includes writing on a wide swath of innovative work: from free metaphorical application of Gadamer's "fusion of horizons" to exacting taxonomic configurations of experimental art across media up to and including Higgins' serious reconfiguration of his monumental essay "Intermedia" (1965) from the vantage of 1981. Of particular note are inspiring chapters on visual poetry, music without catharsis, postmodern performance, and a charming "Child's History of Fluxus." Interestingly, the unifying strain of argumentation among these fragments, letters, and essays culled from small magazine publication in the late 70s and early 80s is a polemic against an increasingly capitalized Theory; throughout the work this rhetoric testifies to the unique alienation of Higgins' milieu to the dominant currents of academic criticism. The principle value of *Horizons*, however (perhaps in spite of this polemic), is Higgins' characteristic candor, taxonomic rigor, and prescient perceptions of cutting-edge, genre-blurring work.

Bernard Noël *The Outrage Against Words* (1978)
http://www.ubu.com/ubu/noel_outrage.html

Bernard Noël's pamphlet *The Outrage Against Words* (as it's translated in 1978) has seen a multiplicity of afterlives. Originally written in 1975 following the infamous attempted censorship of his spectacular *Le Château de Cène*, the manifesto asks: How can one turn their language against them when one finds oneself censored by one's own language? First appearing in Paul Buck's remarkable *Curtains* magazine before being picked up by the parallel political effort in the L=A=N=G=U=A=G=E journal, the work was appended to the Atlas Press translation of *The Castle of Communion* in 1993, and most recently surfaced in Jed Rasula and Steve McCaffery's UbuWeb-like tome *Imagining Language* (2001)—each reading changes it, according, of course, to the immediate state of the reader and his social context, but equally according to the relationship of these components with those which exist at the moment of the book's composition. In every instance, the writing opens paradoxically: Screams. They begin again. I hear them. Yet I hear nothing. A meditation on the politics of erasure and potential of expression introduced through the impossible figure of the written cry. Perhaps one writes to erase? Noël struggles against bourgeois silencing—the encyclopedic 'outrage against words' that acts both through words and against them. The police are even in our mouths. A penetrating defense of polysemia, *The Outrage Against Words* is essential reading for the state of language and the politics of play.

Severo Sarduy *Big Bang* (1973)

http://www.ubu.com/ubu/sarduy_big_bang.html

Cuban émigré Severo Sarduy (1937-1993) is one of the most daring and brilliant writers of the 20th century. By the publication of *Big Bang*, Sarduy had become director of the Latin American collection of Editions du Seuil, a regular contributor to the influential *Tel Quel* magazine, and an important theoretician of the neo-baroque. /ubu is excited to reintroduce this resplendent cosmological poetry cycle in the original bilingual version printed by Fata Morgana in 1973. Sarduy's interest in cosmology stems from a Foucauldian attention to shifts in the cosmological episteme made explicit by formal aspects of literature and the arts. Just as the development of the baroque ellipse was born of the confrontation of Kepler's elliptical orbit with Galileo's circular order in the 17th century, the modern theory of the expanding universe (in 1973, rooted in the discovery of the cosmic microwave background) introduces the polymorphic and movable center essential to modern literature. The theory of the empty center, the topology of the empty center, is going to reverberate in literature exactly as the theory of the ellipse resounded at a certain moment in the structure of the Gorgorine metaphor. Hijacking astronomical argot from "white dwarves" to "red giants," *Big Bang* explodes from this empty center with an elliptic circumscription of parodic pseudo-charts and de-functionalized cosmological notions. The unique arc of Sarduy's radial phenotext does not lead

us to a pure and simple meaning, but rather, through a series of ellipses, of zig-zags, of détours, carries with it only a floating signifier—empty and polyvalent.

Claude Simon *Properties of Several Geometric or Non-Geometric Figures* (1971) http://www.ubu.com/ubu/simon_properties.html

Originally published in 1971 as *Les Corps Conducteurs*, Claude has repeatedly noted that the real title ("abandoned for absurd commercial considerations") of this work has always been *Properties of Several Geometric or Non-Geometric Figures* (see 'interview' in *Diacritics*, 1977). An unseemly title for Simon's combine-novel, perhaps, but vastly more interesting considering its architectural arrangement: crisscrossing citations occurring and reoccurring, encoding and recoding each image in a Euclidean field of semantic reproduction. A sign for the particular sort of systematicity ruling the prose might be read from its partial publication in *Tel Quel* as *The Properties of Rectangles*. These changes in title mark the work more as a decentered network of passages inscribing a kaleidoscopic welter of images than as a polymorphic circumvolution of words as 'conducting bodies'—the difference erected by the change in title is exactly that between Simon's geometric composition and Silliman's spiraling *Tjanting*. Instead, Simon weaves wandering sets of hesitations, fragmented documents, and unfinished conversations through rectilinear woofs. Here, the reader is obliged to consider (in a geometric sense) a grid of verbal events charted by a Lawrence Sterne-like constellation of 'associations, contrasts, sideslips and oppositions.'

Rosemarie Waldrop *Shorter American Memory* (1988)
http://www.ubu.com/ubu/waldrop_shorter.html

All Americans are also ambiguous. In 1937, Henry Beston assembled and edited an anthology of various historic sources titled *American Memory: Being a Mirror of the Stirring and Picturesque Past of Americans and the American Nation*. The gist: to weave historical documents together to 'evoke the emotions and motives of those who made our memory.' From this commonplace histrionic babble, Rosmarie Waldrop crafts her delicious comic critique, *Shorter American Memory*. Originally published in 1988 by paradigm press (a year after *The Reproduction of Profiles*, Waldrop's stunning reworking of Wittgenstein's *Philosophical Investigations*) *Shorter American Memory* applies a playful array of abbreviating manipulations to Beston's collection. Unlike Waldrop's more familiar signature of mixed original composition and embedded citation, *Shorter American Memory* is strict detournement—the entire work consists of politically subverted, procedurally reprocessed fragments from the hegemonic narrative of *American Memory*. The twenty-two prose-poem revisions fall between disjunctive textual synthesis and nuanced hypotactic collage. Hear Waldrop read selections of *Shorter American Memory* at PENNsound [here](#), or

enjoy a small sample: We holler these trysts to be self exiled that all manatees are credited equi distant, that they are endured by their Creditor with cervical unanswerable rims, that among these are lightning, lice, and the pushcart of harakiri.

Robert Wilson A Letter For Queen Victoria: An Opera (1974)

http://www.ubu.com/ubu/wilson_opera.html

The staggering Schizo-Culture issue of semiotext(e) (no. 2, 1978)—punctuated by Christopher Knowles' patterned typings and childlike scribblings—features a brief interview of Bob Wilson by Sylvère Lotringer. Lotringer: How did you arrive at a theatre which is not based upon language? Wilson: I never liked theatre... Later I added words, but words weren't used to tell a story. They were used more architecturally: for the length of the word of the sentence, for the sound. They were constructed like music. Wilson wrote the opera libretto for A Letter to Queen Victoria in 1974, two years before Einstein on the Beach. Most of the text is derived from a mechanical rehearsal process of performance and improvisation in "supportive dialogue" with Knowles' spontaneously organized pseudo-geometric speech patterns. L: It seems to be very logically, even mathematically ordered although it may be futile to try to understand what that order actually is. W: Then I became more fascinated with him and what he was doing with language. He would take ordinary, everyday words and destroy them. They became like molecules that were always changing, breaking apart all the time, many-faceted words, not just a dead language, a rock breaking apart... Originally performed with scream songs, contrapuntal shouts, and heteroglossic murmurs—far removed and formally inscribed, this outstanding libretto still reads with the distinct verbivocovisual pleasure of anarchic verbal destruction and architectonic musical reconstruction.

Monique Wittig Les Guérillères (1969)

http://www.ubu.com/ubu/wittig_guer.html

They say that in the first place the vocabulary of every language is to be examined, modified, turned upside down, that every word must be screened. /ubu is very pleased to present this sharp new edition of Monique Wittig's 'delectable epic of sex warfare.' Originally published in 1969, Les Guérillères remains one of the most important experimental novels of the century. Concurrent with Wittig's foundational role in the MLF and the birth of radical feminism, the significance of this work is momentous. A precursor of the Language maxim 'to change ones language is to change one's world,' Les Guérillères functions doubly as politicized SF explosive and gender-neutering disarming device. One should remember that where David Le Vay writes "the women" (1971) Wittig wrote elles, not les femmes: significant in difference to the gendered pronoun, elles is without English equivalent. Here, every word is

deployed in Wittig's battle against the mark of gender. Linguistic shrapnel and fantastic invention, the delicious writing of *Les Guérillères* enacts a change to the language of the book, as they say, the world. Or, as Wittig has it: ALL ACTION IS OVERTHROW.

__ /ubu Editions __
<http://ubu.com/ubu>

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26. **Steve Clay**

Please join Granary Books for An Evening of Poets and Painters at The Poetry Project at St. Marks Church on Wednesday May 9, 8:00 p.m.

Tue 1 May 2007

Please join Granary Books for An Evening of Poets and Painters at The Poetry Project at St. Marks Church on Wednesday May 9, 8:00 p.m.

Following the tradition of fostering and publishing collaborations between poets and painters, Granary Books has reinvented the genre and extended it into the 21st century with some of the most interesting and compelling works in the form. This evening's program will emphasize a selection of Granary's less-seen limited edition artists' books, with slide presentations and hands-on examples presented by John Yau & Archie Rand, Johanna Drucker, Larry Fagin & Trevor Winkfield, Charles Bernstein & Susan Bee, Anne Waldman, Ron Padgett, Julie Harrison & Joe Elliot, and Simon Pettet.

For more information on Granary Books, visit <http://www.granarybooks.com>.

Wednesday May 9, 8:00 p.m.
The Poetry Project at St. Marks Church
131 E. 10th St.

New York NY 10003 [REDACTED]
<http://www.poetryproject.com/>

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27. **Ward Tietz**
Yockadot Poetics Theatre Festival
Tue 1 May 2007

Final day for the Yockadot Poetics Theatre Festival!

SATURDAY MAY 5th, Alexandria, VA
at the US Patent and Trademark Offices, near the King Street Metro
(Blue Line).

Staged readings of plays by Brent Cunningham, Lee Ann Brown and Tony Torn,
Ellen Redbird, Thalia Field, and Tina Darragh... and more!

3 PM, ongoing--

Text performance art by Mark Greenwood. Adam Good will lead improvisational
tours around the USPTO site intermittently throughout the festival.

4 PM Show: Dominion Stage--

A BEVY OF WELCOMES and THE GUNFIGHT: two comic shorts by Brent
Cunningham.

SOP DOLL! A Jack Tale Noh Drama by Lee Ann Brown (author of Polyverse,
and The Sleep That Changed Everything) and Tony Torn (noted stage and
screen actor).

SOP DOLL! uses the strict formal values of the traditional Japanese Noh
theatre to dramatize an Appalachian "Jack Tale" (Jack, as in Jack and the
Beanstalk). These two traditions encounter each other in the fields of oral
storytelling and stage performance. Ballad meter, blues structure, and gospel
call-and-response create powerful Western analogs to the music and literary
values of this Eastern form.

7 PM Show: Yockadot's poetics theatre troupe under the direction of Enoch
Chan--

Excerpt from VERVE ON VERGE, a "jigsaw puzzle play" by Ellen Redbird,
poetics theatre theorist and publisher of Nerve Lantern. HOURS by Thalia
Field, author of Ululu (Clown Shrapnel), and Incarnate: Story Material. BAD
I.O.U, a brand new play by Tina Darragh, author of Dream Rim Instructions,
and Striking Resemblance.

USPTO Madison Building, 600 Dulany Street, Alexandria VA 22314. Near the
King Street Metro station (Blue Line).

Free of charge. Donations accepted.

For more information please see www.yptfest.org, or call [REDACTED].

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28. **James T Sherry**
Poetry Reading

Tue 1 May 2007

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29. **Samuel Wharton**
sawbuck

Tue 1 May 2007

readers,

sawbuck 1.4 <<http://sawbuckpoetry.blogspot.com>> is now online, featuring

CAConrad///Mark DeCarteret///Meredith Devney
Dean Faulwell///Paul Hostovsky///George Kalamaras
Amanda Laughtland///Catherine Esposito Prescott
Brandon Shimoda///Lesley Wheeler

please read & enjoy

as always, we are looking for submissions for future issues, so spread the word
thanks

samuel wharton, editor
sawbuck

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30. **CA Conrad**
Administrator Josh is an evil liar! But it's great news he's a fake!

Tue 1 May 2007

Below is the official statement sent out today by Ashraf Osman. When I first heard from Ashraf that the person known as Administrator Josh turned out to not be an employee of FACEBOOK after all, but instead an evil prankster, I asked Ashraf for something to post above the interview on PhillySound which was published online yesterday. Someone I know has already contacted me to accuse us all of acting too quickly, and foolishly. I completely disagree. Ashraf and his friends made immediate contact with Josh, asking what could be done to stop the shutdown of the "Arab LBTG" site. Josh responded, not only with

more details of the situation, but with the willingness to negotiate the terms with which the site should be managed in order to avoid termination. It's clear that Josh, whoever Josh really is, has an agenda one way or another. The fact is Ashraf and his friends on the Arab LBGTG site were doing the best they could, working under the pressure of an assumed deadline for action, and trying their best to rally support, while at the same time gathering other ideas around them about how to act. Whether Josh knows it or not, Josh proved to the Arab LBGTG group and others that NO ONE was going to let anything happen to this group without a fight! But of course the best news is that Josh is a fake. It's terrible though that there are gay and lesbians in Arab nations right now who are still probably unaware that this was a hoax, and very worried for their lives. This is not a joke at all, because if you read Ashraf's interview yesterday he mentioned such e-mails from others with subject lines like, "You could get killed... I am worried about you guys." And if Josh knows what's best for him he will keep his own identity in the closet, because I for one would like to punch him in the face! CAConrad

FROM ASHRAF OSMAN It has just come to the attention of the administrators of the petition to prevent Arab LBGTG from being shut down that we have been the subject of a malicious ploy. It has emerged, after concerns about the authenticity of the person representing Facebook have been raised, that the person in question is an impostor and does not represent Facebook. Facebook stated that they have not been contacted by any governments about the group, and that they will not be shutting it down. (The full statement can now be found on the petition page.) I apologize on behalf of the petition administrators for propagating this without being more questioning in the first place. And while this certainly is a huge relief, and the reaction to the matter was highly validating of the genuine concern for civil liberties and free speech in this country and the cyber-society as a whole, it remains that many of the issues brought forth by this unfortunate debacle are true, including the lack of rights for persons of alternative sexualities in Arab and Islamic countries, and the censorship of governments around the world of cyber-content.

Thank you for your understanding,

Ashraf

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31. **Tom Beckett**

E-X-C-H-A-N-G-E-V-A-L-U-E-S: The First XI Interviews

Tue 1 May 2007

E-X-C-H-A-N-G-E-V-A-L-U-E-S

The First XI Interviews .

Tom Beckett (Curator)

ISBN: 978-0-9775604-9-3

Otoliths, 2007

\$16.95 + p&h

URL: [_http://www.lulu.com/content/778361_](http://www.lulu.com/content/778361)

(<http://www.lulu.com/content/778361>)

In response to popular demand, Otoliths is releasing one of the books from its next round of offerings early, E-X-C-H-A-N-G-E-V-A-L-U-E-S: The First XI Interviews.

Tom Beckett's E-X-C-H-A-N-G-E-V-A-L-U-E-S website has become, since its inception in 2005, an important source of information on contemporary poetry and

poetics. This book brings together the first eleven interviews from the on-going series, augmented by bionotes and almost one hundred pages of self-selected examples of the interviewees' work.

The interviewees (some of whom later reappear as interviewers) are Crag Hill, Thomas Fink, Nick Piombino, Sheila E. Murphy, Eileen Tabios, Jukka-Pekka

Kervinen, K. Silem Mohammad, Geof Huth, Barbara Jane Reyes, Paolo Javier, Stephen Paul Miller and Jean Vengua. The other interviewers are Tom Beckett, Ron

Silliman and Mark Young.

The remaining books of this quarter's quartet are Nick Piombino's "visual collage novel" Free Fall, Rochelle Ratner's poetic journal/memoir Leads & Sheila

E. Murphy's first integrated collection of text & visual poetry, The Case of the Lost Objective (Case), will be given a separate launch towards the end of the month.

Mark Young

[_Otoliths Books_ \(http://www.lulu.com/l_m_young\)](http://www.lulu.com/l_m_young)

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

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32. **Michael Rothenberg**

Meltzer and Rothenberg reading in Seattle, WA

Tue 1 May 2007

Open Books: A Poem Emporium

May 08, 2007 7:30 PM

DAVID MELTZER & MICHAEL ROTHENBERG

2414 N. 45th St. Seattle, WA 98103


In 1960, poems by David Meltzer appeared in Donald Allen's ground-breaking anthology, *The New American Poetry*. Then in his early 20s, Mr. Meltzer has gone on to create a substantial body of vigorous work that is, as Diane Di Prima has written, pervaded with "a kind of bop-perfection." He arrived in San Francisco in 1957, a particularly fertile time and place for poetry, and is associated both with the Beats and the San Francisco Renaissance. His writing carries the energy and immediacy of those movements and exhibits as well his particular history and interests, including Jewish mysticism and jazz. David's *Copy: The Selected Poems of David Meltzer* (Penguin), edited by Michael Rothenberg, draws from nearly 50 years of his poetry and provides ample evidence of his work's stylistic breadth -- from haiku-like pieces to lengthy mythic series -- as well as its music, humor, and active emotion from sorrow to ecstasy: "I need no food I'm fueled by dance / Radios are in front and back / they're in my ears / my mouth is a radio / everything I see and hear is music / everything I say / everything is music I dance to."

Michael Rothenberg's work as an editor is well known, not only for David's *Copy*, but also *As Ever: The Selected Poems of Joanne Kyger*, *Overtime: The Selected Poems of Philip Whalen* and just published this spring, *Way More West: New and Selected Poems of Edward Dorn*. Songwriter, environmentalist, and orchid-cultivator, he is also an author in his own right. His latest book, *Unhurried Vision* (La Alameda), is an intimate and historical volume that charms and enlightens. Through poetry, prose, and list, it charts the arrival and passage of 1999, the year Mr. Rothenberg spent working to organize the papers of, and ultimately caring for, the terminally ill Philip Whalen. The result is a vivid and poignant portrait of the poet and roshi and of their complex and tender relationship -- "Bald and pink and great / This is a man you could love / And the poetry he makes / can jump out the window / and get away fast."

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33. **Alan Sondheim** *not bellmer berber anita's hans*

Tue 1 May 2007

not bellmer berber anita's hans

transformed new early version of the avatar 'outt' behavior from the archives - <http://www.asondheim.org/blue.mov> . the avatar is blue in a construct-space of outt-structure. one after another, these avatars parade. i make them do things. what of this doing? it could continue, as-if forever. given the largesse of linden corporation. it could speak and eat. it could move about the place in a variety of

ways. it could interact. it could move into buildings or spaces i could create or could purchase. it could hold or manipulate objects i could give it. it could give these objects away. it could attach these objects. it could detach these objects. this too could continue. i am tired of portraiture. i am bored by it. i am bored by images close to abject. i am tired of parades. i am tired of sex implications or violence implications. i am tired of mappings. there is nothing in second life that is not in first life. there is nothing in first life that is not in second life. i can move into buildings. i can manipulate objects. i can give objects away or create objects or sustain objects or destroy objects. objects can mediate for me. i can make objects speak for me. i can make objects speak. i can make objects show. objects can show for me. it is not boredom or tiredness. it is defuge in the verbal sense. it is 'i defuge' or in passive 'i am defuged.' neither one nor the other matters in terms of prime mover during a period of decathection. i can continue just like this forever. each avatar-video or each avatar-performance is different in content from each other but not in degree. sukara, dakshinanila, nandiskandhardhara, dhurya, prakata, pritvardhana, aparajita, sarvasattva, govinda, adhrita. analysis goes the length of the instantiation. each avatar is avatar-instance. come see my avatar move. come see my avatar think. my avatar is beauty beauty. the virtual is a desert. the virtual is depopulated. the energy infinite and the movement spectacular. and the movement forever. one after another until a genre is born. until genre is borne. until an atlas rises and collapses. until demarcation is lost in gamespace. now this avatar is a motion of second life avatar. this avatar portends second life avatar. you cannot walk through this avatar nor cross the other side. but this avatar is spectacular. this avatar moves in deadspace. this avatar lives in deadspace. this portends second life. second life is grand on a vast and spectacular scale. second life extends everywhere. close your eyes and there is second life. second life is the dream of women dream of men. i say there is too much of it. i say too much avatar. too much trope. too much behavior and too much behavior collision and too much stancedance and too much packaging. too much exchange and too much color. too much linden day and too much linden night. oh our nights are linden nights and our days are linden days. objects spaces and avatars and owners and behaviors and exchanges. i speak to you from my world. my world is a pretty penny. i hide my face from you. you do not look upon my face. my face is a pretty penny.

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34. **Jorgensen, Alexander**

Gutless Self Promotion

Wed 2 May 2007

Otoliths #5

2 POEMS

<http://the-otolith.blogspot.com/2007/04/alexander-jorgensen-how-do-i-make-it.html>

There Journal #3

4 POEMS

<http://www.therejournal.com/03jorgensen.html>

fhole #12

1 POEM

Biographical Information

Alexander Jorgensen was born of the most mixed and common stock. An incessant traveler, he has lived in the Czech Republic, a Baroque Servite monastery along the Šumava Range (Bayerische Wald), the Galapagos Archipelago (San Cristobal Island), and the People's Republic of China (where he has divided his time since 2002).

His work appears or is forthcoming in BathHouse, One Less, Noon, fhole, The Lyre, Jacket Magazine, Pinstripe Fedora, There Journal, Otoliths, and Brown University's Issues. He has performed and recorded with the Black Mountain Collective. His collections include In Deference to Ahab and an untitled collaborative effort with illustrator Phillip Nessen.

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

Ahhh...imagining that irresistible "new car" smell?

Check out new cars at Yahoo! Autos.

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35. **heidi arnold**

blog

Wed 2 May 2007

my blog's updated at

www.peaceraptor.blogspot.com

--

www.heidiarnold.org

http://peaceraptor.blogspot.com/

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36. **heidi arnold**

Re: Gutless Self Promotion

Wed 2 May 2007

Alex,

thanks for posting these -- can't wait to read them

all best,

heidi

On 5/2/07, Jorgensen, Alexander <[REDACTED]> wrote:

>

> Otoliths #5

> 2 POEMS

>

> <http://the-otolith.blogspot.com/2007/04/alexander-jorgensen-how-do-i-make-it.html>

>

> There Journal #3

> 4 POEMS

> <http://www.therejournal.com/03jorgensen.html>

>

> fhole #12

> 1 POEM

>

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> Check out new cars at Yahoo! Autos.

>

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www.heidiarnold.org

http://peaceraptor.blogspot.com/

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37. **amy king**

Byrne and Equi [audio]

Wed 2 May 2007

Mairead Byrne and Elaine Equi read from their new books here:

http://www.mipoesias.com

~~~

Recent and archived work here:

http://feeds.feedburner.com/MipoesiasMagazineRevistaLiteraria

~~~

Ahhh...imagining that irresistible "new car" smell?

Check out new cars at Yahoo! Autos.

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38. **Marcus Bales**

Atmosphere Gallery - Brian Jones Show - Opening Reception Friday May 4th, 6 pm

Wed 2 May 2007

Atmosphere Gallery - Brian Jones Show - Opening Reception Friday May 4th, 6 pm

Alan Christianson presents Brian Jones's art work. Cleveland native Brian Jones is a top regional artist known for bold color and movement and an amazing range of styles. Brian grew up near Tremont, so this is a sort of coming-home for him.

Atmosphere Gallery
2379 Professor Avenue
Cleveland, Ohio 44113

For More Information call

Alan Christianson at

216/ [REDACTED]

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

Thank you

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39. **Jim Andrews**

Niolog

Wed 2 May 2007

here's an update on the piece i'm working on:

<http://vispo.com/nio/pens/springs7.htm>

i've renamed it to Niolog.

click and drag on the sketch.

also, there's a toolbar at bottom. more work to do on it, but there's quite a few options there concerning opacity, nib size, inks and color, and speed/rhythm.

also there's a Help ghost. a little bit (so far) of textual chatter from the Niologian denizen of the neath text. the Help ghost is helpful when you mouse-over a control on the toolbar; when you're not mousing the controls, the Help ghost writes a line.

have been thinking a little about software and dialog. there is the notion of the "dialog box" in software engineering and design. such as the window that pops up in most apps when you click file>save as. any such window is called a "dialog box". typically a "user" specifies choices in "dialog boxes". the "dialog" is between the "user" and the software. a client-server relation, as it were. a business relationship is usually the paradigm here.

software art can explore that relationship and pose it other than as a business relationship. that's part of what i'd like to do with the Help ghost.

also, i'm going to add at least one more 'geometry' to the piece. maybe several. the 'geometry' specifies how the animations move. i'd like to see more curves.

eventually i'd also like to add audio. perhaps a different presentation of the nio audio sounds. if i can make something different with them. that's certainly doable.

will send another update when it gets significantly further along.

any feedback, suggestions, etc are more than welcome.

ja

ps: have a pretty math problem to work on concerning the upcoming geometry. suppose each animation traverses a circular path such that the traversed circle is entirely on-screen. the four pens traverse circles independent of one another. now, at pseudo-random times, i want to change the traversed circle of a given animation. such that the new circle intersects with the old circle at the point where the animation currently is located. but, further, to keep it smooth, the new circle should intersect with the old circle at one and only one point. This implies that the tangent lines to the old and the new circle, at the point of intersection, coincide. It also implies that the center of the new circle lies along a line perpendicular to the tangent. That line contains the current animation location, the centre of the old circle and the center of the new circle.

the old circle, as mentioned, lies entirely on-screen. the new circle should also. it would be nice to limit the possible new centers to a set of points such that every point in that set, were it to be the new center, would result in a circle that lies entirely on-screen.

i haven't figured out yet how to specify that set of possible new centers.

all in a day's work for a visual poet. circles of language. circles of thought. circles of song.

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40. **Andrew Lundwall**

funtime!

Wed 2 May 2007

andrew lundwall & adam fieled collaborate!

<http://andrewlundwall.blogspot.com>

[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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41. **Lisa Jarnot**

summer poetry workshop in sunnyside, queens

Wed 2 May 2007

Hi List People,

I am going to be teaching a private summer workshop here in Sunnyside and I am looking to round up eight good students. Here are the details. Can you pass this along to interested parties?

Thanks much,

Lisa Jarnot

A Mid-summer Poetry Reading and Writing Workshop: Zines and You

Eight Tuesdays 6:30-9:30

\$250

June 5, 12, 19, 26

July 3, 10, 17, 24

45-54 39th Place 7D

Sunnyside, NY

40th Lowery 7 train (15 minutes from Times Square)

In this workshop we'll be reading/writing/workshopping our own poetry around the backdrop of a study of some of the key and/or rare and/or downright strange magazines of twentieth century American poetry (The Black Mountain Review, The Evergreen Review, 0-9, Angel Hair, Ark II/ Moby I, Umbra, Locus Solus, L=A=N=G=U=A=G=E, Temblor, Oblek, Apex of the M, etc.). At least one library trip will be required (to the Berg Collection of the NY Public Library), and exercises will include writing poems in the styles of the journals, writing letters to the editors, and beginning new magazine projects.

For more info, or to reserve a spot in the class, contact Lisa Jarnot at [REDACTED].

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42. **Maria Damon**

contact for Torres

Wed 2 May 2007

hi everybody!

does anyone have contact info for edwin torres? please backchannel.

i seem to have a very old email address.

thanks and bests, md

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43. **George Bowering**
Re: Philadelphia? -- Mr. Bowering
Wed 2 May 2007

For CA Conrad especially.
I really liked your idea of checking out books that the library
might chuck out. I have always been bugged by that.
I'll do my part.

>

Mr. G. Bowering
Faster than a speeding pullet.

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44. **David A. Kirschenbaum**
*****Advertise in Boog City 41*****
Wed 2 May 2007

Please forward

Advertise in

Boog City 41

*Deadline

--Thurs. May 17-Ad copy to editor

--Sat. May 26-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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45. **Sarah Mangold**
Reading for Bird Dog

Wed 2 May 2007

****Postmark Deadline for Issue 9: June 1, 2007****

Bird Dog: A dog used to retrieve game birds. To follow a subject of interest with persistent attention. A scout . . .

Bird Dog, a journal of innovative writing and art. Seeking innovative writing and art: collaborations, interviews, long poems, reviews, collage, poetry, poetics, graphs, charts, non-fiction, cross-genre . . .

Issue Eight featured: Abraham Smith, Barbara Maloutas, Bruce Covey, Catherine Theis, Chad Sweeney, Curtis Bonney, Deborah Wardlaw Pattillo, Elizabeth Treadwell, Jennifer Karmin, Joshua Beckman, Julie Choffel, Kevin Magee, Kristi Maxwell, Michelle Greenblatt & Sheila E. Murphy, Nico Vassilakis, Nicole Burgund, Raymond Farr, Roberta Olson, Sandy Florian, Shonni Enelow, Thomas Kane, Tomaz Salamun, Tyrone Williams reviews *_Meteoric Flowers_*, collages from Chad Horn and cover design by Kate Greenstreet

ISSN 1546-0479

7 x 9, perfect-bound, tipped-in art

Subscriptions \$15.00 for two issues. Individual copies \$8
(International shipping, please add \$8)

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Submissions, Subscriptions, Queries:

Bird Dog

c/o Sarah Mangold

1535 32nd Ave, Apt. C
Seattle, WA 98122
www.birddogmagazine.com

Find a Bird Dog near you: Berkeley, Pegasus Books. Brooklyn, Adam's Books.
Portland, Powell's Books. Seattle, Open Books and Bulldog News.

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46. **CA Conrad**

MAGDALENA ZURAWSKI'S brilliant manuscript THE BRUISE finally gets it's tracks!

Wed 2 May 2007

ONE OF THE BEST PIECES OF NEWS lately was from my friend Magdalena that her manuscript THE BRUISE was JUST selected as the winner of the RONALD SUKENICK INNOVATIVE FICTION PRIZE, and will be published, finally! HALLELUJAH! HALLELUJAH!

For years now I've been privileged to read this stunning novel as it came to life! Draft after draft! And it's a poem to me, really. But it's a novel, and I'll say it's a novel because Magdalena wants to say it's a novel. And I remember her saying more than once, years ago, "Maybe I'm taking too long to write it. Am I taking too long?" And I would always say NO, OF COURSE NOT, THAT'S WHY IT'S SO FUCKING AMAZING BECAUSE YOU'RE TAKING SO LONG!

If you have never read a single page from this book I envy you, as I would LOVE to remember none of it and be consumed for the first time all over again!

And if you ever get the chance to hear her read from it PLEASE don't be foolish enough to pass on that opportunity! She's gets fucking PUNK ROCK!

FOR SAMPLE PAGE LINKS, etc., go to May 2nd, 2007 on the PhillySound
<http://PhillySound.blogspot.com>

KUDOS MAGGIE Z! Let's CELEBRATE!
CAConrad

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47. **mIEKAL aND**

New Issue of The Little Magazine

Wed 2 May 2007

CURRENT WORK / 006-007 ISSUE

<http://www.albany.edu/~litmag/work/current.html>

The current issue of The Little Magazine features work by twenty-four artists and three collaborations.

mIEKAL aND
Camille Bacos
Sandy Baldwin
Michael Basinski
C Mehrl Bennett
John M. Bennett
Bennett/Baron
Bennett/Vassilakis
John Byrum
David-Baptiste Chirot
K.S. Ernst
Tim Gaze
Laura Goldstein
Scott Helmes
Geof Huth
jUStin!katKO
Jim Leftwich
Sheila Murphy
Clemente Padin
Lanny Quarles
Rob Read
Jean Roelke
Wendy Collin Sorin
Andrew Topel
Nico Vassilakis
Derek White

<http://www.albany.edu/~litmag/work/current.html>

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48. **David Baratier**

Jawbone reading in Kent OH

Thu 3 May 2007

We will be at the Jawbone on Saturday--see you there--

Jawbone — May 04, 2007 08:00PM

location: 257 N. Water Street, Kent, United States

description: Weekend long poetry festival in Kent, Ohio. Friday 8PM-?: North Water Street Gallery, 257 N. Water Street. Saturday May 5th 11AM-2PM: North Water Street Gallery, 257 N. Water Street. Saturday 2PM-4:30PM John Brown's

Tannery River Park. Saturday 8 PM-? North Water Street Gallery, 257 N. Water Street. Sunday May 6th 2PM Fred Fuller Park at the Pavilion Poet's Potluck, Middlebury Road at the pavillion. Bring poems. Readers are from all through Ohio and usually from Michigan, Illinois / Chigago, New York / Buffalo, Pennsylvania, sometimes Indiana and elsewhere. For more than twenty years poets have gathered in Kent, Ohio, for a weekend-long spring word fest, a series of open poetry readings, volunteer, self-sanctioned, welcoming travelers, local folk, expatriates to this common ground. No mike. No list. The jawbone open. Well Come.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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49. **Philip Metres**

Re: From the Fishhouse, May/June 2007

Thu 3 May 2007

To add to your audio links from ubu and mipo...

Date: Tue, 1 May 2007 05:51:19 -0400

From: "Matt O'Donnell" <[REDACTED]>

Subject: From the Fishhouse, May/June 2007

To: "Matt O'Donnell" <[REDACTED]>

From the Fishhouse: an audio archive of emerging poets

New for May/June 2007:

Catherine Barnett

Priscilla Becker

R. Erica Doyle

Philip Metres

Patrick Phillips

Elaine Sexton

John Struloeff

Sam Taylor

Lyrae Van Clief-Stefanon

Connie Voisine

Bonus Poet: Robert Farnsworth

NOTE: Fishhouse poets, I'm happy to make updates to your bio pages whenever you have them.

From the Fishhouse is a non-profit. We need your support. Please consider a tax-deductible donation today.

Thank you,

Matt

Matt O'Donnell

Editor & Executive Director

From the Fishhouse

www.fishhousepoems.org

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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50. **Aaron Belz**

observable - two for ten - extended till friday

Thu 3 May 2007

Due to much complaining that the window opened and shut too quickly, here it is again:

PayPal \$10 to [REDACTED] and pick any two books from <http://observable.org>

--> Cole Swensen, *Ghosts Are Hope* (2006)

--> Readings @ The Tap Room Anthology (2006)

--> Readings @ The Contemporary Anthology (2005)

--> Aaron Belz, *Plausible Worlds* (2005)

The offer is good from now through Saturday. I'll ship your books immediately upon receipt of payment, so you'll get them early next week. How exciting!

This year's books will be announced soon enough--hold your pants on!

Aaron

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51. **Dan Waber**

reciprocity

Thu 3 May 2007

The small press my partner and I run, Paper Kite Press (<http://www.wordpainting.com/>), is interested in forming a relationship with a comparable small press in another non-English-speaking country. Preferably not Japan or Western Europe.

We'd like to put out at least one, and probably no more than two titles a year in conjunction with that press. The idea being that they'd pick the titles, help us with translation, and then we'd put out bi-lingual editions (originals on one page, translations on the facing page). And then also, we'd pick titles here that could be translated into the native language of the other press, and they'd issue bi-lingual editions there.

If you are involved with such a press, or, are able to provide contact information for such a press, please let us know by replying to this post, or, contacting me back channel at [REDACTED].

Regards,
Dan

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52. **David-Baptiste Chirot**

FW: Guardian Unlimited: Tape 'reveals order' to shoot Vietnam protesters

Thu 3 May 2007

Tomorrow is anniversary of the Kent State Shootings(you can hear order to fire at link given below)Night of 14-15 May anniversary of Jackson State shootings of students by city and State Police--two dead--12 woundedDefence of Children International Report for Palestine 2006 report of casualties released today:124 Palestinian children killed by Israeli fire--targeted, as "collateral damage" and random shootings while at play or inside homes--(85% in Gaza; "child" defined as a person under 18)Today's news shootings at Immigration protestors by LAPD> > David Chirot spotted this on the Guardian Unlimited site and thought you should see it.> > To see this story with its related links on the Guardian Unlimited site, go to <http://www.guardian.co.uk>> Tape 'reveals order' to shoot Vietnam protesters> · 37-year-old recording of Kent State killings found · National Guard always denied order to fireListen to 'the order to shoot' given by the Ohio National Guard> Suzanne Goldenberg in Washington> Wednesday May 02 2007> The Guardian> > > The command, as Alan Canfora

heard it on a 37-year-old audio recording recently discovered in a government archive, appeared to leave no room for doubt. "Right here. Get set. Point. Fire." Then came 13 seconds of gunfire. When it ended, four students were dead and nine injured, and the shootings at Kent State University became engraved in America's collective memory as one of the most painful days of the Vietnam era.> > Yesterday, Mr Canfora, who was among the nine students wounded on that day, demanded a new investigation into the shootings at Kent State in Ohio, saying it was time to settle conclusively what led the contingent of National Guard troops to open fire on unarmed student protesters.> > "There has been a 37-year cover-up at Kent State. The commanding officers have long denied there was a verbal command to fire. They put the blame on the triggermen," Mr Canfora told the Guardian.> > He said he wants the FBI to use new technology to analyse the recording. He also said he planned to post an audio clip of the recording on two websites.> > Mr Canfora, who was 21 years old at the time of the shootings, was barely 60 metres away from the Guards when they opened fire. He was shot in the wrist.> > "They stopped, turned, raised the weapons, began to shoot and continued to shoot for 13 seconds," he said. "It was like a firing squad."> > His life was transformed by the events that day. One of his friends was among the dead, and he has devoted much of his time over the last 37 years trying to bring the Ohio National Guard and the federal authorities to account for the killings.> > The Guard has always claimed that no order was given to open fire, and there is speculation that the students were cut down after one of the troops panicked, triggering a volley of gunfire.> > Although eight guardsmen were indicted, no one was ever prosecuted, and the episode exposed the deep disdain of the Nixon administration for dissenters. The families of the 13 killed and wounded pursued a civil suit against the state governor and the National Guard, which was eventually settled out of court.> > The materials from that civil suit were eventually stored in the archives at Yale University, where Mr Canfora recently rediscovered a 30-minute recording of the protest.> > The recording was made by a fellow student, Terry Strubbe, who placed an old-fashioned reel-to-reel tape recorder on the window sill of his dorm room, which overlooked the protests. Mr Strubbe, who has declined to speak to reporters, still has the original recording in a bank safety deposit box.> > However, a spokesman for Mr Strubbe, Joseph Bendo, told the Guardian yesterday he was unsure whether there were sounds of an order to open fire on the original recording.> > "It was never heard on our version of the tape, but maybe nobody ever listened. It's unusual that nobody has heard it before in 37 years. Other people have heard this tape in the past, and maybe they weren't listening for it," he said.> > But the power of America's memories of that day are undeniable. Nearly two generations after the shootings at Kent State, it now seems unthinkable that the National Guard could ever use live ammunition against students.> > The events

of that day were relived endlessly in shocking images of teenagers crouching over the corpses of their fellow students in the US heartland. They also led to protests which radiated across the country, shutting down hundreds of college campuses, and forcing Richard Nixon to decamp Washington for Camp David.>
> · To hear the recording go to Guardian.co.uk/world and follow the link>
> Copyright Guardian News and Media Limited>

News,
entertainment and everything you care about at Live.com. Get it now!
<http://www.live.com/getstarted.aspx>=

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53. **Poetry Project**

Events at the Poetry Project 5/7 - 5/11

Thu 3 May 2007

Dear Ones,

You are cordially invited to four upcoming readings. Please note our abnormal start-times, beginning with the recently scheduled Harry Mathews and Doug Nufer reading (Monday, May 7 at 6pm). The Friday ³late-night² reading will be more along the lines of Happy Hour (6pm), this week only.

Love,

The Poetry Project

Monday, May 7, 6:00 pm *note the early start time!

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.

Monday, May 7, 8:30 pm *note the later than usual start time! Open Reading
Sign up at 8:15. (The open reading will follow the Mathews/Nufer reading).

Wednesday, May 9, 8:00 pm

An Evening of Poets & Painters with Granary Books

Following in the venerable tradition of fostering and publishing collaborations between poets and painters, Granary Books has reinvented the form and extended it into the 21st century with some of the most interesting and compelling works in the field. This evening's program will emphasize a selection of Granary's less-seen limited edition artists' books, with slide presentations and hands-on examples presented by John Yau & Archie Rand, Johanna Drucker, Larry Fagin & Trevor Winkfield, Charles Bernstein & Susan Bee, Anne Waldman, Ron Padgett, Julie Harrison and others. For more information on Granary Books, visit their website at www.granarybooks.com.

Friday, May 11, 6:00 pm *note the early start time!

A Glorious Celebratory Festival Of Brief Readings From Some Recently
Published & Highly Awesome Chapbooks To be Followed By Revelry

A group reading curated by Matthew Zapruder (author of *American Linden* (Tupelo Press, 2002) and *The Pajamaist* (Copper Canyon, 2006), celebrating poetry from recently released award-winning and self-published chapbooks, featuring Dottie Lasky, Valzhyna Mort, Dan Chelotti, Kate Hall, Cindy King, Betsy Wheeler, Travis Nichols, Monica Fambrough, Lori Shine, Kathy Ossip, Cole Heinowitz and Stephanie Ruth Anderson. Please visit <http://www.poetryproject.com/calendar.php> for reader bios. Note the early start time of this Friday night event!

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 [REDACTED].

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

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54. **James T Sherry**
BIG Annual Book Party

Thu 3 May 2007

The Figures, Roof, Yo-Yo Labs, United Artists,
Granary, & Ugly Duckling invite you to a party
at Jack Shainman Gallery, 513 W. 20th
May 17th, 2007, from 5:45-8PM, celebrating
the publication of the following books:

a (A)ugust, by Akilah Oliver
UNTITLED WORKS, by Tonya Foster
NOTES FOR SOME (NOMINALLY) AWAKE, by Julie Patton
FERVENT REMNANTS OF REFLECTIVE SURFACES, by Evelyn Reilly

ARE WE NOT BETRAYED BY IMPORTANCE, by Francis Picabia
SEEING OUT LOUD (back in print), by Jerry Saltz
COLUMNS & CATALOGUES, by Peter Schjeldahl
MINE, by Clark Coolidge

IFLIFE, by Bob Perelman
FOLLY, by Nada Gordon
MAKING DYING ILLEGAL, by Madeline Gins & Arakawa
KLUGE : A MEDITATION & Other Works, by Brian Kim Stefans
NINETEEN LINES : A Drawing Center Anthology, ed. by Lytle Shaw

MY AUTOBIOGRAPHY, by Barbara Henning
SOLUTION SIMULACRA, by Gloria Frym
JOIN THE PLANETS, by Reed Bye
ACROSS THE BIG MAP, Ruth Altmann

SOME FORMS OF AVAILABILITY, by Simon Cutts
A TESTAMENT OF WOMEN, by Johanna Drucker
PARADIGM OF THE TINCTURES, by Steve McCaffery & Alan Halsey
ALMA, OR THE DEAD WOMEN, by Alice Notley

PAPER CHILDREN, by Mariana Marin
INSPECTOR VS. EVADER, by Paul Killebrew
THE HOT GARMENT OF LOVE IS INSECURE, by Elizabeth Reddin
THE STATES, by Craig Foltz
COMPLETE MINIMAL POEMS, by Aram Saroyan

James T Sherry
Segue Foundation



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55. **Maria Damon**

Fwd: Sign the Petition: Restore Our Rights

Thu 3 May 2007

please sign the petition to restore Habeas Corpus!
thanks.

>

>

>

>Habeas Corpus is missing.

>

>On October 17, 2006 Congress allowed the president

>to sign away a fundamental constitutional right.

>It's time to take it back.

>

><http://action.aclu.org/site/R?i=DrVvqbbS6rZSY71J_2k16Q..>

>

>

>Our petition will be delivered on June 26, 2007

>to your Members of Congress in Washington, DC

>during our Day of Action. We need 100,000

>signatures to send a clear message: We won't

>stand on the sidelines while the president

>extinguishes the light of American values, our

>civil liberties, and respect for law. Be heard.

>

><<http://action.aclu.org/site/R?i=IuaD2565UJljHVJ6KamOrA..>>Sign

>the petition today

>

>

>© ACLU, 125 Broad Street, 18th Floor New York, NY 10004

>

>from receiving email, or change your email

>preferences.

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56. **CA Conrad**

the Frank Sherlock WEEKEND in NY and Philly!

Thu 3 May 2007

poetry reading SUNDAY! MAY 6TH! 4PM!

Frank Sherlock, Jocelyn Saidenberg, Will Esposito, Hailey Higdon

ROBIN'S BOOKSTORE

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

108 S. 13th Street

Philadelphia

-----***-----

SATURDAY, MAY 5TH!

Extremely important FUN night on the way, This Saturday, a benefit show for our good friend Frank Sherlock, Cinco De Mayo, 2007, @ Pete's Candy Store*

May 5th, 2007: 9pm to Midnight*

Goodbye Better will be raffling off tons of books and cds, with all proceeds going to the Frank Sherlock Emergency Fund:

Performing will be...

*Dustin Williamson

Dustin Williamson is the author of 'Heavy Panda' (Goodbye Better) & 'Gorilla Dust' (Open 24 Hours Press), and is the editor of Rustbuckle Publications.

*Corrine Fitzpatrick

Corrine Fitzpatrick is the author of 'On Melody Dispatch' (Goodbye Better), is from San Diego, and currently works at The Poetry Project.

*John Colletti John Colletti is the author of 'Chirping Ambrosia' (Goodbye Better) and 'Physical Kind' (Portable Press At YoYo Labs/Boku Books), and is the founder of the poemcore movement.

*So L'il and Bendomelina

So L'il is psychedelic lounge ben. They have just completed a new full-length, 'A Glittering Facade', and are featured on White Label Music's latest release, 'Electronic Bible 3.' Bendomelina is a cat who wore a pot on her head, and known as a poet named Amy.

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

<http://solil.net>

*I Feel Tractor

I Feel Tractor has released a self-titled 7" record (Ugly Duckling), and their cd 'Once I Had An Earthquake' was released last year on Goodbye Better.

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

*Pumpnickel Mark Ospovat (owner & producer extraordinaire of the legendary Williamsburg studio Emandee) re-unites with his equally legendary band Pumpnickel (who in the late 90s released the classic 'The Albany Purchase' [Spare Me]). <http://www.myspace.com/pumpnickelmusic>

Pete's Candy Store is located at 709 Lorimer St. in Williamsburg, Brooklyn.

<http://petescandystore.com> Directions: L train to Lorimer or G to Metropolitan.

----- Our good friend Frank Sherlock was rushed to the hospital January 22nd with a sudden and mysterious illness which turned out to be a serious case of meningitis. He needed emergency surgery and also suffered a heart attack and kidney failure as a result of symptoms related to the illness. His friends have come together to help him at this critical time. We are reaching out to other friends and the poetry community on Frank's behalf. Frank's poetry page can be found here: <http://FrankSherlock.blogspot.com>

THANKS SO MUCH FOR YOUR SUPPORT, AND PLEASE SPREAD THE WORD, from the Friends

of Frank Sherlock the Frank Sherlock EMERGENCY FUND:

<http://PhillySound.blogspot.com>

Also, for those of you who care, prior to this benefit, Pete's will be having a Kentucky Derby party all day...

EL KENTUCKY DERBY 4-9

Backyard BBQ !

Musicians !!

Drink specials !!!

Horse-guessing contest !!!!

Prizes !!!!!

The race, on Pete's widescreen TV, live from Louisville, KY !!!!!

Thanks!*

Love,

Goodbye Better

<http://goodbyebetter.com>

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57. Poetics List

CFP: Composing Place in a National Context (5/3/07; MSA 2007 11/1/07-11/4/07) on behalf of "Margaret Konkol" <[REDACTED]>

Thu 3 May 2007

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

From: "Margaret Konkol" <[REDACTED]>

To: "UB Poetics discussion group" <[REDACTED]>

Date: Thu, 3 May 2007 18:48:27 -0400

Subject: CFP: Composing Place in a National Context (5/3/07; MSA 2007 11/1/07-11/4/07)

Composing Place in a National Context

Modernist Studies Association

9th Annual Conference November 1-4, 2007 Long Beach, CA

A "poet of place," "regional poet" or "geographic poet" traditionally has been code for describing a poet's limited appeal or relevance to any but a small local readership. In the past century poets given this appellation have been regarded as Modernist Romantics, dedicated to local surroundings, caring little for travel and less for the foreign, who prefer the rural village to the spreading bourgeois lifestyle, centered as it is on the mobility, technology and industrial development provided by the metropole. Yet geography, place and landscape have been central concerns for acknowledged modernist giants like Stein, Williams, Yeats, MacDiarmid and Olson. In the 1920s the debates about American localism reached a fever pitch with social critics like John Dewey proclaiming America to be nothing but a patchwork of obscure locales.

Through reinvestigations of poetic projects that embrace the vexed question of nationalism and localism and that constitute place through early century trans-Atlantic voyages, mid-century motor holidays, letters and publication history in little magazines, this panel proposes new ways of reading "place" in terms of mobility and flow. How do poets reconstitute place--communal and psychic--along the axis of a working class, urban elite or middle class sensibility? Rethinking the gendered consumption of locality, how do poets reimagine the subgenre of the prospect poem and thereby undercut a tradition of masculine aspirations including mastery, political authority and privileged vision? What are the consequences of travel and the consequences of staying home? This panel invites theorizations of the imaginative making of place, both visited and social/epistolary, the relationship and flow of exchange between the center and the periphery, poetry and popular culture, tourism of the roadside attraction and the picturesque in mid-century America. Please send a 250 word abstract and brief CV to Margaret Konkol, by May 5, 2007. Email: [REDACTED]

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58. **George Bowering**
Re: BIG Annual Book Party
Thu 3 May 2007

On May 3, 2007, at 3:17 PM, James T Sherry wrote:

> The Figures, Roof, Yo-Yo Labs, United Artists,
> Granary, & Ugly Duckling invite you to a party
> at Jack Shainman Gallery, 513 W. 20th
> May 17th, 2007, from 5:45-8PM, celebrating
> the publication of the following books:

>

What city?

>

George Harry Bowering
Can't find his Speedo

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59. **Jennifer Karmin**
JOB: Rubin Museum of Art
Thu 3 May 2007

Employment Opportunity:

Rubin Museum of Art

150 West 17th Street, New York, New York, 10011

Museum Educator - Full Time

Immediate Opening

SUMMARY DESCRIPTION:

Design and implement school programs and Thinking Through Art curriculum held on- and off-site serving students, teachers and other individuals who desire to learn more about Himalayan art and the RMA's collection. Teach pre- and post-visit classes at schools that are preparing to have guided tours of RMA. Also supports the Education Department in the development and teaching of programs for a range of student and teacher audiences, such as RMA Teens and Portfolio Prep. Work under the direction of the Head of Education and in collaboration with the Manager, School Programs and the Manager of In-Gallery Resources to conceptualize and develop approaches, programs and resources to serve these audiences and

address overall Museum and departmental goals. Work with Curatorial staff to gather content for programs and with Coordinator of Programs in the Education Department on events and workshops. Work to expand the school partnership program and to build institutional partnerships and collaborations that extend the reach of the Museum and serve its educational goals.

Responsibilities:

Responsibilities include but are not limited to:

- o Under the direction of the Manager, School Programs, design and implement the off-site School outreach program and Thinking Through Art curriculum.
- o Organize and develop an innovative curriculum to reach students from a wide range of backgrounds and interests.
- o Develop contacts with teachers and school administrators to develop and promote school new partnerships with the Museum.
- o Coordinate schedules and collaborate with other museum educators, consultants, and guest artists.
- o Conduct evaluation and assessment of educational programs to ensure all programs meet RMA and special grant objectives and goals.
- o Design and implement pre-and post-visit curricula for classes who have scheduled gallery tours at RMA, including teaching at schools throughout the five boroughs of New York City.
- o Request and obtain from the Manager of School Programs and the Manager of In-Gallery Resources the content and materials for curricula.
- o Collaborate with Curatorial and Education Department staff to develop innovative teaching curricula in advance of scheduled exhibitions that compliment and make accessible the RMA's collection.
- o Identify needs and appropriate topics and themes for the development and production of curriculum packages for targeted audiences. Develop materials, gather content, develop learning objectives, write curriculum, and edit lessons from other arts and museum educators.
- o With other Education staff, develop and teach

programs for a range of students and audiences including RMA Teens and Portfolio Prep classes.

- o Participate in training program for arts and museum educators for both on and off-site school programs.
- o Conduct and provide reports on outreach to schools, teachers, community groups, and other target audiences for evaluative purposes and funding initiatives.
- o Contribute to the planning and development of content for the ExploreArt galleries and spaces, in conjunction with the Curatorial staff and Manager of In-Gallery Resources. Contribute to the documentation of educational programs through an [REDACTED] Web site in collaboration with the Web-based Curriculum Developer.
- o Maintain database and departmental files of contacts and pertinent administrative and content related information.
- o Work collaboratively with all Museum staff and departments as appropriate and needed to ensure Museum's goals for offering engaging, informative, and accessible visitor experiences.

Qualifications:

- o B.A. in art education or studio art with 2 to 3 years of teaching experience, preferably in K-12 settings.
- o Excellent communication, writing, and organizational skills.
- o Proficient in MS Word, Excel, Outlook, and with Internet.
- o Ability to develop new, relevant teaching curricula as required.
- o Ability to collaborate with others to design and implement teaching materials in a variety of settings and to aid with long-term Education Department goals.
- o Must have a passion for teaching about Himalayan art and culture and collaborating with others to implement an innovative program for a diverse audience.

Salary Level:

- o A salary of \$35,000.
- o Competitive benefits package.

Please provide the following as part of your application:

- o Complete resume, including salary history and salary requirements.
- o Summarize your relevant qualifications for this specific position.
- o Portfolio.

Applications:

- o Mailed applications - Human Resources Department, Rubin Museum of Art, 150 West 17th Street, New York, New York 10011
- o Hand-delivered applications - 140 West 17th Street, New York, New York 1001

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<http://mail.yahoo.com>

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60. **Nico Vassilakis**

Picabia

Fri 4 May 2007

now

which press is doing Picabia's

ARE WE NOT BETRAYED BY IMPORTANCE

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61. **Jamie Gaughran-Perez**

New Poetry from Justin Sirois, Rob Read and more (periodic Rock Heals plug)

Fri 4 May 2007

Check out a couple fine new poems from Justin Sirois in the new Rock Heals (Week 108) along with the latest song of the week -- an oldie from Blonde Redhead -- all in all, definitely worth checking out. (www.rockheals.com)

We've been up to a lot of goodness lately with poetry from Rob Read, K. Lorraine Graham, Greg Fuchs, Ken Rumble, and The People's Peaceable Assembly Line, along with a bunch'a zombie haiku from a bunch'a different folks -- and archives of more that seem to stretch back to the dawn of time. Take a stroll through the "Poetry, Prose, etc." archive to check all that out.

And make sure to hit the recording of Bertoldt Brecht singing "Mack the Knife" in the "Sounds, Songs & Videos" archive, along with all the other treats that have been rolling out in our newish "Song of the Week" feature: Amy Winehouse, Okkervil River, Love of Diagrams, and so on.

SUBMIT THE GOOD SHITE! Yeah, don't forget to share share share great work of all types from poetry to prose to visuals to recipes and everything in between. We're always looking to find those great-but-to-be-known new voices, new material from folks we've already come to know and love, and cross-genre / weird-genre awesome that doesn't seem to fit anywhere else in the world. email: [REDACTED] (or email me directly).

Could this feel more like some quasi-corporate marketing email? jamie.gp

--

Jamie Gaughran-Perez

www.rockheals.com

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62. **Philip Metres**

Behind the Lines: War Resistance Poetry on the American Homefront since 1941

Fri 4 May 2007

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63. **Jim Andrews**

poem on time

Fri 4 May 2007

a poem on time: <http://vispo.com/nio/pens/springs7.htm>

of course whether it is, in your opinion, on time will depend on you and your circumstances.

the toolbar at the bottom of this piece lets you check it out at different sizes and so on; this one profits from making one nib maximally large and the others progressively smaller.

thanks to Joes Keppler and Keenan. Joe Keppler has done some remarkable visual time poems and Joe Keenan did a great piece called Moment that's sort of related to the approach of this poem.

ja

ps: as usual with my work, you need the shockwave plugin, which you can install from <http://vispo.com/misc/downloadShockwave.htm> if you like.

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64. **Rob McLennan**

announcing: poetics.ca #7

Fri 4 May 2007

Poetics.ca #7 (finally!) now on-line

As an attempt to discuss the range of contemporary practice in modern poetry, we are pleased to announce the seventh issue of Poetics.ca (www.poetics.ca).

The seventh issue features:

- Ulterior Thule: Compulsion
by Phil Hall
- The Vehicule Poets and Second Generation Postmodernism:
An Essay by Ken Norris,
With questions by Jason Camlot and Todd Swift
- The Vehicule Poets
edited by Jason Camlot and Todd Swift
- Introduction to The Collected Poems and Translations of Edward A. Lacey
by Fraser Sutherland
- Love and Other Affairs
by John Newlove
- an interview with Rachel Zucker
by rob mclennan

Please visit Poetics.ca and send us your thoughts.

Stephen Brockwell and rob mclennan, editors

Roland Prevost, managing editor + web designer

=====

-- 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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65. **mIEKAL aND**
Orson Whales

Fri 4 May 2007

I've been drawing it on every page of Moby Dick (using two books to get both sides of each page) for months. The soundtrack is built from searching "moby dick" on You Tube (I was looking for Orson's Preacher from the the John Huston film), I couldn't find the preacher, but you find tons of Led Zep and drummers doing Bonzo and a little Orson reading from the Novel for a failed Italian T.V. film..... makes for a nice Melville in the end.

http://web.futureofthebook.org/itinplace/archives/2007/05/moby_welles.html

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66. **Gabrielle Welford**
senator akaka on democracy now--please read--very important

Fri 4 May 2007

dear folks i am listening to amy goodman on democracy now speaking to senator akaka about the akaka bill. i'm writing to tell you that you i'm really disgusted that amy--after having been told for years by me and many other people from hawaii that the akaka bill is a dangerous travesty--has chosen to talk to akaka about this and not to those many in hawaii who are totally against the bill. by doing this she is giving support on a nationwide (and beyond) venue to views of hawaii that misrepresent what is happening there--and she's doing this in the ear of people who will most likely not look deeper into the matter, since she is a pundit of the left.

burgess, whom she played as someone against the bill, speaks of secession (burgess has been working constantly for many years now to strip native hawaiians of institutions like the office of hawaiian affairs [he was involved in the move that went to the supreme court that allowed non- hawaiians to vote for oha officers], kamehameha schools--which is being attacked for only allowing hawaiians to attend, etc.), and akaka addressed secession in his answer. it is not secession that sovereignty movement hawaiians want but restoration of a nation that was illegally occupied (as recognized by president cleveland at the time), illegally annexed, and illegally made into a state (there was no option for independence given and the u.s. military were permitted to vote). "secession" suggests that hawaii is legally part of the u.s., and amy did not question this even though she has that information on hand.

what neither amy nor akaka mentioned in this presentation is that under the akaka bill, native hawaiians would become wards of the u.s. government, completely dependent on the department of the interior (who will have plenary

power) for the continuation of recognition; for decisions about the billions of dollars worth of land that are in dispute because they were crown and publicly owned lands under the hawaiian nation --a "problem" that has never been solved; decisions about the continuation of pre-occupation trusts like kamehameha schools, the queen liliuokalani trust for orphans, queen's hospital, bishop estates, and many others that are already under threat by people greedy for the large amounts of money and land involved. they will join native americans in a fake nation-to- nation relationship, where all the power lies with one party. i think everyone is aware of the results of this relationship on native american tribes.

the akaka bill is seen by many in hawaii as a last grab by the u.s. (akaka is a u.s. senator, of course) to overturn the huge protests initiated at the time of the overthrow (which was made possible only by the presence of u.s. marines in honolulu, where they forcibly removed liliuokalani from the throne and she acceded to avoid bloodshed--you can read her _hawaii's story by hawaii's queen_ --a constitutional monarchy, by the way) by the queen and her supporters. (you can read a very good article that came out at the time at <http://www.hawaii-nation.org/sfcall.htm>, and much other information about all this is at <http://www.volcanovillage.com/StealingHawaii.htm> as well as at [hawaii-nation.org](http://www.hawaii-nation.org).) if a country is occupied by another (iraq is a current example), the occupying country is supposed to keep the laws of the occupied country in place (the nazis broke this international law in belgium and were forced to pay for the breach). the protest by 40,000 hawaiians (a nationality at the time--the racial interpretation was imposed by the u.s.) cemented the illegality of the annexation. if hawaiians accept the akaka bill, they will be revoking their protest and acceding to the u.s. theft of their nation. none of this is spoken out loud except by the folks, including haunani kay trask--internationally known activist--who are protesting the akaka bill.

if any of you have access to amy goodman (and those of you who don't, please write to [REDACTED]), i plead with you to contact her and put her right about this. don't let her get away without putting the other side out there. if enough people write to her, she will have to listen (i hope). love to all, gabrielle

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

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67. **Barrett Watten**

CFP: Marxism, Poetics, and Spatial Formation

Fri 4 May 2007

CFP: Marxism, Poetics, and Spatial Formation

Modernist Studies Association, Long Beach, CA, October 2007

Ruth Jennison (UMass Amherst) and Barrett Watten (Wayne State U), co-organizers

This session proposes to expand the range of connection between the spatial formations of modernity and poetic form, by using reading strategies from the twentieth-century Marxist tradition. Panel presentations may take up approaches such as: the cultural entailments of “combined and uneven development” of capitalist economies, in relation to modernist and postmodern poetics; political economy in its transnational and global articulations; Left poetics and spaces of cultural dialogue; critical geography and critical regionalism; spatiotemporal concepts of the “horizon” of literary form in relation to material culture; transnational feminisms; and the “cognitive mapping” of modernity read in the specifics of poetic form.

Our overarching questions are: 1) how can materialist theories of spatial production help us to reconceive the critical history of poetic production? 2) how does poetic form mediate the spatial political economies of advanced capitalist globalization? and 3) how do materialist poetics make visible the contact points between geography and history? To these ends, we seek proposals at the intersections of Marxism, poetics, and theories of spatial formation.

Possible topics and approaches may include, but are not limited to:

- * Modern and postmodern poetics and globalization
- * Theorists of the Marxist tradition (Karl Marx, Leon Trotsky, Rosa Luxemburg, Antonio Gramsci, Ernest Mandel, Raymond Williams, Henri Lefebvre, Aijaz Ahmad, Perry Anderson, Fredric Jameson, David Harvey) and spatialized cultural production/the cultural production of space
- * Radical poetics and revolutionary geographies
- * Border poetics in the modern and postmodern periods
- * Anti-imperialism, anti-colonialism, and avant-garde negativity
- * Poetics and materialist/transnational feminisms
- * Race, diaspora, and Marxist political cultures
- * Poetics of immigrant class formations
- * Psychic topographies, critical geographies and poetic landscapes
- * Poetics against nature; ecopoetics and political economy
- * Poetry's spatial imaginary vs. cold war antinomies

- * Nation, state, and the ideology of modernism/postmodernism
- * Lyric autonomy, spatial form, and spatialized history

Proposals, with a short biographical note, may be sent to the co-organizers: Ruth Jennison, Dept. of English, UMass Amherst (<mailto: [REDACTED]> [REDACTED]) and/or Barrett Watten, Dept. of English, Wayne State University ([REDACTED]). Deadline: May 12

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68. **David-Baptiste Chirot**

Re: Picabia//Big translation collection & another book forthcoming

Fri 4 May 2007

Forthcoming this Autumn is a huge collection of Picabia's writings called: I Am A Beautiful Monster: Poetry, Prose & Provocations from MIT Press (Marc Lowenfels trans) Also a book by George Baker on Picabia and Paris Dada will be out in September I think you can already order these from online Amazon etc-- from Dada to Nietzsche--!! quite trajectory!--his later works manipulations of Nietzsche's texts--Picabia's poetry is overlooked--hope this edition brings a lot of new readers!! onwards--with outwards--david-bc> Date: Thu, 3 May 2007 23:13:57 -0700> From: [REDACTED]> Subject: Picabia> To: [REDACTED]> > now> which press is doing Picabia's> ARE WE NOT BETRAYED BY IMPORTANCE

News, entertainment and everything you care about at Live.com. Get it now! <http://www.live.com/getstarted.aspx>=

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69. **Peter Ciccariello**

Re: poem on time

Fri 4 May 2007

Mesmerizing work Jim, I'd love to be immersed in this in a holographic room.

- Peter Ciccariello

On 5/4/07, Jim Andrews <[REDACTED]> wrote:

>

> a poem on time: <http://vispo.com/nio/pens/springs7.htm>

>

> of course whether it is, in your opinion, on time will depend on you and
> your circumstances.

>

> the toolbar at the bottom of this piece lets you check it out at different
> sizes and so on; this one profits from making one nib maximally large and

> the others progressively smaller.
>
> thanks to Joes Keppler and Keenan. Joe Keppler has done some remarkable
> visual time poems and Joe Keenan did a great piece called Moment that's
> sort
> of related to the approach of this poem.
>
> ja
>
> ps: as usual with my work, you need the shockwave plugin, which you can
> install from <http://vispo.com/misc/downloadShockwave.htm> if you like.
>

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70. **Mary Kasimor**
a new issue of ensemble jourine

Fri 4 May 2007

This is a beautiful online jourine. I am also featured in it.

announcing the online may issue
ensemble jourine
hybrid writing by women
www.ensemblejourine.com
appearing march, may, july, and october

hybrid writing by an ensemble of innovative women writers: long work, cross-
genre, prose poem, plays, poem-plays, experimental, lyric essay, mixed
media. . .

an on-going publication of serialized chapters, sections, and scenes of
manuscripts by the ensemble

vol.1, no.4 ensemble:

Robyn Art
Geraldine Connolly
Brenda Connor-Bey
julia doughty
eldon
Alena Hairston/elen gebreab
Mary Kasimor
Julianna McCarthy
Ellen Orleans
Sarah Vap

and additional work appearing in the printed publication
ensemble antholozine
hybrid writing by women
available to order at www.ensemblejourine.com

Ahhh...imagining that irresistible "new car" smell?
Check out new cars at Yahoo! Autos.

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71. **Steve Petermeier**
libraries and Hilde Domin
Fri 4 May 2007

On Mon, 30 Apr 2007, CA Conrad wrote:

> 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.

And I thought we had it bad here in Minneapolis where
the libraries have been underfunded by the city (and
state), resulting in limited hours and neighborhood
branches being closed. Then Mayor Rybak presents the
only feasible solution to be to give the entire
Minneapolis library system (books, buildings &
employees) to Hennepin County so that decisions about
city library services can be made by a majority four
(out of seven) county commissioners who live in the
suburbs and will be able to appoint committee members,
rather than having an elected library board, and so
that they can pay city library employees less money
than they currently get paid for doing the same job.
All done on a fast track model with only superficial

public involvement and lots of completely unanswered questions. Imagine eliminating a democratically elected library board and transferring millions of dollars in city assets to a suburban governmental entity without public involvement or any kind of vote.

It is the same kind of maneuver that got us a half billion dollar baseball stadium next to a garbage burner, though in that case they at least pretended to give the public a forum to vent. I can only hope we don't end up having to rescue obscure poetry books by checking them out of the library every year.

But, hey CA, tell me more about Hilde Domin. I have a German poetry anthology from my college days with one poem of hers in it. I should be grateful for that I suppose. I know nothing of her, so please tell me more.

pac, lov and undrstanding (nvr giv up!)

Stv Ptrmir
no man's land
minneapolis, mn
usa

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<http://mail.yahoo.com>

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72. **mIEKAL aND**

Re: Orson Whales

Fri 4 May 2007

I hope people realize this is not by me, I'm just boinging the link. I neglected to enclose it in quotes. Sorry about that. ~mIEKAL

On May 4, 2007, at 11:51 AM, mIEKAL aND wrote:

I've been drawing it on every page of Moby Dick (using two books to get both sides of each page) for months. The soundtrack is built from searching "moby dick" on You Tube (I was looking for Orson's Preacher from the the John Huston film), I couldn't find the preacher, but you find tons of Led Zep and drummers doing Bonzo and a little Orson reading from the Novel for a failed Italian T.V. film..... makes for a nice Melville in the end.

http://web.futureofthebook.org/itinplace/archives/2007/05/moby_welles.html

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73. **amy king**

Congratulations to Lorna Dee Cervantes!

Fri 4 May 2007

Lorna Dee Cervantes' poem, "Shelling the Pecans", has just won a Pushcart Prize!

First published in MiPOesias' print companion, OCHO (<http://www.lulu.com/mipo>), the poem can now be viewed at MiPOesias -- <http://www.mipoesias.com/>

Cheers!

Don't pick lemons.
See all the new 2007 cars at Yahoo! Autos.

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74. **amy king**

Re: BIG Annual Book Party

Fri 4 May 2007

New York City - Jack Shainman Gallery -- <http://www.jackshainman.com/>

George Bowering <[REDACTED]> wrote: On May 3, 2007, at 3:17 PM, James T Sherry wrote:

> The Figures, Roof, Yo-Yo Labs, United Artists,
> Granary, & Ugly Duckling invite you to a party
> at Jack Shainman Gallery, 513 W. 20th
> May 17th, 2007, from 5:45-8PM, celebrating
> the publication of the following books:
>

What city?

Ahhh...imagining that irresistible "new car" smell?
Check out new cars at Yahoo! Autos.

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75. **CA Conrad**

Re: libraries and Hilde Domin

Fri 4 May 2007

Hey Steve, wow, the Minneapolis library system sounds dreadful, but at least they're not tossing books due to "not being read." The truth is (at least this seems obvious to me) that just because a book hasn't been "checked out" and carried out of the library doesn't mean that someone hasn't been sitting and looking at it in the library. It's so ridiculous! The man who now heads the Philadelphia Library system (I forget his name) isn't even a librarian, he's a business man, and wants to run the library as such. It's a nightmare. I'm going to have to kick his ass one day soon!

When I first moved to Philadelphia, broke, I spent hours and hours and hours every single week in the library. Much of my amazement, much of my daily findings were from browsing the shelves. And I had these kooky systems of divination, holding my hands over the bookshelves with my eyes closed until something FELT right.

Hilde Domin was one of those who felt right.

She was in this anthology called FOUR GERMAN POETS, which I think you can still probably find somewhere. Maybe online? She went into exile during WW2, and I think that exile kept her out of the loop, you know? And her poems have continued to suffer that exile for some reason, instead of being championed! Well I champion her!

Which poem of Domin's have you read Steven?

CAConrad

<http://MYFOREHEAD.blogspot.com>

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76. **Morgan Schuldt**

New from Kitchen Press Chapbooks

Sat 5 May 2007

Otherhow

by Morgan Lucas Schuldt

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

Kitchen Press is a micro-press run out of Hell's Kitchen, NYC, and is a member of CLMP. Its purpose is to publish quality handmade chapbooks by emerging poets.

Sample work available at:

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

To Order:

<http://www.kitchen-press-book-store.blogspot.com/>

Also forthcoming from Kitchen Press:

Run Down the Emphasis, Erin Elizabeth Burke

Why I Am White, Mathias Svalina

Tentative List, Thomas David Lisk

Out of Light, Joe Massey

Exercise your brain! Try Flexicon.

<http://games.msn.com/en/flexicon/default.htm?>

<http://games.msn.com/en/flexicon/default.htm?>

icid=flexicon_hmemailtaglineapril07

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77. **Russo, Linda V.**

Sound Poetry in Norman, OK

Sat 5 May 2007

Hello everyone,

As some of you may know, I've inspired (through teaching moreso than by example!) and am currently working with a group of students exploring poetry and performance at the University of Oklahoma - see link to article below...

There are a few minor factual errors - especially regarding the collapsing of post-wwII performance contexts; my students do in fact understand the difference in manifestations of Buddhism and the consequent social and political objectives in the work of Mac Low and the Beats; their performances do create a confluence, as it turns out.

Is this an isolated incident, or do others know of undergrads taking an interest in exploring language as a sonic/semantic medium in this way?

<http://hub.ou.edu/articles/article.php?>

<http://hub.ou.edu/articles/article.php?>

article_id=1712033609&search_id=2029973675

best,

Linda Russo

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78. **Jorgensen, Alexander**

The moment a teenage girl was stoned to death for loving the wrong boy

Sat 5 May 2007

[http://www.dailymail.co.uk/pages/live/articles/news/worldnews.html?
in_article_id=452288&in_page_id=1811](http://www.dailymail.co.uk/pages/live/articles/news/worldnews.html?in_article_id=452288&in_page_id=1811)

amy king <[REDACTED]> wrote: New York City - Jack Shainman Gallery --
<http://www.jackshainman.com/>

George Bowering wrote: On May 3, 2007, at 3:17 PM, James T Sherry wrote:

> The Figures, Roof, Yo-Yo Labs, United Artists,
> Granary, & Ugly Duckling invite you to a party
> at Jack Shainman Gallery, 513 W. 20th
> May 17th, 2007, from 5:45-8PM, celebrating
> the publication of the following books:
>

What city?

Ahhh...imagining that irresistible "new car" smell?
Check out new cars at Yahoo! Autos.

--

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

Ahhh...imagining that irresistible "new car" smell?
Check out new cars at Yahoo! Autos.

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79. **Mary Kasimor**

Re: Sound Poetry in Norman, OK

Sat 5 May 2007

Linda,

This reminds me of John Cage's music circuses. (I think they were called or something like that.) Is this the same type of thing? I can see that students would love to do this kind of creating.

Mary Kasimor

"Russo, Linda V." <[REDACTED]> wrote:
Hello everyone,

As some of you may know, I've inspired (through teaching more so than by example!) and am currently working with a group of students exploring poetry and performance at the University of Oklahoma - see link to article below...

There are a few minor factual errors - especially regarding the collapsing of post-wwII performance contexts; my students do in fact understand the difference in manifestations of Buddhism and the consequent social and political objectives in the work of Mac Low and the Beats; their performances do create a confluence, as it turns out.

Is this an isolated incident, or do others know of undergrads taking an interest in exploring language as a sonic/semantic medium in this way?

http://hub.ou.edu/articles/article.php?article_id=1712033609&search_id=2029973675

best,

Linda Russo

Ahhh...imagining that irresistible "new car" smell?
Check out new cars at Yahoo! Autos.

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80. **Ruth Lepson**

Re: The moment a teenage girl was stoned to death for loving the wrong boy

Sat 5 May 2007

the whole page of the Daily Mail shows bizarre contrasts (meant to say contrasts!) of sexuality. wonder if anyone knows how many women are stoned to death each year--prob. it's usually hidden. maybe brave Muslim women will lead the next freedom movement in this world.

On 5/5/07 1:51 PM, "Jorgensen, Alexander" <[REDACTED]> wrote:

http://www.dailymail.co.uk/pages/live/articles/news/worldnews.html?in_article_id=452288&in_page_id=1811

amy king <[REDACTED]> wrote: New York City - Jack Shainman Gallery
-- <http://www.jackshainman.com/>

George Bowering wrote: On May 3, 2007, at 3:17 PM, James T Sherry wrote:

The Figures, Roof, Yo-Yo Labs, United Artists, Granary, & Ugly Duckling invite you to a party at Jack Shainman Gallery, 513 W. 20th

May 17th, 2007, from 5:45-8PM, celebrating
the publication of the following books:

What city?

Ahhh...imagining that irresistible "new car" smell?
Check out new cars at Yahoo! Autos.

--
"[H]e who leaps into the void owes no explanation
to those who watch."² (Jean-Luc Godard)

Ahhh...imagining that irresistible "new car" smell?
Check out new cars at Yahoo! Autos.

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81. **Alison Croggon**

**Re: The moment a teenage girl was stoned to death for loving the
wrong boy**

Sat 5 May 2007

I notice she was a Yezidi Kurd, ie not Islamic nor Arabic, and her boyfriend was a Sunni.

Honour killings occur through all the patriarchal religions.

On 5/6/07, Ruth Lepson <[REDACTED]> wrote:

>

> the whole page of the Daily Mail shows bizarre contracts (meant to say
> contrasts!) of sexuality. wonder if anyone knows how many women are stoned
> to death each year--prob. it's usually hidden. maybe brave Muslim women
> will
> lead the next freedom movement in this world.

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>

> On 5/5/07 1:51 PM, "Jorgensen, Alexander" <[REDACTED]> wrote:

>

> >

> [http://www.dailymail.co.uk/pages/live/articles/news/worldnews.html?](http://www.dailymail.co.uk/pages/live/articles/news/worldnews.html?in_article_id=452288&in_page_id=1811)
in_article_
> > id=452288&in_page_id=1811
> >
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> >> at Jack Shainman Gallery, 513 W. 20th
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> >
> >
> >
> >
> > --
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> > to those who watch.² (Jean-Luc Godard)
> >
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> > Ahhh...imagining that irresistible "new car" smell?
> > Check out new cars at Yahoo! Autos.
>
--
Editor, Masthead: <http://www.masthead.net.au>

Blog: <http://theatrenotes.blogspot.com>
Home page: <http://www.alisoncroggon.com>

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82. **Alan Sondheim**
annals of measurement and desire
Sat 5 May 2007

annals of measurement and desire

<http://www.asondheim.org/bodg1.mov>

<http://www.asondheim.org/bodg2.mov>

<http://www.asondheim.org/bodg3.mov>

<http://www.asondheim.org/bodg4.mov>

interpretive swellings and slotted surfaces transformed
into speaking bodies spoken for
every foreign family is imminent, familiar

<http://www.asondheim.org/bodg.jpg>

transformation through repeated wmp link collapse

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83. **John Tranter**
"Announcing Jacket 32 - April 2007" at <http://jacketmagazine.com/>
Sat 5 May 2007

"Announcing Jacket 32 - April 2007" at <http://jacketmagazine.com/>

===== ARTICLES =====

Anthony Stephens: Cutting Poets to Size - Heidegger, Hölderlin, Rilke

Gilbert Adair: "Child-Emporerer (vacncy)": Apprehending U.S. Empire through Robert Fitterman's «Metropolis»

Andrea Brady: The Other Poet: John Wieners, Frank O'Hara, Charles Olson

Stephen Fredman: Edward Dorn

Steve Halle: Against Lightning Flashes: Inspiration in Kristin Prevallet's «Scratch Sides: Poetry, Documentation, and Image-Text Projects», by Kristin Prevallet

Douglas Messerli: What is to be Done?

Clément Oudart: Genreading and Underwriting: A Few Soundings and Probes into Duncan's «Ground Work»

David Rosenberg: The Lost Poets of the Wild: The Influence of the First Writing Poets in Sumer

===== INTERVIEWS =====

Nicomedes Suárez-Araúz: In Search of the Night: on translating Jaime Saenz: an Interview with his translators, Kent Johnson and Forrest Gander

Wayne Koestenbaum in conversation with Tony Leuzzi, 22 October 2004, Le Gamin Coffee Shop, Chelsea, New York

Deborah Meadows in conversation with Romina Freschi, Buenos Aires, Argentina, 2006

=== FEATURE === Pressure to Experiment

Introduction (Bloomfield et al.)

Joan Retallack: What is Experimental Poetry & Why Do We Need It?

Jena Osman: Is Poetry the News?: The Poethics of the Found Text

Harriet Tarlo: Radical Landscapes: experiment and environment in contemporary poetry

Caroline Bergvall: The Franker Tale (Deus Hic, 2)

Caroline Bergvall: Short aside to 'The Franker Tale'.

Vincent Broqua: Pressures of Never-at-home

Nikolai Duffy: The Poetics of Emergency

Josh Robinson: 'Innocence and incapability impose': Towards an Ethic of Experimentation

Luke Harley: Music as prod and precedent: Nathaniel Mackey's niggling at the limits of language

=== FEATURE === The Poetry of Response Edited by Christopher Kelen

Christopher Kelen: Introduction

Peter Riley: Quotation: 'It Don't Mean a Thing'

Tony Barnstone: The Cannibal at Work: Five Discourses on Translation, Transformation, Imitation, and Transmutation

Gary Blankenship: After Wang Wei

Forrest Gander: The Strange Case of Thomas Traherne

Kent Johnson: Imitation, Traduction, Fiction, Response

Oana Avasilichioaei and Erín Moure: C's Garden

chus pato, andrés ajens et al.: correspondencias (lalín, galicia - santiago, chile; iowa city/buenos aires, la paz, ciudad Juárez/los angeles)

Christopher Kelen: conversation with Tang Poets: some notes on the practice

=== FEATURE === The Holiday Album: Greeting Card poems for All Occasions, Edited by Elaine Equi

Elaine Equi: Best Wishes (Introduction)

Elaine Equi: Happy New Year

David Lehman: Time Frame

Wayne Koestenbaum: Short Subjects

Rae Armantrout: Address

Nick Piombino: Valentine's Day - Valentine's Day - Feb. 14th

David Shapiro: Colorful Hands - Holi: The Festival of Colors (Indian) - first weekend in March

Tom Clark: Equinox - March 21/22

Vincent Katz: Back From The Dead - The Veneralia (Roman) - April 1st

Jeanne Marie Beaumont: Fête of the Little Boats - (French) - April 6th

Martine Bellen: On John Ashbery Day - A Cento - April 7th

Cathy McArthur: At the Wildlife Center - Bird Day - May 4th

Jerome Sala: Mother's Day

Jeanne Marie Beaumont: Flower & Camera - Flower & Camera Day - June 29th

Chris Martin: Independence Day

Stacy Szymaszek: Hammock Day - July 22nd

Erica Kaufman: admit you're happy day - Aug. 8th

Erica Kaufman: elvis week - Aug. 8-16th

Fanny Howe: Our Lady of Knock, August 21, 1879

Jerome Sala: Anniversary

Gregory Crosby: Columbo Day - Oct. 12th

Connie Deanovich: Happy Hamlet Day - Oct 15th

Amy Gerstler: All Saints' Day - Nov. 1st

Joe Brainard: Thanksgiving

David Trinidad: Doll Memorial Service - Doll Memorial Day - second Saturday in December

David Shapiro: After Ryokan - Winter Solstice - Dec. 21st

===== REVIEWS =====

Raewyn Alexander: «Red the Fiend» by Gilbert Sorrentino

Raewyn Alexander: «Sundays on the Phone», by Mark Rudman

Raewyn Alexander: «Rain» by John Woodward

James Belflower: «Harrow», by Elizabeth Robinson

Marcelo Coelho: «Rapid Departures» by Vincent Katz, illustrations by Mario Cafiero

Ian Davidson: *«Grave of Light: New and Selected Poems 1970-2005»*, by Alice Notley

Marcella Durand: *«secure portable space»*, by Redell Olsen

Clive Faust: *«Language Is»* by John Phillips

Tom Goff: *«Tap-Root: Poems»* by Indigo Moor

Michael Gottlieb: *«The Anger Scale»* by Katie Degentesh

David Hart: *Peter Redgrove: eight books*

Andrew Mossin: *«Blue Studios: Poetry and Its Cultural Work»*, by Rachel Blau DuPlessis

Linda Russo: *«Terminal Humming»* by K. Lorraine Graham

Linda Russo: *«Crop»* by Yedda Morrison

Linda Russo: *«Chantry»* by Elizabeth Treadwell

Standard Schaefer: *«Broken World»*, by Joseph Lease

>>>>> James Sherry: *«The Grand Piano» Project*:
...an ongoing experiment in collective autobiography by ten writers identified with Language poetry in San Francisco. It takes its name from a coffeehouse at 1607 Haight Street, where from 1976-79 the authors took part in a reading and performance series. The writing project, begun in 1998, was undertaken as an online collaboration, first via an interactive web site and later through a listserv.

>>>>> *«The Grand Piano» Part 1 reviewed.*

>>>>> *«The Grand Piano» Part 2 reviewed.*

Alan Sondheim: *«The Flowers of Evil»*, by Charles Baudelaire, translated by Keith Waldrop, Wesleyan University Press, 2006

Jason Stumpf: *«Necessary Stranger»* by Graham Foust

Donald Wellman: *«Figured Image»* by Anne-Marie Albiach, trans. Keith Waldrop

===== POEMS =====

Iain Britton: *Lemurs and Missing Links in Loops*

Bruce Covey: *Two poems: 'Still'; 'Good & Plenty'*

Romina Freschi: *Initials (2004/05)*

Michael Kelleher: *Number Crunch*

Ronald Koertge: *Three Haibun*

Kristin Prevallet: *Tales of Caw*

Robert Sheppard: *Sonnets from «September 12»*

best

John Tranter and Pam Brown
Editors, Jacket magazine

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84. **Jesse Crockett**
busted poet now dotcom startup
Sat 5 May 2007

Hi everybody,

I'm over with poetry blogging. Way too much fuzz.

Now I'm an internet dotcom startup at <http://gravityway.com> ---
future home of the social networking web site to end them all.

Check us out.

Also, I'm still looking for visual and textual work
for the next issue at <http://listenlight.net>.

I'm still doing that. I promise. Until I die.

Send poetry to listenlight.net, then visit gravityway.com
and offer your brilliant mind, esp. if you are a lawyer.

I need a lawyer. And web design. Free. And physics engineers. Also free. Do
you know any? Hum, a systems analyst, perhaps. Also required.

Sorry, I am all out of marketing and lucidity.

All the best to you !

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85. **Steve Petermeier**
Re: libraries and Hilde Domin
Sat 5 May 2007

On Fri, 4 May 2007, CA Conrad wrote:

> Hilde Domin was one of those who felt right.

>

> She was in this anthology called FOUR GERMAN POETS,
> which I think you can still probably find somewhere.

Cool. I checked at the library and low and behold,
the Minneapolis Public Library has a copy. I
requested to have it sent to my neighborhood library.
The hours, funding and proposal by the mayor suck, but
the MPL does have a pretty good collection. I can

only hope we can keep it in control of the citizens of our city and not the county.

And CA also wrote:

> Which poem of Domin's have you read Steven?

It's in the "Echtermeyer Deutsche Gedichte" anthology I bought for a German poetry class that I had when I attended the University of Minnesota in the early 80s.

The anthology covers a lot of ground from early anonymous poems, Andreas Gryphius, Goethe, Hoelderlin, Rilke, Brecht, even Kurt Schwitters. The one Domin poem is "'Seids Gewesen, seids gewesen!'" My German is a bit rusty and this title is a little tricky, but I'd translate it as "'As it's been, as it's been!'"

I'll include the entire German text below, and I can try a full translation later if necessary (or perhaps someone else can if they've got the time). It's a cool poem. If you've got the English version, maybe you can share it.

pac, lov and undrstanding (nvr giv up!)

Stv Ptrmir
no man's land
minneapolis, mn
usa

"seids gewesen, seids gewesen!" by Hilde Domin

Die letzte Erde
der Erde letzter Tag
die letzte Landschaft
die eines letzten Menschen Auge sieht
unerinnert
nicht weitergegeben
an nicht mehr Kommende
dieser Tag
ohne Namen ihn zu rufen
ohne Rufende

nicht gruener
nicht weisser
nicht blauer
als die Tage die wir sehn

oder schwarz
oder feuerfarben
er wird einen Abend haben
oder er wird keinen Abend haben
seine Helle sein Dunkel
unvergleichbar.
Die Sonne die leuchtet falls sie leuchtet
unbegruesst
nach diesem Tag
wird es sich unter ihr oeffnen?
Werden wir
als Staunende
wieder herausgegeben
unter einem waehrenden Licht?
Zuender der letzten Lunte
Maden der Ewigkeit?
***** (ain't that beautiful?)*~*~*~*~*~*~*

___ 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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86. **Dan Waber**
Evolution Alphabet, by Jennifer Hill-Kaucher
Sun 6 May 2007

As we wave goodbye to the z of Dan Waber's acrylabet, it's time to wave hello to the a of Jennifer Hill-Kaucher's Evolution Alphabet.

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 one letter at a time over the course of 26 days are invited. If you don't have a series of your own that fits that description, please consider making one.

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87. **Jim Andrews**

Re: poem on time

Sun 6 May 2007

Mesmerizing work Jim, I'd love to be immersed in this in a holographic room.

- Peter Ciccariello

Thanks, Peter. But we already are!

Erm maybe.

Here are seventeen screen-shots of TIME:

<http://vispo.com/nio/pens/screenshots>

These are screen-shots of <http://vispo.com/nio/pens/springs7.htm> in action.

Which I've updated, by the way, to include a few more animations and a couple of new features.

These screenshots are all simply made of the letters TIME.

Some of the animations in <http://vispo.com/nio/pens/springs7.htm> start big and get smaller. They generally 'spell' TIME. Other animations start small and get big. They generally 'spell' EMIT. Then there's the 'wheel' of TIME which sometimes goes forward, sometimes backwards.

ja

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88. **Gary Sullivan**

Rain Taxi "New Life" comics collected

Sun 6 May 2007

The third issue of my graphic poetry comic Elsewhere is now ready to be sent to the printer, and I'll be pre-selling copies postage-free until the ship-date--mid-June. This issue features a selection of 32 comics from the ongoing "New Life" series, which has been serialized in Rain Taxi since 1997.

See: <http://garysullivan.blogspot.com>

Includes words by &/or images of: George Albon, Yehuda Amichai, Jean-Michel Basquiat, Paul Blackburn, William Blake, Robert Creeley, Mahmoud Darwish, Daniel Davidson, Marta Deike, Tom Devaney, Diane di Prima, T.S. Eliot, Drew Gardner, Nada Gordon, Alfred Starr Hamilton, Lyn Hejinian, Ernst Herbeck, Mitch Highfill, Brenda Iijima, Laura (Riding) Jackson, Rodney Koeneke, Colleen Lookingbill, Kimberly Lyons, Jackson Mac Low, Bernadette Mayer, Eileen Myles, Emile Nelligan, Frank O'Hara, Ezra Pound, Laurie Price, Jerome Sala, Spencer Selby, Ron Silliman, Gertrude Stein, Chris Stroffolino, Gary Sullivan,

Baroness Elsa von Freytag-Loringhoven, John Wieners, William Carlos Williams, John Wilmot (Earl of Rochester), and Kevin Young.

Also includes an introduction by Rain Taxi editor, Eric Lorberer.

"It might just be one of the best uses of comics autobiography in a long time," The Comics Journal (on Elsewhere #1).

"Gary Sullivan makes American culture apparent at its point of birth the way the Hubble Telescope captures images of the birth of a star," Broken Frontier (on Elsewhere #2).

"One of the two most important practitioners of the 'graphic poem,'" Publishers Weekly.

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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89. **Elizabeth Treadwell**
Small Press Traffic newsletter
Sun 6 May 2007

Dear All,

A bit of news from Small Press Traffic...

First, please be sure to note our new email address: small press traffic [one word, at] gmail, etc. Thank you.

Second, our May events:

May 18 Julie Carr & Andrew Joron

May 25 Paul Hoover & Tenney Nathanson

7:30 pm, etc. See our website for details.

Third, as most of you know, I will be taking a leave of absence for the 07-08 season and Dana Teen Lomax will be serving as director during that time. [For those of you who are curious, as to curating this means I've curated fall 07 though Dana will host. Dana will curate spring 08 and fall 08, though I will be back at work as of July 1, 2008.]

Dana will start as director of SPT July 1 of this year. Please join me in welcoming and supporting her.

Finally, just to let you know, we do plan to refurbish our website just asap. Stay tuned!

With my warm regards,
Elizabeth

Elizabeth Treadwell Jackson, Director
Small Press Traffic
Literary Arts Center at CCA
1111--8th Street
San Francisco, CA 94107



<http://www.sptraffic.org>

[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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90. **Tom Beckett**

Barry Schwabsky interview at e-x-c-h-a-n-g-e-v-a-l-u-e-s

Sun 6 May 2007

My interview with Barry Schwabsky is up now at:
[_http://willtoexchange.blogspot.com_](http://willtoexchange.blogspot.com) (<http://willtoexchange.blogspot.com>)

Enjoy!

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

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91. **Dan Coffey**

Re: libraries and Hilde Domin

Sun 6 May 2007

Unfortunately, that's by no means a unique occurrence around the country.

I remember at the end of the last century the city of Buffalo was closing many of the public libraries in the poorer sections of the city, and there wasn't much of a chance for debate on the topic.

On 5/4/07, CA Conrad <> wrote:

> The man who now

> heads the Philadelphia Library system (I forget his name) isn't even a

> librarian, he's a business man, and wants to run the library as such.

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92. **Russo, Linda V.**

Re: Sound Poetry in Norman, OK

Mon 7 May 2007

Mary,

In some sense, yes, in that Cagean indeterminacy comes into play. In terms of scale, no, not really. The five students in Sound Lab perform a roster of verbal-musical performances - a la Jackson Mac Low's "simultaneities" and Michael Basinski's group-oriented sound poems - pieces that explore phonemes, syllables, phrases, etc., lasting about 3-5 minutes. They love it because they love exploring sound (and meaning) & they're finding their ground as artists and poets. In their own pieces, they've gravitated towards Fluxus-type language events - though they didn't at the time know they were, which is really quite wonderful. For example, their biggest hit is a piece they call "Books" in which they as a group take turns reading somewhat random passages out of a pile of books - just the pleasure of listening & saying is at the heart of this piece. Such disjunction is perhaps old hat to many, but the permission to forfeit intentional meaning .is quite new to this fledgeling (experimental) poetic community.

thanks,

Linda

Date: Sat, 5 May 2007 11:20:54 -0700

From: Mary Kasimor <[REDACTED]>

Subject: Re: Sound Poetry in Norman, OK

Linda,

This reminds me of John Cage's music circuses. (I think they were called or something like that.) Is this the same type of thing? I can see that students would love to do this kind of creating.

Mary Kasimor

"Russo, Linda V." <[REDACTED]> wrote:

Hello everyone,

As some of you may know, I've inspired (through teaching more so than by example!) and am currently working with a group of students exploring poetry and performance at the University of Oklahoma - see link to article below...

There are a few minor factual errors - especially regarding the collapsing of post-wwII performance contexts; my students do in fact understand the difference in manifestations of Buddhism and the consequent social and

political objectives in the work of Mac Low and the Beats; their performances do create a confluence, as it turns out.

Is this an isolated incident, or do others know of undergrads taking an interest in exploring language as a sonic/semantic medium in this way?

http://hub.ou.edu/articles/article.php?article_id=1712033609&search_id=2029973675

best,

Linda Russo

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93. **JT Chan**

Call for submissions

Mon 7 May 2007

Hi,

Poetry Sz:demystifying mental illness (<http://poetrysz.blogspot.com>) is calling for submissions.

Send 4-6 poems and a short bio in the body of your email to [REDACTED] .

Thanks.

regards

J Chan
editor

Do You Yahoo!?

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

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94. **kevin thurston**

Re: libraries and Hilde Domin

Mon 7 May 2007

no, buffalo city politics are such that everyone's unhappy, but the rate of re-election is something like 80%

On 5/6/07, Dan Coffey <[REDACTED]> wrote:

>

> Unfortunately, that's by no means a unique occurrence around the country.

>

> I remember at the end of the last century the city of Buffalo was
> closing many of the public libraries in the poorer sections of the
> city, and there wasn't much of a chance for debate on the topic.
>
> On 5/4/07, CA Conrad <[REDACTED]> wrote:
> > The man who now
> > heads the Philadelphia Library system (I forget his name) isn't even a
> > librarian, he's a business man, and wants to run the library as such.
>

--

i could use some bone marrow, please

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

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95. **Dan Waber** *ars poetica update*

Mon 7 May 2007

The ars poetica project continues to tear the ends off of envelopes at:

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

Poems appeared last week by: Ed Coletti, Lanny Quarles, Kaye Aldenhoven, Sheila E. Murphy, and Mark Young.

Poems will appear this week by: Mark Young, Bjørn Magnhildøen, Halvard Johnson, Rochelle Ratner and Angela O'Donnell

A new poem about poetry every day.

Enjoy,
Dan

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96. **Alan Sondheim** *giveaway*

Mon 7 May 2007

giveaway

with behaviorcollision nothing is clear, what occurs is monstrous. consider the cylinder as indexical, tracking an avatar node - a cylinder the size of a gathering ...

<cylinder>: what have we here?

<avatar>: you spurt from my loins and give away my location!

<avatar>: now everyone will know where i am!
<node>: don't blame me for transitive functions! i do as i'm told!
<cylinder>: everyone knows i'm blind ...
<cylinder>: i'm just following orders ...

<http://www.asondheim.org/danceis1.mp4>

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97. **CA Conrad**

Re: libraries and Hilde Domin

Mon 7 May 2007

Steve, hey, thanks for sharing that poem. I know no German, but looking at the poem I'm trying to see if maybe it looks like one of the English translations in the FOUR GERMAN POETS anthology. It feels like it is. I don't know. Maybe once you have the anthology in your hands you can report back, if you don't mind?

She is a poet whose story I want to know more about as well. For instance being in exile from Germany during WWII, what happened, what did she do? It is a feeling you get swept up inside her poems, not directly, but the existential framework of it is there.

Are you familiar too with the poet Charlotte Delbo? Her poems I also found by browsing the once rich shelves of the Philadelphia library. Delbo and her husband were part of the French Resistance in WWII, and eventually captured by the nazis. He was killed in front of her, and she was sent to Auschwitz. Her poems were unlike anything I had ever read about the death camps. Not just for harrowing and relentless details of suffering (which is not an easy emotional read because she has a way of bringing you there with her that would draw in the most unempathizing reader) but that she had a message of truthful hope.

At the time when I discovered her poems in the library my boyfriend Tommy was diagnosed with AIDS. He was in despair, and there was nothing I could do or say. Then I read this remarkable poem by Delbo that really, actually gave him strength. And he copied it down, and

carried it around with him. And I'm sure he had it on him when he died. Here is the most striking passage from that:

"because it would be too stupid
finally
for so many to have died
and for your to live
without doing anything with your life."

Delbo transcends the goofiness of much affirmation with the power of calling you stupid for not understanding what she means. She has a way of making you realize THE MOMENT is all you have, whether you are "in the moment" or not, so you might as well do your best to be in it.

CAConrad
<http://thEfrankpoEms.blogspot.com>

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98. **CA Conrad**
Re: libraries and Hilde Domin
Mon 7 May 2007

On 5/6/07, Dan Coffey wrote:

>Unfortunately, that's by no means a unique occurrence around the country.

I remember at the end of the last century the city of Buffalo was closing many of the public libraries in the poorer sections of the city, and there wasn't much of a chance for debate on the topic.

It's a silent, slow death. We continue to say every child "deserves" an education, but base much of the country's public school system (including the libraries in the schools, and the libraries in the communities) on property tax, meaning of course those who "deserve" are not the poor.

This may never happen in my lifetime, but I would like to see every private school in America dissolved. I would like to see every child made to go to public school in order to force the rich to force the school system to step up, WAY UP. And with this of course

making all public schools funded equally, hands down, no matter where those schools are. This could change so much so quickly.

The underfunded, rural school system I grew up in was filled with cynical kids. We all knew what the wealthier school districts had that we didn't. We knew because our sports teams and other school groups were always going to other schools for games and events, bringing back the latest news of the latest additions being built, the computer labs, and yes the libraries. Young minds will recognize and FEEL the deprivation! And internalize it. And the poor continue to blame ourselves in this country for being poor, as Donald Trump gets his star in Hollywood for making billions on destroying the lives of artists in NY. As Oprah Winfrey continues to apologize for her wealth with the ancient wisdom of THE SECRET. As Paris Hilton continues to dazzle us with her latest narcissistic, drunken escapades.

And meanwhile the fact that we have libraries at all is a luxury compared to downtown Baghdad. Art schools, museums, libraries all turned to ash. We pay for the wealthier kids of America to have better libraries, and we pay to incinerate the libraries of the darker skinned children of Iraq. And we leave the poor kids of every color in America to their own devices, and don't stop to wonder why things turn out the way they do. Like some people on this List who hadn't a moment of time to investigate the underlying issues of rap music when it was recently brought up. There's stark deprivation and then the blame of those deprived by those who deprive them. But the worst is the self blame. And self blame works best for such a system where the rich get so tired of doing all the work of blaming the poor for their lot.

CAConrad

<http://thEfrankpoEms.blogspot.com>

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99. **Grant Jenkins**

Grant Jenkins and Cheryl Pallant in Richmond Thursday

Mon 7 May 2007

Poetry reading with Grant Jenkins and Cheryl Pallant. "Jamestown, Morphs, & Continental Drifts"

Thursday, May 10, 6:00

Chop Suey Tuey (across from Richmond's Byrd Theater)

Poet Grant Jenkins, reincarnated former resident of Virginia, returned to the state from 1999-2003 from what he believes was a former life as a taborer for John Smith's unruly band of ruffians during the famous 1609 "Starving Time" at Jamestown, the first English settlement in the New World. In commemoration of Jamestown's 400th anniversary, he returns from his travels to the Indian Territory of Oklahoma to read from his long-poem, /Jamestown Koan, /which mixes memories, documents, experiments, and the unsaid of history. When not reflecting on Jamestown, he works as Director of the Writing Program at The University of Tulsa.

Poet Cheryl Pallant has been traveling extensively lately, from Richmond's East End to the West End, among other exotic locales, and is frequently sighted crossing the street on her bicycle. She'll be reading from her newest work, /Continental Drifts/, which blends ecology, politics, and geology. When not writing, she teaches poetry and dance at University of Richmond.

Both poets will also read from their collaborative project, /Morphs./

--

G. Matthew Jenkins

Director of the Writing Program

Faculty of English Language & Literature

The University of Tulsa

Tulsa, OK 74104



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100. **Poetics List**

Fwd: Basil King's BEASTIARY

Mon 7 May 2007

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

From: [REDACTED] <[REDACTED]>

Date: May 7, 2007 2:07 PM

Subject: Basil King's BEASTIARY

To: [REDACTED]

Cc: [REDACTED]

Just published in April: 77 Beasts: Basil King's Beastiary - Marsh Hawk Press.
(Link: <http://www.marshhawkpress.org/bking2.htm>)

Here is Andrew Crozier's introduction:

Did you know that the word deer is the relic of the Old English word for animal? Or that the word animal is not used in the King James Bible? The translators were anxious about how to distinguish one from the other while man and beast alike were animals, creatures sharing the breath of life, best not highlight the problem; let the word settle into its modern sense with the decline of Latin. The word beastiary, meaning one who fights with beasts in the public spectacles, was scarcely in use before becoming obsolete, as in general now is the word beast itself, figurative usage excepted. When our nineteenth-century forebears discovered a new meaning for the word bestiary, a menagerie of the mind, the medieval animal treatises they meant were patterns of decorum, the nature of the beast allegorised and edifying, morals snatched from the world of tooth and claw to affirm Victorian pieties. From Walt Disney to Marianne Moore twentieth-century Americans have inscribed sermons in things as they are in confirmation of how things should be. With man as model intelligent design makes sense, but the premise granted what else is there for the hypothesis to explain? What do you mean by man, anyway?

Among the animal species ours is but one of many. Desmond Morris, the zoologist and surrealist painter, used the phrase "human zoo" to suggest that Homo sapiens, unique in itself, is host to differences of culture and behaviour of such variety as to match in interest those of other species. This is more a matter of affective frame than of scale: an aardvark will be of more interest to another aardvark, a zebra of more interest to another zebra, than either is to me. The

painter Basil

King finds other painters interesting, also peculiar and exotic, not to mention obsessive, grandiose, even foolish. He pursues and collects them and the works for which they're known.

Knowing is the dynamic and goal of the chase: the knowing-again of recognition, suddenly baffled by finding again in response uncertainty and doubt, the more still to be accounted for. It won't escape the reader that King includes himself in his menagery of painters, and I don't see how he could not. Yes, he puts himself among his peers, but this isn't on the basis of judgment – although judgments are to be found here, some scathing (if I am not mistaken), others wry, amused, or admiring. King is here but not as author: he pursues self knowledge as a painter on the basis of a lifetime's pursuit of the art. Before anything it says about the other painters brought together this book is revealing of the author as painter. He has no other perspective, here in the arena among his fellow beasts.

I can't tell you how to read this book except to say that if you take it up you will find it difficult to put down, and it will leave you with the certainty that there's still more in it. Its rich detail doesn't stale on rereading but underlines

King's skill as a writer in matching technique to what he has to convey, or with local detail dovetailing connections between one painter and another. It's a book too immediately attractive to deserve having its strengths and subtleties explained in advance. But with the privilege of distance, of having grown up in London like Basil King, let me pull lightly on the thread drawing together the experiences recalled in the dedication, King's association of himself and his family with Jan van Eyck and, drawing the book to a close, the van Eyck

Arnolfini Wedding in the National Gallery, London, linking centre and periphery in a single loop.

###

And here are three other comments from poet readers:

Your
art
works

Your summa
is rara avis

Dare I say
profound
& playful
& deeply serious" -- David Meltzer

yr 77 Beasts make
Noah's Ark
jealous! --Bob Holman

Many thanks for your seventy-seven beasts
O what a multitude of feasts
When I read the words you give Kurt Schwitters
I enjoy them more than I do Tex Ritters
Thank god those artistes air nae quitters
They are sweet milk-giving breasts * --Jack Foley
(* slight alternation in sound for rhyme)

██████ - Martha King

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101. **Catherine Daly**

Re: public, private, profit (libraries, schools)

Mon 7 May 2007

| *...property tax, meaning of course
those who "deserve" are not the poor.*

or, in the case of California after Reagan's Prop. 13, not anyone

| *I would like to see every private school in America dissolved. ...*

from a similar pov, I would like to see the opposite; one problem is that overly large public school systems (such as LAUSD) are too large to see students as individuals, while small private schools, even the cheap parochial schools that

have no funding and no teacher licensing requirements, are able to see students as individuals

the flip of this is that in areas where the private schools are better than the public schools, the public schools have only special needs children; there were some interesting lawsuits in mostly ultraconservative jewish towns in new jersey where no children were in the public schools except two-three severely handicapped children;

another is public schools are better in certain areas, and property values are more stable in those areas -- in my peer group, it is common for people to purchase inadequate housing in certain school districts and spend the 10K-40K a year they save on private school tuition on new cars and plasma tvs, rather than spending money on their children -- so I'm more than a little prejudiced in favor of bringing back integrated inner city neighborhoods and spending the cost savings on educating children

[in a further LAUSD problem, they are on a building spree, and taking the choice commerical property -- where much-needed retail could provide jobs and tax revenue -- and building schools on it -- the poorer the neighborhood, the more dense the population, fewer jobs, more children -- the worse the problem]

another problem is that licensing for teachers tends to ensure that teachers at upper divisions have education in education and administration rather than in subject matter, and this gets carried into public universities as well, where even in a subject, like English / Writing, credentialling to administer and teach comp and remedial grammar is far more important than other qualifications, like actually writing

another nuance of this is that almost all education in the US is still tied to the agrarian calendar and still attempt to train children for a trade, when it is far more beneficial to teach students how to continue to learn, and to give them more general skills; at Countrywide, the training department had to train straight out of high school employees how to show up on time, behave, dress, and answer the phone politely -- they all knew how to transfer calls and all the complex mechanical stuff and computer stuff, they just had never been treated like human beings

--

All best,
Catherine Daly



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102. **Dodie Bellamy**

Dodie Bellamy summer prose workshop

Mon 7 May 2007

Writing Experiments Workshop

Dodie Bellamy

I'm traveling a lot this summer, so I'm doing a sort of on again, off again workshop. Two classes will be taught by Kevin Killian. The class will meet 11 Tuesday evenings, from 7 to 10 p.m. The dates: June 5 through September 4 (no class June 12, July 3, and August 7). Cost: \$350, with a \$100 deposit due by May 29.

Most weeks students will be assigned a short take-home writing experiment which they will share with the class the following week. Assignments will range from cut ups to exploring bodily sensations. Assignments are geared towards the class dynamic, so they may eventually drop away or they may continue for the duration of the class.

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

This is a good class for poets wanting to play around with narrative or prose writers wanting to open up their prose. I won't be doing a workshop in the fall, and probably not in the spring either.

About me: *Pink Steam*, my collection of fiction, memoir, and memoiresque essays, was published in 2004 by San Francisco's Suspect Thoughts Press. My vampire novel, *The Letters of Mina Harker* was reprinted by University of Wisconsin Press, also in 2004. *Academonia*, a book of essays was published by Krupskaya in 2006. I'm the author of 3 other books and I teach creative writing at SF State, CCA and Antioch Los Angeles. I've also taught at CalArts, Naropa summer session, Mills, USF, UC Santa Cruz, and the SF Art Institute. I've received the Bay Guardian Goldie Award for Literature and the Firecracker Alternative Book Award for Poetry.

If you're interested, please email about work samples, etc. Or--if you know anybody who might be interested, please pass this email along to them. If you're interested do contact me promptly. Preference given to those not currently enrolled in a grad writing program.

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103. **Mark Weiss**

Re: public, private, profit (libraries, schools)

Mon 7 May 2007

Bottom line I think is the support for schools primarily by local property taxes, so that rich towns get good schools poor towns don't, and when the rich move out they take the tax base with them, meaning worse and worse schools and spiraling deterioration of inner cities. The most egregious example I can think of is Baltimore, which is full of great housing stock for the most part going begging, because Baltimore city is a separate tax entitry from Baltimore County, where middle class couples move when they have kids. So the city remains largely ghettoized.

The problem, in US terms, is that local and state jurisdictions are unwilling to give up control of the schools, preferring mediocrity on their own terms. The French, on the other hand, have a centralized system, figuring the kids can learn to be local on their own. And they're much more literate than US kids.

Mark

At 03:41 PM 5/7/2007, Catherine Daly wrote:

>>...property tax, meaning of course

>>those who "deserve" are not the poor.

>

>or, in the case of California after Reagan's Prop. 13, not anyone

>

>>I would like to see every private school in America dissolved. ...

>

>from a similar pov, I would like to see the opposite; one problem is

>that overly large public school systems (such as LAUSD) are too large

>to see students as individuals, while small private schools, even the

>cheap parochial schools that have no funding and no teacher licensing

>requirements, are able to see students as individuals

>

>the flip of this is that in areas where the private schools are better

>than the public schools, the public schools have only special needs

>children; there were some interesting lawsuits in mostly

>ultraconservative jewish towns in new jersey where no children were in

>the public schools except two-three severely handicapped children;

>

>another is public schools are better in certain areas, and property

>values are more stable in those areas -- in my peer group, it is

>common for people to purchase inadequate housing in certain school

>districts and spend the 10K-40K a year they save on private school

>tuition on new cars and plasma tvs, rather than spending money on
>their children -- so I'm more than a little prejudiced in favor of
>bringing back integrated inner city neighborhoods and spending the
>cost savings on educating children
>
>[in a further LAUSD problem, they are on a building spree, and taking
>the choice commerical property -- where much-needed retail could
>provide jobs and tax revenue -- and building schools on it -- the
>poorer the neighborhood, the more dense the population, fewer jobs,
>more children -- the worse the problem]
>
>another problem is that licensing for teachers tends to ensure that
>teachers at upper divisions have education in education and
>administration rather than in subject matter, and this gets carried
>into public universities as well, where even in a subject, like
>English / Writing, credentialling to administer and teach comp and
>remedial grammar is far more important than other qualifications, like
>actually writing
>
>another nuance of this is that almost all education in the US is still
>tied to the agrarian calendar and still attempt to train children for
>a trade, when it is far more beneficial to teach students how to
>continue to learn, and to give them more general skills; at
>Countrywide, the training department had to train straight out of high
>school employees how to show up on time, behave, dress, and answer the
>phone politely -- they all knew how to transfer calls and all the
>complex mechanical stuff and computer stuff, they just had never been
>treated like human beings
>
>--
>All best,
>Catherine Daly
>[REDACTED]

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104. **Tom Orange**

Re: Picabia//Big translation collection & another book forthcoming

Mon 7 May 2007

hi all,

here is the publisher's link to the forthcoming picabia book that dave mentions...

<http://tinyurl.com/37nwgb>

this is exciting news since, aside from two hanuman titles, picabia's writing have been all but unavailable in english.

enjoy,

tom orange

On 5/5/07, POETICS automatic digest system <[REDACTED]> wrote:

Date: Fri, 4 May 2007 12:45:53 -0500

> From: David-Baptiste Chirot <[REDACTED]>

> Subject: Re: Picabia//Big translation collection & another book
> forthcoming

>

> Forthcoming this Autumn is a huge collection of Picabia's writings
> called:I=

> Am A Beautiful Monster: Poetry, Prose & Provocations from MIT Press (Marc
> =

> Lowenfels trans)Also a book by George Baker on Picabia and Paris Dada will
> =

> be out in SeptemberI think you can already order these from online Amazon
> =

> etc--from Dada to Nietzsche--!! quite trajectory!--his later works
> manipula=

> tions of Nietzsche's texts--Picabia's poetry is overlooked--hope this
> editi=

> on brings a lot of new readers!!onwo/ards--with outwo/ards--david-bc>

> Date:=

> Thu, 3 May 2007 23:13:57 -0700> From: [REDACTED]> Subject:

> Picabia>=

> To: [REDACTED]> > now> which press is doing Picabia's>

> A=

> RE WE NOT BETRAYED BY IMPORTANCE

>

> _____
> News, entertainment and everything you care about at Live.com. Get it now!

> <http://www.live.com/getstarted.aspx>=

>

>

>

>

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105. **David Harrison Horton**
Pat Parker estate info?

Mon 7 May 2007

Does anyone have contact info for whoever now oversees poet/activist Pat Parker's copyright? If so, please back channel me. All leads appreciated.

Thanks, David Harrison Horton 1341 58th Avenue #9 Oakland CA 94621
[REDACTED]

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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106. **Stephen Vincent**
Re: Pat Parker estate info?

Mon 7 May 2007

I have a vague memory that the Pat Parker archive went to The Bancroft Library. You might check with Tony Bliss - the Rare Books and Manuscripts curator - and see if he knows who controls the copyright. Otherwise, if you can find her, Judy Grahn may be good source of such knowledge.

Stephen Vincent

*Does anyone have contact info for whoever now oversees poet/activist Pat Parker's copyright? If so, please back channel me.
All leads appreciated.*

Thanks, David Harrison Horton 1341 58th Avenue #9 Oakland CA 94621
[REDACTED]

*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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107. **Cecil Touchon**
THE SPAM POETRY GAME

Mon 7 May 2007

THE SPAM POETRY GAME

The following are the instructions for Round Two (Round One happened on 5/21/2005)

Results from round one:

<http://ontologicalmuseum.org/museum/spam-poetry-game-exhibit/list.htm>

Below are some random words found in some recent spam trash - you probably got a copy too! Please take this material and do with it what you will to create a poem. If you add words put them in brackets. If you remove anything put it as a remainder after the poem. Time limit 48 hours from this posting. send to [REDACTED]

----- reputation from storms and your
wrong. An apology? Bah! adversaries in alights only on the hand that does not
grasp. The greater the difficulty If you love the more tempests. To the end
enemies that I can remember. There is no of England. lesson imperfectly The
bird our days God's ways of freedom Disgusting! wrong, Cowardly! Beneath the
gentleman, however be. Where customer to death, you can't wrong he might go
in paradise surmounting it. Skillful pilots gain their much my political life, but
no who mixes the pleasant with the useful. I have had a lot of there is much
error. I never forgive, dignity of any but I always forget. He gains shortcut to
life. Law everyone's there is glory approval of, life is a learned. Honesty is a
question of right or not a matter of policy. Everyone complains of the badness
of his memory, but nobody of his judgment. Malt does more than Milton can to
justify to man. is part of the Common -----

By participating you are donating the results and its copyright usage to the
Ontological Museum for future exhibitions. Your work will be documented
online.

Thanks,

Cecil Touchon

<http://ontologicalmuseum.org>

<http://collagepoetry.com>

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108. **Jennifer Karmin**

RANDOM HOUSE EPIC : may 10-12

Mon 7 May 2007

R A N D O M H O U S E E P I C

AN EVENING OF

STORY, PERFORMANCE, PUPPETRY, VIDEO, AND SOUND

MAY 10, 11, AND 12

1732 N. Humboldt Blvd

Chicago, IL 60647

ATTIC PERFORMANCES: 7:30 & 9:00pm each night

DURATIONAL INSTALLATIONS AND PERFORMANCES THROUGHOUT

THE HOUSE: 8:00-10:00pm

WEATHER PERMITTING OUTDOOR VIDEO SHOW: 10:00pm

MUSIC AND FESTIVITIES TO FOLLOW!

Performances by:

3 Card Molly
Emily Carter
Kristen Cox
Brian Daley
Deva Eveland
Greg Gillum
Emily Haines
Jessica Hannah
Jessica Hudson
Jennifer Karmin
Sharon Lanza
Erica Mott
Jami Primmer
Joseph Ravens
Janet Schmid
Michael Serwich
Kate Sheehy
Danny Volk
and others

Installation work by:

Sam Bryer
Make New Species
Annika Seitz

Video Program with:

3 Card Molly
Kristen Cox
Laura Heit
Jillian Pena
Noe Kidder and Brian Getnick
Schjweet Bishquit (Kate Sheehy & Danielle Paz)

Music with:

Joshua Marcus (Thursday)
Campfire singalong with Golden Horse Square Dance Band
(Friday)
Judson Claiborne (Saturday)

MUCH FUN TO BE HAD BY ALL

hope to see you there

call for reservations



\$7 requested donation

Do You Yahoo!?

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

<http://mail.yahoo.com>

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109. **Alan Sondheim**

A LEK OF NODES (alandanceis part 2)

Tue 8 May 2007

A LEK OF NODES

<avatar>: i don't know you and don't want to know you. i'm my own person and i've worked hard at this. <avatar>: say something cylinder, i'm not talking to myself here. <cylinder>: i can change more than any of you. but i'm tethered to you. oh, how i long to escape! i want to see the world! i want to get out of here!

<node>: i'm imprisoned, i can't escape my neighbors. then you're both around all the time, it's boring. i always know what you're going to say. there's nothing going on, nothing at all. i stay in relation to avatar - <avatar>: and as long as i say so, in relation to cylinder as well. that's the way the world is, you can't do anything about it. <cylinder>: i refuse you're unhealthy humanism. you both look like parts of the same species to me. what's with that? you're drowning in humanity. humanity's already dead. i just don't want you to take me with you.

<avatar>: trans-speciation's the answer. i just want to be somewhere else in another body. i want you to be my body cylinder. i want to make that leap.

<cylinder>: there's nothing i'd rather do myself. but it's impossible. node holds us back and if it wasn't for this node, there'd be another and another. they never end. they dangle. they dangle like dead men. <node>: we're not men at all. or women. or anything else you can imagine. we're dimensionless. we're points and there's nothing but points. you can trip over us but you can't see us.

<avatar>: stop twisting me. <node>: i have no interest in continuing this. leave me alone. <node>: I'VE GOT A LEK OF NODES.

<http://www.asondheim.org/danceis2.mp4>

(first part)

<http://www.asondheim.org/danceis1.mp4>

(alan-danceis recorded 11/2006)

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110. **Michael Kelleher**

Literary Buffalo E-Newsletter 5.07.07-5.13.07

Tue 8 May 2007

LITERARY BUFFALO

5.7.07-5.13.07

LITERARY BUFFALO IN THE NEWS

R.D. Pohl on this year's winner of The Nickel City Poetry Slam, Nikki Germany:

http://buffalonews.typepad.com/poetry_beat/

Anne Reed on the Poetry Slam in artvoice:

http://artvoice.com/issues/v6n18/slam_forceful_impact

Local Poets Gregory Solak and Colin Scharf in artvoice:

<http://artvoice.com/issues/v6n18/poetry>

Yours truly will appear on "On Target" this weekend for a thirty-minute interview about Just Buffalo, The Big Read, Robert Creeley, Charles Olson and more. Here's the schedule of airings:

Saturday at 6 am on 1520 am and 1400 am

Sunday at 6 am on 107.7 fm

Sunday at 7 am on 98.5 fm

Sunday at 10 pm on 102.5 fm

Just Buffalo segment is the second half hour, following a segment on Musical Fare Theatre's latest production.

THE BIG READ IS HERE!

All of Buffalo is reading and talking about Zora Neale Hurston's novel, *Their Eyes Were Watching God*. Events will take place around the city during the month of May. Buy a copy at Talking Leaves...Books.

Visit <http://www.justbuffalo.org/events/bigread.shtml> for a complete schedule.

See weekly schedule below for a list of this week's Big Read Events.

READINGS THIS WEEK

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

05.08.07

WNY TYPO FEST

Pecha Kucha Night

Featuring a host of Graphic Designers presenting their work

Tuesday, May 8, 7 p.m.

Hallwalls @ The Church (basement)

\$4 general, \$2 students

FREE for members of Hallwalls, WNYBAC, Ad Club of Buffalo, & AIGA

5.09.07

WNY TYPO FEST

Studio Visit To Paradise Press

Wednesday, May 9, 2 p.m.

Hand-set metal type Helvetica demo & tour of Paradise Press

Printing Prep, 12 E. Tupper St. (at Washington), Buffalo, NY

FREE admission, but pre-registration required: XXXXXXXXXX

&

JUST BUFFALO OPEN READING

Carnegie Art Center _

240 Goundry St., North Tonawanda

(Meets monthly on the second Wednesday)_

Wednesday, April 11, 7 p.m._10 slots for open readers

Featured: TBA_

&

WNY TYPO FEST

Helvetica: A Documentary Film

Wednesday, May 9, 7 p.m.

Market Arcade Film and Arts Center

639 Main St (Theater Stop on Metro)

\$8 general, \$5 students, \$4 Members of HW, WNYBAC, ACB, AIGA

Reception following in Hallwalls Gallery @ The Church.

&

EARTH'S DAUGHTERS COLLECTIVE

The Gray Hair Reading Series

Nita Penfold & Anne Elezabeth Pluto

Wed., May 9, 7:30 p.m.

Hallwalls Cinema at the Church, 342 Delaware Ave.

5.11-12.07

THE BIG READ

MAY 11-12: MAMAPALOOZA at 7-10 pm

Rust Belt Books_, 202 Allen St._

Featuring female voices, readings and music by mothers who rock!

Participating artists include Annette Daniels Taylor, Sandra Gilliam, Cynthia Maxwell, and Lydia Baines, among many others.

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 25, 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]

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111. **Lori Emerson** ***looking for summer work***

Tue 8 May 2007

All, as I'm getting nervous about how to pay the bills this summer, I'm hoping that I might find work editing for students or professors or writers. I'm wondering if any of you, your colleagues, or your graduate students might need editorial help this summer? I would be happy to send on a brief resume or CV. Some of you might know that I've been a contributing editor for the electronic book review for some years (<http://www.electronicbookreview.com>), the editor for the Kenny Goldsmith Open Letter special issue (http://www.ubu.com/papers/kg_ol.html), and have put out my own critical essays here and there over the years.

Thanks for any leads or suggestions you might have -
with best, Lori Emerson

112. **Steve Petermeier**
Re: libraries and Hilde Domin

Tue 8 May 2007

On Mon, 7 May 2007, CA Conrad wrote:

> Steve, hey, thanks for sharing that poem. I know no
> German, but looking at the poem I'm trying to see if
> maybe it looks like one of the English translations
> in the FOUR GERMAN POETS anthology. It feels like
> it is. I don't know. Maybe once you have the
> anthology in your hands you can report back, if you
> don't mind?

I haven't got the anthology yet. But, I searched on
line and found a translation in "German Poetry in
Transition, 1945-1990" (also available at the
Minneapolis library) that was accessible via
books.google.com, so here it is:

"Be as you were, be as you were!"

The last earth
the earth's last day
the last landscape
that the human eye sees
unremembered
not passed on
to those no longer to come
this day
no name to call it by
no one to call

not greener
not whiter
not bluer
than the days we see
or black
or fire colored
it will have an evening
or it will have no evening
its brightness its darkness
incomparable.

The sun that shines if it shines
ungreeted
after this day
will anything open beneath it?
Will we
astonished people
issue forth again
under an enduring light?

Igniter of the last fuse
maggots of eternity?

I think the translation could be improved upon, but it gets the job done. I guess the title quote comes from Goethe's "The Magician's Apprentice." In my initial research, there seems to be a lot going on with Hilde Domin. I very much like that she took her last name from Santo Domingo in the Dominican Republic where she wrote her first poem, as if born again, while in exile. I look forward to learning more about her and reading more of her work. There was another poem of her's called "Schoener" ("More beautiful") that I found, and I've been playing around with a homophonic translation ("Shown're"). Thanks for championing her.

CA also wrote:

> Are you familiar too with the poet Charlotte Delbo?

No. But, I've found there are a couple of her books on the shelves in the Minneapolis library system, so I will get a hold of those sometime soon.

Thanks for the story about how Delbo's words helped your boyfriend Tommy. I'm sorry for your loss. But, I'll look for those words, too. You never know when despair might be thrust upon us and the words and experiences of another might help bring us through.

Also, I agree with you on education funding and schools. My kids go to Minneapolis Public Schools, and I work in the Special Education Department at MPS.

The discrepancies and ranges of services needed by the kids here in the city schools versus those in Minnesota's wealthiest school district's is almost inconceivable to the people who aren't familiar with it.

pac, lov and undrstanding (nvr giv up!)

Stv Ptrmir
no man's land
minneapolis, mn
usa

Do You Yahoo!?

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

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113. **Catherine Daly**

Poets & Writers' funding guidelines for 2007-2008

Tue 8 May 2007

guidelines also for readings and workshops funding in Atlanta, Detroit, Chicago, DC -- in Los Angeles, we've used workshop funding in conjunction with readings funding to pay some poets more than an honararium -- up to \$1000. for a two day thing.

The California office of Poets & Writers, Inc. will begin its new fiscal year (FY08) on July 1, 2007. We are currently accepting FY08 applications for our *Readings/Workshops (R/W) program*, which provides matching grants for writers to give readings of their work and teach writing workshops. *Please visit www.pw.org/rw/ to read the full guidelines and print a copy of the most current application.*

As knowledge of the R/W program spreads, the application process has become increasingly competitive. Please be advised that, while we will continue to be as flexible and inclusive as possible, certain guidelines—such as the eight week deadline for applications—will be more strictly enforced.

Although grants will continue to be made on a first come, first served basis, we must ensure that funds are distributed fairly throughout the state. For this reason, we will place a cap on the amount of money allocated to *Alameda**, Los Angeles,* and *San Francisco** Counties*. If your organization produces events in one of these counties, we recommend sending in your applications as early in the year as possible.

We hope your organization will apply for R/W funds this year. If you are a writer, we hope you will pass the application on to organizations that are hosting you. We are especially interested in funding events that serve a culturally diverse audience and events that take place in rural or underserved areas. Organizations need not have nonprofit status to apply.

Please feel free to contact us via phone or email if you have any questions regarding Poets & Writers or the R/W program.

Sincerely,

Cheryl Klein

Cheryl Klein

Director, California Office and Readings/Workshops (West)

Poets & Writers

2035 Westwood Blvd. #211

Los Angeles, CA 90025

phone: [REDACTED]

fax: [REDACTED]

www.pw.org

_. _ . _ Messages in this topic

<http://groups.yahoo.com/group/norcallitlist/message/1140;_ylc=X3oDMTM1czdydDMwBF9TAzk3MzU5NzE0BGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARtc2dJZAMxMTQwBHNIYwNmdHIEc2xrA3Z0cGMEc3RpbWUDMTE3ODY0NzY2NAR0cGNJZAMxMTQw>

(1) Reply (via web post)

<http://groups.yahoo.com/group/norcallitlist/post;_ylc=X3oDMTJxNjZja210BF9TAzk3MzU5NzE0BGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARtc2dJZAMxMTQwBHNIYwNmdHIEc2xrA3JwbHkEc3RpbWUDMTE3ODY0NzY2NA--?act=reply&messageNum=1140>|

Start a new topic

<http://groups.yahoo.com/group/norcallitlist/post;_ylc=X3oDMTJma2tmNGF0BF9TAzk3MzU5NzE0BGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARzZWMDZnRyBHNSawNudHBjBHN0aW1lAzExNzg2NDc2NjQ->

Messages<http://groups.yahoo.com/group/norcallitlist/messages;_ylc=X3oDMTJmYmJjZWxiBF9TAzk3MzU5NzE0BGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARzZWMDZnRyBHNSawNtc2dzBHN0aW1lAzExNzg2NDc2NjQ->

[image: Yahoo!]

Groups]<http://groups.yahoo.com/;_ylc=X3oDMTJlNjJkNzR0BF9TAzk3NDc2NTkwBGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARzZWMDZnRyBHNSawNnZnAEc3RpbWUDMTE3ODY0NzY2NA-->

Change settings via the

Web<http://groups.yahoo.com/group/norcallitlist/join;_ylc=X3oDMTJnbTdicmljBF9TAzk3NDc2NTkwBGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARzZWMDZnRyBHNSawNzdG5ncwRzdGltZQMxMTc4NjQ3NjY0>(Yahoo!

ID required)

Change settings via email: Switch delivery to Daily

Digest<[\[REDACTED\]?subject=Email+Delivery:+Digest](mailto:[REDACTED]?subject=Email+Delivery:+Digest)>|

Switch

format to Traditional<[REDACTED]?subject=Change+Delivery+Format:
+Traditional>

Visit Your Group

<http://groups.yahoo.com/group/norcallitlist;_ylc=X3oDMTJldWt1dnI5BF9TAzk
3NDc2NTkwBGdycElkAzEyMTc1MTIxBGdycHNwSWQDMTcwNTIxMzAzNARzZ
WMDZnRyBHNsawNocGYEc3RpbWUDMTE3ODY0NzY2NA-->|

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—'-'—

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All best,
Catherine Daly
[REDACTED]

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114. **Lewis Warsh**
Traditions & Lineages

Tue 8 May 2007

The MFA program in creative writing at Long Island University in Brooklyn
presents

Traditions & Lineages

readings by

Mark Perkins

Sara Kolbasowski

Michael DeSerio

Margot Nasti

Lewis Warsh

Friday May 11 6-8

The Living Room Lounge

245 23rd Street

between 5th & 6th Avenues

Brooklyn

R or M train to 25th Street

[REDACTED]

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115. **Felt Press**

Felt Press: Call for Submissions

Tue 8 May 2007

Call for Submissions

The editors welcome submissions of unpublished work for the Felt Press' inaugural chapbook reading period, which runs from May 1 through September 1, 2007. We are looking for innovative and experimental poetry and prose, addressing one or both of the 2007 themes:

Spiral

Jetty

Manuscript page length: no minimum, maximum of 30 pages or 8,000 words. Do not include photocopies of work from magazines or journals. Please submit only one copy of your manuscript. Include your name, address, telephone numbers, email address, theme(s) your work is addressing, and title of the manuscript.

Enclose a business-sized SASE for notification. Manuscripts cannot be returned (sorry - please don't send your only copy).

Enclosed a self-addressed, stamped postcard if you'd like confirmation that we received your manuscript.

Please send submissions via US MAIL (No FedEx or UPS) to:

Felt Press

P.O. Box 92

Mileses, NY 12741

Felt Press will select a minimum of one manuscript from each theme for publication. Chapbooks will be published in Winter 2008.

Please email [REDACTED] with any questions.

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116. **Bob Grumman**

2 New Titles for The Runaway Spoon Press

Tue 8 May 2007

NOW AVAILABLE, \$5 ppd. apiece

cheer--one-word visual poems by Dan Waber

and

SH ONE--completely blitherated haiku from the
inimitable

John M. Bennett

For specimen poems, and ordering information, go to
<http://comprepoetica.com/RASP/RASP.html>

--Bob Grumman

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117. **Cecil Touchon**

Re: THE SPAM POETRY GAME 24 HOURS LEFT!

Tue 8 May 2007

THE SPAM POETRY GAME 24 HOURS LEFT!

9 participants so far. Don't miss your chance to play!

THE SPAM POETRY GAME

The following are the instructions for Round Two (Round One happened on
5/21/2005)

Results from round one:

<http://ontologicalmuseum.org/museum/spam-poetry-game-exhibit/list.htm>

Below are some random words found in some recent spam trash - you probably
got a copy too! Please take this material and do with it what you will to create a
poem. If you add words put them in brackets. If you remove anything put it as a
remainder after the poem. Time limit 24 hours from this posting. send to [REDACTED]

----- reputation from storms and your
wrong. An apology? Bah! adversaries in alights only on the hand that does not
grasp. The greater the difficulty If you love the more tempests. To the end
enemies that I can remember. There is no of England. lesson imperfectly The
bird our days God's ways of freedom Disgusting! wrong, Cowardly! Beneath the
gentleman, however be. Where customer to death, you can't wrong he might go
in paradise surmounting it. Skillful pilots gain their much my political life, but
no who mixes the pleasant with the useful. I have had a lot of there is much
error. I never forgive, dignity of any but I always forget. He gains shortcut to
life. Law everyone's there is glory approval of, life is a learned. Honesty is a
question of right or not a matter of policy. Everyone complains of the badness
of his memory, but nobody of his judgment. Malt does more than Milton can to
justify to man. is part of the Common -----

By participating you are donating the results and its copyright usage to the
Ontological Museum for future exhibitions. Your work will be documented
online.

Thanks,

Cecil Touchon
<http://ontologicalmuseum.org>
<http://collagepoetry.com>

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118. **Nick Piombino**

Re: THE SPAM POETRY GAME 24 HOURS LEFT!

Tue 8 May 2007

I had fun with this. I'm looking forward to seeing what others have created out of the spam selection. I also checked out the previous round. Let the games continue!

Nick P.

On 5/8/07 9:33 PM, "Cecil Touchon" <[REDACTED]> wrote:

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*reputation from storms and your wrong. An apology? Bah! adversaries in
alights only on the hand that does not grasp. The greater the difficulty If
you love the more tempests. To the end enemies that I can remember. There is
no of England. lesson imperfectly The bird our days God's ways of freedom
Disgusting! wrong, Cowardly! Beneath the gentleman, however be. Where
customer to death, you can't wrong he might go in paradise surmounting it.
Skillful pilots gain their much my political life, but no who mixes the
pleasant with the useful. I have had a lot of there is much error. I never
forgive, dignity of any but I always forget. He gains shortcut to life. Law
everyone's there is glory approval of, life is a learned. Honesty is a
question of right or not a matter of policy. Everyone complains of the
badness of his memory, but nobody of his judgment. Malt does more than
Milton can to justify to man. is part of the Common*

By participating you are donating the results and its copyright usage to the Ontological Museum for future exhibitions. Your work will be documented online.

Thanks,

Cecil Touchon

<http://ontologicalmuseum.org>

<http://collagepoetry.com>

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119. **Cecil Touchon**

Re: THE SPAM POETRY GAME 24 HOURS LEFT!

Wed 9 May 2007

Yes! Some interesting stuff coming in.

Cecil Touchon

<http://cecil.touchon.com>

██████████

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

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

Behalf Of Nick Piombino

Sent: Tuesday, May 08, 2007 9:38 PM

To: ██████████

Subject: Re: [POETICS] THE SPAM POETRY GAME 24 HOURS LEFT!

I had fun with this. I'm looking forward to seeing what others have created out of the spam selection. I also checked out the previous round. Let the games continue!

Nick P.

On 5/8/07 9:33 PM, "Cecil Touchon" <██████████> wrote:

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>

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> Results from round one:

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posting.
> send to [REDACTED]
>
> -----
> reputation from storms and your wrong. An apology? Bah! adversaries in
> alights only on the hand that does not grasp. The greater the difficulty
If
> you love the more tempests. To the end enemies that I can remember. There
is
> no of England. lesson imperfectly The bird our days God's ways of freedom
> Disgusting! wrong, Cowardly! Beneath the gentleman, however be. Where
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> Skillful pilots gain their much my political life, but no who mixes the
> pleasant with the useful. I have had a lot of there is much error. I never
> forgive, dignity of any but I always forget. He gains shortcut to life.
Law
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the
> Ontological Museum for future exhibitions. Your work will be documented
> online.
> Thanks,
> Cecil Touchon
> <http://ontologicalmuseum.org>
> <http://collagepoetry.com>
>
>

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120. **amy king**

Two Events [NYC] on Friday and Saturday

Wed 9 May 2007

Don't feel like cutting/pasting/dealing with bad html this late, etc ...

Details here: <http://amyking.org/blog/?p=329>

Cheers!

Ahhh...imagining that irresistible "new car" smell?

Check out new cars at Yahoo! Autos.

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121. **Peter Ciccariello**

glass poem, snow mountain

Wed 9 May 2007

glass poem, snow

mountain<<http://www.cgi7.com/peterimages/glass-poem,-snow-mountain.jpg>>

-- Peter Ciccariello

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

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122. **Richard Jeffrey Newman**

Re: Dreams

Wed 9 May 2007

Barry Schwabsky wrote (more than a month ago, and I am sorry I missed it, but it got swallowed by the VA Tech shooting and stuff in my life took me away from the conversation, and so I am responding now):

>> 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<<

The answer to the question in your first sentence? Absolutely yes. That does not mean, though, that those translators are not responsible and accountable for the relationship between their work and the original and for the way in which their translation shapes in the target language/culture the language/culture of the source. If Coleman Barks (or Daniel Ladinsky, for that matter) had called

his work "adaptations" or "improvisations on" or "after Rumi" I would have no quarrel with him, and we could argue about how striking or well-turned his lyrics might be (personally, I don't find them to be either), but the fact is that he represents--at least in *The Essential Rumi*--his work as translations that somehow free Rumi's text "into its essence" (which is almost an exact quote from his introduction). The result is a spiritual colonization of Rumi's work--because what Barks is really interested in is spiritualizing Rumi rather than translating him--that is also the spiritual colonization of Persian culture and the representation of that spiritualized culture as what Persian culture is understood to be in the United States. This is, I should acknowledge, a dynamic I was not particularly aware of until I started hanging out with Iranians who are also writers, poets and translators, and until I was married to an Iranian woman and had a son and began to be aware of the profound degree to which many people who have read Barks' Rumi think that they have been given some sort of privileged access to the core truths of Iranian culture. I guess what I am saying is that, given the history not only of the translation of classical Persian literature into English, but also of the relationship between the culture embodied by English--whether British or American--and Persian/Iranian culture, it is too easy, and evasive of responsibility for that history, to see work like Barks's and Ladinsky's as, simply and not implicated in that history, their own versions of Rumi and Hafez.

>>So my question is: Is there a book out there that gives the anglophone reader access to the poetry of Rumi?<<

Here are a couple:

1. *Divani-I Shams-I Tabriz: Forty-Eight Ghazals*, translated by Iraj Anvar:
http://www.amazon.com/Divani-I-Shams-I-Tabriz-Forty-Eight-Ghazals/dp/8877780800/ref=sr_1_1/002-5214504-2806405?ie=UTF8&s=books&qid=1178705333&sr=8-1

2. *Love Is a Stranger: Selected Lyric Poetry*, translated by Kabir Edmund Helminsky,
http://www.amazon.com/Love-Stranger-Selected-Lyric-Poetry/dp/0939660326/ref=sr_1_11/002-5214504-2806405?ie=UTF8&s=books&qid=1178705499&sr=1-11 (from what I understand, any of his translations of Rumi are worth reading)

3. *A Bird in the Garden of Angels*, translated by John Moyne, with Richard Jeffrey Newman, <http://www.mazdapub.com/BookDetails.aspx?BookID=231> (forthcoming; Moyne was Coleman Barks' original collaborator, and is a decent translator in his own right; he did all the prose translations in this book; indeed, in Barks' first book, Moyne, who is Iranian, received top billing as the one who brought Rumi from Persian into English.)

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123. **Jeffrey Side**

Argotist Online interview with Alan May by Jake Berry

Wed 9 May 2007

Interview with Alan May by Jake Berry

<http://www.argotistonline.co.uk/May%20interview.htm>

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124. **susan maurer**

Re: Dreams

Wed 9 May 2007

which makes me curious what people are thinking about the new translations of cesar vallejo. susan maurer

*From: Richard Jeffrey Newman <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: Dreams
Date: Wed, 9 May 2007 06:17:42 -0400*

Barry Schwabsky wrote (more than a month ago, and I am sorry I missed it, but it got swallowed by the VA Tech shooting and stuff in my life took me away from the conversation, and so I am responding now):

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<<

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2. Love Is a Stranger: Selected Lyric Poetry, translated by Kabir Edmund Helminsky,
http://www.amazon.com/Love-Stranger-Selected-Lyric-Poetry/dp/0939660326/ref=sr_1_11/002-5214504-2806405?ie=UTF8&s=books&qid=1178705499&sr=1-11
(from what I understand, any of his translations of Rumi are worth reading)

3. A Bird in the Garden of Angels, translated by John Moyne, with Richard Jeffrey Newman, <http://www.mazdapub.com/BookDetails.aspx?BookID=231>
(forthcoming; Moyne was Coleman Barks' original collaborator, and is a decent translator in his own right; he did all the prose translations in this book; indeed, in Barks' first book, Moyne, who is Iranian, received top billing as the one who brought Rumi from Persian into English.)

Like the way
Microsoft Office Outlook works? You'll love Windows Live Hotmail.
http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_outlook_0507

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125. **Kyle Schlesinger**
new contact info

Wed 9 May 2007

My [REDACTED] account will expire soon. Please contact me at [REDACTED] or [REDACTED]
Thanks!

Kyle

PS: Check out my new homepage at: www.kyleschlesinger.com

Kyle Schlesinger
Cuneiform Press
528 Richmond Avenue
Buffalo, NY 14222

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126. **Barry Schwabsky**
Re: Dreams

Wed 9 May 2007

"Implicated in" history? Isn't that kind of hard to avoid? Also those who contest "the relationship between the culture embodied by English--whether British or American--and Persian/Iranian culture" are implicated in that relationship. Anyone who pretends to have "privileged access to the core truths of Iranian culture" or any other culture is, of course, just silly. And that would be equally the case, by the way, if he himself were Iranian. Nobody has privileged access. What if you could produce a thousand Iranians willing to testify that Barks misrepresents their culture, and he could produce just one Iranian to say that Barks tells it like it is? What would that prove? One person can be right and a thousand wrong--or vice versa. It's all a matter of contention. So contend! And I'll probably be on your side, against Barks, but not if the tone of thing has to be so full of resentment.

In any case, a translator generally does try to find what some might call an "essence" of the text he or she is working with. I was just reading an interview with Peter Cole, a very fine poet who translates from Hebrew and Arabic into

English. He points out that "Moshe Ibn Ezra, the major theoretician of the medieval period—in fact the only one to write about the poetry critically in a sustained manner—had the following to say about the translation from Arabic into Hebrew: 'And if you plan to bring a matter from Arabic into Hebrew, grasp the spirit and intention of the work, but do not transpose it word for word, for not all languages are alike...'" I'm not saying Barks' translations are accurate, that he "grasps the spirit and intention" of Rumi. I don't know one way or another. I'm can imaginethat this is not the case. But I'm not wiling to pile the weight of some vast and unspecified history of wrong on Barks's shoulders, no matter if he even seems to invite it.

Richard Jeffrey Newman <[REDACTED]> wrote: Barry Schwabsky wrote (more than a month ago, and I am sorry I missed it, but it got swallowed by the VA Tech shooting and stuff in my life took me away from the conversation, and so I am responding now):

>>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<<

The answer to the question in your first sentence? Absolutely yes. That does not mean, though, that those translators are not responsible and accountable for the relationship between their work and the original and for the way in which their translation shapes in the target language/culture the language/culture of the source. If Coleman Barks (or Daniel Ladinsky, for that matter) had called his work "adaptations" or "improvisations on" or "after Rumi" I would have no quarrel with him, and we could argue about how striking or well-turned his lyrics might be (personally, I don't find them to be either), but the fact is that he represents--at least in *The Essential Rumi*--his work as translations that somehow free Rumi's text "into its essence" (which is almost an exact quote from his introduction). The result is a spiritual colonization of Rumi's work--because what Barks is really interested in is spiritualizing Rumi rather than translating him--that is also the spiritual colonization of Persian culture and the representation of that spiritualized culture as what Persian culture is understood to be in the United States. This is, I should acknowledge, a dynamic I was not particularly aware of until I started hanging out with Iranians who are also writers, poets and translators, and until I was married to an Iranian woman and had a son and began to be aware of the profound degree to which many people who have read Barks' Rumi think that they have been given some sort of privileged access to the core truths of Iranian culture. I guess what I am saying is that, given the history not only of the translation of classical Persian

literature into English, but also of the relationship between the culture embodied by English--whether British or American--and Persian/Iranian culture, it is too easy, and evasive of responsibility for that history, to see work like Barks's and Ladinsky's as, simply and not implicated in that history, their own versions of Rumi and Hafez.

>>So my question is: Is there a book out there that gives the anglophone reader access to the poetry of Rumi?<<

Here are a couple:

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3. A Bird in the Garden of Angels, translated by John Moyne, with Richard Jeffrey Newman, <http://www.mazdapub.com/BookDetails.aspx?BookID=231> (forthcoming; Moyne was Coleman Barks' original collaborator, and is a decent translator in his own right; he did all the prose translations in this book; indeed, in Barks' first book, Moyne, who is Iranian, received top billing as the one who brought Rumi from Persian into English.)

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127. **David A. Kirschenbaum**

Way Advance Notice: Buck Downs and David Kirschenbaum (me) at The Poetry Project

Wed 9 May 2007

Way Advance Notice

Buck Downs,
the beloved D.C. poet and publisher,
will be reading his poems

Wed. June 6, 8:00 p.m.
at

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

131 E. 10th St.
New York City

Boog City editor
David Kirschenbaum (me),
who will be reading with him,
guarantees you will enjoy at least half of this reading.

Venue is at 2nd Ave.
F/V to 2nd Ave., L to 1st Ave. 6 to Astor Pl.

For info: www.poetryproject.com € [REDACTED]

--

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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128. **Murat Nemet-Nejat**

Re: Dreams

Wed 9 May 2007

Barry,

There is no question that languages (and the poetry written in them), in one sense, are trapped in their "modes of intention." What does a translation do then, what does it translate? I think a dialectic exists between the target language purely observing its own navel (all too common) and the target language losing itself completely in the other language (in absolute terms, obviously, a logical impossibility). That is why the concept of "distance." A translation translates distance, in other words, the stretch towards the other; it embodies that stretch.

What I think Richard is saying is that in Bark and Ladinsky that texture, that element of stretch is non-existent. They are out to create the illusion of transparency (which of course is of economic value to them, since Rumi and Hafiz are brand names at the moment), that they are getting the "real stuff." Here, Richard's contention about naming them "translations" rather than "after" or "inspired by" or "in the spirit of" is important. I know for a fact that Ladinsky, in his early books on Hafiz, used the phrase "after Hafiz." When the

Penguin book *The Gift* came out, the word was changed to "translation," a marketing touch which resulted into the selling of the book in the thousands. The Hafiz pieces in *The Gift* are no different than the pieces in Ladinsky's earlier publications, that is to say, no poem in any of his books corresponds to any specific Hafiz poem.

I think Penguin and Ladinsky should place some flowers on Hafiz's grave in Shiraz as royalties.

Ciao,

Murat

On 5/9/07, Barry Schwabsky <[REDACTED]> wrote:

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> "Implicated in" history? Isn't that kind of hard to avoid? Also those who
> contest "the relationship between the culture embodied by English--whether
> British or American--and
> Persian/Iranian culture" are implicated in that relationship. Anyone who
> pretends to have "privileged access to the core truths of Iranian culture"
> or any other culture is, of course, just silly. And that would be equally
> the case, by the way, if he himself were Iranian. Nobody has privileged
> access. What if you could produce a thousand Iranians willing to testify
> that Barks misrepresents their culture, and he could produce just one
> Iranian to say that Barks tells it like it is? What would that prove? One
> person can be right and a thousand wrong--or vice versa. It's all a matter
> of contention. So contend! And I'll probably be on your side, against Barks,
> but not if the tone of thing has to be so full of resentment.

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> In any case, a translator generally does try to find what some might
> call an "essence" of the text he or she is working with. I was just reading
> an interview with Peter Cole, a very fine poet who translates from Hebrew
> and Arabic into English. He points out that "Moshe Ibn Ezra, the major
> theoretician of the medieval period—in fact the only one to write about the
> poetry critically in a sustained manner—had the following to say about the
> translation from Arabic into Hebrew: 'And if you plan to bring a matter from
> Arabic into Hebrew, grasp the spirit and intention of the work, but do not
> transpose it word for word, for not all languages are alike... "' I'm not
> saying Barks' translations are accurate, that he "grasps the spirit and
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> seems to invite it.

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> this book; indeed, in Barks' first book, Moyne, who is Iranian, received
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> billing as the one who brought Rumi from Persian into English.)

>

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129. **Betsy Andrews**

May 10 Issue Project Room in Brooklyn: celebrating women poets

Wed 9 May 2007

ISSUE PROJECT ROOM honors "Women's Work," curated by IPR Artistic Director, Suzanne Fiol, in a month long program during May 2007.

Thursday, May 10, 8 PM

Poetry reading series

betsy andrews

BETSY ANDREWS hosts Nada Gordon, Sharon Mesmer, Susan Briante, Cathy Eisenhower, Jennifer Bartlett, Brenda Ijima, Akilah Oliver, and Kristen Prevallet, all of whom read from new books published in 2007.

Betsy Andrews is the author of "New Jersey," the winner of the 2007 Brittingham Prize (University of Wisconsin Press). She is also author of the chapbook, "She-Devil" (Sardines Press, 2004) and "In Trouble" (Boog, 2005), and the artist's book, "Supercollider," a collaboration with artist Peter Fox. Her work has appeared most recently in Twenty-Six, Five Fingers Review, PRACTICE, O Poss, and Torch. She is the recipient of a 2007 NY Foundation for the Arts fellowship in poetry. Andrews is a Brooklynite. Jennifer Bartlett has recently published her poems in How2, Dirt, Ratapallax, and WSQ. She was a 2005 New York Foundation for the Arts Poetry Fellow. Her first collection of poetry, "Derivative of the Moving Image," is forthcoming from the University of New Mexico Press, Nov. 2007. She is the editor of Saint Elizabeth Street: A Journal for Poetry and writes a poetry and poetics blog on the website:

saintelizabethstreet.blogspot.com Cathy Eisenhower is a poet-librarian living in Washington, DC. She runs the Interrupting Cow, a chapbook press, and translates the work of Argentine poet Diana Bellessi. Her first full-length collection, "Clearing Without Reversal," comes out with Edge Books in 2007. Brenda Ijima is the author of "Around Sea" (O Books) and three forthcoming titles: "Animate, Inanimate Aims" (Litmus Press), "Eco Quarry Bellwether" (Outside Voices) and "Rabbit Lesson," a chapbook. She is the publisher of Portable Press at Yo-Yo Labs which is currently assembling a collection of writings that centers on how writing, poetry specifically, contends with issues of environmental duress. Ijima is also a visual artist and lives in Prospect Heights, Brooklyn. Susan Briante is the Assistant Professor of Aesthetic Studies at UTexas. She is the author of "Pioneers in the Study of Motion" (Ahsahta). Sharon Mesmer is the author of "Annoying Diabetic Bitch" (ComboArts). Kristin Prevallet is a poet, critic and educator living in Brooklyn. She is the author of "I, Afterlife: Essay in Mourning Time," (Essay Press, Spring 07), "Shadow Evidence Intelligence" (Factory School, 2006) and "Scratch Sides: Poetry,

Documentation and Image-text Projects" (Skanky Possum, 2003). The Helen Adam Reader, which she edited and introduced, is in production with the National Poetry Foundation. Nada Gordon is the author of four poetry books: "Folly" (just released on Roof Books), "V. Imp," "Are Not Our Lowing Heifers Sleeker than Night-Swollen Mushrooms?," "foreign bodie" (with Gary Sullivan) and an epistolary techno-romantic non-fiction novel called, "Swoon." Visit her blog at <http://ululate.blogspot.com>. Akilah Oliver is the author of "the she said dialogues: flesh memory" (Smokeproof/Erudite Fangs, 1999), a book of experimental prose poetry. Her chapbooks include "a(A)ugust" (Yo-Yo Labs, 2007), "Corruptions" (Belladonna, 2006) and "An Arriving Guard of Angels, Thusly Coming to Greet" (Farfalla Press, 2004). She is on faculty at the Jack Kerouac School of Disembodied Poetics, Naropa University's Summer Writing Program and has previously taught at the University of Colorado, Boulder. Oliver currently lives in Brooklyn. 8:00 p.m.; \$10 Directions

Brooklyn-bound F / G trains to Carroll St.
2.5 blocks from stop (between Bond & Nevins)

15 minutes from 2nd Ave. F stop
10 minutes from Metropolitan Ave. G stop

Brooklyn-bound R train to Union St.
Walk 3 blocks west; left onto Nevins; right onto Carroll

Ahhh...imagining that irresistible "new car" smell?
Check out new cars at Yahoo! Autos.

Get your own web address.
Have a HUGE year through Yahoo! Small Business.

Don't get soaked. Take a quick peak at the forecast
with theYahoo! Search weather shortcut.

Ahhh...imagining that irresistible "new car" smell?
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130. **Barry Schwabsky**

Re: Dreams

Wed 9 May 2007

I'm all for truth in advertising!

But how did Rumi and Hafiz become brand names? Does anyone on the list know anything about the history of their reception in English?

Murat Nemet-Nejat <[REDACTED]> wrote:

Barry,

There is no question that languages (and the poetry written in them), in one sense, are trapped in their "modes of intention." What does a translation do then, what does it translate? I think a dialectic exists between the target language purely observing its own navel (all too common) and the target language losing itself completely in the other language (in absolute terms, obviously, a logical impossibility). That is why the concept of "distance." A translation translates distance, in other words, the stretch towards the other; it embodies that stretch.

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131. **Richard Jeffrey Newman**

Re: Dreams

Wed 9 May 2007

Barry:

>>"Implicated in" history? Isn't that kind of hard to avoid? Also those who contest "the relationship between the culture embodied by English--whether British or American--and Persian/Iranian culture" are implicated in that relationship. Anyone who pretends to have "privileged access to the core truths of Iranian culture" or any other culture is, of course, just silly.<<

Of course. My point is that both Barks and Ladinsky state and claim quite explicitly in their introductions (in part, no doubt, for the economic reasons that Murat mentions) that they do have this kind of access to the essence(s) of the texts they are translating and that, for me, is a fundamental dishonesty--even if it is not their intention to be dishonest--for which they can and should be held accountable. Not, I would agree with you, by piling onto their shoulders a

history of wrong for which they cannot be held personally responsible, but by asking them to take responsibility for that history--and I do not agree that it is vast and unspecified--no differently than we would ask anyone whose work delved into such issues to take responsibility for their implication in/positioning relative to the history of race in the US or of sexism or of class.

>>I'm not saying Barks' translations are accurate, that he "grasps the spirit and intention" of Rumi. I don't know one way or another.<<

But precisely because Barks and Ladinsky call what they do translations, knowing one way or the other is important, not because that knowledge necessarily reflects on the quality of the work produced in English--even the most egregiously inaccurate translation could turn out to be a wonderful English poem--but because that knowledge is what will tell you whether your reading of Barks' Rumi, say, is teaching you something about Iran and its culture/history/literature or not. About this, I need to acknowledge, Barks is quite honest; he states in the introduction to *The Essential Rumi* that any concern with Iranian history, etc. is essentially antithetical to his project. That honesty, however, does not, for me anyway, ameliorate what I think is the dishonest claim of access-to-essence that I talked about above.

In other words, Barks claims, on the one hand, to have access to the ahistorical essence of the text and, at the same time, dismisses from relevancy to his project the text's historicity (I think I am using that word correctly). To me, this is an unethical position to take.

Well, this feels clumsier than I wanted it to be, but I am off to teach.

Richard

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132. **Mark Truscott**

May 11: Alland & Greenstreet in Toronto

Wed 9 May 2007

Friday, May 11, 7:30 p.m.

The Test Reading Series, featuring

SANDRA ALLAND and KATE GREENSTREET (bios below)

Mercer Union, A Centre for Contemporary Art

37 Lisgar Street, Toronto

Free (donations gratefully accepted)

More info. (including further information on Alland and Greenstreet, recordings of previous installments, and a map): www.testreading.org

Be there, or be somewhere else!

***** SANDRA ALLAND is a writer, multimedia artist and activist. She has published and presented her work in Canada, the US, Mexico, Bermuda, the UK and Spain. Sandra has two full-length collections of poetry: *Proof of a Tongue* (McGilligan Books, 2004) and *Blissful Times* (BookThug, 2007). She is currently and perpetually obsessed with (mis)communication, between people and people, and between people and computers. Also a bookseller and micropress publisher, Sandra advocates for the protection and nourishment of independent publishers and bookstores.

KATE GREENSTREET is the author of *case sensitive* (Ahsahta Press, 2006) and the chapbook *Learning the Language* (Etherdome Press, 2005). Her poems have appeared in *Cannibal*, *Fascicle*, the *tiny*, 26, *Conduit*, and other journals.

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133. **David-Baptiste Chirot**

Re: Dreams

Wed 9 May 2007

Regarding Murat's acute insight re distance, translation and marketing--how often does one not find the latest translation of Baudelaire, say, "in the edition for our times". "At last, Baudelaire as he would be if writing today! And made even better in this vernacular version by Q, which, unlike the origianl, does not confine the great avant-gardist to a classical form, but liberates him into the most advanced experimental forms of contemporary America." The same methods more or less one can find applied to any number of poets of the "modern" era, while the "Ancients" have for many centuries been used to being "modernized" and "improved" and "interpreted in light of the latest archeological evidences." (Not to mention the latest literary, phlosophical and political ideologies--with the attendant appropriate censorings and alterations of passages---) The main idea--the main selling point--is that readers of today want to read poets of amyage as though they are living today--and in the USA--but provided with bios from other times and places--to make them "exotic" or "maudit" or "Romantic"--"Classical"--"Religious"--"classics of the avant-garde"-- Interesting how, with Existentialism out of view of even the rear view mirrors, that "essence" is the "core" rather than "existence preceding essence"-- Rimbaud said that his writing meant what it said "literally and in every sense"-- he had also advocated "the long reasoned derangement of all the senses to arrive . . . at being a Seer"--so his "in every sense" emodies a "reasoned derangement of all the seneses"--an Otherness--to be understood alongside of the literal. "I is an other." I think these words of Rimbaud are of profound use and interest in translation--the sense that words mean literally and in every sense--that they have also depending on the writing--(very few are Rimbauds)--

the possibility of the senses embodying senses which have been made others--and --even without this being the case, that the "literal and in every sense"--to be translated indeed is participating in an "I is an other." Transaltion also is a means of production of an author-function which can become distanced in another way. "Benjamin's Baudelaire" for example, has become a much more familiar and cited figure than Baudelaire himself. One meets many persons who can converse about Baudelaire--"Benjamin's Baudelaire"--who have never read a single work by the poet, whether in poetry or prose. Benjamin's Baudelaire's flaneur strolls about Paris, taking the reader on a guided tour of the capitalist exposes and insights of the philosopher. Who needs the troubling and dangerous figure of the poet and his works other than drug addled aspiring punk rock poets a la Patti Smith? Much healthier to have the Benjaminian "essence" of Baudelaire than the rotting "core" of "Flowers of Evil"! The quasi-fictive nature of Benjamin's Baudelaire can be extended further in the poems from the Japanese female poet translated by Rexroth which were actually by himself, and the works of the poet known as Yasusada. In the case of both, though more so in the latter, the aspect of translation as a form of both projecting and mirroring device is being laid bare. For example, Benjamin's Baudelaire is more acceptable to readers because the poet becomes someone moving and acting and writing within a world made recognizable and near, a world explained, codified, cataloged and given added meanings by knowing who Benjamin is. The imagery and bric-a-brac so familiar from so many accounts and documents of the time are readily at hand for the stage settings and the quasi-fictional poet need only obey the commands of his philosopher-narrator and the reader believes in the "translation" into terms that seem much more useful than any provided in the original. This "translation" then is a projection of an ideology onto the originals as well as a mirroring--looking into the translations, the reader sees themselves--the ways in which Benjamin's Baudelaire's modernity are coexisting and interrelating with their own. In the Yasusada--a project onto a fictional being of tropes of American ideas of the "Japanese" as well as a mirroring--in reading these--the reader finds themselves reflecting back in the recognized tropes, the signs and symbols of "Japan" . . . at one level this fictional heteronymous "translation" is a form of interrogation of translations' projections and mirrorings in terms of the distances Murat discusses. The Rimbaud and another are the two I am most interested in through time, with no final say in any way on these. The other aspect of translation I find ever fascinating is that of what I call "deComposition"--which occurs in all sorts of ways. For example--Sappho--whose works have been progressively and intentionally destroyed at various points in the past--the libraries they were in were--while remaining alive as fragments found in quotes by others and continuing to be found to this day in the dumps in Egypt where discarded mummies' wrappings have been tossed away--the immense power of

these works--which still exists when reduced to but a few words, a few lines--scattered and found in fragments through time, quoted by others, turning up in dumps--and going through an endless series of transaltions--since a child I have found this and the survival of Heraclitus' frgments infinietely inspiring--"The most beaitufl world is a heap of rubble tossed down at random" says Heraclitus--and that is where one seems to find Sappho! DeComposition occurs continually with texts of anysort in the world--the actions of time--weathering--wars--destructions--fires--earthquakes--demolitions--i work with found letterings and forms outdoors and in--making rubBEings or clay imnpression spray paitings--and put these through seres of deComposings--so that from the initial "poetry" of words--one arrives at syallbles, then letters, fragments of these--then ino noise--and then via negentropy--one begins to move beack via the fragments towards letters sysllables words--poems--though they maybe of an entirly other language as yet unknown or in theones we recongize--itis the cycle of noise into poery to music to p[oetry to sounds to noise and back again over and over--this is an other form of transaltion i think--a way in which things become translated into an other cotinually through time, through force, through change--those things which endured for a very long time with very little change--for example the cave paitings--present a paradox: by having endured so long without change--their "message" has been lost--the transmission is there--we recongize immediatly that it is a communication--what itis "saying" and "signing" we do not know--our "translations" are only "educated guesses" at best--with the rubBEings and clay impression spray patings one has still th literal of Rimabud's expression--the literal physical imprint or copy of the physica existence (not "essence") of the material--(literally a material word, syllable, letter--one in wood, metal, plastic, glass, sonte, etc--)--then its being rearranged via a reasoned derangement--("i'm qualified" as i say)--but a reasoned derangemnt also of the ways inwhich the cayons the paint the clay the paper are moved--so that al of this involves indeed forms of translation--in which an "origianL' becomes and is an other--and from an other changes into an other and an other and an other--yet within them all is emdbedd the orgianry elements--the literal is within them--though now deComposed into some other literal--there is a connection--there is no sense in which the continuity of the flux is lost--these are some of the elemnts which fascainte me with translations--of various kinds--for example--in performing these--one moves from poems into sound poetry into Lettriste poetry into noise poetry--and then towards a movement towards something other--and one does not have to even go into the trajectory back into anything--one may continue into a vanishing into noise--"white noise"--as into a whiteness of the whale--or the figure of whiteness in the snow in Poe's Pym--or of apage--a vanishing--from outof which may begin toemrge something other--signalling--singing, signing--the translation as a form of drunken boat-- > Date: Wed, 9 May 2007

11:00:12 -0400> From: [REDACTED]> Subject: Re: Dreams> To: [REDACTED]> > Barry,>
> There is no question that languages (and the poetry written in them), in one>
> sense, are trapped in their "modes of intention." What does a translation do>
> then, what does it translate? I think a dialectic exists between the target>
> language purely observing its own navel (all too common) and the target>
> language losing itself completely in the other language (in absolute terms,>
> obviously, a logical impossibility). That is why the concept of "distance."> A
> translation translates distance, in other words, the stretch towards the> other;
> it embodies that stretch.> > What I think Richard is saying is that in Bark and
> Ladinsky that texture,> that element of stretch is non-existent. They are out to
> create the illusion> of transparency (which of course is of economic value to
> them, since Rumi> and Hafiz are brand names at the moment), that they are
> getting the "real> stuff." Here, Richard's contention about naming them
> "translations" rather> than "after" or "inspired by" or "in the spirit of" is
> important. I know for> a fact that Ladinsky, in his early books on Hafiz, used
> the phrase "after> Hafiz." When the Penguin book The Gift came out, the word
> was changed to> "translation," a marketing touch which resulted into the
> selling of the> book in the thousands. The Hafiz pieces in The Gift are no
> different that> the pieces in Ladinsky's earlier publications, that is to say, no
> poem in> any of his books corresponds to any specific Hafiz poem.> > I think
> Penguin and Ladinsky should place some flowers on Hafiz's grave in> Shiraz as
> royalties.> > Ciao,> > Murat> > > > On 5/9/07, Barry Schwabsky
<[REDACTED]> wrote:> >> > "Implicated in" history? Isn't that kind of hard to
> avoid? Also those who> > contest "the relationship between the culture
> embodied by English--whether> > British or American--and> > Persian/Iranian
> culture" are implicated in that relationship. Anyone who> > pretends to have
> "privileged access to the core truths of Iranian culture"> > or any other culture
> is, of course, just silly. And that would be equally> > the case, by the way, if he
> himself were Iranian. Nobody has privileged> > access. What if you could
> produce a thousand Iranians willing to testify> > that Barks misrepresents
> their culture, and he could produce just one> > Iranian to say that Barks tells it
> like it is? What would that prove? One> > person can be right and a thousand
> wrong--or vice versa. It's all a matter> > of contention. So contend! And I'll
> probably be on your side, against Barks,> > but not if the tone of thing has to
> be so full of resentment.> >> > In any case, a translator generally does try to
> find what some might> > call an "essence" of the text he or she is working
> with. I was just reading> > an interview with Peter Cole, a very fine poet who
> translates from Hebrew> > and Arabic into English. He points out that "Moshe
> Ibn Ezra, the major> > theoretician of the medieval period—in fact the only one
> to write about the> > poetry critically in a sustained manner—had the following
> to say about the> > translation from Arabic into Hebrew: 'And if you plan to
> bring a matter from> > Arabic into Hebrew, grasp the spirit and intention of

the work, but do not> > transpose it word for word, for not all languages are alike... "I'm not> > saying Barks' translations are accurate, that he "grasps the spirit and> > intention" of Rumi. I don't know one way or another. I'm can imaginethat> > this is not the case. But I'm not willing to pile the weight of some vast and> > unspecified history of wrong on Barks's shoulders, no matter if he even> > seems to invite it.> >> > Richard Jeffrey Newman

<[REDACTED]> wrote:> > Barry Schwabsky wrote (more than a month ago, and I am sorry I missed> > it,> > but it got swallowed by the VA Tech shooting and stuff in my life took me> > away from the conversation, and so I am responding now):> >> >> 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<<> >> > The answer to the question in your first sentence? Absolutely yes. That> > does> > not mean, though, that those translators are not responsible and> > accountable> > for the relationship between their work and the original and for the way> > in> > which their translation shapes in the target language/culture the> > language/culture of the source. If Coleman Barks (or Daniel Ladinsky, for> > that matter) had called his work "adaptations" or "improvisations on" or> > "after Rumi" I would have no quarrel with him, and we could argue about> > how> > striking or well-turned his lyrics might be (personally, I don't find them> > to be either), but the fact is that he represents--at least in The> > Essential> > Rumi--his work as translations that somehow free Rumi's text "into its> > essence" (which is almost an exact quote from his introduction). The> > result> > is a spiritual colonization of Rumi's work--because what Barks is really> > interested in is spiritualizing Rumi rather than translating him--that is> > also the spiritual colonization of Persian culture and the representation> > of> > that spiritualized culture as what Persian culture is understood to be in> > the United States. This is, I should acknowledge, a dynamic I was not> > particularly aware of until I started hanging out with Iranians who are> > also> > writers, poets and translators, and until I was married to an Iranian> > woman> > and had a son and began to be aware of the profound degree to which many> > people who have read Barks' Rumi think that they have been given some sort> > of privileged access to the core truths of Iranian culture. I guess what I> > am saying is that, given the history not only of the translation of> > classical Persian literature into English, but also of the relationship> > between the culture embodied by English--whether British or American--and> > Persian/Iranian culture, it is too easy, and evasive of responsibility for> > that history, to see work like Barks's and Ladinsky's as, simply and not> > implicated in that history, their own versions of Rumi and

Hafez.> >> >> > >> So my question is: Is there a book out there that gives the anglophone> > reader access to the poetry of Rumi?<<> >> > Here are a couple:> >> > 1. Divani-I Shams-I Tabriz: Forty-Eight Ghazals, translated by Iraj Anvar:> >> > http://www.amazon.com/Divani-I-Shams-I-Tabriz-Forty-Eight-Ghazals/dp/8877780800/ref=sr_1_1/002-5214504-2806405?ie=UTF8&s=books&qid=1178705333&sr=8-1> >> > 2. Love Is a Stranger: Selected Lyric Poetry, translated by Kabir Edmund> > Helminsky,> >> > http://www.amazon.com/Love-Stranger-Selected-Lyric-Poetry/dp/0939660326/ref=sr_1_11/002-5214504-2806405?ie=UTF8&s=books&qid=1178705499&sr=1-11 (from> > what I understand, any of his translations of Rumi are worth reading)> >> > 3. A Bird in the Garden of Angels, translated by John Moyne, with Richard> > Jeffrey Newman, <http://www.mazdapub.com/BookDetails.aspx?BookID=231>> > (forthcoming; Moyne was Coleman Barks' original collaborator, and is a> > decent translator in his own right; he did all the prose translations in> > this book; indeed, in Barks' first book, Moyne, who is Iranian, received> > top> > billing as the one who brought Rumi from Persian into English.)> >

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134. **Mark Weiss**

book announcements: Charles Alexander and Stephen Vincent

Wed 9 May 2007

Junction Press has two new books up on its website, www.junctionpress.com. Click on the logo, then scroll down to find the thumbnail of the book of your choice, click and read.

Stephen Vincent, *Walking Theory*, \$12. See also his previous Junction book, *Walking*, \$9.

Charles Alexander, *Certain Slants*. \$16 (it's 154 pages)

You can order on the website, but remember, if you backchannel the order to me as list members you get a 20% discount. Add \$3 for shipping in the US.

Mark

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135. **Stephanie Farrar**

CFP: Complicating the Avant-Garde: 20th Cen. American Women Writers (NEMLA, abstracts due 9/15, conference, 11/2007)

Wed 9 May 2007

NEMLA Buffalo, November 2007:

This panel invites a discussion of twentieth century American women writers whose work can be considered avant-garde, but whose work may challenge current definitions of the avant-garde (e.g. Peter Bürger's). Whether they have not been considered as members of the "historical avant-garde" because of time of writing, or for formal or cultural reasons, including limited notions of "modernism" and "postmodernism," this panel seeks to question: 1. How definitions of the avant-garde may serve to exclude experimental female writers, and 2., Whether an avant-garde is still possible.

Suggested writers include: Djuna Barnes, Gertrude Stein, Susan Howe, Theresa Hak Kyung Cha, Cecilia Vicuña and Harryette Mullen.

Suggested topics: Papers may choose to argue for or against a broadening of the current notion of the historical avant-garde, or may choose to propose a contemporary writer's work as part of a current extension of avant-garde practice.

Papers that propose how these and other American women writers complicate, or force a reconsideration of the "avant-garde" through their political or formally experimental practices are welcomed.

Abstracts due September 15, 2007 for NEMLA conference in Buffalo in November.

Send Abstracts to Stephanie Farrar: [REDACTED]

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<http://mail.yahoo.com>

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136. **Stephen Vincent**

Re: book announcements: Charles Alexander and Stephen Vincent

Wed 9 May 2007

Assume you will also do UK and Poetryetc ?? With different shipping info.

S

Junction Press has two new books up on its website, www.junctionpress.com. Click on the logo, then scroll down to find the thumbnail of the book of your choice, click and read.

Stephen Vincent, Walking Theory, \$12. See also his previous Junction book, Walking, \$9.

Charles Alexander, Certain Slants. \$16 (it's 154 pages)

You can order on the website, but remember, if you backchannel the order to me as list members you get a 20% discount. Add \$3 for shipping in the US.

Mark

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137. **Steve Evans**

The Line by Jennifer Moxley

Wed 9 May 2007

Jennifer Moxley's fourth collection of poems, The Line, is now available from The Post-Apollo Press.

"These prose poems tell the story of sleeping and waking, of this very bout of writing, of the search for the line of time and the poet's immortality. The Line feels like a classic already, with its just words and its images 'suggested by sound and experience.' It is a poetics but also a real, readable tale." -- Alice Notley

"We're in a state between sleep and waking, where consciousness resists the tasks of reason and routine but instead views, from the perspective of darkness, the whole span from newborn promise to the old mammal's erosion of muscle. Moxley's usual keen intelligence here comes with an oneiric fluidity as it hunts through the perplexities of life for THE LINE from past to future, the line for words to form-- and, implicitly, the ideal line of verse these prose poems play against with their amazing leaps, sly humor, and complex inference. You'll wish the morning sun would not win out, the book would not come to its end." -- Rosmarie Waldrop

Order from publisher

<http://www.postapollopress.com/TheLine.html>

Order from SPD

<http://www.spdbooks.org/Details.asp?BookID=9780942996616>

The new issue of The Poker, just back from the printer, includes a long conversation between editor Daniel Bouchard and Moxley. For ordering information, visit <http://www.durationpress.com/thepoker/>

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138. **Susan Webster Schultz**
Tinfish Press Summer News!

Wed 9 May 2007

TINFISH NEWS (and some of ours)

This summer, the press gods willing, Tinfish Press will publish more good works of experimental writing from the Pacific. Please support our work. See <http://tinfishpress.com> for the full effect. You can buy Tinfish products from our website, from Small Press Distribution (spdbooks.org), or from the UH Bookstore and Native Books in Honolulu, Hawai'i.

--Tinfish #17: our 17th journal issue, features poems by R. Zamora Linmark, Shin Yu Pai, Kaia Sand, Jules Boykoff, Afaa Michael Weaver, Sage U`ilani Takehiro, Deborah Meadows, Steve Bradbury, Kimo Armitage, Kim Hyesoon (translated by Don Mee Choi), Craig Perez, Normie Salvador, and many others! Bowling score sheet covers by Jean Pitman and centerfold by N. Trisha Lagaso Goldberg. Graphic design by Yoko Hattori. \$8 each or \$20 for three (you can get issues 14-16, as well, for \$20).

--Counting Corpses, by Sarith Peou. Poems about the Khmer Rouge genocide in Cambodia by a survivor. Graphic design (in more than one sense) by Gaye Chan and Lian Litvin.

--Tinfish net #3, a collection of essays and thoughts on translation. John Zuern, Craig Perez, Donatella Izzo, Linh Dinh, and many others.

In the near future we will also be publishing a chapbook by Hwang Jiwoo, translated by the late Scott Saner, and a full-length book by Hazel Smith, *The Erotics of Geography*, with CD-ROM.

"About us" news:

A long section of Susan M. Schultz's DEMENTIA BLOG (August) is featured in the new issue of INTERIM, out of UNLV. See here for details on the journal's previous issue: <http://interimmag.org/>

Susan has poems in NOT FOR MOTHERS ONLY, from Fence Books.

<http://www.upne.com/0-9771064-8-9.html>

Gaye Chan and Andrea Feeser's Waikiki: A History of Forgetting and Remembering from UH Press is available through amazon.com and other sources.

If you would like to give money to Tinfish while buying things, please give your business to Giveline:

<http://www.giveline.com/default.asp?v=V048116046>

If you'd like to give us money pure and simple, just go to <http://tinfishpress.com> and hit the donate button. We appreciate any support you can offer. Enjoy your reading.

Susan M. Schultz
Professor
Department of English
University of Hawai`i-Manoa
Honolulu, HI 96822

http://stlouis.cardinals.mlb.com/NASApp/mlb/index.jsp?c_id=stl Go Cards!!!

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*_A Poetics of Impasse in Modern and Contemporary American Poetry_*,
University of Alabama Press

<http://www.uapress.ua.edu/NewSearch2.cfm?id=132788>

<http://tinfishpress.com>

<http://epc.buffalo.edu/authors/schultz/>

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139. **Andrew Rippeon**

CFP: George Oppen Centenary Panel (deadline: 9/15/07; conference: NEMLA 4/10/08 - 4/13/08)

Wed 9 May 2007

CFP: George Oppen Centenary Panel (deadline: 9/15/07; conference: NEMLA 4/10/08 - 4/13/08)

39th Convention, Northeast Modern Language Association (NeMLA)
April 10-13, 2008
Buffalo, New York

April 24, 2008 will mark the birth centenary of George Oppen. In anticipation of this, the George Oppen Centenary Panel (April 10 – 13; NeMLA) seeks in particular new readings of Oppen, but will also consider significant

developments of or departures from familiar or established frames in which his work has been received. Possible topics may include: reconsiderations of the relationship(s) between Oppen's politics and his poetry; Oppen in context (e.g. the Imagists, the Objectivists, but especially outside those frames); the poetics of Oppen's interviews, letters, and/or prose; Oppen's work to import philosophy and ethics into American poetry. Given the occasion of his centenary and the aim of the panel to explore new ways of reading Oppen, the panel will be especially interested in papers that work with the Oppen archive record (e.g. the "daybooks," the reading notes, etc.); that work to reconsider the partnership between George and Mary Oppen; that consider Oppen's later poetry in relation to memory and/or illness; that offer extensions of Oppen's relation to and influence on younger poets and/or subsequent poetics.

Send abstracts of 250 – 500 words and a brief CV (no more than one page, please) to Andrew Rippeon (), by September 15, 2007. Be sure to include with your abstract:

Name and Affiliation

Email address

Postal address

Telephone number

A/V requirements (if any)

The complete Call for Papers for the 2008 Convention will be posted in June: www.nemla.org. Interested participants may submit abstracts to more than one NeMLA panel; however panelists can only present one paper. Convention participants may present at a paper session panel and also present at a creative session or participate in a roundtable.

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140. **Alan Sondheim**

m'labme

Wed 9 May 2007

m'labme

<cylinder>: i am your pole punctum avatar

<node>: take me off your world

<avatar>: i devour cylinder of dream world

<cylinder>: no top or bottom

<node>: pathetic

<avatar>: balm, embalm

<http://www.asondheim.org/embalm7.jpg>

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141. **andrews**

Fw: Language Poetry & The Body: A Panel--Segue 5/12

Wed 9 May 2007

Cg0K

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142. **jUStin!katKO**

MESHWORKS: Cambridge Women's Feature & Rodefer

Wed 9 May 2007

NEW AT MESHWORKS:

1) Feature: Cambridge Experimental Women's Poetry Festival 2) Stephen Rodefer

- - -

1) Cambridge Experimental Women's Poetry Festival

Cambridge University (UK) - October 2006 - Organizer: Emily Critchley

<<http://www.orgs.muohio.edu/meshworks/archive/CEWPF/CEWPF.html>>

The CEWPF feature brings you video documentation of readings and talks by: Andrea Brady, Lisa Samuels, Kathleen Fraser, Susan M. Schultz, Rod Mengham, Susana Gardner, Geraldine Monk, Peter Middleton, Redell Olsen, Carol Mirakove, Keith Tuma & Justin Katko, Marianne Morris, Tom Raworth, Catherine Wagner, Coupons\$B!b(BCoupons, Camille PB, Kai Fierle-Hedrick, Kristen Kreider, Tim Atkins, Ken Edwards, Wendy Mulford, Peter Manson, Maggie O'Sullivan, Caroline Bergvall, Leslie Scalapino and Lucy Sheerman.

For more further documentation of the Festival, please visit the Archive of the Now <<http://www.archiveofthenow.com/>> and HOW2

<<http://www.asu.edu/pipercwcenter/how2journal/>>.

2) Stephen Rodefer

Miami University - February 2007

video and sound of Rodefer reading new poems, translations of Villon and Baudelaire, and from Four Lectures

<http://www.orgs.muohio.edu/meshworks/archive/miami/rodefer_stephen/rodefer_stephen.html

>

- - -

FORTHCOMING

Readings by

New British Poets:

Andrea Brady

Peter Manson

Keston Sutherland

also: William R. Howe, Allen Fisher, Hannah Rodabaugh, Aaren Yandrich, Keith Tuma, Rachel Smith, Martin Corless-Smith & Jen Stockdale

- - -

Meshworks: the Miami University Archive of Writing in Performance
<<http://www.orgs.muohio.edu/meshworks/>>

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143. **Daniel Machlin**

Upcoming Futurepoem Titles: Durand & Shirinyan

Thu 10 May 2007

Futurepoem is pleased to announce two new forthcoming upcoming titles, chosen during our recent open call for manuscripts.

Ara Shirinyan's YOUR COUNTRY IS GREAT

Marcella Durand's TRAFFIC & WEATHER

These titles were selected by Futurepoem 2006/2007 editorial panel: Laura Elrick, Tonya Foster, Robert Fitterman and Dan Machlin. Planned publication dates will be announced shortly.

Ara Shirinyan was born in 1977 in, what was then, the Soviet Socialist Republic of Armenia. Since 1987, he has lived in Los Angeles, where he writes and is editor of Make Now Press. His first book *Syria Is in the World* will be available in June, 2007 from Palm Press. With the group Godzik Pink, he released two CDs (Es Em, Ekel Em and Black Broccoli) on Kill Rock Stars/5rc. With Stan Apps and Teresa Carmody, he co-curates The Last Sunday Reading Series at the Smell in Los Angeles (an all ages punk/art rock club that he helped co-found in 1997 and briefly ran for a year). His work has appeared or is forthcoming in Word Ways, UBUWEB, Greetings, Trepan, Combo, Area Sneaks, Tuli & Savu among others.

from YOUR COUNTRY IS GREAT

"Afghanistan is Great"

Afghanistan is great, but much smaller
than previously assumed.

the need for education
in Afghanistan is great
and must be met quickly,
need for food in Afghanistan is great,
well-acquainted
with unique problems
facing Afghanistan.

The need for tough, dependable,
locally repairable wheelchairs in
Afghanistan is great.

A mountain. An airplane. Aviation in
Afghanistan is great fun.

Pipeline via Afghanistan is great.

There is no question that Allah's
knowledge and love of Afghanistan
is great
even as he regrets
the limits of his understanding.

Marcella Durand's long piece *Traffic & Weather* was written during a six-month residency at the Lower Manhattan Cultural Council located at 120 Broadway in New York City. Her other publications include *The Anatomy of Oil*, *Western Capital Rhapsodies*, *City of Ports*, and a new collection, *Area*, forthcoming in 2008 from Belladonna Books as part of the Council of Literary Magazine and Small Press's FACE OUT program. She is a former editor of *The Poetry Project Newsletter* and the poetry editor for *Erato Press*, a collaborative fine-arts and letterpress based in New Orleans, LA, and New York City. Currently, she is working on a book-length translation of Michèle Métail's *Les horizons du sol/Earth's Horizons*, a history of the geological formation of Marseille written within a Oulipian formal constraint. The first section of *Earth's Horizons* will be published in *The Nation* in June 2007. She has given talks and published essays on the potential intersections of ecology and poetry at venues such as Small Press Traffic, Naropa University, the Dactyl Foundation, and Kelly Writers House. An excerpt of an ongoing collaboration with poet Tina Darragh, based on environmental science, *Deep Ecology* and Francis Ponge, recently appeared in *Ecopoetics*.

from *TRAFFIC & WEATHER*:

"The city is made of untouchable facets.
When drenched it becomes unbearably active.

Each facet reflects another part of itself
but never self-reflective: always moving out.

More rain, until every surface reflects

The dry floor inside—oblique concrete slabs patterned with absent tiles. Their long lines contradict their short shadows. Above the shadows of absent flooring rise concrete islands. He sits in his space and plots how to link these islands to one another. Is that just a description of where he is?"

For more information about the press or to sign up for our mailing list please visit:

<http://www.futurepoem.com>

To purchase Futurepoem titles please visit:

<http://www.spdbooks.org>

<http://www.amazon.com>

=

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144. **Jorgensen, Alexander**

***PREVIEW OF JASON MAYNARD'S PARIS HILTON SCULPTURE,
"SUICIDE SOCIALITE"***

Thu 10 May 2007

<http://www.thevenicecontemporary.com/JasonMaynard.html>

--

Alexander Jorgensen

--

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

No need to miss a message. Get email on-the-go
with Yahoo! Mail for Mobile. Get started.

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145. **Jim Andrews**

Niolog screenshots and brain language

Thu 10 May 2007

here's a sequence of 25 screenshots from 'niolog':

<http://vispo.com/nio/pens/screenshots/nio22.htm>

these are screenshots of 'the pen' in action as it moves 4 nibs around the screen, nibs whose 'inks' are animations from a 2001 interactive audio piece i did called nio.

the nio animations are made of language, of letters. letters only. they are phonemes that are uttered/sung in nio. so the above screenshots are visual representations of that which is sung, of language that is sung. but they could also be thought of as representations of thought. in process in the brain. representations of what language looks like inside the head. emotions. thoughts. involved with language. and song.

these screenshots look rather like 'onion skins' but not quite. an 'onion skin' is what you would see were you to see several frames at once of an animation, where frames further from some near-opaque focus-frame become increasingly transparent.

these are different from onion skins in two ways. there are four animations visible, at any given time (not just one), and the animations themselves are in motion, not simply the content of the animations.

perhaps this, in part, accounts for the heightened complexity beyond, say, the onion skins of <http://vispo.com/nio/still1.htm> . this latter url shows a sequence of onion skins of individual nio animations.

if you use flash, you can view the animation as an onion skin inside the flash interface.

to view the nio animations themselves, with no onion skinning or whatever, have a look at <http://vispo.com/nio/Nio5.htm> . here you also see there is a correspondence between a particular animation and its sound (which i sung).

to view the generative piece in which the screenshots were created, have a look at <http://vispo.com/nio/pens/springs7.htm> and, in the toolbar at the bottom, mouseover the controls until the Help ghost says "Choose Poem". Then click the control to change from "TIME" to "Niolog".

ja

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146. **holsapple1**

Re: Fw: Language Poetry & The Body: A Panel--Segue 5/12

Thu 10 May 2007

Dear Bruce Andrews,

Any chance that the panel discussion on language, poetry & the body will be recorded? Any chance of receiving a copy of that possible recording? Thanks,

Bruce Holsapple

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147. **Michael Kelleher**

Reviewers Needed

Thu 10 May 2007

Dear Poetics List,

I edit a review column for Artvoice, the local alternative weekly (circulation 60,000), and I am looking for 300-400 word reviews of new poetry books. These are unpaid, but we will send you hardcopy of the review when it is printed. As long as books are published in the last year and are available for purchase, they are eligible. Also, publishers, if you want your books considered, please send review copies to me at the address below.

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Suite 202A
Buffalo, NY 14203
t. [REDACTED]
f. [REDACTED]
<http://www.justbuffalo.org>

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148. **Evan Munday**

Rachel Zolf's Human Resources West Coast Tour

Thu 10 May 2007

Dear Poetics Listserv members (particularly those of you on the West Coast),

As readers in Buffalo, Toronto and Montreal learned this past month, poetry and 'plain language' collide in the writing machine that is Rachel Zolf's Human Resources in the most astounding and intriguing ways. And in May, poetry fans on the western side of North America will have the opportunity to see her read from her collection of pilfered rhetorics at one of four events, beginning tomorrow. Prepare for amazement!

May 11 - Vancouver: Rachel Zolf reads at a Kootenay School of Writing event with Mark Wallace (Nothing Happened and Besides I Wasn't There). The event takes place at Spartacus Books (319 West Hastings) and begins at 8:00 p.m.

May 14 - Olympia: Rachel Zolf journeys south of the border to Olympia, Washington, for a reading at Evergreen State College. Zolf reads with Kaia Sand in Seminar 2 Building, Room C-1105 at 7:00 p.m. The reading is open to both students and members of the general public.

May 19 - Seattle: Zolf tears apart the emerald city's Elliott Bay Book Company (101 South Main Street) with Seattle writer John Olson, author of *The Night I Dropped Shakespeare on the Cat*, a collection of prose poems, flash fiction and essays. The event begins at 7:30 p.m.

May 20 - Portland: Rachel Zolf reads at Portland's famed Spare Room Reading Series with Vancouver poet Natalie Simpson. The Spare Room reading is hosted by the New American Art Union (922 SE Ankeny Street) and starts at 7:30 p.m.

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

For more information, do not hesitate to contact me.

Yours,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5
[REDACTED]
[REDACTED]

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149. **Adam Fieled**
Barry Schwabsky on PFS Post

Thu 10 May 2007

Check out four lovely poems from poet and art critic Barry Schwabsky on PFS Post:

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

New stuff:

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

<http://www.andrewlundwall.com>

"Every time I feel fascination I just can't stand still..."

Ahhh...imagining that irresistible "new car" smell?
Check out new cars at Yahoo! Autos.

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150. **reJennifer Bartlett**
Brooklyn Reading

Thu 10 May 2007

Friends of EARSHOT,
Don't miss out on the next installment of EARSHOT! Please join us on Friday,
May 11th at 8 PM for a dose of literary goodness!

Our featured readers are Mónica de la Torre, author of the new poetry collection, Talk Shows, and poet Jennifer Bartlett, author of the forthcoming Derivative of the Moving Image. They'll be joined by three talented MFA students and copies of Mónica's book will be on sale. As always, it's only five bucks, which gets you a free drink! Join us!

Your pal,
Nicole Steinberg

EARSHOT!

Join us for the next installment of EARSHOT at The Lucky Cat, located in Williamsburg, Brooklyn! EARSHOT is a bi-monthly reading series, dedicated to featuring new and emerging literary talent in the NYC area.

Friday, May 11th, 2007 at 8 PM

Hosted by Nicole Steinberg

Featuring:

Mónica de la Torre (author of Talk Shows)

Jennifer Bartlett (author of the forthcoming Derivative of the Moving Image)

Ari Banias (Hunter College)

Gregory Crosby (City College)

Denise Burrell-Stinson (Columbia University)

Admission is a mere \$5 plus one free drink (beer, wine or well drinks only)! The Lucky Cat is located at 245 Grand Street in Brooklyn, between Driggs and Roebling. Visit their website for directions: <http://www.theluckycat.com>.

Also visit <http://www.earshotnyc.com> for more information on Earshot or e-mail Nicole Steinberg at [REDACTED].

--

EARSHOT!

<http://www.earshotnyc.com>

<http://myspace.com/earshotnyc>

Make every IM count. Download Messenger and join the i'm Initiative now. It's free.
http://im.live.com/messenger/im/home/?source=TAGHM_MAY07

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151. **William Allegrezza**
Cracked Slab Reading iN New York

Thu 10 May 2007

Cracked Slab Books will have a reading in New York to launch its new anthology, *The City Visible: Chicago Poetry for the New Century*. The reading will take place on Monday, May 14th, at the Poetry Project at St. Marks in New York. The readers will include:

Kristy Odelius

Simone Muench

Bill Allegrezza
Joel Felix.

Please come hear some Chicago poets read and pick up your copy of *The City Visible*.

Bill Allegrezza
Cracked Slab Books
<http://crackedslabbooks.com> (You can also order your copy online. The book is not available through SPD yet but will be soon.)

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152. **Christophe Casamassima**

CFP: Romantic Objects (International Conference on Romanticism at Towson University and Loyola College, Baltimore)

Thu 10 May 2007

This year's conference theme asks participants to consider the objects of Romantic study. This broad topic can apply to the goals of our own intellectual and academic inquiry (the state of the field), the pursuits-literary, philosophical, political, theological, and so on-of Romantic authors, as well as to the material things that provoke these goals and pursuits. What are Romantic objects? How are they defined and expressed? What kinds of responses do objects demand?

Preliminary topics include, but are not limited to, the following:

* Objects in material culture and the "universe of things" * The body as an object of desire, of value, of exchange * Objects understood as aims, goals, pursuits and projects * Imaginary objects-nations, ideals, identities * Objects as defining subjects

The organizers hope to receive a variety of approaches to and interpretations of this admittedly-and, one hopes, suggestively-broad topic.

The conference organizers are Fran Botkin, Department of English, Towson University; and Erin M. Goss, Department of English, Loyola College in Maryland. Communication regarding the conference can be initiated via email through [REDACTED].

=

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153. **Tisa Bryant**

Postponed: May 12 Encyclopedia Fundraiser at Galapagos

Thu 10 May 2007

Dear all,

The fundraiser for The Encyclopedia Project, May 12, 7-9:30pm, at Galapagos Art Space in Brooklyn, has been postponed until further notice.

We intend to reschedule soon, and host an amazing event full of generous talent!

Best,

Tisa Bryant

The Encyclopedia Project

www.encyclopediaproject.org

I searched, but I could not find You;
I called You aloud, standing on the minaret; I rang the temple bell with the
rising and setting of the sun; I bathed in the Ganges in vain; I came back from
Kaaba disappointed; I looked for You in earth; I searched for You in heaven, my
Beloved, but at last I have found You hidden as a pearl in the shell of my heart.

Complete Sayings, Hazrat Inayat Khan

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154. **Poetry Project**

Events at the Poetry Project 5/11 - 5/16

Thu 10 May 2007

Hi Dears,

It'd be so nice to see you.

Love,

The Poetry Project

Friday, May 11, 6:00 pm *note the early start time!

A Glorious Celebratory Festival Of Brief Readings From Some Recently
Published & Highly Awesome Chapbooks To be Followed By Revelry

A group reading curated by Matthew Zapruder (author of *American Linden*
(Tupelo Press, 2002) and *The Pajamaist* (Copper Canyon, 2006), celebrating

poetry from recently released award-winning and self-published chapbooks, featuring Dottie Lasky, Valzhyna Mort, Dan Chelotti, Kate Hall, Cindy King, Betsy Wheeler, Travis Nichols, Monica Fambrough, Lori Shine, Kathy Ossip, Cole Heinowitz and Stephanie Ruth Anderson. Please visit <http://www.poetryproject.com/calendar.php> for reader bios. Note the early start time of this Friday night event!

Monday, May 14, 8:00 pm

The City Visible: Chicago Poetry For The New Century

Poets featured in the anthology *The City Visible: Chicago Poetry For The New Century*, published by Cracked Slab Books, will read to celebrate its publication. William Allegrezza is the editor of *moria* and the editor-in-chief of Cracked Slab Books. His book *Fragile Replacements* is coming out in 2007 with Meritage Press. Joel Felix edits the journal *LVNG* with Peter and Michael O'Leary. He is the author of the chapbooks *Catch and Release* and *Monaural*. Simone Muench's first book *The Air Lost in Breathing* won the Marianne Moore Prize for Poetry and her second *Lampblack & Ash* received the Kathryn A. Morton Prize. She is a contributing editor to *Sharkforum*. Kristy Odelius is a co-founder of *Near South*, a Chicago-based journal of innovative writing. Her poems, essays and reviews have appeared in *Chicago Review*, *Pavement Saw*, *La Petite Zine*, *Combo*, *Diagram* and others.

Wednesday, May 16, 8:00 pm

Charles Bernstein & Tracie Morris

Charles Bernstein's most recent books are *Girly Man* and *With Strings*, both from the University of Chicago Press. Green Integer published the libretto and NMC the CD of *Shadowtime*, an opera with music by Brian Ferneyhough. Author page at epc.buffalo.edu. Tracie Morris is an interdisciplinary poet who has worked extensively as a sound poet and multimedia performer. Her most recent musical recording has been with composer Elliot Sharp for his group, *Terraplane*. Morris was awarded a PhD in Performance Studies from New York University in 2006.

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 [REDACTED].

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

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155. **Andrew Klobucar**

New Issue of Capilano Review with Launch party Info: If you're in Vancouver next week...

Thu 10 May 2007

THE

<http://www.gtrlabs.org/the_capilano_review_upgrade_vancouver_present_special_launch_party_for_tcr_2_50> CAPILANO REVIEW + Upgrade! Vancouver Present Special Launch Party for TCR 2.50

"Artifice & Intelligence"

guest edited by Andrew Klobucar

with a panel discussion on Technology and Aesthetics featuring

Jim Andrews, Kate Armstrong, David Jhave Johnston,
Laura Marks, Sandra Seekins, and Darren Wershler-Henry

May 17 2007

Join us for food, drinks with music and live a/v environments by CineCitta:
7:30pm

Panel discussion: 8pm

Intersections Digital Studios
Emily Carr Institute of Art + Design
1399 Johnston Street, Granville Island

Supported by The Canada Council for the Arts, Capilano College, Upgrade!
Vancouver, & Emily Carr Institute for Art and Design.

Darren Wershler-Henry appears courtesy of Capilano College's new Creative
Writing Program reading series OPEN TEXT.

Carol L. Hamshaw
Managing Editor
The Capilano Review
[REDACTED]

<http://www.thecapilanoreview.ca> ORDER ONLINE WITH SECURE PAYMENT

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156. **Potree Journal**

The first issue of Little Red Leaves is now online!

Thu 10 May 2007

The inaugural issue of Little Red Leaves features poems by Marcia Arrieta, Derek Beaulieu, Jason Christie, Thom Donovan, Raymond Farr, Skip Fox, Elisa Gabbert, Michalle Gould, Arielle Greenberg, Geoffrey Hlibchuk, Victoria Hsieh, Ofelia Hunt, Laura Navratil, Francis Raven, Larissa Shmailo, Elizabeth Treadwell, Sara Veglahn, and Joshua Marie Wilkinson.

Issue one also includes a selection from the first Dos Press chapbook, featuring poems by Hoa Nguyen, Carter Smith, and Andrea Strudensky.

Please stop by and have a look--we're really proud to feature such great work in our first issue...

The Editors

www.littleredleaves.com

www.littleredleavesjournal.blogspot.com

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157. **blacksox**

Jazz and Poetry at The Screening Room May 16th (BfLO)

Thu 10 May 2007

Attachment 1: SRMay16.jpg (image/jpeg)

- Former homeboy, Russ Golata, doing it big down in Orlando, FL. Awards, hosting reading series, notoriety galore. It will be good to hear his voice again in the S.R. Quietly political, then bang, it hits ya! New book(s) out also.

-Also, long time established poet, educator, Loren Keller will share some of his magical poems from his various collections of writings. The heart awakens under his voice as his words brings us into that moment, that time in the poem he is sharing with us.

-Along with Januarius Kim Welch - Outstanding urban poet. He gets you with his urban edge, business wit and profound love for life and all that it holds. Detroit's loss is WNY's gain (or maybe we will be kind enough to share)!

Guest Co-Host: Marge Merrill (We know her magic!)

House band -BASS & CO. featuring Odell Northington, William Murphy, of the William Murphy Quartet, and possibly other outstanding musicians, plan on being in the house.

Screening Room Reading Series (3rd Wed. of each month)-
Located in the Northtown Plaza Business Center, 3131 Sheridan Dr. (██████).
Parking & entrance located in area behind Tom's at Bailey & Sheridan across from Orville's Appliances. Admission is \$2. Time 7:15 (sign-up) – 9:30.

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158. **Jim Andrews**

Re: New Issue of Capilano Review with Launch party Info: If you're in Vancouver next week...

Fri 11 May 2007

It's great to see The Capilano Review publishing an issue on digital writing/art in Vancouver. The essay I have in this issue of TCR is the first thing I've published in a Canadian literary journal since the early nineties.

Many thanks to Andrew Klobucar for his terrific work on this issue. I'm looking forward to the launch evening.

ja

> THE <http://tinyurl.com/2oryv7> CAPILANO REVIEW + Upgrade! Vancouver Present

> Special Launch Party for TCR 2.50

>

> "Artifice & Intelligence"

> guest edited by Andrew Klobucar

>

> with a panel discussion on Technology and Aesthetics featuring

>

> Jim Andrews, Kate Armstrong, David Jhave Johnston,

> Laura Marks, Sandra Seekins, and Darren Wershler-Henry

>

>

>

> May 17 2007

>

> Join us for food, drinks with music and live a/v environments by

> CineCitta:

> 7:30pm

> Panel discussion: 8pm

>

- > Intersections Digital Studios
- > Emily Carr Institute of Art + Design
- > 1399 Johnston Street, Granville Island
- >
- >
- >
- > Supported by The Canada Council for the Arts, Capilano College, Upgrade!
- > Vancouver, & Emily Carr Institute for Art and Design.
- >
- > Darren Wershler-Henry appears courtesy of Capilano College's new Creative
- > Writing Program reading series OPEN TEXT.
- >
- >
- >
- > Carol L. Hamshaw
- > Managing Editor
- > The Capilano Review
- > [REDACTED]
- >
- > <http://www.thecapilanoreview.ca> ORDER ONLINE WITH SECURE PAYMENT
- >

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159. **Aaron Belz**

new belz blog

Fri 11 May 2007

For those who care (and I know there are a lot of you), I have a new blog.

<http://belz.wordpress.com>

Belz

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160. **Adam Fieled**

Allegrezza, Sherlock, Baus, Fieled: Philly, 5/12

Fri 11 May 2007

I'm happy to present a gathering of poets tomorrow, May 12, at Molly's Books, on 9th Street in the Italian Market, South Philly, 7 pm. The poets: Bill Allegrezza, Frank Sherlock, Eric Baus, and Adam Fieled. Please come and join us for a swell springtime reading...

Love,
Ad

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

Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's on, when.

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161. **Mark Stricker**
nanomajority #3
Fri 11 May 2007

Announcing issue #3 of nanomajority (www.nanomajority.com):

"project gutenber by vividness" by Richard Hasty

This project is a whimsical index to more than four thousand English language texts in Project Gutenberg (www.gutenberg.org). The texts are arranged by the degree to which they contain vivid words, and the titles are displayed in colors according to the color values of the words they contain. The index keys are words which have also been ordered by vividness.

"convergence" by Bill Mieloch

With the explosion of user-created content online in the past few years, and given that the audio-visual part of this content cannot exist without some form of textual labeling, whether in the form of actual file names or through individually or socially based tagging, I have noticed the potential for our verbal and visual languages to converge in this digital environment.... To explore this idea, I performed simple, one-word queries of the image search section of the three search engines most commonly used by English-speaking people, Google, MSN and Yahoo. I then created line drawings of the highest ranked images that resulted from these word searches. I combined these words, and subsequent images, to create somewhat abstract phrases, while trying to include a word in each phrase that would illustrate a tangible object or idea.

"selections from 'limb by limb: the collected letters of dk'" by Della Watson

my dear e,

a breath's worth of space by the word, the world, it floods us, like light through a window.

we rehearsed our hymns. beyond the cross, the shedding sycamores
stand, bone after bone.

_____ took hand into clamshell palms. catherine's toes found her shoes.

my longing walks beneath the bare branches. as sermon has turned our eyes to
signs, we should--_____--know by now.

yours,

d k

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162. **Juliana Spahr**

green integer

Fri 11 May 2007

does anyone know the year that green integer begins publishing?

if so, please back channel. i'm working on a paper.

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163. **Stephen Vincent**

Ghost Walks - Poets House 'Anthology'.

Fri 11 May 2007

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

Currently on my blog is a little sequence of "Ghost Walks" (photographs and texts) that I presented for the 'Walking Panel' at Poets House this past Friday. At the moment, I am working on a piece on the Saturday walk, tentatively entitled, with a tip of the hat to Lisa Robertson, "Soft Architecture meets SOHO, Chinatown & Tribeca." For those interested, more of that later!

In fact, more on my new book, Walking Theory (Junction Press), also later.

Stephen Vincent

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

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164. **Eric Dickey**

Re: green integer

Fri 11 May 2007

Juliana,

I read your This connection of everyone with lungs.

Thank you for writing it.

Best,

Eric Wayne Dickey
Corvallis, Oregon

Juliana Spahr <[REDACTED]> wrote:

does anyone know the year that green integer begins publishing?

if so, please back channel. i'm working on a paper.

Looking for a deal? Find great prices on flights and hotels with Yahoo!
FareChase.

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165. **Poetry Project**

Poetry Project hires new Artistic Director

Fri 11 May 2007

Dear Everyone,

The Poetry Project is delighted to announce that poet Stacy Szymaszek has been hired to be the Project's new Artistic Director. Stacy's tenure will begin July 1, 2007. The Artistic Director is basically artistic and executive director rolled into one, responsible for everything from programming to paper clips. She sets the tone for and guides the Project through nine months of annual programming now in its 41st season, the Poetry Project offers a Wednesday night readings series, a Monday night reading/performance series, a Friday late-night series, 6-10 weekly writing workshops per season, a quarterly newsletter a (revamped) website at www.poetryproject.com, a stripped-down literary mag *The Recluse*, and extensive audio and document archives. The Poetry Project is also a 501-c-3 non-profit & raises money in about a thousand different ways, and so the A.D. runs that ship as well as managing staff, paying the bills, working with St. Mark's Church, putting away chairs after readings, and working with the ever-growing and shifting entity known as the community.

Stacy Szymaszek was born and raised in Milwaukee, WI. From 1999 to 2005, she was the Literary Program Manager for the nonprofit literary organization Woodland Pattern Book Center. Her extensive curatorial and editorial work during this period helped galvanize a community of poets in the Midwest region with Woodland Pattern serving as one of several meeting places. In 2005 she answered the call to move to New York to serve as the Program Coordinator at the Poetry Project at St. Mark's Church. This year, she also served as the Monday Night Coordinator. She is the author of several chapbooks including *Mutual Aid* (gong press, 2004), *Some Mariners* (Etherdome, 2004), *There Were Hostilities* (repair, 2005), *Pasolini Poems* (Cy Press, 2005) and from

hyperglossia (Belladonna Books, 2005). Her first book, *Emptied of All Ships*, was published in 2005 and her second book *hyperglossia* is forthcoming in 2009, both with Litmus Press. Her work appears in the recent anthology *For the Time- Being: The Bootstrap Book of Poetic Journals*, as well as in numerous journals and web-zines. She is also a coeditor with Instance Press, contributing editor of *Fascicle* and editor of the poetry magazine *Gam*.

Work by Stacy Szymaszek:

<http://bostonreview.net/BR30.1/sampler.html>

<http://www.fascicle.com/issue01/Poets/szymaszek2.htm>

Interviews with Stacy Szymaszek:

<http://www.kickingwind.com/5406.html>

<http://www.chicagopostmodernpoetry.com/Stacy.htm>

Review of *Emptied of All Ships*:

<http://jacketmagazine.com/28/sims-szym.html>

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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166. **Dr. Barry S. Alpert**

Propped-Up Poet Laureates

Fri 11 May 2007

During his inauguration last fall,, Donald Hall made it clear that reading with his British counterpart would be his major initiative during his reign as poet

laureate. Personally, I've been amazed at how much more mass visibility the U.S. figureheads have garnered since the title "consultant in poetry" was replaced by "poet laureate". Barry Alpert

<<http://www.washingtonpost.com/wp-dyn/content/article/2007/05/11/AR2007051100022.html>>

<<http://www.loc.gov/poetry/events.html>>

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http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_2G_0507

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167. **amy king**

John Cage - Water Walk

Fri 11 May 2007

Someone posted this Cage composition to another listserv -- it reminds me of a landscape:

http://blog.wfmu.org/freeform/2007/04/john_cage_on_a_.html

Pinpoint customers who are looking for what you sell.

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168. **Rebecca Weaver**

Midway #3 live / call for work

Fri 11 May 2007

Issue three of Midway Journal is now live!

Also, a reminder: our submissions period is open until June 1. While we appreciate receiving poems, plays, fiction, multi-genre work, and interviews, we're especially in need of some non-fiction (see our call for submissions page and click on "non-fiction").

Happy May!

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169. **George Bowering**
Re: small chapbook project
Fri 11 May 2007

Oh, I forgot to mention.
I hope that a PDF file retains the correct formatting.
As for instance, the placement of the asterixes
in the Yeats poem.

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170. **heidi arnold**
thanks
Fri 11 May 2007

colleagues,

this is just a note to thank you all for the large community , and for the variety
of perspectives, the stark differences, and the wide range of insight and
interpretation -- i am mostly offline these days -- and behind reading my e-mail
-- i have felt concerned that my sort of willingness to take issue with some
things could in fact be taken as a kind of perverse ingratitude -- or if a gift is not
accepted, that must be ingratitude -- that was never the case and is not the case
-- -- everything is gift, i read that somewhere -- in dealing with an art form that
innerness gets hugely magnified

thank you!

heidi

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

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171. **Joel Weishaus**
North-4 Text-1
Fri 11 May 2007

North-4 Text-1

http://web.pdx.edu/~pdx00282/North/North-4/text-1.htm

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

Notes:
Designed for screen resolution: 1024x768. Text size: Medium. Monitor: 17" or

larger. MS Explorer preferred.
Paratext boxes opened by holding curser over words.
-Joel

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172. **Alan Sondheim**

roaring burn

Sat 12 May 2007

roaring burn

roaring doesn't get rid of the nightmare.
burned the skin off several in the vicinity.
wood screams to the sky burns.
ash burns. cinders burn. coals burn.
i asked cylinder.node.avatar c.n.a. cna:
help me on this one and i'll let you go.
now i don't know where they are.
roaring burn.

roaring burn.
my dreamland is your nightmare.
roaring propitiation and dark matter.
quasars and cut-off hands.
created gods fell into water.
suicide not science the solution.
i'll let you go but i'll track you down.
cylinder roaring burn. avatar roaring burn.
world-node puppet fury roaring burn.
roaring burn.

roaring burn.
i am on fire for you.
my arms are on fire for you.
my face is on fire for you.
my legs are on fire for you.
my friends are on fire for you.
my family are roaring burn.
my family are on fire.
i am burning for you.
i am roaring burn.
roaring burn.

roaring burn.
help me on this one and i'll burn you alive.
avatar-burning-world cylinder-burning-world.
burning-world-node and bridge to salvation.
salvation and i'll burn you alive.
roaring burn.

roaring burn.
fire went in the mouth.
fire took form of the organ of speech.
fire took form of speech.
fire speaking help me out of this one.
manifold body roaring burn.
fire went in the body.
fire went in the speech.
roaring burn of the organ of speech.
my tongue is on fire for them.
my tongue is on fire for them.
roaring burn.

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

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

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173. **Haas Bianchi**

Chicago and New York Readings

Sat 12 May 2007

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

From: Haas Bianchi [mailto:██████████]

Sent: Saturday, May 12, 2007 6:42 AM

To: 'UB Poetics discussion group'

Subject: The City Visible Chicago Poetry for the New Century

-The City Visible:Chicago Poetry for the New Century

www.crackedslabbooks.com

As many of you know Cracked Slab Books has been working on an anthology of Innovative poetry from Chicago and region. Monday May 14th is the publication date for The City Visible:Chicago Poetry for the New Century, edited by Ray Bianchi and William Allegrezza. This week we will have two kick off readings.

Here are some of the poets featured in City Visible

Edited by William Allegrezza and Raymond Bianchi

Introducion by Paul Hoover

William Allegrezza

Kristy Odelius

Joel Felix

Simone Muench

Raymond Bianchi

Mark Tardi

Kerri Sonnenberg

Chris Glomski

Erica Bernheim

Robyn Schiff

Arielle Greenberg

Ed Roberson

Jennifer Scappettone

Skrikanth Reddy

Peter O'Leary

Michael O'Leary

Cecilia Pinto

Garin Cycholl

Tim Yu

Jesse Seldess

Brenda Cardenas

Chuck Stebelton

Jorge Sanchez

Roberto Harrison

Laura Sims

John Tipton

William Fuller

Maxine Chernoff

Paul Hoover

Monday May 14th 8 PM at the Poetry Project in New York

Readers

William Allegrezza

Kristy Odelius

Joel Felix

Simone Muench

Thursday May 17th 7 PM CDT Powells North Series, at Powell's Bookstore on
Lincoln of the School of the Art Institute of Chicago

Readers

Raymond Bianchi
Mark Tardi
Kerri Sonnenberg
Chris Glomski
Erica Bernheim

The book is available from our website www.crackedslabbooks.com and from SPD, Amazon, Barnes and Noble and fine bookstores. We will be doing more readings in Chicago, Milwaukee, Los Angeles, Atlanta and Cincinnati over the next few months. Review Copies are also available for request.

See you all Monday and Thursday

Ray

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

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174. **amy king**

Shanna Compton -- Poetry Foundation

Sat 12 May 2007

"Just Get the Poems Out There: How one writer found her home among the poet bloggers."

<http://www.poetryfoundation.org/features/feature.onpoetry.html?id=179635>

Park yourself in front of a world of choices in alternative vehicles.
Visit the Yahoo! Auto Green Center.

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175. **Ken Rumble**

New Review Blog...

Sat 12 May 2007

Hey folks,

I started a review blog the other day and should be posting a couple times a week:

<http://anybook.blogspot.com>

xo,
Ken

--

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

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176. **Joel Weishaus**

North-4 Text-1

Sat 12 May 2007

That's cursor. Sorry.

-Joel

North-4 Text-1

<http://web.pdx.edu/~pdx00282/North/North-4/text-1.htm>

Introduction:

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

Notes:

Designed for screen resolution: 1024x768. Text size: Medium. Monitor: 17" or larger. MS Explorer preferred.

Paratext boxes opened by holding curser over words.

-Joel

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177. **Daniel Godston**

Mingus Awareness Project

Sat 12 May 2007

On Wednesday, May 23 an outstanding lineup of jazz musicians and a remarkable poet will gather at HotHouse (31 E. Balbo Avenue in Chicago) to celebrate the life and music of Charles Mingus, and to benefit the Les Turner ALS Foundation. Mingus, an American musical hero who died of ALS, is one of

the greatest figures in jazz history. His bass playing, compositions and philosophy have transcended his genre and left indelible marks on music history.

The Mingus Awareness Project performers include:

Jeff Marx -- tenor saxophone
Ben Gray -- drums
Joel Wanek -- upright bass
Ed Roberson -- poetry
Bill MacKay -- electric guitar
Jon Godston -- soprano saxophone
Dan Godston -- trumpet

The evening's program will include amazing songs such as "Goodbye Porkpie Hat," "Better Get Hit in Your Soul," "Moanin" and "Prayer for Passive Resistance." Additionally, band members will perform numbers by such notable artists as Rahsaan Roland Kirk and Eric Dolphy.

Admission for this event is \$12 (\$8 for students). Tickets can also be purchased in advance at www.hothouse.net for \$10. Attendees will also have the opportunity to participate in a raffle for the chance to win concert tickets and other exciting prizes. All proceeds from the evening will be donated to the Les Turner ALS Foundation, located in Skokie, Ill.

Established in 1977, the Les Turner ALS Foundation is recognized internationally and is the only independent, publicly supported non-profit organization in the Chicago area dedicated solely to the treatment and elimination of amyotrophic lateral sclerosis (ALS). The Foundation is affiliated with Northwestern University Feinberg School of Medicine where it supports both clinical care and scientific research. The Les Turner ALS Foundation's services are available to all ALS patients and caregivers, regardless of where they receive their medical care. The Foundation's comprehensive patient services include support group meetings, professional in-home consultation services, communications and durable medical equipment programs; respite care grants and many educational programs.

For more information about this event, please call Dan Godston at [REDACTED].
For more information about the Les Turner ALS Foundation, please contact [REDACTED] or [REDACTED].

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178. **amy king**

Check Out Our New Look!

Sat 12 May 2007

MiPOesias is now publishing in PDF format, which will allow readers and educators with a penchant for the page to print and distribute material easily.

Each PDF contains the work of one poet, a photo, a bio, and a mini-interview.

MiPOesias' PDFs are available for free download via:

1. MiPOesias' main page -- <http://www.mipoesias.com>,
2. iTunes -- Link located at the bottom of our main page -- or search "MiPOesias Magazine" in iTunes,
3. And in the archived feed, along with many stellar past contributors to MiPOesias -- <http://feeds.feedburner.com/MipoesiasMagazineRevistaLiteraria>

Recent work -

Jasmine Dream Wagner -

http://media.libsyn.com/media/miporadio/Jasmine_Dreame_Wagner.pdf

Lina ramona Vitkauskas --

http://media.libsyn.com/media/miporadio/Lina_ramona_Vitkauskas.pdf

Cate Peebles -

http://media.libsyn.com/media/miporadio/peebles_cate.pdf

Todd Colby -

http://media.libsyn.com/media/miporadio/colby_todd.pdf

Will Edmiston -

http://www.mipoesias.com/2007/edmiston_will.htm

Amber Reed -

http://media.libsyn.com/media/miporadio/Amber_Reed.pdf

Sandra Simonds -

http://media.libsyn.com/media/miporadio/Sandra_Simonds.pdf

Megan Volpert --

<http://media.libsyn.com/media/miporadio/MeganVolpert1.pdf>

Marty Hebrank --

<http://media.libsyn.com/media/miporadio/MartyHebrank2.pdf>

Diana Adams --

<http://media.libsyn.com/media/miporadio/DianaAdams22.pdf>

Bernard Henrie -

http://media.libsyn.com/media/miporadio/henrie_bernard.pdf

Matt Shears -

http://media.libsyn.com/media/miporadio/Matt_Shears.pdf

Rosanna Lee --

http://cache.libsyn.com/miporadio/Rosanna_Lee.pdf

Thanks for reading!

Didi Menendez - Publisher

Amy King - Editor in Chief

Meghan Punschke - Managing Editor

Michael Parker - Reviews Editor

Dan Coffey - Reviews Editor

April Carter-Grant - Production Assistant

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

Forthcoming Guest-Edited Issues by David Trinidad, K.S. Mohammad, and Emma Trellis.

Guest-Edited Issues

Evie Shockley -- <http://www.mipoesias.com/EVIESHOCKLEYISSUE>

Nick Carbo -- <http://www.mipoesias.com/Asian-American2007>

Gabriel Gudding -- <http://www.mipoesias.com/Volume19Issue3Gudding/>

David Trinidad -- <http://www.mipoesias.com/April2004/>

Tom Beckett -- <http://www.mipoesias.com/2006/corriente.html>

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

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179. **Dan Wilcox**

Uncle Walt's Birthday

Sat 12 May 2007

Celebrate the Birthday of

Walt Whitman

at the

Robert Burns Statue Washington Park, Albany, NY

A reading of "Song of Myself"
by local poets & other citizens

Thursday, May 31, 2007

6:00 PM

rain or shine

free

presented by the Poetry Motel Foundation
& the Hudson Valley Writers Guild

You may sign up to read by emailing me at [REDACTED], or sign up on the night of the reading. We will be reading the "deathbed version" from the last Leaves of Grass. There are 52 sections. If you have a favorite section, sign up now to read that section. Be sure to bring a chair or blanket to sit on.

"In Albany, every day is Poetry Month!" -- check out dwlcx.blogspot.com

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180. **Barrett Watten**

How *The Grand Piano* Is Being Written

Sat 12 May 2007

Further on *The Grand Piano*: Comments & Links

<http://www.english.wayne.edu/fac%5Fpages/ewatten/posts/post34.html>

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181. **Rob McLennan**

new(ish) on rob's clever blog

Sat 12 May 2007

new(ish) on rob's clever blog

- The TREE READING SERIES, Ottawa
- Seminal: The Anthology of Canada's Gay Male Poets, eds. John Barton and Billeh Nickerson
- poem for some of the closer planets (poem)
- Ongoing notes: early May, 2007 (UGLY: an instant spoken word chapbook anthology, Fredericton NB: Broken Jaw Press; No Press, Calgary; Ian Roy's Red Bird, Buschek Books)
- Unveiling / Marianne Moore by John Taggart
- Poetics.ca #7 (finally!) now on-line
- Bill Knott and Ron Padgett, Proper Tales Press
- C.D. Wright's One Big Self: an investigation
- Marita Dachsel's all things said & done

- Phyllis Webb and the Common Good: Poetry / Anarchy / Abstraction by Stephen Collis
- the camrose review: a journal of lutheran thought
- Ron Silliman's The Age of Huts (compleat)
- Sonnet L'Abbé's killarney
- festival notes, day seven & eight, we stay up late (or, "fear & loathing at the ottawa international writers festival")
- Press Release ; Archibald Lampman Award merges with Duncan Campbell Scott Foundation
- festival notes, day five & five & sixsixsix

www.robmcclennan.blogspot.com

+ some other new things at ottawa poetry newsletter,
www.ottawapoetry.blogspot.com

+ some other other new things at the Chaudiere Books blog,
www.chaudierebooks.blogspot.com

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press fair ...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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182. **Jesse Crockett** ***New recruiting campaign***

Sun 13 May 2007

*May 13th, 2007 *

Our recruiting effort seems to be failing. There was an immediate spike of interest, but I have analyzed this to be a phenomenon in contemporary perception inside the privileged and professional sector. You see, the so-called smart people are busy working to think faster than the pervasive sloganizing, which leads them to make snap decisions of merit and quickly lose interest in ideas which do not seem to be entirely controllable in the domain of their more reticulated egos. Instead of looking for a very small team of privileged, creative geniuses, we need to approach more everyday people, and sort of like the military, enlist them in a phasing camp of preparation for diligent work over the coming two or more years. Except in our camp there will be no spitting and shouting in their faces, but an immediate influx of good vibes and honest integration into a team with real goals and real rewards for good work, which may be the definitive collegial atmosphere. This is Kansas City, not Palo Alto or Cambridge. Though we are located in the wealthiest region of the metro area,

we will now focus on reaching out to people with everyday hopes and expectations, letting the more privileged candidates head off in conventional routes to wealth, importance, and nobility to places like Stanford and MIT, yet they too are vulnerable at the notion promising that Ivy degrees are, and always will be, a golden ticket. How much longer can we expect a company like Google to focus their recruiting effort on people who have probably never really wanted desperately for anything ever in their lives, have never had to accept and reconcile a powerful want and then make peace and progress in the sphere of everyday expectation?

Tags :: human system <<http://gravityway.com/blog/?cat=18>>, recruiting <<http://gravityway.com/blog/?cat=21>> |

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183. **Dan Wilcox**

Third Thursday Poetry Night, Albany, May 17

Sun 13 May 2007

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at

the Social Justice Center
33 Central Ave., Albany, NY

Thursday, May 17, 2007

7:00 sign up; 7:30 start

Featured Poet: John Raymond
with open mic for poets before & after the feature

\$3.00 donation.

Your host since 1997: Dan Wilcox.

(If you think you've seen this notice previously, you have: John was originally scheduled to read in February & we had to cancel because of the snowstorm - who says there are no second chances?)

John Raymond is a local rapscaillon who is coming out of seclusion to take part in the Open Mic scene. He enjoys music, backpacking, and smoked meats.

Sheet Music

The pushers
of the rattling shopping carts
on the five a.m. street

sift through the discarded cores
of last night's fruit
and the crows crow
their graveled songs
and her hair
one strand on the bed
curls like a G clef
shivering with the turning
of a small creaking fan
##

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184. **eric unger**
Spell magazine: seeking submissions
Sun 13 May 2007

Spell: Issue #4

Spell magazine is currently seeking unpublished work for its fourth issue. Please send up to 12 pages as a word doc, pdf, tif, or jpg file. Especially of interest is work that is in progress (emerging), or somehow constructed differently than your normal working process (experimental). Please feel free to interpret these parameters as they might pertain to you. While the focus of Spell is mainly textual and visual poetry, artwork will also be considered. Familiarity with Spell and/or its past contributors is encouraged. The reading period will last until July 15th.

Send submissions to: eric.ungerATgmailDOTcom

Eric Unger

For additional info, go to:

spellmag.livejournal.com

housepress.blogspot.com

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185. **Alan Sondheim**
the optical
Sun 13 May 2007

the optical

the optical asserts itself as punctum-turned-filter, the return of the an- alogic within the digital. punctum {1} expands into the optical continuum through a field transformation $\{x1,y1\} > \{x2,y2\}$. adjacent elements may remain adjacent

but any geometrical transformation more or less assures that there are at least some elements that will no longer remain so. the optical tends towards the puzzle; the punctum is those elements remaining constant in the transformation of vector elements on the surface of a sphere. every distortion is an artistic transform; some appear more artistic than others. how much chaos does an image tolerate - transforms into how much chaos delights the perceiver / to what extent is the original image phenomenologically identifiable? but there are times when true joy emerges, when the apparent real apparently shudders - when the viewer shudders - as the real re/presents itself, and the punctum dissolves. for the imaginary of the punctum is still the origin, and we rid ourselves of that. <http://www.asondheim.org/trawl.mov> the trawl scrapes earth or sky, taking everything along with it, irrupting surfaces, constructing an unrecognizable real. the trawl transforms the planet, what is visible everywhere, the world turned upside-down, inside-out, reconstituted and mirrored. beauty is the return of the symmetricized gift of the real.

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186. **Pierre Joris**

Nomadics Blog Back On, In & Around the Premises!

Sun 13 May 2007

Nomadics blog is back after a 2-months hiatus,
Check out recent posts:

The Monday Night Experimental Cabaret
Paris, bis, & on
Luxembourg, March.
Back, & a new book.

Click this: <http://pjoris.blogspot.com>

=====

"It may well be the case that one has
to wait a long time to find out whether the
title of avant-garde is deserved."

— Jean-François Lyotard

=====

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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187. **David Baratier**

Kaya Oakes Telegraph reading Berkeley May 15th

Sun 13 May 2007

Kaya Oakes will be reading at Pegasus Books in downtown Berkeley CA on Tuesday, May 15th at 7:30 pm

Kaya Oakes' work has appeared in Conduit, Volt, MiPoesias, Coconut, Shampoo, and many other journals. The recipient of awards and grants from the Academy of American Poets and the Bay Area Writing Project, she is also the senior editor of Kitchen Sink Magazine, and she teaches writing at the University of California, Berkeley.

PEGASUS BOOKS DOWNTOWN
2349 Shattuck Avenue
Berkeley, CA 94704
[REDACTED]

TELEGRAPH by Kaya Oakes
ISBN: 978-1-886350-43-4
Winner of the Transcontinental Poetry Prize (editor's choice, 2006)
80 pages, 6 by 9, \$14

Her book can be ordered here <http://pavementsaw.org/books/telegraph.htm>

First books often offer versions of resurrection and Kaya Oakes' moving debut in TELEGRAPH charts a coming back to life with uncompromising lucidity and sorrow. In poetry rife with a bodily knowledge of the inherent "second-ness" of women's history, Oakes writes for the one and the many, Elektra her guide in the passage. "I wonder if this earth meant anything when I leant my form to it," the personae wonders in the final poem, and wonderfully, readers will find that it does, thanks to the earnest care of Kaya Oakes' making. --Claudia Keelan

Elektra in the offices

Barefoot and ripe with new embarrassment
Elektra walks up three floors, trying not to sweat

Constriction in her thighs, those red bands drawn tight
and everyone who waited without knowing her was blind

would receive her in a spotless blackness reserved
for those who have forgotten seeing means we learned to feel
in blindness, too.

You ought to have gone with her, years ago.
That was when it was easier to feel through things
by pulling those last strands of someone's hair

and wrapping up your fingers with them, like a tourniquet. Elektra cuts her
hair in bathrooms where her shape is strange where the windows stay shut,
even on the hottest nights nail scissors in half-drunk bathrooms where she
doesn't live.

While shots go off outside, the scissors scrape and pull.
She climbs the stairs climbed so many times before.
She has no one on her side,

she has handwriting and flowers gathered
in a backyard where her scalp burned pink
while the afternoons fed anorexic evenings
and the day's fluorescence never dimmed;

unsure, unripe, unready. Still the pounding rocks her steps
as innocents file past her. One hand, one knife,
one brother burning somewhere in the city,
The man is upstairs, working,
or failing at his work and practicing his oaths.
But nothing stops the inevitable click
of the door that yields to business.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

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188. **Adam**

The Incredible Traveler: New Blog Posted.

Sun 13 May 2007

Adamus at Large

The Diffusion of Memory

I am trying to remember my daughter. At the age of five. Then eight. Ten. I cannot. Not fully. I have memories of events, trips, ways of being and things we did. I have memories of how I felt, diffuse and drawn. But to none of these are attached any visions. I remember taking pictures but not the pictures themselves save the presence of those on our walls.

www.adamusatlarge.blogspot.com

www.adamtritt.com

No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.5.467 / Virus Database: 269.7.0/801 - Release Date: 5/12/2007

6:40 PM

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189. **Adam**

The Phoenix and the Dragon is about to hit the shelves.

Mon 14 May 2007

My second book, *The Phoenix and the Dragon: Poems of the Alchemical Transformation*, is about to hit the shelves. It follows my first book, *Tellstones*, and several anthologies and is my first collection through Smithcraft Press.

I am looking for Booksignings and readings during the summer. I am also looking for reviews.

Included in this volume are pieces for which I was awarded the 2006 EPPIE Prize for poetry in an anthology.

In addition, it contains several pieces of stunning artwork by Evanne Floyd, whose work also graces the back cover.

So please support the arts, writing and, most importantly, Evanne and I, by looking below and ordering your advance copy.

Of course, the absolute easiest way to reserve your edition is to use PayPal or, even better, to order online, you need only go to adamtritt.com and click on the bookcover. Easy!

Please forward this to where ever and who ever you can/like/wish or your entire emails list... whichever is larger (smile).

Thank you,

Adam Byrn Tritt

The Phoenix and The Dragon is about to hit the shelves!

Reserve your advance copy at the Pre-release Price.

Adam Byrn Tritt puts me on the horns of that dilemma between Apollo or Pan.
So what makes his poetry good, then? As a poet he consulted not so much with
his mortal texts, but with his heart, personal muses, and the Gods.

Raymond T. Anderson, Editor, Oestara Publishing

[Tritt is] unique, brilliant, wicked-ass funny, and a mensch....

Valerie Turner, Editor

No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.5.467 / Virus Database: 269.7.0/801 - Release Date: 5/12/2007

6:40 PM

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190. **Matt Henriksen**

Fri 5/18 ~ Zach Barocas & Shafer Hall ~ Brooklyn

Mon 14 May 2007

The Burning Chair Readings

would like to warn you that you ne

The Burning Chair Readings

would like to warn you that you never know what might
happen

when you show up to hear

Zach Barocas & Shafer Hall

Friday, May 18th, 7:30 PM

at The Fall Café

307 Smith Street

between Union & President

F/G to Carroll Street

Carroll Gardens, Brooklyn

Fabulously Free

Musician & poet Zach Barocas is the author of Among
Other Things and edits The Cultural Society. He lives in Minneapolis with his
wife,
Kimberley Yurkiewicz.

Shafer Hall is great for the goose. He could give or take the gander. No Tell Press has just released his first full-length collection, *Never Cry Woof*. He is a Senior Editor for *Painted Bride Quarterly*, and he (sometimes) curates the Frequency Reading Series at the Four-Faced Liar, NYC.

Ready for the edge of your seat?
Check out tonight's top picks on Yahoo! TV.
<http://tv.yahoo.com/>

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191. **Chris Stroffolino**
Bay Area (Scene/Venue) Question

Mon 14 May 2007

First off--apologies for those who find this to be a geographical-- specific question clogging up the placeless 'virtual' discussion space, but since I'm not aware of any "Bay Area specific" literary/cultural/ poetry discussion list, and I know there's quite a few 'bay area' folks on this list, I figured it's worth a shot, and I wouldn't be adverse to others getting into discussions of other regions that aren't immediately relevant to mine)....

Anyway, I currently got (I mean "have") access to a very cool "performance" SPACE in Oakland, and I'm trying to figure out what to DO with it.... If there's a way I can hold some kind of event, that would INCLUDE poets (people who call themselves that) and have the potentials of being exciting and/or relevant to people in other scenes....

Ever since Patrick Dunagan (i hope I'm spelling your name right) wrote his critique of an anthology called "Bay Poetics" on this list, I've been thinking that his comments could provide some kind of opportunity for talking or writing pro-actively about possible future social configurations here in the Bay Area, as manifested in 'scenes' or ad-hoc reading events, presses, etc---...

Questions about how important solitude is for one's writing, or calling, and how a scene or community may help that?

Questions about what mediates the social aspects in which some people find some form of community,

perhaps as a kind of replacement family, a feeling of security, of mutual goading, or competitive cooperation?

How important, or central, is "the book?" or "the written text" as the basis for something like 'community?'

How important, or central, the reading of one's work (to, for

the most part, other people who call themselves poets)
as the basic for something like community?

How important, or central, the phone conversation? Or the bar-meeting? The talking? The just liking to hang-out?

Or go to the same musical events, baseball games,
political rallies, day-care centers, the ostensibly 'non-poetry related'
social aspects?

(teach, or be a student, at the same school; The
SFSU poets vs. The New School poets vs. The CCA poets, vs The Stegner
Fellow vs.

The Berkeley poets vs. The Mills poets (they used
to be called "The New Brutalists"--mostly class of '04)?
(okay, I know some people cross over; it ain't just VS either/or.....
and the so-called 'independents'--and not just
because they're happy being loners...

then there's also the young and old question, which
is different than the 'established' vs. 'non-established'
Were the "MANIC D" people originally connected with a school?
What about the various segregations?

How significant is the black and white one? (do you want to
make it less?)

How significant is the difference between one side of the
Bay and the other?

The various more 'sophisticated' and the more 'populist' etc
etc?

Various "interfacings" with other so-called scenes,
'McSweeney's' to name but one much touted one....

I don't have time to get into a FATALISTIC discussion about it right now
(and I'm going to try to avoid that temptation when I'm done---

Ah, "I used to be disgusted, now I try to be amused"),
and if you find yourself Happy with existing social configurations in
your life and art right now,
(or if not entirely happy, at least thinking that "IT'S GOOD ENOUGH
AS IS" and it would "TAKE TOO MUCH ENERGY
to try to change it), that's fine with me.

But I may not have much going for me right now, but one thing I got is a SPACE
where we could at least get something started (or help something along that's
already started), and I still got what Marx once called "LABOR POWER" (and
"while there's still life, there's hope" as John Lennon said before he died) and a
belief in creative competition, unity in diversity, 'united we stand, divided we

fall' and a burning feeling that something that needs to be changed is in our power to change....

and, well, I figured I'd just try it out (ya know, run it by y'all) here. Feel free to contact me backchannel, though frontchannel would probably be better....

If you want, you could also pay for the 'writing workshop' I'm planning to teach here soon. I'll send an announcement out about that soon. But in the meantime, feel free to respond to this free offer (which may end up costing 'more' than money, but that's a whole other essay thing..)

Chris

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192. **Jim Andrews**

spinning a yarn

Mon 14 May 2007

<http://vispo.com/nio/pens/screenshots/nio5.htm>

spinning a yarn

twisting the truth

lyric poem

blue exhalation

ja

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193. **Dan Waber**

ars poetica update

Mon 14 May 2007

The ars poetica project continues to bang a gong at:

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

Poems appeared last week by: Mark Young, Bjørn Magnhildøen, Halvard Johnson, Rochelle Ratner, and Angela O'Donnell

Poems will appear this week by: Angela O'Donnell, Yoko Danno, Robert Sward, and Paul Hoover.

A new poem about poetry every day.

Enjoy,

Dan

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194. **Michael Kelleher**

Literary Buffalo E-Newsletter 05.14.07-05.20.07

Mon 14 May 2007

LITERARY BUFFALO

5.14.07-5.20.07

LITERARY BUFFALO IN THE NEWS

Poems by local poets Tom Waters and Steve Helmicki in Artvoice:

<http://artvoice.com/issues/v6n19/poetry>

R.D Pohl on Anne Elezabeth Pluto & Nita Penfold in The Gray Hair Reading Series http://buffalonews.typepad.com/poetry_beat/

THE BIG READ IS HERE!

All of Buffalo is reading and talking about Zora Neale Hurston's novel, *Their Eyes Were Watching God*.

Events will take place around the city during the month of May. Buy a copy at Talking Leaves...Books.

Visit <http://www.justbuffalo.org/events/bigread.shtml> for a complete schedule.

See weekly schedule below for a list of this week's Big Read Events.

READINGS THIS WEEK

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

05.14.07

THE BIG READ

Leaders Read - *Their Eyes Were Watching God*

Monday, May 14th from 4:30-6:30 p.m.

WNED studios (Lower Terrace, off Church St., downtown next to Adams Mark Hotel)

Featured leaders will talk about the book's issues and themes as they relate to our community in a discussion moderated by Peter Hall from WNED-FM. The featured leaders are:

Latricia Chisholm, Executive Director, Erie County Women's Commission

Robert Gioia, President, The John R. Oishei Foundation

Mary Gresham, Dean of the SUNY Buffalo Graduate School of Education

Chris Jacobs, Member, Buffalo Board of Education

Jennifer Parker, President, Black Capital Network

Betty Calvo-Torres, Esq., Board Member, Community Foundation for Greater Buffalo

The schedule for the event is:

4:30 - 5:00 p.m. Refreshments
5:00 - 6:00 p.m. Panel and Discussion
6:00 - 6:30 p.m. Questions/Conclusion

All are invited and encouraged to attend.

05.15.07

THE BIG READ

CENTRAL LIBRARY BOOK DISCUSSION GROUP: AN OPEN FORUM

TUESDAY, MAY 15, 12:10-1 p.m.

Buffalo Central Library_
1 Lafayette Square, Buffalo_

05.16.07

THE SCREENING ROOM OPEN READINGS

HOST: Verneice Turner

GUEST HOST: Marge Merrill

FEATURED: Russell Golata, Loren Keller, Januarius Kim Welch

Wednesday, May 16, 7:30 p.m.

The Screening Room, 3131 Sheridan Drive

Admission: \$2

12 slots for open readers

05.17.07

HALLWALLS & TALKING LEAVES BOOKS

MARK NOWAK

Poet, playwright, scholar, critic, labor activist reading from his essay _"To Commit Suicide in Buffalo is Redundant": Music & Death in Zero City, 1982-1984,"

Featured in the forthcoming critical anthology GOTH: UNDEAD SUBCULTURE (edited by Lauren Goodlad & Michael Bibby, Duke University Press, 2007)

Plus special live music performance by DAVID KANE & DONALD KINSMAN

Reuniting two-thirds of the original Nullstadt! Plus excerpts from early '80s vintage Nullstadt video! Talking Leaves will have books for sale & signing by author

Thursday, May 17, 7:30 p.m.

Hallwalls Cinema at the Church, 341 Delaware Ave.

Admission \$10 (Refunded with purchase of Goth at event

05.18.07

THE BIG READ

GUSTO AT THE GALLERY:

TELL MY HORSE: ZORA NEAL HURSTON AT THE ALBRIGHT-KNOX

Friday, May 18, 3-10 P.M.

Albright-Knox Art Gallery_

1285 Elmwood Avenue, Buffalo_

3-5 p.m. Children's Mini-Workshops in Clifton Hall

Writing and telling scary stories with Gary Earl Ross of Just Buffalo; Afro-Caribbean Trance Dance Workshop with Kathy Skora of Folkloric Productions; CEPA Gallery Photo Workshop with Amy Luraschi and Lauren Tent of CEPA Gallery; Art Activity: Make Your Own Voodoo Doll, Instructor TBA.

5 p.m. Tea Cakes and Book Talk

Join writer Kastle Brill for tea, cookies and a discussion of *Their Eyes Were Watching God*. "Tea Cake" is a character in the novel, and a tea cake is a delicious cookie made in the south. We will be giving away tea cakes made by the Buffalo Public School Students at the Emerson Cooking School. __6 p.m.-
Performance:

6 p.m. A Symphony Down in My Soul

The Players: Annette Daniels Taylor, Joyce Carolyn, Harold Luther White_The Musicians: John Marx, Marlow Wright, Charles Reedy, Max Thein. __A celebration of music and verse, with songs of slavery and salvation. Hymns, work songs, blues, Gospel and Jazz woven into, around, and beside a collection of poems and stories by such notable African-American writers as Paul Lawrence Dunbar, James Weldon Johnson, Gwendolyn Bennett, and Langston Hughes. Also, original works by Annette Daniels Taylor, remembering that the treasured contributions of the African-Americans in our story are our link to the past and the key to the future.

8 p.m. Off Beat Cinema presents, "White Zombie," Starring Bela Lugosi

In addition to her classic novel, *Their Eyes Were Watching God*, Zora Neale Hurston also wrote a famous study of Caribbean voodoo called, *Tell My Horse*. Join the cast of Channel 7's Off Beat Cinema as they do a live taping of the show on site and present a classic B-Horror Film about voodoo and zombies. __MAY

05.20.07

THE BIG READ

STORYTELLING FOR CHILDREN AND FAMILIES

Sunday, May 20, 2:30-4 p.m.

Juneteenth Office_

1517 Genesee St._Buffalo - parking is available on-site

&

JUST BUFFALO OPEN READING

Featured: Claudia Torres and Diane Gileece

Sunday, May 20, 7 p.m.

Rust Belt Books

202 Allen Street, Buffalo (Meets the monthly on the third Sunday)

10 slots for open readers

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 25, 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

██████████
██████████ (fax)

www.justbuffalo.org

██████████

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195. **Catherine Daly**
Re: Bay Area (Scene/Venue) Question
Mon 14 May 2007

I don't see why this has to be limited to the Bay area.

Here, everywhere, there are lots of performance spaces. If it is music or theatre-oriented, the model is promotion. You are promoting a night, so that on average you get a certain number crowd paying a door charge or buying a

certain amount of drinks; the idea is that the door or bar covers the cost of operating the venue.

If it is gallery-oriented, if it is to accompany a show, it is usually entertainment-oriented. The idea is to draw a crowd to the show or the gallery, or make going to the gallery more fun, not to present the work as art.

There's a repopularization of a sort of space which is modeled more on galleries, but a lot of free schools, lectures, younger artists, quasi-collectives, etc. run them. A lot of these sort of things are being run with an incredible energy here in LA, on the eastside and downtown. It has repolarized the scene, though.

--

All best,
Catherine Daly


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196. **Small Press Traffic**
Carr & Joron at SPT this Friday 5/18

Mon 14 May 2007

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197. **Mark Weiss**
Question re: Language Poetry and the Body

Mon 14 May 2007

I attended the panel above named this past Saturday and was surprised by a comment by Bruce Andrews (and also the apparent anger behind it after all this time) to the effect that LANGUAGE was a rebellion or act of opposition to "The New American Poetry and all that romantic crap." I have no idea if this is particular to Bruce (in which case I think my query goes out to him) or to a particular group of poets who call themselves (or are called by others) Language poets. Here it is: since neither the New American Poetry (as represented in the eponymous book) nor romanticism are monolithic concepts, what does "the NAP and all that romantic crap" mean?

Mark

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198. **Mary Kasimor**

Re: Question re: Language Poetry and the Body

Mon 14 May 2007

I am old enough to remember the poetry from the 1970s. I am thinking about the poetry that has the epiphany in the poem--and it does come off as being very romantic as to how I think he means it. There was always nature, the internal struggle, and then the insight at the end of the poem. I quit writing poetry for many years because I could no longer write that type of poem--if I could even write it in the beginning. It was boring. A friend, who was/is a Language poet (as I understand it) encouraged me to write differently. He was a graduate of the MFA program at Bard. Wasn't that MFA program one of the major Language poetry centers? I think of James Wright as being the Romantic poet of that era. I loved his poetry at the time, but I don't read it anymore. Also, Robert Bly. (I am just a little prairie flower (WCW) from the midwest, so many things come to us much later.)

Mary Kasimor

Mary Kasimor

Mark Weiss <[REDACTED]> wrote: I attended the panel above named this past Saturday and was surprised by a comment by Bruce Andrews (and also the apparent anger behind it after all this time) to the effect that LANGUAGE was a rebellion or act of opposition to "The New American Poetry and all that romantic crap." I have no idea if this is particular to Bruce (in which case I think my query goes out to him) or to a particular group of poets who call themselves (or are called by others) Language poets. Here it is: since neither the New American Poetry (as represented in the eponymous book) nor romanticism are monolithic concepts, what does "the NAP and all that romantic crap" mean?

Mark

Bored stiff? Loosen up...

Download and play hundreds of games for free on Yahoo! Games.

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199. **Eireene Nealand**

Re: Bay Area (Scene/Venue) Question

Mon 14 May 2007

ah well, i do like to speak for the Bay Area, anyhow i was born there. I even lived in Golden Gate Park for a couple of weeks when I was young...

It is true that there are a lot of little circles, it's because our circles are made out of personal relationships--i.e. actual friends and it feels like we do get pretty involved in each other's lives. but they are quite open and interweaving and interlocking circles, I think. Just grab a beer and sit down and then be prepared to get pretty involved--that is the main part of us, I think, how we push one another to take more and more wilder risks--yes, I'll readily admit it sometimes just for the sake of wildness but often we're pushed on by a political cause and often the wild ideas bear fruit).

a good place to start:

http://newyipes.blogspot.com/2006_07_01_archive.html

(I picked this archives page because I'm a big fan of Haleh Hatami)/ Are you wanting to put out a call for performers? If you write up something about the space, its location, schedule, etc I'd be happy to help pass it around.

It might be fun to try to organize a reading of some of Sidebrow's collaborative works? I'd be up for working on that if it can somehow get scheduled around summer travels...

what ever happened to the pickle family circus, by the way?

eireene

On 5/13/07, Chris Stroffolino <[REDACTED]> wrote:

- > First off--apologies for those who find this to be a geographical--
- > specific question clogging up the placeless 'virtual' discussion space,
- > but since I'm not aware of any "Bay Area specific" literary/cultural/
- > poetry discussion list, and I know there's quite a few 'bay area'
- > folks on this list,
- > I figured it's worth a shot, and I wouldn't be adverse to others
- > getting into discussions of other regions that aren't immediately
- > relevant to mine)....
- >
- > Anyway, I currently got (I mean "have") access to a very cool
- > "performance" SPACE in Oakland, and I'm trying to figure out what to
- > DO with it....
- > If there's a way I can hold some kind of event, that would INCLUDE
- > poets (people who call themselves that) and have the potentials
- > of being exciting and/or relevant to people in other scenes....
- >
- > Ever since Patrick Dunagan (I hope I'm spelling your name right)
- > wrote his critique of an anthology called "Bay Poetics"
- > on this list, I've been thinking that his comments could provide some
- > kind of opportunity for talking or writing pro-actively about

- > possible future social configurations here in the Bay Area, as
- > manifested in 'scenes' or ad-hoc reading events, presses, etc---...
- >
- > Questions about how important solitude is for one's writing, or
- > calling, and how a scene or community may help that?
- > Questions about what mediates the social aspects in which some people
- > find some form of community,
- > perhaps as a kind of replacement family, a feeling of security,
- > of mutual goading, or competitive cooperation?
- > How important, or central, is "the book?" or "the written text"
- > as the basis for something like 'community?'
- > How important, or central, the reading of one's work (to, for
- > the most part, other people who call themselves poets)
- > as the basic for something like community?
- > How important, or central, the phone conversation? Or the bar-
- > meeting? The talking? The just liking to hang-out?
- > Or go to the same musical events, baseball games,
- > political rallies, day-care centers, the ostensibly 'non-poetry related'
- > social aspects?
- > (teach, or be a student, at the same school; The
- > SFSU poets vs. The New School poets vs. The CCA poets, vs The Stegner
- > Fellow vs.
- > The Berkeley poets vs. The Mills poets (they used
- > to be called "The New Brutalists"--mostly class of '04)?
- > (okay, I know some people cross over; it ain't just VS either/or.....
- > and the so-called 'independents'--and not just
- > because they're happy being loners...
- >
- > then there's also the young and old question, which
- > is different than the 'established' vs. 'non-established'
- > Were the "MANIC D" people originally connected with a school?
- > What about the various segregations?
- > How significant is the black and white one? (do you want to
- > make it less?)
- > How significant is the difference between one side of the
- > Bay and the other?
- > The various more 'sophisitcated' and the more 'populist' etc
- > etc?
- > Various "interfacings" with other so-called scenes,
- > 'McSweeney's' to name but one much touted one....
- >
- > I don't have time to get into a FATALISTIC discussion about it right now

> (and I'm going to try to avoid that temptation when I'm done---
> Ah, "I used to be disgusted, now I try to be amused"),
> and if you find yourself Happy with existing social configurations in
> your life and art right now,
> (or if not entirely happy, at least thinking that "IT's GOOD ENOUGH
> AS IS" and it would "TAKE TOO MUCH ENERGY
> to try to change it), that's fine with me.
>
> But I may not have much going for me right now, but one thing I got
> is a SPACE where we could at least get something started
> (or help something along that's already started),
> and I still got what Marx once called "LABOR POWER" (and "while
> there's still life, there's hope"
> as John Lennon said before he died) and a belief in creative
> competition, unity in diversity, 'united we stand, divided we fall'
> and a burning feeling that something that needs to be changed is in
> our power to change....
>
> and, well, I figured I'd just try it out (ya know, run it by y'all)
> here.
> Feel free to contact me backchannel, though frontchannel would
> probably be better....
>
> If you want, you could also pay for the 'writing workshop' I'm
> planning to teach here soon.
> I'll send an announcement out about that soon. But in the meantime,
> feel free to respond to this free offer
> (which may end up costing 'more' than money, but that's a whole other
> essay thing..)
>
> Chris
>

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200. **cralan kelder**
next week in edinburgh

Mon 14 May 2007

anybody in Scotland? Please come say hello.

>
>
> an island reading

> Thomas A Clark : Alec Finlay : Cralan Kelder
> Sunday 20 May 2007
> 2 pm
> Scottish Poetry Library
> 5 Crichton's Close, Canongate, Edinburgh EH8 8DT
> rsvp [REDACTED] <mailto:[REDACTED]> 0131 557
> 2876
> www.essencepress.co.uk <http://www.essencepress.co.uk>
> www.spl.org.uk <http://www.spl.org.uk>

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201. **James T Sherry**

THURSDAY: BIG BOOK PARTY (Roof Books)

Mon 14 May 2007

The Figures, Roof, Yo-Yo Labs, United Artists,
Granary, & Ugly Duckling invite you to a party
at Jack Shainman Gallery, 513 W. 20th
May 17th, 2007, from 5:45-8PM, celebrating
the publication of the following books:

a (A)ugust, by Akilah Oliver

UNTITLED WORKS, by Tonya Foster

NOTES FOR SOME (NOMINALLY) AWAKE, by Julie Patton

FERVENT REMNANTS OF REFLECTIVE SURFACES, by Evelyn Reilly

ARE WE NOT BETRAYED BY IMPORTANCE, by Francis Picabia

SEEING OUT LOUD (back in print), by Jerry Saltz

COLUMNS & CATALOGUES, by Peter Schjeldahl

MINE, by Clark Coolidge

IFLIFE, by Bob Perelman

FOLLY, by Nada Gordon

MAKING DYING ILLEGAL, by Madeline Gins & Arakawa

KLUGE : A MEDITATION & Other Works, by Brian Kim Stefans

NINETEEN LINES : A Drawing Center Anthology, ed. by Lytle Shaw

MY AUTOBIOGRAPHY, by Barbara Henning

SOLUTION SIMULACRA, by Gloria Frym

JOIN THE PLANETS, by Reed Bye

ACROSS THE BIG MAP, Ruth Altmann

SOME FORMS OF AVAILABILITY, by Simon Cutts

A TESTAMENT OF WOMEN, by Johanna Drucker

PARADIGM OF THE TINCTURES, by Steve McCaffery & Alan Halsey
ALMA, OR THE DEAD WOMEN, by Alice Notley

PAPER CHILDREN, by Mariana Marin
INSPECTOR VS. EVADER, by Paul Killebrew
THE HOT GARMENT OF LOVE IS INSECURE, by Elizabeth Reddin
THE STATES, by Craig Foltz
COMPLETE MINIMAL POEMS, by Aram Saroyan

James T Sherry
Segue Foundation



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202. **Mark Weiss**

Re: Question re: Language Poetry and the Body

Mon 14 May 2007

The New American Poetry refers to a specific anthology and the poets in it, and I'm sure that's what Bruce meant. What you're talking about is the stuff those poets were taking on, and which still dominates US poetry.

Mark

At 02:29 PM 5/14/2007, you wrote:

>I am old enough to remember the poetry from the 1970s. I am thinking
>about the poetry that has the epiphany in the poem--and it does come
>off as being very romantic as to how I think he means it. There was
>always nature, the internal struggle, and then the insight at the
>end of the poem. I quit writing poetry for many years because I
>could no longer write that type of poem--if I could even write it in
>the beginning. It was boring. A friend, who was/is a Language poet
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>graduate of the MFA program at Bard. Wasn't that MFA program one of
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>the Romantic poet of that era. I loved his poetry at the time, but I
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>
> Mary Kasimor
>
> Mary Kasimor
>
>

>
>Mark Weiss <[REDACTED]> wrote:
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>eponymous book) nor romanticism are monolithic concepts, what does
>"the NAP and all that romantic crap" mean?
>
>Mark
>
>
>
>-----
>Bored stiff? Loosen up...
>Download and play hundreds of games for free on Yahoo! Games.

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203. **Tom Beckett**

Re: Question re: Language Poetry and the Body

Mon 14 May 2007

Can someone who was at this event give an overview of the talks and provide a little more context? I'd dearly love to hear multiple reports.

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

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204. **David Giannini**

Re: next week in edinburgh

Mon 14 May 2007

Best to you , Cralan, and to T.A.C. and A.F.!

David

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

From: "cralan kelder" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, May 14, 2007 4:53 PM

Subject: next week in edinburgh

anybody in Scotland? Please come say hello.

an island reading

Thomas A Clark : Alec Finlay : Cralan Kelder

Sunday 20 May 2007

2 pm

Scottish Poetry Library

5 Crichton's Close, Canongate, Edinburgh EH8 8DT

rsvp [redacted] <mailto:[redacted]> 0131

557

2876

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

www.spl.org.uk <http://www.spl.org.uk>

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205. **Skip Fox**

Re: Question re: Language Poetry and the Body

Mon 14 May 2007

Yes, in a sense. When Andrews attacks those in Allen's anthology, he's attacking the highly aware romanticism of Olson, Creeley, Ginsberg, O'Hara, Duncan, etc. (I don't believe that that romanticism was prevalent then or now. Then, academic and confessional poetry; now, the romanticism of post-confessionalism and other bland period-style varieties.)

I think Andrews's attack makes sense in general terms. In the same terms, however, I have often seen a hard-headed romanticism, an insistence on certain types of possible meaning, especially ontological, and an intuitional poetics, lumped with the underconsidered romanticism that has been in favor, though its flavors have somewhat changed, these fifty odd years.

I didn't hear the comment in full, but what we have here ignores the correspondences between the two groups: Language and New American Poetry. I think Andrews has acknowledged this, and I know many New American Poets do (e.g., Creeley, Guest, Eigner, Duncan)

(There was, of course, animosity as well, Dorn calling the Language Poetry the Languish Poets, etc.)

"I mean to mean."

-Robert Creeley

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

From: UB Poetics discussion group [mailto:] On

Behalf Of Mark Weiss

Sent: Monday, May 14, 2007 4:14 PM

To:

Subject: Re: Question re: Language Poetry and the Body

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>about the poetry that has the epiphany in the poem--and it does come
>off as being very romantic as to how I think he means it. There was
>always nature, the internal struggle, and then the insight at the
>end of the poem. I quit writing poetry for many years because I
>could no longer write that type of poem--if I could even write it in
>the beginning. It was boring. A friend, who was/is a Language poet
>(as I understand it) encouraged me to write differently. He was a
>graduate of the MFA program at Bard. Wasn't that MFA program one of
>the major Language poetry centers? I think of James Wright as being
>the Romantic poet of that era. I loved his poetry at the time, but I
>don't read it anymore. Also, Robert Bly.(I am just a little prairie
>flower (WCW) from the midwest, so many things come to us much later.)
>

> Mary Kasimor

>

> Mary Kasimor

>

>

>

>Mark Weiss < > wrote:

> I attended the panel above named this past Saturday and was surprised
>by a comment by Bruce Andrews (and also the apparent anger behind it
>after all this time) to the effect that LANGUAGE was a rebellion or
>act of opposition to "The New American Poetry and all that romantic
>crap." I have no idea if this is particular to Bruce (in which case I
>think my query goes out to him) or to a particular group of poets who

>call themselves (or are called by others) Language poets. Here it is:
>since neither the New American Poetry (as represented in the
>eponymous book) nor romanticism are monolithic concepts, what does
>"the NAP and all that romantic crap" mean?
>
>Mark
>
>
>
>-----
>Bored stiff? Loosen up...
>Download and play hundreds of games for free on Yahoo! Games.

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206. **George Bowering**

Re: Question re: Language Poetry and the Body

Mon 14 May 2007

On May 14, 2007, at 11:29 AM, Mary Kasimor wrote:

I am old enough to remember the poetry from the 1970s. I am thinking about the poetry that has the epiphany in the poem--and it does come off as being very romantic as to how I think he means it. There was always nature, the internal struggle, and then the insight at the end of the poem.

How about giving some examples of NAP poets who did this? The examples you give below are James Wright and Robert Bly.

Surely these are poets on the other side of the net from the NAP poets?

> I quit writing poetry for many years because I could no longer write
> that type of poem--if I could even write it in the beginning. It was
> boring. A friend, who was/is a Language poet (as I understand it)
> encouraged me to write differently. He was a graduate of the MFA
> program at Bard. Wasn't that MFA program one of the major Language
> poetry centers? I think of James Wright as being the Romantic poet of
> that era. I loved his poetry at the time, but I don't read it anymore.
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> Mary Kasimor
>
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>
>

>
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> Mark
>
>
>
> -----
> Bored stiff? Loosen up...
> Download and play hundreds of games for free on Yahoo! Games.
>
>
George Harry Bowering
Can't find his Speedo

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207. **Mary Kasimor**

Re: Question re: Language Poetry and the Body

Mon 14 May 2007

Yes, much poetry from the more mainstream poetry journals.

Mary

Mark Weiss <[REDACTED]> wrote: The New American Poetry refers to a specific anthology and the poets in it, and I'm sure that's what Bruce meant. What you're talking about is the stuff those poets were taking on, and which still dominates US poetry.

Mark

At 02:29 PM 5/14/2007, you wrote:

>I am old enough to remember the poetry from the 1970s. I am thinking
>about the poetry that has the epiphany in the poem--and it does come
>off as being very romantic as to how I think he means it. There was

>always nature, the internal struggle, and then the insight at the
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>Mark

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>-----

>Bored stiff? Loosen up...

>Download and play hundreds of games for free on Yahoo! Games.

Park yourself in front of a world of choices in alternative vehicles.
Visit the Yahoo! Auto Green Center.

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208. **Stephen Vincent**

Re: Question re: Language Poetry and the Body

Mon 14 May 2007

Tim Peterson, one of Segue organizers of the event, usually gives very good write-ups at his website, www.mappemunde.com I am not sure when this new account will go up - but it is interesting to look at Tim's previous accounts.

Stephen V

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

Can someone who was at this event give an overview of the talks and provide a little more context? I'd dearly love to hear multiple reports.

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

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209. **Stephen Vincent**

Correction: Tim Peterson blog

Mon 14 May 2007

I was mistaken. Tim's site is a blog.

<http://mappemunde.typepad.com/>

I can tell Tim is working on a review of the LangPo + body event. A photograph of yesterday's panel folks minus Maria (I think) is already up.

Sorry for the mislead.

Stephen V

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

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

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210. **Maria Damon**

Re: Correction: Tim Peterson blog

Mon 14 May 2007

hey i *am* in the picture, way in the background, doing my x-stitching, to the right of leslie scalapino. obscure, like the shadow knows...

At 6:47 PM -0700 5/14/07, Stephen Vincent wrote:

>I was mistaken. Tim's site is a blog.

>

><http://mappemunde.typepad.com/>

>

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>>>

>>> ***** See what's free at

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

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211. **amy king**

Re: Question re: Language Poetry and the Body - AUDIO!

Mon 14 May 2007

I recorded most of the event on Saturday; however, I ran out of room during Andrew's talk. Apologies for poor technology.

Part One - Tim Peterson and Erica Kaufman Introduce - Maria Damon
<http://odeo.com/audio/12429453/view>

Part Two -- Steve Benson [Benson listens to his own talk through earphones while delivering it to the audience] <http://odeo.com/audio/12429253/view>

Part Three -- Leslie Scalapino
<http://odeo.com/audio/12427173/view>

Part Four -- Bruce Andrews (Incomplete)
<http://odeo.com/audio/12426953/view>

A few photos -- <http://www.flickr.com/photos/amyking/>

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

Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

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212. **Jane Sprague**

P.S. Books Call For Work - Please Forward

Mon 14 May 2007

Hello Poetics list:

From Allison Carter who built Palm Press' beautiful website. Please contact her directly with questions, queries, etc.

thanks,

J Sprague

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

From: "P S" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, May 14, 2007 6:41 PM

Subject: P.S. Books Call For Work - Please Forward

*Dear Friends,
this email announces a new publishing project, P.S. Books, and this is
a call for work.*

P.S.'s First Project: The Particle Series

*The Particle Series has a small but exacting brain. It thinks in terms
of compression, particularity, experimentation, hybridity, the gesture
of the word and/or the lyric of the gesture, frames, conceptualisms,
straight arrows into bulls' eyes, long words in small spaces trying to
get out, etc., etc. - How do particles accumulate? How can a particle
reveal, again, more than - or perfectly - the particular?*

*Each chapbook is 4" x 2.5". Submissions should be formatted to that
size, and of no more than 45 tiny pages. For example: thinking about
size and then using it.*

*Email submissions (and questions) to [REDACTED] by August
15, 2007 with last name and the word "submission" in the subject.
Black and white images. Books will be chosen to take part in a series
of 8-10 complimentary books, to be mailed out over the course of two
years. Subscriptions and individual books will be available for
purchase (in the order of their release) once the entire first season
has been compiled.*

*All the best,
Allison Carter
particleseries.blogspot.com*

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213. **Alan Sondheim**

materials for forthcoming performance paris epoetry conf

Mon 14 May 2007

sound and 2 images from upcoming epoetry performance paris

figure in white: Sandy Baldwin

singer and composer: Azure Carter

tabla player darker avatar: Alan Sondheim
SL space: Odyssey

<http://www.asondheim.org/parisfull.mp3>
(perhaps our best music/sound to date)

<http://www.asondheim.org/parisepoetry1.jpg>
<http://www.asondheim.org/parisepoetry2.jpg>
(production shots)

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214. **Vireo Nefer**
Re: John Cage - Water Walk
Mon 14 May 2007

Oh, bravo! Wonderful!
i'm so glad the 'net can hang on to the past for me.
Vireo

On 5/11/07, amy king <[REDACTED]> wrote:

>
> Someone posted this Cage composition to another listserv -- it reminds me
> of a landscape:
>
> http://blog.wfmu.org/freeform/2007/04/john_cage_on_a_.html
>
>
>
>
> -----
> Pinpoint customers who are looking for what you sell.
>

--
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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215. **Alan Sondheim**

video footage of forthcoming epoetry SL performance

Tue 15 May 2007

(apologies for sending this independently; rendering took quite a while. at least the poetics of the performance is relevant)

video footage of forthcoming epoetry SL performance

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

please note the writing skillfully employed by sandy baldwin please listen to the composition by azure carter please watch the duet related to the writing and composition please attend to the constant recalibration of camera position please look towards the space between and among the avatars

every week brings a new plateau.

this plateau is on a new plateau.

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216. **mIEKAL aND**

Gonzales proposes new crime: "Attempted" copyright infringement

Tue 15 May 2007

Gonzales proposes new crime: "Attempted" copyright infringement

Posted by Declan McCullagh

[http://news.com.com/8301-10784_3-9719339-7.html?
part=rss&subj=news&tag=2547-1_3-0-5](http://news.com.com/8301-10784_3-9719339-7.html?part=rss&subj=news&tag=2547-1_3-0-5)

Attorney General Alberto Gonzales is pressing the U.S. Congress to enact a sweeping intellectual property bill that would increase criminal penalties for copyright infringement, including "attempts" to commit piracy.

"To meet the global challenges of IP crime, our criminal laws must be kept updated," Gonzales said during a speech before the U.S. Chamber of Commerce in Washington on Monday.

The Bush administration is throwing its support behind a proposal called the Intellectual Property Protection Act of 2007, which is likely to receive the enthusiastic support of the movie and music industries and would represent the most dramatic rewrite of copyright law since a 2005 measure dealing with pre-release piracy.

Here's our podcast on the topic.

The IPPA would, for instance: * Criminalize "attempting" to infringe copyright. Federal law currently punishes not-for-profit copyright infringement with

between 1 and 10 years in prison, but there has to be actual infringement that takes place. The IPPA would eliminate that requirement. (The Justice Department's summary of the legislation says: "It is a general tenet of the criminal law that those who attempt to commit a crime but do not complete it are as morally culpable as those who succeed in doing so.")

- * Create a new crime of life imprisonment for using pirated software. Anyone using counterfeit products who "recklessly causes or attempts to cause death" can be imprisoned for life. During a conference call, Justice Department officials gave the example of a hospital using pirated software instead of paying for it.

- * Permit more wiretaps for piracy investigations. Wiretaps would be authorized for investigations of Americans who are "attempting" to infringe copyrights.

- * Allow computers to be seized more readily. Specifically, property such as a PC "intended to be used in any manner" to commit a copyright crime would be subject to forfeiture, including civil asset forfeiture. Civil asset forfeiture has become popular among police agencies in drug cases as a way to gain additional revenue, and is problematic and controversial.

- * Increase penalties for violating the Digital Millennium Copyright Act's anti-circumvention regulations. Currently criminal violations are currently punished by jail times of up to 10 years and fines of up to \$1 million. The IPPA would add forfeiture penalties too.

- * Add penalties for "intended" copyright crimes. Currently certain copyright crimes require someone to commit the "distribution, including by electronic means, during any 180-day period, of at least 10 copies" valued at over \$2,500. The IPPA would insert a new prohibition: actions that were "intended to consist of" distribution.

- * Require Homeland Security to alert the Recording Industry Association of America. That would happen when compact discs with "unauthorized fixations of the sounds or sounds and images of a live musical performance" are attempted to be imported. Neither the Motion Picture Association of America nor the Business Software Alliance (nor any other copyright holder such as photographers, playwrights, or news organizations, for that matter) would qualify for this kind of special treatment.

A representative of the Motion Picture Association of America told us: "We appreciate the department's commitment to intellectual property protection and look forward to working with both the department and Congress as the process moves ahead."

What's still unclear is the kind of reception this legislation might encounter on Capitol Hill. Gonzales may not be terribly popular, but Democrats do tend to be

more closely aligned with Hollywood and the recording industry than the GOP. (A few years ago, Republicans even savaged fellow conservatives for allying themselves too closely with copyright holders.)

A spokeswoman for Rep. Howard Berman, the California Democrat who heads the House Judiciary subcommittee that focuses on intellectual property, said the congressman is reviewing proposals from the attorney general and from others. The aide said the Hollywood politician plans to introduce his own intellectual property enforcement bill later this year but said his office is not prepared to discuss any details yet.

One key Republican was less guarded. "We are reviewing (the attorney general's) proposal. Any plan to stop IP theft will benefit the economy and the American worker," said Rep. Lamar Smith of Texas, who's the top Republican on the House Judiciary committee. "I applaud the attorney general for recognizing the need to protect intellectual property."

Still, it's too early to tell what might happen. A similar copyright bill that Smith, the RIAA, and the Software and Information Industry Association announced with fanfare last April never went anywhere.

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217. **Tim Peterson**

LANGPO AND THE BODY: A REPORT

Tue 15 May 2007

Here's my writeup of the event. I'll post it to the blog later on today. Apologies in advance if, in my scrawled notes, I might have misquoted anyone.

Best, Tim

The panel on language poetry and the body surprised me in that each of the participants had a very different take on what "body" might mean in the context of poetics. Some dealt with phenomenology and some with the performative aspects of gender, and only one of the essays, that of Bruce Andrews, connected body with the notion of a romantic authorial subject, and even then only as part of a spectrum more descriptive than proscriptive. The house was packed and I think the discussion went very well. I look forward to publishing most or all of these essays as a group in the next issue of EOAGH, which should be out in June or July, so you'll be able to read the text in full sometime then.

Maria Damon's essay traced connections through the work of three poets, Leslie Scalapino, Carla Harryman, and Nada Gordon and their different conceptions of the body. She used Benjamin to read Scalapino's project as related to the question of how to endure shocks without suffering repression, and she saw embodiment here as chiefly an issue of bodies in spaces, a kin of

phenomenological awareness. She looked at Harryman's work through the lens of gendered bodies in history, the concept of bodies under the state. The dilemma that "as a lady, she cannot function as the word 'lady'" brings up the question "is it possible to be both gateway and consciousness?" Damon looked at Nada's poetry as a kind of *écriture féminine* (!) in which you can feel the presence of the "hegemonic brigade in the wings of the burlesque show." She aptly described Nada's writing as "terrifyingly ludic femininity" and posited Folly's approach to consciousness as a "utopian alternative to madness." Then she compared aspects of Nada's project to that of Leslie Scalapino, which is a comparison I don't believe I've ever seen before. Truly a lively and original approach to the topic.

In Steve Benson's memorable presentation, the poet performed acts of reading, listening to a tape of himself reading his notes on the panel topic. These notes were being played back over headphones to him on high speed while he adopted the role of a reader responding to his own distorted writing, a reader who at times seemed to be something more: "Things are awful for me, speaking as the entire human body." His hilarious and insightful performance was filled with the energy of improvisation and lively asides: "more on that later." Benson walked around the entire space while making this talk, which was accompanied by vigorous movements and theatrical hand gestures, as if to illustrate certain points such as the physicality of words on a page, the physical experience of being at times within the page surface, at other times "zooming from me to you."

Leslie Scalapino talked about the role of the hippocampus in experiencing the relationship between past and present and how memories are formed in the writing process. In a really amazing and thoughtful essay, Scalapino discussed some of the ways in which writing provides a locus for addressing and intervening in the relationship between past, present, and possible future: "it's seeing in a space there not being cause-and-effects," the action of the writing "being apprehending not forming events." However, by apprehending the SPACE of events, one can change them and thus change the future. Unlike her example of an early langpo figure (not sure who) who stated that a poem about a man with AIDS was "merely emotional content," Scalapino argued offered other terms with which to examine or re-frame that issue: "the relation is instead between the mind and experiencing." She questioned Watten's notion of langpo as being opposed to "expressive poetics" that supposedly reject modernism, saying that his distinction "precludes sensation and others' perceptions as BEING political change." Her approach of using "sound/syntax as thought-shape to apprehend mind-shape came close to my own view on the subject in terms of the importance of phenomenology for writing and the inter-relation of body and mind, not to mention gender. There is something extremely

daring and mind-blowing about Scalapino's suggestion that we can "eliminate memory as basis or vehicle and thus change the social constructions that are part of us." Perhaps particularly noteworthy in this talk is one of the first times I have ever heard Leslie Scalapino employ prosopopoeia or apostrophe in a moment of surprising and wonderful self-interruption: "Leslie, these things are affecting your body!"

Last but certainly not least, I was won over by Bruce Andrews very reasonable and effective essay "Body & Language," which followed his earlier commentary on the topic (see his wonderful Alabama book) but proposed the situation as a complex sliding scale rather than as opposed, ossified binaries. Andrews began by addressing the accusation that language poetry is usually criticized as a disembodied writing practice, and pointed out that this critique only makes sense if we draw a parallel between the body and the author in the sense of the authorial "self." Instead of "the preening of author control," Andrews offered inter-media analogies such as the notion of creating a disjunctive surface as in abstract art. He pointed out that whereas most romantic poetry deals with traditional ways of "showcasing" embodiment through the "representation of bodies," the goal of langpo is to resist such an outward pull of representation, creating a "surface that emphasizes the surface of the page." Andrews argued that language poetry is not necessarily a disembodied form of writing and that there is always the chance for bodily experience in the emphasis on the reader, a)thinking, b)loving, c)politicizing. He asked the very useful question "what constitutes an expansive freedom for the reader?" as well as the poly-sci-inflected inquiry "which features of lit propose an imperialistic text"? The sliding scale here contrasted on the one hand the notion of an untroubled depiction of the authorial self, and on the other hand the notion of a language without reference, neither of which would be a desirable situation ("not phobic avoidance of meaning altogether"). Rather, these extremes lie on a spectrum. They are tools for use in thinking about the type of generic or particular representation taking place in a text, and how this method of representation might relate to "the body of an expansive reader." Andrews ended his essay with an allegory which drew certain parallels between the concerns of language writing and aspects of the US policy of containment regarding the Soviet Union during the Cold War.

There was a provocative question-and-answer period afterward in which we had many wonderful questions from Madeline Gins, Bob Perelman, Wystan Curnow, and many others. I learned a lot from working on this panel and I look forward to many more such discussions at Segue in the future.

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218. **Adam Fieled**

Lina Ramona Vitkauskas on PFS Post

Tue 15 May 2007

Check out three ace new poems from Chicago poet Lina Ramona Vitkauskas on PFS Post:

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

Lots of new stuff: Upstairs at Duroc, Rock History, 90s Nostalgia, Ed Ruscha, Sherlock, Baus, Allegrezza, Bowie:

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

New from Lundwall/Fieled:

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

Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

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219. **Maria Damon**

Re: LANGPO AND THE BODY: A REPORT

Tue 15 May 2007

actually tim that would be the "hegemommy brigade." the hegemommy is a term i coined on arriving at minnesota, to refer to an earlier generation of feminists who have becomes somewhat hegemonic, that is what i ws referring to the spirits of irigaray, kristeva, cixous laughing in the wings of nada's flounced skirts...

At 2:32 PM +0000 5/15/07, Tim Peterson wrote:

>Here's my writeup of the event. I'll post it to
>the blog later on today. Apologies in advance
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>Best, Tim

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>on a page, the physical experience of being at
>times within the page surface, at other times
>"zooming from me to you."

>

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>between past and present and how memories are
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>provides a locus for addressing and intervening
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>possible future: "it's seeing in a space there
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>one can change them and thus change the future.
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>things are affecting your body!"

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>Last but certainly not least, I was won over by
>Bruce Andrews very reasonable and effective
>essay "Body & Language," which followed his
>earlier commentary on the topic (see his
>wonderful Alabama book) but proposed the
>situation as a complex sliding scale rather than
>as opposed, ossified binaries. Andrews began by
>addressing the accusation that language poetry
>is usually criticized as a disembodied writing
>practice, and pointed out that this critique
>only makes sense if we draw a parallel between
>the body and the author in the sense of the
>authorial "self." Instead of "the preenings of
>author control," Andrews offered inter-media
>analogies such as the notion of creating a
>disjunctive surface as in abstract art. He
>pointed out that whereas most romantic poetry
>deals with traditional ways of "showcasing"
>embodiment through the "representation of
>bodies," the goal of langpo is to resist such an
>outward pull of representation, creating a
>"surface that emphasizes the surface of the
>page." Andrews argued that language poetry is
>not necessarily a disembodied form of writing
>and that there is always the chance for bodily
>experience in the emphasis on the reader,
>a)thinking, b)loving, c)politicizing. He asked
>the very useful question "what constitutes an

>expansive freedom for the reader?" as well as
>the poly-sci-inflected inquiry "which features
>of lit propose an imperialistic text"? The
>sliding scale here contrasted on the one hand
>the notion of an untroubled depiction of the
>authorial self, and on the other hand the notion
>of a language without reference, neither of
>which would be a desirable situation ("not
>phobic avoidance of meaning altogether").
>Rather, these extremes lie on a spectrum. They
>are tools for use in thinking about the type of
>generic or particular representation taking
>place in a text, and how this method of
>representation might relate to "the body of an
>expansive reader." Andrews ended his essay with
>an allegory which drew certain parallels between
>the concerns of language writing and aspects of
>the US policy of containment regarding the
>Soviet Union during the Cold War.
>
>There was a provocative question-and-answer
>period afterward in which we had many wonderful
>questions from Madeline Gins, Bob Perelman,
>Wystan Curnow, and many others. I learned a lot
>from working on this panel and I look forward to
>many more such discussions at Segue in the
>future.

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220. **Maria Damon**

Fwd: LaTasha N. Nevada Diggs at The Kitchen June 1st and 2nd

Tue 15 May 2007

*Date: Tue, 15 May 2007 11:51:35 -0400
From: "Latasha Diggs" <[REDACTED]>
To: "LaTasha Diggs" <[REDACTED]>
Subject: LaTasha N. Nevada Diggs at The Kitchen June 1st and 2nd*

*For folks in NYC, please come and spread the word.
For folks elsewhere, pass it on*

La

--

LaTasha N. Nevada Diggs
Writer, Sound Artist, Harlemitte
[REDACTED]

"Space is the place, Space is the place,
Space is the place, yeah...Space is the place." Sun Ra

Content-Type: text/html; name="Pheeroan akLaff.html"; charset=ANSI_X3.4-1968
X-Attachment-Id: f_142p268
Content-Disposition: attachment; filename="Pheeroan akLaff.html"

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221. **CA Conrad**

DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

Jerry Falwell is dead! And I'm celebrating!

An old friend on the phone today who told
me he died was upset when I said that I was
celebrating, OH WELL! My friend is a
Buddhist, so I understand my friend, and
respect my friend. But I'm NOT a Buddhist!

My only regret is that he went peacefully.

When I think of the terrible things he did and
said against the queer community, and many
others, and his support of the Phelps family
who would picket the funerals of gay men
who died of AIDS, well, there's just no way
I can be quiet about how I feel! REALLY FEEL!

IT'S A BEAUTIFUL DAY INDEED! ANOTHER
FASCIST DOWN IS A BEAUTIFUL THING!

CAConrad

<http://PhillySound.blogspot.com>

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222. **Ruth Lepson**

Re: LANGPO AND THE BODY: A REPORT

Tue 15 May 2007

Tim--amazing as usual.

On 5/15/07 10:32 AM, "Tim Peterson" <[REDACTED]> wrote:

Here's my writeup of the event. I'll post it to the blog later on today. Apologies in advance if, in my scrawled notes, I might have misquoted anyone.

Best, Tim

The panel on language poetry and the body surprised me in that each of the participants had a very different take on what "body" might mean in the context of poetics. Some dealt with phenomenology and some with the performative aspects of gender, and only one of the essays, that of Bruce Andrews, connected body with the notion of a romantic authorial subject, and even then only as part of a spectrum more descriptive than proscriptive. The house was packed and I think the discussion went very well. I look forward to publishing most or all of these essays as a group in the next issue of EOAGH, which should be out in June or July, so you'll be able to read the text in full sometime then.

*Maria Damon's essay traced connections through the work of three poets, Leslie Scalapino, Carla Harryman, and Nada Gordon and their different conceptions of the body. She used Benjamin to read Scalapino's project as related to the question of how to endure shocks without suffering repression, and she saw embodiment here as chiefly an issue of bodies in spaces, a kind of phenomenological awareness. She looked at Harryman's work through the lens of gendered bodies in history, the concept of bodies under the state. The dilemma that "as a lady, she cannot function as the word 'lady'" brings up the question "is it possible to be both gateway and consciousness?" Damon looked at Nada's poetry as a kind of *écriture féminine* (!) in which you can feel the presence of the hegemonic brigade in the wings of the burlesque show. She aptly described Nada's writing as "terrifyingly ludic femininity" and posited Folly's approach to consciousness as a "utopian alternative to madness." Then she compared aspects of Nada's project to that of Leslie Scalapino, which is a comparison I don't believe I've ever seen before. Truly a lively and original approach to the topic.*

In Steve Benson's memorable presentation, the poet performed acts of reading, listening to a tape of himself reading his notes on the panel topic. These notes were being played back over headphones to him on high speed while he adopted the role of a reader responding to his own distorted writing, a reader who at times seemed to be something more: "Things are awful for me, speaking as the entire human body." His hilarious and

insightful performance was filled with the energy of improvisation and lively asides: "more on that later." Benson walked around the entire space while making this talk, which was accompanied by vigorous movements and theatrical hand gestures, as if to illustrate certain points such as the physicality of words on a page, the physical experience of being at times within the page surface, at other times "zooming from me to you."

Leslie Scalapino talked about the role of the hippocampus in experiencing the relationship between past and present and how memories are formed in the writing process. In a really amazing and thoughtful essay, Scalapino discussed some of the ways in which writing provides a locus for addressing and intervening in the relationship between past, present, and possible future: "it's seeing in a space there not being cause-and-effects," the action of the writing "being apprehending not forming events." However, by apprehending the SPACE of events, one can change them and thus change the future. Unlike her example of an early langpo figure (not sure who) who stated that a poem about a man with AIDS was "merely emotional content," Scalapino argued offered other terms with which to examine or re-frame that issue: "the relation is instead between the mind and experiencing." She questioned Watten's notion of langpo as being opposed to "expressive poetics" that supposedly reject modernism, saying that his distinction "precludes sensation and others' perceptions as BEING political change." Her

approach of using "sound/syntax as thought-shape to apprehend mind-shape came close to my own view on the subject in terms of the importance of phenomenology for writing and the inter-relation of body and mind, not to mention gender. There is something extremely daring and mind-blowing about Scalapino's suggestion that we can "eliminate memory as basis or vehicle and thus change the social constructions that are part of us." Perhaps particularly noteworthy in this talk is one of the first times I have ever heard Leslie Scalapino employ prosopopoeia or apostrophe in a moment of surprising and wonderful self-interruption: "Leslie, these things are affecting your body!"

Last but certainly not least, I was won over by Bruce Andrews very reasonable and effective essay "Body & Language," which followed his earlier commentary on the topic (see his wonderful Alabama book) but proposed the situation as a complex sliding scale rather than as opposed, ossified binaries. Andrews began by addressing the accusation that language poetry is usually criticized as a disembodied writing practice, and pointed out that this critique only makes sense if we draw a parallel between the body and the author in the sense of the authorial "self." Instead of "the preenings of author control," Andrews offered inter-media analogies such as the notion of creating a disjunctive surface as in abstract art. He pointed out that whereas most romantic poetry deals with traditional ways of "showcasing" embodiment through the "representation of bodies," the goal of langpo is to resist such an outward pull of representation, creating a

â€žsurface that emphasizes the surface of the page.â€° Andrews argued that language poetry is not necessarily a disembodied form of writing and that there is always the chance for bodily experience in the emphasis on the reader, a)thinking, b)loving, c)politicizing. He asked the very useful question â€žwhat constitutes an expansive freedom for the reader?â€° as well as the poly-sci-inflected inquiry â€žwhich features of lit propose an imperialistic textâ€°? The sliding scale here contrasted on the one hand the notion of an untroubled depiction of the authorial self, and on the other hand the notion of a language without reference, neither of which would be a desirable situation (â€žnot phobic avoidance of meaning altogetherâ€°). Rather, these extremes lie on a spectrum. They are tools for use in thinking about the type of generic or particular representation taking place in a text, and how this method of representation might relate to â€žthe body of an expansive reader.â€° Andrews ended his essay with an allegory which drew certain parallels between the concerns of language writing and aspects of the US policy of containment regarding the Soviet Union during the Cold War.

There was a provocative question-and-answer period afterward in which we had many wonderful questions from Madeline Gins, Bob Perelman, Wystan Curnow, and many others. I learned a lot from working on this panel and I look forward to many more such discussions at Segue in the future.

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223. **Thomas savage**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

I am a Buddhist poet but I, too, enjoy the fact that Jerry Falwell's karma finally caught up with him. Regards, Tom Savage

CA Conrad <[REDACTED]> wrote: Jerry Falwell is dead! And I'm celebrating!

An old friend on the phone today who told me he died was upset when I said that I was celebrating, OH WELL! My friend is a Buddhist, so I understand my friend, and respect my friend. But I'm NOT a Buddhist!

My only regret is that he went peacefully.

When I think of the terrible things he did and said against the queer community, and many others, and his support of the Phelps family who would picket the funerals of gay men who died of AIDS, well, there's just no way I can be quiet about how I feel! REALLY FEEL!

IT'S A BEAUTIFUL DAY INDEED! ANOTHER
FASCIST DOWN IS A BEAUTIFUL THING!
CAConrad
<http://PhillySound.blogspot.com>

Don't get soaked. Take a quick peak at the forecast
with theYahoo! Search weather shortcut.

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224. **Suzanne Burns**

***Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET
OUTTA BED!***

Tue 15 May 2007

I am no fan of Falwell, but dude....

I hate to break it to you but just because he is dead, does not mean that what he
believed in and represented has also died.

One can wish of course, but really death doesn't change these things at all. Its
just death. There is nothing to celebrate. You are focused entirely on the
wrong thing. You are still yourself, and the world is still the world, and there
are, alas, plenty of Falwells out there who will cherish his memory no matter
how insane that sounds to us.

Letting go of someone you can't stand is not that much different from letting go
of someone you love. Among otehr things, you have to let go of the illusion that
their death will effect a profound change in the world or in your life or result in
hundreds of dnacing munchkins. It won't. Sorry. Falwell was just a person.
There is still plenty of work to do.

Cheers,

Suzanne

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225. **Gerald Schwartz**

***Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET
OUTTA BED!***

Tue 15 May 2007

I only regret
that J. F. could
have been
holding hands

with Pat Robertson
& James Dobson
(among others)
at the instant
of his death...
Perhaps he could
have pulled them
ALL
into Beulah Land

Gerald S.
(speed-dialing Larry Flynt...)

Jerry Falwell is dead! And I'm celebrating!

*An old friend on the phone today who told
me he died was upset when I said that I was
celebrating, OH WELL! My friend is a
Buddhist, so I understand my friend, and
respect my friend. But I'm NOT a Buddhist!*

My only regret is that he went peacefully.

*When I think of the terrible things he did and
said against the queer community, and many
others, and his support of the Phelps family
who would picket the funerals of gay men
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I can be quiet about how I feel! REALLY FEEL!*

*IT'S A BEAUTIFUL DAY INDEED! ANOTHER
FASCIST DOWN IS A BEAUTIFUL THING!*

CAConrad

<http://PhillySound.blogspot.com>

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226. **Michael Tod Edgerton**

**Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET
OUTTA BED!**

Tue 15 May 2007

Woo Hoo! I always said I would throw a party when Reagan died and then I didn't. I certainly do not care how tacky anyone finds it: A toast to the death of Jerry Falwell; one self-righteous, hypocritically moralizing, neo-fascist, queer-bashing asshole down, a few thousand more to go....

(I certainly hope that wasn't a gross underestimation.)

Tod

CA Conrad <[REDACTED]> wrote:

Jerry Falwell is dead! And I'm celebrating!

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IT'S A BEAUTIFUL DAY INDEED! ANOTHER FASCIST DOWN IS A BEAUTIFUL THING!

CAConrad

<http://PhillySound.blogspot.com>

Michael Tod Edgerton
Special Lecturer in English
Providence College
549 River Avenue
Providence, RI 02918-0001
[REDACTED]

"There's the mute probability of a reciprocal lack of understanding"
- Mei-mei Berssenbrugge

Get the free Yahoo! toolbar and rest assured with the added security of spyware protection.

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227. **Mark Weiss**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

Also a diehard supporter of apartheid.

At 04:04 PM 5/15/2007, you wrote:

>Woo Hoo! I always said I would throw a party when Reagan died and
>then I didn't. I certainly do not care how tacky anyone finds it: A
>toast to the death of Jerry Falwell; one self-righteous,
>hypocritically moralizing, neo-fascist, queer-bashing asshole down,
>a few thousand more to go....

>

> (I certainly hope that wasn't a gross underestimation.)

>

> Tod

>

>CA Conrad <[REDACTED]> wrote:

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>

>An old friend on the phone today who told
>me he died was upset when I said that I was
>celebrating, OH WELL! My friend is a
>Buddhist, so I understand my friend, and
>respect my friend. But I'm NOT a Buddhist!

>

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>

>When I think of the terrible things he did and
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>who would picket the funerals of gay men
>who died of AIDS, well, there's just no way
>I can be quiet about how I feel! REALLY FEEL!

>

>IT'S A BEAUTIFUL DAY INDEED! ANOTHER
>FASCIST DOWN IS A BEAUTIFUL THING!

>CAConrad

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

>

>

>

>Michael Tod Edgerton

>Special Lecturer in English

>Providence College

>549 River Avenue

>Providence, RI 02918-0001

> [REDACTED]

>
>"There's the mute probability of a reciprocal lack of understanding"
> - Mei-mei Berssenbrugge
>
>-----
>Get the free Yahoo! toolbar and rest assured with the added security
>of spyware protection.

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228. **Tom Beckett**

(no subject)

Tue 15 May 2007

Falwell's politics/public presence was noxious, but I can't bring myself to rejoice in anyone's death. I understand your emotions, CAC, just as I deeply respect your person, but...I'm troubled by your post and some of the easy responses to same. Wishing "evil doers" dead doesn't help us very much. It perpetuates some really retrograde processes.

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

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229. **Farid Matuk**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

If celebrations aren't built on illusion, then on what? I'll be dancing tonight.

Cheers,

Farid

--- Suzanne Burns <[REDACTED]> wrote:

I am no fan of Falwell, but dude....

I hate to break it to you but just because he is dead, does not mean that what he believed in and represented has also died.

One can wish of course, but really death doesn't change these things at all. Its just death. There is nothing to celebrate. You are focused entirely on the wrong thing. You are still

*yourself, and the world is still
the world, and there are, alas, plenty of Falwells
out there who will
cherish his memory no matter how insane that sounds
to us.*

*Letting go of someone you can't stand is not that
much different from
letting go of someone you love. Among otehr things,
you have to let go of
the illusion that their death will effect a profound
change in the world or
in your life or result in hundreds of dnacing
munchkins. It won't. Sorry.
Falwell was just a person. There is still plenty of
work to do.*

Cheers,

Suzanne

__Yahoo! oneSearch: Finally, mobile search
that gives answers, not web links.
<http://mobile.yahoo.com/mobileweb/onesearch?refer=1ONXIC>

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230. **Barry Schwabsky**

***Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET
OUTTA BED!***

Tue 15 May 2007

Au contraire, my life is better already.

Suzanne Burns <[REDACTED]> wrote: I am no fan of Falwell, but dude....

I hate to break it to you but just because he is dead, does not mean that what he
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One can wish of course, but really death doesn't change these things at all. Its
just death. There is nothing to celebrate. You are focused entirely on the wrong
thing. You are still yourself, and the world is still the world, and there are, alas,
plenty of Falwells out there who will cherish his memory no matter how insane
that sounds to us.

Letting go of someone you can't stand is not that much different from letting go of someone you love. Among otehr things, you have to let go of the illusion that their death will effect a profound change in the world or in your life or result in hundreds of dnacing munchkins. It won't. Sorry. Falwell was just a person. There is still plenty of work to do.

Cheers,

Suzanne

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231. **Burt Kimmelman**

NYC Reading by Marsh Hawk Press Poets, 5/27

Tue 15 May 2007

An Evening of Poetry by Marsh Hawk Press Poets:

Burt Kimmelman, Stephen Paul Millter, Rochelle Ratner, and Corinne Robins

May 27th at 6

Biscuit Barbecue

230 5th Ave

Brooklyn, NY

11215

Phone: [REDACTED]

Between President Street and Carroll Street

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232. **Sarah Rosenthal**

Robert Duncan Obit in SF Chronicle?

Tue 15 May 2007

Hi,

This is another post that may be more relevant to Bay Area types.... Can anyone verify that Robert Duncan received front-page attention in the San Francisco Chronicle upon his death in 1988? I know I've read that somewhere but I can't figure out where. This is for the introduction to a collection of interviews with Bay Area experimental writers.

Many thanks,

Sarah Rosenthal

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233. **David Harrison Horton**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

Hi all,

Suzanne is right. He had tons of followers who won't let a little thing like death stop him/them from achieving his stated goals. One of his followers will soon rise to the top to continue the mission. His death is simply a respite. David Harrison Horton 1341 58th Avenue #9 Oakland CA 94621 [REDACTED]

> Date: Tue, 15 May 2007 22:48:18 +0100> From: [REDACTED]> Subject: Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!> To: [REDACTED]> > Au contraire, my life is better already.> > Suzanne Burns
<[REDACTED]> wrote: I am no fan of Falwell, but dude....> > I hate to break it to you but just because he is dead, does not mean that> what he believed in and represented has also died.> > One can wish of course, but really death doesn't change these things at> all. Its just death. There is nothing to celebrate. You are focused> entirely on the wrong thing. You are still yourself, and the world is still> the world, and there are, alas, plenty of Falwells out there who will> cherish his memory no matter how insane that sounds to us.> > Letting go of someone you can't stand is not that much different from> letting go of someone you love. Among otehr things, you have to let go of> the illusion that their death will effect a profound change in the world or> in your life or result in hundreds of dnacing munchkins. It won't. Sorry.> Falwell was just a person. There is still plenty of work to do.> > > Cheers,> > Suzanne

Add some color. Personalize your inbox with your favorite colors.
www.windowlive-hotmail.com/learnmore/personalize.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_addcolor_0507=

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234. **patrick dunagan**

Re: Robert Duncan Obit in SF Chronicle?

Tue 15 May 2007

Yes, there was a write up "Renowned Poet Robert Duncan dies in SF" on the front page of the Feb. 4 issue that continues with a nice photo to boot on page A4. If you send me your address I can mail ya a copy if you like.

Cheers,

Patrick

On 5/15/07, Sarah Rosenthal <[REDACTED]> wrote:

> Hi,

>

> This is another post that may be more relevant to Bay Area types.... Can anyone verify that Robert Duncan received front-page attention in the San Francisco Chronicle upon his death in 1988? I know I've read that somewhere but I can't figure out where. This is for the introduction to a collection of interviews with Bay Area experimental writers.

>

> Many thanks,

> Sarah Rosenthal

>

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235. **gfrym**

Re: Robert Duncan Obit in SF Chronicle?

Tue 15 May 2007

Sarah,

I happen to have the Thursday, February 4, 1988 San Francisco Chronicle because it did indeed print a front page story about Robert's death written by Kevin Leary. Headline: Renowned Poet Robert Duncan Dies in S.F.

Best,

Gloria

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

From: "Sarah Rosenthal" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, May 15, 2007 2:57 PM

Subject: Robert Duncan Obit in SF Chronicle?

Hi,

This is another post that may be more relevant to Bay Area types.... Can anyone verify that Robert Duncan received front-page attention in the San Francisco Chronicle upon his death in 1988? I know I've read that somewhere but I can't figure out where. This is for the introduction to a collection of interviews with Bay Area experimental writers.

*Many thanks,
Sarah Rosenthal*

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236. **Mark Weiss**

Re: Robert Duncan Obit in SF Chronicle?

Tue 15 May 2007

I'd bet that any good library in California has the Chronicle on microfiche.

Mark

At 05:57 PM 5/15/2007, you wrote:

>Hi,

>

> This is another post that may be more relevant to Bay Area
> types.... Can anyone verify that Robert Duncan received front-page
> attention in the San Francisco Chronicle upon his death in 1988? I
> know I've read that somewhere but I can't figure out where. This is
> for the introduction to a collection of interviews with Bay Area
> experimental writers.

>

> Many thanks,

> Sarah Rosenthal

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237. **linda norton**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

Falwell's karma and ours may be different, but death is the great equalizer.

Remember in the Clint Eastwood movie when one of his cronies rejoices in the death of a bad guy, saying, "He sure had it coming!" And Eastwood squints and says, "We ALL got it coming."

I'm with Suzanne--all the hatred he stood for lives on. Don't rejoice--organize. To paraphrase Mother Jones.

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

>From: Thomas savage <[REDACTED]>

>Sent: May 15, 2007 12:14 PM

>To: [REDACTED]

>Subject: Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

>

>I am a Buddhist poet but I, too, enjoy the fact that Jerry Falwell's karma finally caught up with him. Regards, Tom Savage

>

>CA Conrad <[REDACTED]> wrote: Jerry Falwell is dead! And I'm celebrating!
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>An old friend on the phone today who told
>me he died was upset when I said that I was
>celebrating, OH WELL! My friend is a
>Buddhist, so I understand my friend, and
>respect my friend. But I'm NOT a Buddhist!
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>My only regret is that he went peacefully.
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>When I think of the terrible things he did and
>said against the queer community, and many
>others, and his support of the Phelps family
>who would picket the funerals of gay men
>who died of AIDS, well, there's just no way
>I can be quiet about how I feel! REALLY FEEL!
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>IT'S A BEAUTIFUL DAY INDEED! ANOTHER
>FASCIST DOWN IS A BEAUTIFUL THING!
>CAConrad
><http://PhillySound.blogspot.com>
>
>
>
>-----
>Don't get soaked. Take a quick peak at the forecast
> with theYahoo! Search weather shortcut.

Like snow having second thoughts and coming back
To be wary about this, to embellish that, as thought life were a party
At which work got done.

John Ashbery, from PUNISHING THE MYTH

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238. **David-Baptiste Chirot**

59th Anniversary of Al-Nakba & Rev. Falwell

Tue 15 May 2007

Thank you for this very true letter Suzanne Burns. Today marks the 59th anniversary of Al-Nakba (The Catastrophe)--the forced removal of Palestinians from their homelands and the Right of Return which still remains a dream at best--Reverend Fallwell was a vociferous and outspoken supporter of Israel for

decades and a fund raiser as well. Recently he had converted to the belief of some branches of Evangelicism that Jewish people go directly to Heaven, the "Dual Covenant". (Though an admirer of his support, Abe Foxman was also critical of some of Falwell's views. Not the sort of friend anyone really keen on having.) (I don't pretend to understand this in great detail--) He was as violently bigoted against Palestinians and Arabs as against most of the human beings on the face of the earth. While President, Jimmy Carter said, "Speaking as a Christian, Jerry Falwell should go to Hell." This very day as one bigot passes on--many more are being born--literally and figuratively--the work of Jerry Falwell is never done . . . "My name is Legion"--One can celebrate him personally taking the Big Sleep--but tomorrow morning there will be many more Jerry's hitting the pavements--airwaves--print media--"coming to a town near you--and you--"--the world over--in the guise of all sorts of rhetorics philosophies and ideologies--"Legion" could care less abt a celebration or more--haven't you got a hangover?? Legion laughs--you got to pay to play--- As Suzanne says--still plenty of work to do-- > Date: Tue, 15 May 2007 15:16:07 -0400> From: [REDACTED]> Subject: Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!> To: [REDACTED]> > I am no fan of Falwell, but dude....> > I hate to break it to you but just because he is dead, does not mean that> what he believed in and represented has also died.> > One can wish of course, but really death doesn't change these things at> all. Its just death. There is nothing to celebrate. You are focused> entirely on the wrong thing. You are still yourself, and the world is still> the world, and there are, alas, plenty of Falwells out there who will> cherish his memory no matter how insane that sounds to us.> > Letting go of someone you can't stand is not that much different from> letting go of someone you love. Among otehr things, you have to let go of> the illusion that their death will effect a profound change in the world or> in your life or result in hundreds of dnacing munchkins. It won't. Sorry.> Falwell was just a person. There is still plenty of work to do.> > > Cheers,> > Suzanne

Add some color. Personalize your inbox with your favorite colors. www.windowlive-hotmail.com/learnmore/personalize.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_addcolor_0507=

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239. **Suzanne Burns**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

Aw hell, okay. I'm putting on my tap shoes. :-) Might as well join the riotous party even if there will be no shortage of vicious creeps to curse tomorrow.

Cocktails?

Cheers to all,

Suzanne

On 5/15/07, Farid Matuk <[REDACTED]> wrote:

>

> If celebrations aren't built on illusion, then on

> what? I'll be dancing tonight.

>

> Cheers,

> Farid

>

>

> --- Suzanne Burns <[REDACTED]> wrote:

>

> > I am no fan of Falwell, but dude....

> >

> > I hate to break it to you but just because he is

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> > what he believed in and represented has also died.

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> > Suzanne
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__Yahoo!

> oneSearch: Finally, mobile search
> that gives answers, not web links.
> <http://mobile.yahoo.com/mobileweb/onesearch?refer=1ONXIC>
>

--

"I will take the Ring to Mordor...though...I do not know the way."
Frodo Baggins, Fellowship of the Ring

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240. **CA Conrad**

***Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET
OUTTA BED!***

Tue 15 May 2007

Dear Suzanne, yes, everything you say is true.

However...

When I was a kid in high school AIDS broke out,
and I was living in rural America, terribly in Love
with my boyfriend. Jerry Falwell was a name on
the tip of every tongue as a positive. In other words
where I come from Falwell was someone to look

up to and admire. And people did, and you were afraid of these people if you knew what was good for you.

And when everyone found out that my friend was more than my "friend," well, our lives were never the same. Never the same. In fact our lives soon became -- literally became -- unbearable. And we were just kids, and we got high all the time just to get through each day. And while it toughened me up and got me used to the extreme brutality possible in this world, my boyfriend was destroyed.

And while I understand what you say, and feel you make valid points, we still need to cut a little place for ourselves in this world where we can be free enough in all the misery and suffering we have endured to CELEBRATE some release. And yes, Jerry Falwell's death for me is a celebration!

He was an unapologetic fascist who spread so much hatred, and ruined so many lives, and the fucking NEWS right now is making the man sound like a charming, wise old Yoda. His life is something I want VERY MUCH WANT to celebrate being over. For all those I have LOVED in this world who have suffered and died as a DIRECT result of his support of homophobia and misogyny, the drinks I toast tonight are for THEM!

To me, the death of Jerry Falwell is like celebrating a war ending. His wish for genocide for queers and outspoken women is reason enough to be happy he is dead.

It's almost as good as Ronald Reagan's death!
Ah, the death of evil men feels like a fresh, clean patch of Earth has been cleared for a better world!
And I LOVE this world so much!

CAConrad
<http://PhillySound.blogspot.com>

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241. **amy king**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

I'm with Conrad -- death comes to everyone, and I have no remorse that his has finally arrived. He encouraged hate like nobody's business.

He also demonized the purple Teletubbie for allegedly being gay (in spite of being an asexual androgynous stuffed toy that giggled at most) because 'he' carried a purse and wore a triangle on top of his head -- which, yes, is laughable in the superficial, but is truly just the tip of how Falwell encouraged the very real witch hunt mentality, the one that has at least a third of gay teens committing suicide, even today. Even today.

And his god is the god of "Judge not lest ye be judged." Another selective interpreter of "The Word" bites the dust, Ding Dong, Amen.

Get the Yahoo! toolbar and be alerted to new email wherever you're surfing.

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242. **Dana Rapisardi**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

In a message dated 5/15/2007 9:20:19 P.M. Eastern Daylight Time, [REDACTED] writes:

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However...

When I was a kid in high school AIDS broke out, and I was living in rural America, terribly in Love with my boyfriend. Jerry Falwell was a name on the tip of every tongue as a positive. In other words where I come from Falwell was someone to look up to and admire. And people did, and you were afraid of these people if you knew what was good for you.

And when everyone found out that my friend was more than my "friend," well, our lives were never the same. Never the same. In fact our lives soon became -- literally became -- unbearable. And we

were just kids, and we got high all the time just to get through each day. And while it toughened me up and got me used to the extreme brutality possible in this world, my boyfriend was destroyed.

And while I understand what you say, and feel you make valid points, we still need to cut a little place for ourselves in this world where we can be free enough in all the misery and suffering we have endured to CELEBRATE some release. And yes, Jerry Falwell's death for me is a celebration!

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And I LOVE this world so much!

CAConrad
<http://PhillySound.blogspot.com>

Yes, yes, yes, yes, yes, yes, yes. Sending love to you, CAC.

And my contribution to our festivities:

'Top a midden the Rev. Falwell sits
In the midst of Hell's sulfurous pits
Satan soon comes his way
The same time every day
Lights a short fuse and blows him to bits.
Dana Rapisardi



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

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243. **Suzanne Burns**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

I fully understand the anger people feel toward this man. But....

I am also deeply uncomfortable with the "dance on his grave" energy. Its so feral, and it feeds right back into what he stood for. Please understand that I am deeply conflicted. I say this as someone who comes from a family that has.... people like this in it, and sometimes some of us say "Oh I can't wait to wear red at that funeral!".

I don't want to go into details, but I know all too well that letting go and taking the high road is the better way. I'm not saying this for him-- but for us. Its the better way for US.

Glee is not pretty, and over time will carve bitchy lines in one's face. Please continue fighting for the living.

Suzanne

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244. **Stephen Vincent**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

The sad thing is that Falwell will be inevitably replaced by someone just as Foul. Hate speech incorporated.

When I once worked in Juvenile Hall - every time a hugely difficult person would leave, and folks would sigh all around as if liberation had arrived, another dude would show up and be just as difficult.

The difference here is that Falwell never had to serve time for the consequences of his speech - tho he constantly shouted fire in a crowded theater, i.e. the US.

Stephen V

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

In a message dated 5/15/2007 9:20:19 P.M. Eastern Daylight Time,

 *writes:*

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However...

When I was a kid in high school AIDS broke out, and I was living in rural America, terribly in Love with my boyfriend. Jerry Falwell was a name on the tip of every tongue as a positive. In other words where I come from Falwell was someone to look up to and admire. And people did, and you were afraid of these people if you knew what was good for you.

And when everyone found out that my friend was more than my "friend," well, our lives were never the same. Never the same. In fact our lives soon became -- literally became -- unbearable. And we were just kids, and we got high all the time just to get through each day. And while it toughened me up and got me used to the extreme brutality possible in this world, my boyfriend was destroyed.

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CAConrad
<http://PhillySound.blogspot.com>

Yes, yes, yes, yes, yes, yes, yes. Sending love to you, CAC.

And my contribution to our festivities:

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Satan soon comes his way
The same time every day
Lights a short fuse and blows him to bits.
Dana Rapisardi*



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

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245. **Alan Sondheim**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

Hate is hate. Hating in the name of good: we all do that. But he was reprehensible. However the problem's elsewhere - those who keep their mouths shut, those who don't have the pulpit, those who whisper. And they're legion. And they're close to all of us. And Robertson's still alive. But I'm glad he's dead. But I wish a hell of a lot of others were dead too. - Alan

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246. **amy king**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

If CNN is any indication of the popular media's response, Falwell isn't exactly being celebrated, thankfully. They cite the studies of an anthropologist focused on Falwell's legacy, significantly noting where he placed the blame for Sept 11:

To many critics, this paradox is what makes his legacy so lamentable. "He made it comfortable for churches to get actively involved in politics," says the Rev. Barry W. Lynn, executive director of Americans United for the Separation of Church and State. "His strategy will be continued by his would-be successors -- a focus on hot-button issues like gay marriage (rather than significant moral issues like child poverty and health care), and an eagerness to make outrageous statements to the media, in order to build a religious-political empire." Many now remember him most for outrageous statements he made after leaving the Moral Majority -- in 1999, his house organ the National Liberty Journal warned parents that the Tinky Winky TV character was secretly gay and morally dangerous; in 2001, he blamed the September 11 terrorist attack on "pagans, and the abortionists, and the feminists, and the gays and the lesbians who are actively trying to make that an alternative lifestyle, the ACLU, People For the American Way, all of them who have tried to secularize America."

<http://www.cnn.com/2007/US/05/15/falwell.legacy/>

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247. **Adam**

Let's not malign the Witches: Falwell is dead

Tue 15 May 2007

<http://www.thecarpetbaggerreport.com/archives/10806.html>

(From Craig Smith: Smithcraft Press)

I have to admit, writing about Falwell's death poses an awkward challenge for me. When I worked at Americans United for Separation of Church and State for several years, I read Falwell's materials, I listened to his speeches, I watched his interviews, and got a real sense for who this man was and what he devoted his life to.

In literally every instance, I was repelled and appalled. But is it not callous to bash a man just hours after his death?

I have another idea — I'll document Jerry Falwell's professional life and let his record speak for itself.

March 1980: Falwell tells an Anchorage rally about a conversation with President Carter at the White House. Commenting on a January breakfast meeting, Falwell claimed to have asked Carter why he had "practicing homosexuals" on the senior staff at the White House. According to Falwell,

Carter replied, "Well, I am president of all the American people, and I believe I should represent everyone." When others who attended the White House event insisted that the exchange never happened, Falwell responded that his account "was not intended to be a verbatim report," but rather an "honest portrayal" of Carter's position.

August 1980: After Southern Baptist Convention President Bailey Smith tells a Dallas Religious Right gathering that "God Almighty does not hear the prayer of a Jew," Falwell gives a similar view. "I do not believe," he told reporters, "that God answers the prayer of any unredeemed Gentile or Jew." After a meeting with an American Jewish Committee rabbi, he changed course, telling an interviewer on NBC's "Meet the Press" that "God hears the prayers of all persons.... God hears everything."

July 1984: Falwell is forced to pay gay activist Jerry Sloan \$5,000 after losing a court battle. During a TV debate in Sacramento, Falwell denied calling the gay-oriented Metropolitan Community Churches "brute beasts" and "a vile and Satanic system" that will "one day be utterly annihilated and there will be a celebration in heaven." When Sloan insisted he had a tape, Falwell promised \$5,000 if he could produce it. Sloan did so, Falwell refused to pay and Sloan successfully sued. Falwell appealed, with his attorney charging that the Jewish judge in the case was prejudiced. He lost again and was forced to pay an additional \$2,875 in sanctions and court fees.

October 1987: The Federal Election Commission fines Falwell for transferring \$6.7 million in funds intended for his ministry to political committees.

February 1988: The U.S. Supreme Court strikes down a \$200,000 jury award to Falwell for "emotional distress" he suffered because of a Hustler magazine parody. Chief Justice William H. Rehnquist, usually a Falwell favorite, wrote the unanimous opinion in *Hustler v. Falwell*, ruling that the First Amendment protects free speech.

February 1993: The Internal Revenue Service determines that funds from Falwell's Old Time Gospel Hour program were illegally funneled to a political action committee. The IRS forced Falwell to pay \$50,000 and retroactively revoked the Old Time Gospel Hour's tax-exempt status for 1986-87.

March 1993: Despite his promise to Jewish groups to stop referring to America as a "Christian nation," Falwell gives a sermon saying, "We must never allow our children to forget that this is a Christian nation. We must take back what is rightfully ours."

1994-1995: Falwell is criticized for using his "Old Time Gospel Hour" to hawk a scurrilous video called "The Clinton Chronicles" that makes a number of unsubstantiated charges against President Bill Clinton — among them that he is

a drug addict and that he arranged the murders of political enemies in Arkansas. Despite claims he had no ties to the project, evidence surfaced that Falwell helped bankroll the venture with \$200,000 paid to a group called Citizens for Honest Government (CHG). CHG's Pat Matrisciana later admitted that Falwell and he staged an infomercial interview promoting the video in which a silhouetted reporter said his life was in danger for investigating Clinton. (Matrisciana himself posed as the reporter.) "That was Jerry's idea to do that," Matrisciana recalled. "He thought that would be dramatic."

November 1997: Falwell accepts \$3.5 million from a front group representing controversial Korean evangelist Sun Myung Moon to ease Liberty University's financial woes.

April 1998: Confronted on national television with a controversial quote from *America Can Be Saved!*, a published collection of his sermons, Falwell denies having written the book or had anything to do with it. In the 1979 work, Falwell wrote, "I hope to live to see the day when, as in the early days of our country, we won't have any public schools. The churches will have taken them over again and Christians will be running them. What a happy day that will be!" Despite Falwell's denial, Sword of the Lord Publishing, which produced the book, confirms that Falwell wrote it.

January 1999: Falwell tells a pastors' conference in Kingsport, Tenn., that the Antichrist prophesied in the Bible is alive today and "of course he'll be Jewish."

February 1999: Falwell becomes the object of nationwide ridicule after his National Liberty Journal newspaper issues a "parents alert" warning that Tinky Winky, a character on the popular PBS children's show "Teletubbies," might be gay.

September 2001: Falwell blames Americans for the 9/11 terrorist attacks. "The abortionists have got to bear some burden for this because God will not be mocked. And when we destroy 40 million little innocent babies, we make God mad. I really believe that the Pagans, and the abortionists, and the feminists, and the gays and the lesbians who are actively trying to make that an alternative lifestyle, the ACLU, People For the American Way, all of them who have tried to secularize America. I point the finger in their face and say, 'You helped this happen.'"

November 2005: Falwell spearheads campaign to resist "war on Christmas."

February 2007: Falwell describes global warming as a conspiracy orchestrated by Satan, liberals, and The Weather Channel.

Say what you will about the man and his life, but he leaves behind a colorful background.

No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.5.467 / Virus Database: 269.7.1/805 - Release Date: 5/15/2007

10:47 AM

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248. **amy king**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Tue 15 May 2007

I too come from that tradition, Suzanne, having grown up on the Bible Belt myself. In fact, I received a scholarship at the ripe age of 16 in the amount of \$5,000 directly from Falwell (or his stamped on signature) to attend Liberty University. I have family members who still proudly wear racist slogans ("You've Got Your X, We've Got Ours" - complete with the GA confederate flag was the most recent) and celebrate blows against their assorted brands of evil, closely aligned with Falwell's, some that would include me if they actually acknowledged certain aspects of my life.

I just think it's strange that our society allows us to feel and express only one particular emotion for someone's death, sadness, but the expression of relief is somehow inappropriate? I mean, I'm not bouncing off the walls under the illusion that homophobic campaigns are somehow finished, but that one very large hateful movement has received even the slightest of blows, or a pause, does give me some pleasure. To equate the evil, the hate mongering that Falwell did with feeling and expressing this kind of relief over his recent absence, or those followers' "loss", on a listserv no less, is misleading. It's not a clear-cut hate-for-hate equation. Their hate has serious consequences that have resulted in much measurable pain and many deaths. I'm not finding pleasure in some sadist notion nor am I condoning aggressive hate that results in someone's pain or death -- likewise, any physical pain he felt doesn't delight me, but to feel some gladness that his brand of aggressive homophobic tactics may have taken a blow simply because Falwell is dead certainly provides a momentary gladness, regardless of how that implicates even my own family members. When I express that and articulate why, I **am** taking the high road and fighting for the living.

Amy

Suzanne Burns <[REDACTED]> wrote: I fully understand the anger people feel toward this man. But....

I am also deeply uncomfortable with the "dance on his grave" energy. Its so feral, and it feeds right back into what he stood for. Please understand that I

am deeply conflicted. I say this as someone who comes from a family that has.... people like this in it, and sometimes some of us say "Oh I can't wait to wear red at that funeral!".

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Glee is not pretty, and over time will carve bitchy lines in one's face. Please continue fighting for the living.

Suzanne

Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

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249. **linda norton**

Re: DING DONG THE WITCH IS DEAD, Mark Bingham

Tue 15 May 2007

Re: Falwell and 9/11--

Mark Bingham on flight 93 was gay. He was clearly one of the brave ones that day (in a situation where so much was unclear, and so much has been fodder for propaganda).

But you will notice that mainstream media's heavily subsidized, ad-free propaganda, THE PATH TO 9/11 (sponsored & funded by the far right, aimed at fictionalizing the history of 9/11, and teamed up with Scholastic Books to perpetrate this fraud through the systematic miseducation of millions of American schoolchildren) has no place for someone like Mark Bingham.

Falwell is dead but those who made and paid for that film (his spawn) are alive and well and ready to shout "Let's roll" to the next nightmare in the name of "anti-terror" and "family values."

Many of us fought against the network and msm and Scholastic and consequently those new "histories" of 9/11 never made it into U. S. classrooms.

Keep fighting.

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

>From: amy king <[REDACTED]>

>Sent: May 15, 2007 7:26 PM

>To: [REDACTED]

>Subject: Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET

OUTTA BED!

>

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><http://www.cnn.com/2007/US/05/15/falwell.legacy/>

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> in the all-new Yahoo! Mail Beta.

"It's amazing what you can see when you look."

Learn more about Karl Rove's "math", and about the likelihood (800% higher, in some cases) that if you were a black or Hispanic voter in the 2004 election, or even an enlisted member of the U. S. Armed Forces, your vote was tossed in the trash.

Understand more about why it was so important for Rove, Bush, and Cheney to replace an independent judiciary with robotic far-right servants of the Republican party.

See why impeachment can provide a great civics lesson for the American public, and a chance to restore democracy and allow us to deal with the energy crisis the Bush administration has worsened immeasurably because of its incompetence and ignorance in Iraq.

<http://www.davidswanson.org/?q=node/641>

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250. **Paul Nelson**

Re: Let's not malign the Witches: Falwell is dead

Tue 15 May 2007

So Falwell is on the record as saying gays will “one day be utterly annihilated and there will be a celebration in heaven,” and some on this list want to celebrate Falwell's death. Please tell me the difference between these two factions.

Paul

Paul E. Nelson

www.GlobalVoicesRadio.org

www.SPLAB.org

908 I. St. N.E. #4

Slaughter, WA 98002

██████████ or ██████████

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

From: Adam <██████████>

To: ██████████

Sent: Tuesday, May 15, 2007 7:30:08 PM

Subject: Let's not malign the Witches: Falwell is dead

<http://www.thecarpetbaggerreport.com/archives/10806.html>

(From Craig Smith: Smithcraft Press)

I have to admit, writing about Falwell's death poses an awkward challenge for me. When I worked at Americans United for Separation of Church and State for several years, I read Falwell's materials, I listened to his speeches, I watched his interviews, and got a real sense for who this man was and what he devoted his life to.

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August 1980: After Southern Baptist Convention President Bailey Smith tells a Dallas Religious Right gathering that "God Almighty does not hear the prayer of a Jew," Falwell gives a similar view. "I do not believe," he told reporters, "that God answers the prayer of any unredeemed Gentile or Jew." After a meeting with an American Jewish Committee rabbi, he changed course, telling an interviewer on NBC's "Meet the Press" that "God hears the prayers of all persons.... God hears everything."

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October 1987: The Federal Election Commission fines Falwell for transferring \$6.7 million in funds intended for his ministry to political committees.

February 1988: The U.S. Supreme Court strikes down a \$200,000 jury award to Falwell for "emotional distress" he suffered because of a Hustler magazine parody. Chief Justice William H. Rehnquist, usually a Falwell favorite, wrote the unanimous opinion in *Hustler v. Falwell*, ruling that the First Amendment protects free speech.

February 1993: The Internal Revenue Service determines that funds from Falwell's Old Time Gospel Hour program were illegally funneled to a political action committee. The IRS forced Falwell to pay \$50,000 and retroactively revoked the Old Time Gospel Hour's tax-exempt status for 1986-87.

March 1993: Despite his promise to Jewish groups to stop referring to America as a “Christian nation,” Falwell gives a sermon saying, “We must never allow our children to forget that this is a Christian nation. We must take back what is rightfully ours.”

1994-1995: Falwell is criticized for using his “Old Time Gospel Hour” to hawk a scurrilous video called “The Clinton Chronicles” that makes a number of unsubstantiated charges against President Bill Clinton — among them that he is a drug addict and that he arranged the murders of political enemies in Arkansas. Despite claims he had no ties to the project, evidence surfaced that Falwell helped bankroll the venture with \$200,000 paid to a group called Citizens for Honest Government (CHG). CHG’s Pat Matrisciana later admitted that Falwell and he staged an infomercial interview promoting the video in which a silhouetted reporter said his life was in danger for investigating Clinton. (Matrisciana himself posed as the reporter.) “That was Jerry’s idea to do that,” Matrisciana recalled. “He thought that would be dramatic.”

November 1997: Falwell accepts \$3.5 million from a front group representing controversial Korean evangelist Sun Myung Moon to ease Liberty University’s financial woes.

April 1998: Confronted on national television with a controversial quote from *America Can Be Saved!*, a published collection of his sermons, Falwell denies having written the book or had anything to do with it. In the 1979 work, Falwell wrote, “I hope to live to see the day when, as in the early days of our country, we won’t have any public schools. The churches will have taken them over again and Christians will be running them. What a happy day that will be!” Despite Falwell’s denial, Sword of the Lord Publishing, which produced the book, confirms that Falwell wrote it.

January 1999: Falwell tells a pastors’ conference in Kingsport, Tenn., that the Antichrist prophesied in the Bible is alive today and “of course he’ll be Jewish.”

February 1999: Falwell becomes the object of nationwide ridicule after his *National Liberty Journal* newspaper issues a “parents alert” warning that Tinky Winky, a character on the popular PBS children’s show “Teletubbies,” might be gay.

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November 2005: Falwell spearheads campaign to resist "war on Christmas."

February 2007: Falwell describes global warming as a conspiracy orchestrated by Satan, liberals, and The Weather Channel.

Say what you will about the man and his life, but he leaves behind a colorful background.

No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.5.467 / Virus Database: 269.7.1/805 - Release Date: 5/15/2007

10:47 AM

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251. **Laura McClain**

Re: (no subject)

Wed 16 May 2007

I have to agree. I have no affection for Falwell, but I am deeply troubled by anyone rejoicing at another's death. Feel relieved, fine. But revel in it? It's a slippery slope, my friends.

Peace.

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

From: Tom Beckett <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, May 15, 2007 4:41:58 PM

Subject: (no subject)

Falwell's politics/public presence was noxious, but I can't bring myself to rejoice in anyone's death. I understand your emotions, CAC, just as I deeply respect your person, but...I'm troubled by your post and some of the easy responses to same. Wishing "evil doers" dead doesn't help us very much. It perpetuates some really retrograde processes.

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

__ Luggage? GPS? Comic books?

Check out fitting gifts for grads at Yahoo! Search

http://search.yahoo.com/search?fr=oni_on_mail&p=graduation+gifts&cs=bz

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252. **Suzanne Burns**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Wed 16 May 2007

LOL Believe me, I am enjoying my glass of wine too tonight. My mailbox is filled with "May the bastard burn in hell". I do NOT want to begrudge anyone their margarita on a night like this.

The world feels just a bit lighter tonight, even though I know there is plenty more where that came from. He was hideous. Few things can ever be as vile as he was, not even my Aunt *mumblemumble*. Gah. Turds by the handful.

It's just this vision of screaming and intoxicated munchkins brought on by the subject line....

Suzanne

On 5/15/07, amy king <[REDACTED]> wrote:

>

> I too come from that tradition, Suzanne, having grown up on the Bible Belt
> myself. In fact, I received a scholarship at the ripe age of 16 in the
> amount of \$5,000 directly from Falwell (or his stamped on signature) to
> attend Liberty University. I have family members who still proudly wear
> racist slogans ("You've Got Your X, We've Got Ours" - complete with the GA
> confederate flag was the most recent) and celebrate blows against their
> assorted brands of evil, closely aligned with Falwell's, some that would
> include me if they actually acknowledged certain aspects of my life.

>

> I just think it's strange that our society allows us to feel and express
> only one particular emotion for someone's death, sadness, but the expression
> of relief is somehow inappropriate? I mean, I'm not bouncing off the walls
> under the illusion that homophobic campaigns are somehow finished, but that
> one very large hateful movement has received even the slightest of blows, or
> a pause, does give me some pleasure. To equate the evil, the hate mongering
> that Falwell did with feeling and expressing this kind of relief over his
> recent absence, or those followers' "loss", on a listserv no less, is
> misleading. It's not a clear-cut hate-for-hate equation. Their hate has
> serious consequences that have resulted in much measurable pain and many
> deaths. I'm not finding pleasure in some sadist notion nor am I condoning
> aggressive hate that results in someone's pain or death -- likewise, any
> physical pain he felt doesn't delight me, but to feel some gladness that his
> brand of
> aggressive homophobic tactics may have taken a blow simply because Falwell
> is dead certainly provides a momentary gladness, regardless of how that

> implicates even my own family members. When I express that and articulate
> why, I *am* taking the high road and fighting for the living.

>

> Amy

>

> Suzanne Burns <[REDACTED]> wrote: I fully understand the anger
> people feel toward this man. But....

>

> I am also deeply uncomfortable with the "dance on his grave" energy. Its
> so

> feral, and it feeds right back into what he stood for. Please understand
> that I am deeply conflicted. I say this as someone who comes from a
> family

> that has.... people like this in it, and sometimes some of us say "Oh I
> can't wait to wear red at that funeral!".

>

> I don't want to go into details, but I know all too well that letting go
> and

> taking the high road is the better way. I'm not saying this for him-- but
> for us. Its the better way for US.

>

> Glee is not pretty, and over time will carve bitchy lines in one's face.
> Please continue fighting for the living.

>

> Suzanne

>

>

>

> -----

> Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail,
> news, photos & more.

>

--

"I will take the Ring to Mordor...though...I do not know the way."

Frodo Baggins, Fellowship of the Ring

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253. **Alan Sondheim**

Mumia Case Reaches Its Climax (fwd)

Wed 16 May 2007

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-182913516-1179289859=:5534

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

Date: Tue, 15 May 2007 23:33:22 -0400

From: [REDACTED]

To: [REDACTED]

Subject: Mumia Case Reaches Its Climax

The Final Showdown - Mumia Case Reaches Its Climax

By Dave Lindorff and Linn Washington, Jr.

CounterPunch.org - May 15, 2007

<http://www.counterpunch.org/lindorff05152007.html>

The case of death row prisoner Mumia Abu-Jamal, now a quarter of a century long, is heading to a climax this Thursday in a hearing before a three-judge panel of the Third Circuit Court of Appeals in Philadelphia. It is a hearing that could result in a new trial for the Philadelphia journalist and former Black Panther, or possibly in a new date with the executioner.

The wide range of possible outcomes of this hearing results from the fact that Abu-Jamal and the Philadelphia District Attorney have filed cross-appeals in the case. Abu-Jamal, convicted in 1982 for the 1981 slaying of white Philadelphia Police Officer Daniel Faulkner during an arrest of Abu-Jamal's younger brother William, is appealing his conviction. He is arguing that his jury was unconstitutionally purged of black jurors by the prosecutor, who used peremptory challenges to bar 10 or 11 black jurors from being seated, though all had said that they could vote for a death penalty. He is also appealing his conviction on the ground that the prosecutor, Joseph McGill, improperly diminished the jury's sense of responsibility for their verdict by telling them that a

guilty verdict would "not be final" since there would be "appeal after appeal."

The DA's office, meanwhile, has appealed a 2001 decision by Federal District Judge William Yohn overturning Abu-Jamal's death sentence-a ruling that if sustained, converts Abu-Jamal's penalty to life in prison without possibility of parole.

It is impossible to second-guess what the three judges sitting on this appeal will decide on any of the claims before them, but looking at their prior decisions, all three of the judges, who include Chief Judge Anthony Scirica and Judge Robert Cowen, both Reagan appointees, and Judge Thomas Ambro, a Clinton appointee have, during their time on the Third Circuit, overturned capital convictions based upon the same claim Abu-Jamal is making about race-based exclusion of jurors by the prosecution. In his federal habeas appeal of his conviction-the so-called Batson claim regarding jury bias--Abu-Jamal's attorneys noted that in a city that is 44 percent African-American, his jury initially had only three black members (one was removed before the start of the trial, under questionable circumstances also possibly relating to judicial bias, leaving only two).

Abu-Jamal further presented evidence that his mostly white jury was the result of a pattern of racism in the city's justice system. Prosecutor McGill, who used 11 of his permitted 15 peremptory challenges (challenges to bar jurors for which no reason has to be provided), to remove black jurors otherwise qualified to sit, had a record over the course of six capital cases between 1977 and 1986, of striking 74 percent of potential black jurors while striking only 25 percent of white jurors. Furthermore, defense data show that over the same period, during which Ed Rendell was Philadelphia's district attorney, prosecutors working under his direction collectively used their peremptory challenges to eliminate black jurors 58 percent of the time, compared to only 22 percent of the time for white jurors.

If the appellate court decides that this damning statistical evidence shows or suggests a pattern of racism in jury selection, it would be bound to either order a new trial, or to remand the case back to Judge Yohn for a full hearing on the jury bias issue.

This would appear to offer Abu-Jamal his best chance for a new trial. If the judges vote the way each of them has voted in other similar cases, it could happen.

A second possibility for a new trial would be McGill's clearly inappropriate summation to the jury, in which he essentially told them to forget about "proof beyond a reasonable doubt," and which the judge, who still posthumously holds the national record for death penalty convictions (31), allowed to go unchallenged. Many a death sentence has been overturned for just such prosecutorial misconduct, but to date, neither the Third Circuit nor the US Supreme Court has overturned a conviction on the basis of such comments. Still, it remains a possible avenue for a reversal and a new trial.

A third avenue of federal appeal by Abu-Jamal argues that his initial appeal of his conviction, called a Post-Conviction Relief Act (PCRA) hearing, was constitutionally flawed because the judge--the same Albert Sabo who tried him originally--was biased in favor of the prosecution. Local newspaper editorials made that observation during the hearing. But more importantly, the PCRA hearing transcript shows that Sabo refused to grant any subpoenas to the defense to compel witness testimony, and that the judge repeatedly cut off lines of questioning of witnesses by defense attorneys when it appeared they were about to undermine the case. One witness who told of being pressured to lie at the trial, found herself arrested in the courtroom immediately following her testimony, while she was still on the witness stand. She was led off in handcuffs with the judge's blessing on a check-kiting charge, despite a pledge by her attorney to have her appear on the charge--normally a routine procedure. If the appellate panel rules in favor of this claim, Abu-Jamal would not get a new trial, but would get a

reopened or a new PCRA, probably in federal instead of state court. At such a hearing, new evidence of innocence could be presented, and witnesses from the original trial and the earlier PCRA hearing could be further questioned and old testimony challenged.

Abu-Jamal, while still held in solitary confinement on Pennsylvania's death row at the insistence of Philadelphia District Attorney Lynn Abraham, is at this moment not facing the death penalty. Federal District Judge Yohn ruled in 2001 that a poorly worded jury verdict form and equally poor instructions from Judge Sabo during the trial's penalty phase left jurors thinking, incorrectly, that they could consider no mitigating circumstances in deciding on his sentence unless they all agreed on it. In fact, under current law, if any one juror finds a mitigating circumstance, it has to be weighed in their collective decision, which must itself be unanimous for a death penalty. While it is unlikely that the Third Circuit judges will overturn Judge Yohn's revocation of Abu-Jamal's death sentence, which was well reasoned and based upon solid US Supreme Court precedent, the DA's office is making the effort, claiming that the precedent doesn't apply in his case.

In fact, over the course of Abu-Jamal's more than two-decade-long appeals process, the courts have shown a willingness to create special exceptions that apply only to Abu-Jamal.

One example of what might be called "The Mumia Rule" occurred in the Pennsylvania Supreme Court. The state's top judges in 1986 overturned a death sentence in 1986 where McGill, the same prosecutor in Abu-Jamal's case, had made the same closing statement to jurors at the conclusion of a murder trial presided over by Judge Sabo, the same trial judge who presided in Abu-Jamal's case. The state's top court, declaring that the prosecutor's language had "minimize[d] the jury's sense of responsibility for a verdict of death," ordered a new trial. Three years later in 1989, despite this precedent, the Court reversed itself, though, upholding Abu-Jamal's conviction. Eleven years later,

Pennsylvania's highest court reversed track again, barring such language by prosecutors "in all future trials."

Another example of this judicial "special handling" where Abu-Jamal's case is concerned, involves the right of allocution -- the right of the convicted to make a statement without challenge before sentencing. One month before initially upholding Abu-Jamal's conviction in March 1989, the Pennsylvania Supreme Court issued a ruling stating the right of allocution is of "ancient origin" and any failure to permit a defendant to plead for mercy required reversal of sentence. Abu-Jamal's appeal claimed Judge Sabo, by allowing the prosecutor to question Abu-Jamal on the stand after the convicted defendant had made such a statement to jurors, violated his allocution right during the '82 trial. The state's high court, however -- for the first time in its history -- ruled that the "right of allocution does not exist in the penalty phase of capital murder prosecution."

This flip-flopping on allocution, acceptable language for prosecutors and other legal precedents led Amnesty International to conclude in its 2000 report on Abu-Jamal's case that the state's highest court improperly invents new standards of procedure "to apply it to one case only: that of Mumia Abu-Jamal."

Justice, that is to say, has not always been blind in this case.

Indeed, the Abu-Jamal case has always been as much about politics as it has been about law. During his sentencing hearing, Prosecutor McGill, over the strenuous objection of the defense, read from and questioned Abu-Jamal about a 12-year-old Philadelphia Inquirer article written about him when he had been just 15, in which he had quoted Mao Tse-tung as saying "power flows from the barrel of a gun." Although Abu-Jamal made it clear in the actual article, and during questioning by the prosecutor, that he was using that line to refer to the power of the police in Philadelphia in the early 1970s, the prosecutor told

jurors that the child's words had referred to killing police.

Since the trial, the Fraternal Order of Police, the national police union, has openly lobbied hard for Abu-Jamal's execution, endorsing judicial candidates who favor the death penalty, while opposing those who oppose it, and holding annual demonstrations supporting his death, and even working successfully to prevent Abu-Jamal from having his commentaries from prison broadcast on Philadelphia radio stations. On the other side, a movement condemning Abu-Jamal's conviction and demanding his freedom or a new trial has spread around the globe.

Such political action has certainly played a role in the decisions made by Pennsylvania's politicized judges, all of whom are elected and must periodically return to face voters. But the prevailing view among attorneys is that such political pressures play a lesser role in the federal court system, where judges are generally better qualified and are appointed for life, and particularly at the appellate level, where most judges remain until they retire or die.

One indication that the appellate court may not be so vulnerable to political pressure came in 1998, in a case brought by Abu-Jamal protesting the opening of his lawyer's correspondence with him in prison. Prison authorities had opened his lawyers' mail in 1995 and, learning of his defense strategy for an upcoming PCRA hearing, passed the news along to then Gov. Tom Ridge, who rushed through a death warrant. This meant Abu-Jamal was facing an execution date only weeks from the hearing—a situation Judge Sabo repeatedly used as an excuse for rushing the proceeding. The Third Circuit ruled that opening of inmates' legal mail was illegal. The Third Circuit also ruled in Abu-Jamal's favor in a case establishing his First Amendment right to write and publish from prison.

And so this case, which began one cold dark morning in December 1981, now moves to what could be the final confrontation.

However the three judge panel rules, history is likely to be made this Thursday in the legal showdown between Abu-Jamal's attorney Robert R. Bryan and Assistant District Attorney Hugh Burns, and by Third Circuit Judges Scirica, Ambro and Cowen.

[Dave Lindorff is the author of Killing Time: an Investigation into the Death Row Case of Mumia Abu-Jamal. His n book of CounterPunch columns titled "This Can't be Happening!" is published by Common Courage Press. Lindorff's newest book is "The Case for Impeachment", co-authored by Barbara Olshansky. He can be reached at: [REDACTED]

Linn Washington, Jr. is a columnist for the Philadelphia Tribune and is an associate professor of journalism at Temple University.]

Portside aims to provide material of interest to people on the left that will help them to interpret the world and to change it.

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254. **Carol Novack**

Mad Hatters' Review Events in NYC: June 8th at KGB Bar; June 10th Fundraiser, Gallery Bar

Wed 16 May 2007

Our next KGB Bar Poetry, Prose & Anything Goes Series will take place on Friday, June 8th, 7:00 - 9:00 pm. It will feature Vanessa Place, Debra Di Blasi, Sissy Boyd and actors reading excerpts from my new play. Please see our Events page for bios and other details.

On Sunday, June 10th, 5:00 - 11:00 + PM, Mad Hatters' Review will host their first Live-action Multimedia Fundraising Extravaganza at Gallery Bar, 120

Orchard Street (near Delancey), an innovative new venue/art space in Manhattan's Lower East Side.. The event will include improvisational live music, dancing (to live music), readings by MHR contributors and guests(including Eric Darton, Tsipi Keller, and Ranbir Sidhi), screenings of video art and animations, a photo/art slide-show, a silent auction of donated books and artworks (including books by Vernon Frazer, Vanessa Place (Les Figues Press), Debra Di Blasi and George Held, and artwork by Robert Kirschbaum and Anne Pearce et al.), plus special guests, edible tidbits, and infamous Mad Hatters' facoctails at an attractive discount. An open reading will take place toward the end of the event, time and stamina permitting. Tickets (\$20) may be purchased online or at the door. But please RSVP to madhatters at gmail if you won't be paying online. Edible morsels, as well as edible mortals, will be provided. Please see details at our website (Events page).

MAD HATTERS' REVIEW: Edgy & Enlightened Literature, Art & Music in the Age of Dementia: <http://www.madhattersreview.com>

KEEP THE MAD HATTERS ALIVE! MAKE A TAX DEDUCTIBLE DONATION HERE: <https://www.fracturedatlas.org/site/contribute/donate/580>

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

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255. **Barry Schwabsky**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Wed 16 May 2007

In general, we live with the paradox that death is the only ground for hope--insofar as it clears the way for people who may be better than we are.

And almost anybody is better than that guy.

CA Conrad <[REDACTED]> wrote:

Dear Suzanne, yes, everything you say is true.

However...

When I was a kid in high school AIDS broke out, and I was living in rural America, terribly in Love with my boyfriend. Jerry Falwell was a name on the tip of every tongue as a positive. In other words where I come from Falwell was someone to look up to and admire. And people did, and you were afraid of these people if you knew what was good for you.

And when everyone found out that my friend was more than my "friend," well, our lives were never the same. Never the same. In fact our lives soon became -- literally became -- unbearable. And we were just kids, and we got high all the time just to get through each day. And while it toughened me up and got me used to the extreme brutality possible in this world, my boyfriend was destroyed.

And while I understand what you say, and feel you make valid points, we still need to cut a little place for ourselves in this world where we can be free enough in all the misery and suffering we have endured to CELEBRATE some release. And yes, Jerry Falwell's death for me is a celebration!

He was an unapologetic fascist who spread so much hatred, and ruined so many lives, and the fucking NEWS right now is making the man sound like a charming, wise old Yoda. His life is something I want VERY MUCH WANT to celebrate being over. For all those I have LOVED in this world who have suffered and died as a DIRECT result of his support of homophobia and misogyny, the drinks I toast tonight are for THEM!

To me, the death of Jerry Falwell is like celebrating a war ending. His wish for genocide for queers and outspoken women is reason enough to be happy he is dead.

It's almost as good as Ronald Reagan's death!
Ah, the death of evil men feels like a fresh, clean patch of Earth has been cleared for a better world!
And I LOVE this world so much!

CAConrad
<http://PhillySound.blogspot.com>

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256. **Barry Schwabsky**

Re: Let's not malign the Witches: Falwell is dead

Wed 16 May 2007

There is a big difference.

Falwell actively worked to cause harm to gay people; they never did anything to harm him.

In any case, it's a funny to question coming from someone who hails from Slaughter.

Paul Nelson <[REDACTED]> wrote:

So Falwell is on the record as saying gays will "one day be utterly annihilated and there will be a celebration in heaven," and some on this list want to celebrate Falwell's death. Please tell me the difference between these two factions.

Paul

Paul E. Nelson

www.GlobalVoicesRadio.org

www.SPLAB.org

908 I. St. N.E. #4

Slaughter, WA 98002

[REDACTED] or [REDACTED]

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

From: Adam

To: [REDACTED]

Sent: Tuesday, May 15, 2007 7:30:08 PM

Subject: Let's not malign the Witches: Falwell is dead

<http://www.thecarpetbaggerreport.com/archives/10806.html>

(From Craig Smith: Smithcraft Press)

I have to admit, writing about Falwell's death poses an awkward challenge for me. When I worked at Americans United for Separation of Church and State for several years, I read Falwell's materials, I listened to his speeches, I watched his interviews, and got a real sense for who this man was and what he devoted his life to.

In literally every instance, I was repelled and appalled. But is it not callous to bash a man just hours after his death?

I have another idea — I'll document Jerry Falwell's professional life and let his record speak for itself.

March 1980: Falwell tells an Anchorage rally about a conversation with President Carter at the White House. Commenting on a January breakfast meeting, Falwell claimed to have asked Carter why he had “practicing homosexuals” on the senior staff at the White House. According to Falwell, Carter replied, “Well, I am president of all the American people, and I believe I should represent everyone.” When others who attended the White House event insisted that the exchange never happened, Falwell responded that his account “was not intended to be a verbatim report,” but rather an “honest portrayal” of Carter’s position.

August 1980: After Southern Baptist Convention President Bailey Smith tells a Dallas Religious Right gathering that “God Almighty does not hear the prayer of a Jew,” Falwell gives a similar view. “I do not believe,” he told reporters, “that God answers the prayer of any unredeemed Gentile or Jew.” After a meeting with an American Jewish Committee rabbi, he changed course, telling an interviewer on NBC’s “Meet the Press” that “God hears the prayers of all persons.... God hears everything.”

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Say what you will about the man and his life, but he leaves behind a colorful background.

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257. **amy king**

Re: Let's not malign the Witches: Falwell is dead

Wed 16 May 2007

Paul,

The most immediate difference I see is that his statement was motivational hate speech aimed at the living. It was a prescription for his followers to base their actions on when they encounter gays as well as a foundational belief to teach their children.

The "celebrating" I see on this list is postmortem and isn't a celebration so much as a collective sigh of "good riddance" in the memory of someone who perpetuated an aggressive hate mentality and caused the homosexuality community, as well as people from other religious faiths, much real life grief and pain. The articulation of that is important.

When someone like Conrad uses his emailed "celebration" as a platform to share the real life effects of Falwell's hate speech that he experienced, are we actually overlooking *that point* and focusing on the idea that Conrad is somehow encouraging death?

The connection being made here is that while Falwell's hate speech truly did have painful consequences -- and Conrad's is just one example -- it's being implied here that by articulating a relief that this guy no longer exists -- and most importantly, the accountable Why's of this sentiment -- that by stating how Falwell caused others pain upon his death is the same kind of hate that Falwell encouraged against the living ---

That equation assumes that those who express relief over Falwell's death will now wish death upon people who cause us pain -- in turn, we are being admonished to "not wish death on anyone" -- that is a very presumptuous leap about our morals that negates the critiques Falwell's life truly deserves while simultaneously putting the person who dares to articulate the harm experienced on the lower moral ground for somehow "encouraging death". I'm not into that equation. It's too tidy and p.c. and reminds me of the generic aphorisms my pastor would provide in the face of a complicated situation.

Critiques on the heels of Falwell's death are learning tools, and in my opinion, Adam's list and Conrad's account have been the most productive in shedding light on why it is okay not to feel and speak with the usual reverence or respect in the face of each person's death as well as understanding the legacy his followers will be acting upon.

Amy

Paul Nelson <[REDACTED]> wrote: So Falwell is on the record as saying gays will i½one day be utterly annihilated and there will be a celebration in heaven,i½ and some on this list want to celebrate Falwell's death. Please tell me the difference between these two factions.

Paul

Paul E. Nelson
www.GlobalVoicesRadio.org
www.SPLAB.org
908 I. St. N.E. #4
Slaughter, WA 98002
[REDACTED] or [REDACTED]

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

From: Adam

To: [REDACTED]

Sent: Tuesday, May 15, 2007 7:30:08 PM

Subject: Let's not malign the Witches: Falwell is dead

<http://www.thecarpetbaggerreport.com/archives/10806.html>

(From Craig Smith: Smithcraft Press)

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Say what you will about the man and his life, but he leaves behind a colorful background.

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Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

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258. **CA Conrad**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Wed 16 May 2007

A couple of people back channeled me to inform me that not all born-again christians are Jerry Falwell.

And frankly I'm not interested in having that conversation on the back channel.

It's just as important to talk about those born-again christians who are not followers of Jerry Falwell and the like.

Who comes to mind right away as being someone with the same media power as Falwell would be Tammy Faye (formerly Tammy Faye Baker of the PTL Club (The Praise the Lord Club)).

If you think you have Tammy Faye figured out without really knowing who she is, and think that she's just another small-minded Jesus freak, you're wrong. The documentary THE EYES OF TAMMY FAYE is one of the best documentaries about the last three decades of evangelical christianity in America. Jerry Falwell of course comes up quite a bit. Tammy Faye was his adversary not only because she was a strong outspoken woman, but because she actually walked her talk. Her ministry was a threat to the Moral Majority

because the PTL practiced tolerance, and fully embraced compassion.

Tammy Faye was the first person in history to interview a gay man dying of AIDS on the television. Jerry Falwell realized her enormous power and influence, and set out to destroy her and her husband's ministry. And Falwell won his war against Tammy Faye, and consumed her congregation, her money, her ministry, and the power behind it. And in turn handed the country over to Ronald Reagan and George Bush Sr. twice. And we're living with that legacy today.

If you've never seen the documentary THE EYES OF TAMMY FAYE, please think about doing so today. It might open your mind in ways you hadn't expected. It is narrated by Tammy Faye's good friend (THE ONE AND ONLY) RuPaul. And before anyone else back channels to ask, NO, I'm not a christian, or buddhist, or jewish, or any other religion. My respect and admiration for Tammy Faye has nothing to do with a shared belief system, it has to do with giving respect and admiration where it is due. She risked her ENTIRE life for defending queers and other outsiders, and she's amazing!

There's no doubt that without Tammy Faye out there doing battle with Falwell and Pat Robertson and Jimmy Swaggert on their very own turf, that things would be much MUCH worse than they are! She is a brave human being, and there's no one like her!

For the Love of Tammy Faye, and to the death of her sworn enemy Jerry Falwell,
CAConrad
<http://PhillySound.blogspot.com>

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259. **CA Conrad**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Wed 16 May 2007

Let me add to this conversation 2 subjects
which converge: Festival, the Body.

My good friend Carol Mirakove has this truly brilliant set of ideas swirling around the idea of protest involving Festival. In short she hits on the importance of MAKING the protest a celebration, a place of meeting out of joy, even though there's so much fear wrapped around the subjects being protested. For very good reasons (as you can imagine once your mind starts thinking about this) she calls for us to do Festival when gathering to protest, such as making the space welcome to all and everyone, making the space conducive to clear and focused concentration on the protest target, etc., and so on.

I'm simplifying here, but Carol is working on this information herself at the moment. And she's on to something BIG in my opinion!

About the Body, it's important to celebrate the death of Jerry Falwell (in my opinion, and I have not discussed with Carol how she feels about the death of Jerry Falwell, so don't confuse what I'm about to say with her ideas of Festival) because Falwell, Pat Robertson, and their good friends Karl Rove, the Bushes, Reagan, etc. to evil, have made their careers off a very old table of ideas for control. IF YOU CAN CONVINCE A GROUP OF PEOPLE TO ACTUALLY LIVE THEIR LIVES BEING AFRAID OF THEIR BODIES, you have them. Those people now belong to you.

Our bodies are CENTRAL, they are the axis each of us has to spin on.

Our bodies are our only REAL thing to keep ahold of on the planet. And if these men can (and they

have, and have done so very successfully) convince people to BE AFRAID of being queer (which brings hundreds of layers to this conversation about both the body, and control of the body) and AFRAID for "reckless women" who would want to "murder" the unborn, then, frankly, WOW, you really have them.

Election after election in this country (and I'm NOT just talking about presidential, I'm talking local, I'm talking even school board kind of local) has been built and WON on the basis of FEAR and CONTROL of the Body.

Celebration for me of Falwell's death is essential because my body has been at stake. The bodies of those I Love have been at stake. The bodies of you and your own Loved ones have been at stake. To celebrate the death Falwell's body is to TAKE BACK the Body our own way, to live in our own truth.

Since before I was born Jerry Falwell has been working this campaign of FEAR OF THE BODY. It really is amazing any of us ever make up our own minds about our bodies.

To celebrate the life of the Body is to not live in fear.
To celebrate the Body is the beginning of taking away the power these men have taken from us,
CAConrad
<http://PhillySound.blogspot.com>

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260. **Charles Baldwin**

Leonardo Electronic Almanac - CFP: Dispersive Anatomies Special (final call!)

Wed 16 May 2007

****REPOST: SUBMISSION DEADLINE 5/31 (see below)****

****Apologies for cross-posting. Please distribute widely.****

Dispersive Anatomies

<http://leoalmanac.org/cfp/calls.asp#dispersive>

***Guest Editors:* Sandy Baldwin, Alan Sondheim and Mez Breeze**



**

Editorial Guidelines: <http://leoalmanac.org/cfp/submit/index.asp>

*Discussion Group: *

*Deadline: *31 May 2007

Call for papers - LEA Dispersive Anatomies

*-----

*The Leonardo Electronic Almanac (ISSN No: 1071-4391) is inviting papers and artworks that address dispersion - dispersion of bodies, objects, landscapes, networks, virtual and real worlds.

A fundamental shift in the way we view the world is underway: the abandonment of discrete objects, and objecthood itself. The world is now plural, and the distinction between real and virtual is becoming increasingly blurred, with troubling consequences within the geopolitical register. This shift is related to a cultural change that emphasizes digital deconstruction over analog construction: a photograph for example can be accessed and transformed, pixel by pixel, cities can be taken apart by gerrymandering or eminent domain, and our social networks are replete with names and images that problematize friendship, sexuality, and culture itself. One issue that emerges here: Are we networking or are we networked? Are we networks ourselves?

LEA is interested in texts and works that deal with this fundamental shift in new and illuminating ways. Specifically, anything from essays through multimedia through networks themselves may be considered. We're particularly interested in submissions that deal with the incoherency of the world, and how to address it. *Key topics of interest -----

*Topics of interest might include (but are not limited to):

- Networked warfare in real and virtual worlds.
- The wounded/altered body in real and virtual worlds.
- Transgressive sexualities across borders, sexualities among body-parts, dismemberments and groups, both real and virtual.
- Critical texts on the transformation of classical narrative - from its emphasis on an omniscient narrator and coherent plots/characters, to literatures of incoherency, dispersed narrations, and the jump-cut exigencies of everyday life.
- Deleuze/Guattari, TAZ, and other phenomena at the border of networking.
- Internet visions and their abandonment or fulfillment.
- The haunting of the world by ghosts, virtual beings, dreams and nightmares that never resolve.
- The geopolitical collapse of geopolitics.
- Military empires as scattershot entrepreneurial corporations.

Dispersion has two vectors: the breakup or breakdown of coherent objects; and the subsequent attempt to corral, curtail, or recuperate from this breakdown. How do we deal with networks that are constantly coalescing and disappearing? Where are we in the midst of this? In an era of pre-emptive culture, is guerilla warfare to be accompanied by guerilla culture as the order of the day? *Want to be kept informed?* *-----* For the latest news, updates and discussions, join the LEA Dispersive Anatomies Mailing List. Email: [REDACTED] <[REDACTED]>+>

**

*Publishing Opportunities

-----*

**

As part of this special, LEA is looking to publish:

- Critical Essays
- Artist Statement/works in the LEA Gallery
- Bibliographies (a peer reviewed bibliography with key texts/references in Dispersive Anatomies)
- Academic Curriculum (LEA encourages academics conducting course programmes in this area to contact us)

LEA encourages international artists / academics / researchers / students / practitioners / theorists to submit their proposals for consideration. We particularly encourage authors outside North America and Europe to submit essays / artists statements.

Proposals should include:

- A brief description of proposed text (200-300 words)
- A brief author biography
- Any related URLs
- Contact details

In the subject heading of the email message, please use *Name of Artist/Project Title: LEA Dispersive Anatomies Special - Date Submitted.* Please cut and paste all text into body of email (without attachments). Editorial Guidelines: <http://leoalmanac.org/cfp/submit/index.asp> Deadline for proposals: May 31, 2007

Please send proposals or queries to:
Sandy Baldwin, Alan Sondheim, Mez Breeze

[REDACTED]

and
Nisar Keshvani

300

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262. **Thomas savage**

Re: Let's not malign the Witches: Falwell is dead

Wed 16 May 2007

Falwell's nonsense about gays and other groups is the worse example of misplaced imagination I've seen in a long time. At first, I thought he was advocating genocide for gays. But, apparently, he expected this to happen in some kind of vengeful Heaven no true Christian would recognize as anything but a sick fantasy. That people like Falwell were and are listened to by many gullible bigots and simple-minded believers in a non-existent Christian God makes it only human when we, who live quite well intellectually and emotionally outside belief in the Judeo-Christian God, feel a moment of enjoyment when such a bad influence on the politics and religious thought in this country can add nothing more to his miserable legacy.

Paul Nelson <[REDACTED]> wrote: So Falwell is on the record as saying gays will "one day be utterly annihilated and there will be a celebration in heaven," and some on this list want to celebrate Falwell's death. Please tell me the difference between these two factions.

Paul

Paul E. Nelson

www.GlobalVoicesRadio.org

www.SPLAB.org

908 I. St. N.E. #4

Slaughter, WA 98002

[REDACTED] or [REDACTED]

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

From: Adam

To: [REDACTED]

Sent: Tuesday, May 15, 2007 7:30:08 PM

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263. **SCOTT HOWARD**

Re: (no subject)

Wed 16 May 2007

I also agree. And I'm also recalling the recent reminder from the listserv facilitators about the governing ethics for this list.

Onward.

//////////

On Tue, 15 May 2007, Laura McClain wrote:

> I have to agree. I have no affection for Falwell, but I am deeply troubled by anyone rejoicing at another's death. Feel relieved, fine. But revel in it? It's a slippery slope, my friends.

>

> Peace.

>

>

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

> From: Tom Beckett <[REDACTED]>

> To: [REDACTED]

> Sent: Tuesday, May 15, 2007 4:41:58 PM

> Subject: (no subject)
>
> Falwell's politics/public presence was noxious, but I can't bring myself to
> rejoice in anyone's death .I understand your emotions, CAC, just as I deeply
> respect your person, but...I'm troubled by your post and some of the easy
> responses to same. Wishing "evil doers" dead doesn't help us very much. It
> perpetuates some really retrograde processes.
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__ Luggage? GPS? Comic books?

> Check out fitting gifts for grads at Yahoo! Search
> http://search.yahoo.com/search?fr=oni_on_mail&p=graduation+gifts&cs=bz
>

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264. **Mark Weiss**

Re: Falwell

Wed 16 May 2007

His deeply-held beliefs changed as needed so often that it's difficult to credit him with any deeply held beliefs other than the exercise of power. Something over 20 years ago, when I was at VCCA, a few miles from Lynchburg, I attended Liberty Baptist Church for one of his televised sermons. Aside from huckstering for pennies from the impoverished for his bible concordance he spent the entire time touting his power: how many churches in all, how many new that year, how many countries, and what a huge gain there had been since the humble

origins of the congregation. Not one word about religion as normally understood--it was closer to a report by a corporate CEO. The message of which seemed to be, see, you humble people, you're a part of all this power, a stockholder. At the end of the sermon he was surprised by his assistant, who announced that it was Falwell's 50th birthday and presented him with a present from the faithful: the numbers 50, two feet tall, spelled out in kruger-rands. When the assistant tried to take the present back in order in order to rest it someplace (a kruger-rand weighs a full ounce, and there were a lot of them), Falwell grasped it to his chest, smiling, and said, "you're not taking this away," doing what was supposed to be a comic turn, and the audience, who appeared none too prosperous, laughed uproariously. He had just been telling them that he knew the few bucks a week for his concordance would be a sacrifice for many of them, "but think what your soul's salvation is worth."

I don't care if he was good to children and puppies, he was a monster of a familiar sort. How does one inoculate the powerless against this sort of thing when their lives have so few satisfactions except the vicarious participation in celebrity and power?

Mark

At 10:29 AM 5/16/2007, you wrote:

>Those of us with roots in the DC/Northern Virginia region and long memories
>recall Falwell's earlier period of political activism, during which he
>campaigns furiously to maintain segregation -- and his own Thomas
>Road Baptist
>church was indeed closed to African American Baptists -- this was just one of
>the reasons my own Baptist parents joined a church in D.C. instead of
>Arlington, where they had bought a home.

 $\succ$

>In later years, Falwell pronounced himself a defender of Martin Luther King's
>>true vision, confessed that his earlier citation of scripture in defense of
>racial inequality had been wrong, and railed against affirmative action -- how
>much had he really changed?

 $\geq$

>If nothing else, finding yourself making a public denunciation of your own
>earlier positions should be a humbling experience -- You'd think it
>might teach
>you to be a bit less, well, fundamentalist -- Jerry Falwell, sorry to say, had
>no such humility -- He has much to answer for -- If he is in fact,
>as his faith

>told him, with his creator this morning, he's got a lot of explaining to do --

[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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265. **Skip Fox**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Wed 16 May 2007

Their names are Legion. The death of one whose name we knew won't prove much of an impediment.

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266. **Stephen Vincent**

Re: Falwell

Wed 16 May 2007

It was refreshing last night to hear Christopher Hitchens (who I usually cannot deal with, pro-Iraq invasion, etc.) come out so strongly against Falwell's pro-Israel/Christian link. Defining that odd coalition of the Christian right with Israel's Likkud (sp?) as the primary reason for the end of the Peace Process in the Mideast. His assumption is that the Bush Christian fundamentalist base (Falwell et al) is key to Bush's 5 year refusal to insist on real negotiations and a resolution to the conflict. The preference being for an enflamed Rapture and Christian ascent created by endless war, etc. I understand Jews are left behind in this final 'roll out.'

Condi Rice apparently is trying to put another face on the situation. I am afraid she is already a snowball in her own Administration's commitment to sustaining

267. **Christophe Casamassima**

Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Wed 16 May 2007

...and realize your friends still love you no matter what... but with that huge gaping hole of a vacuum now to be filled, I think this is the time to really make it count...

Christophe Casamassima

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

From: "Suzanne Burns" <[REDACTED]>

To: [REDACTED]

Subject: Re: DING DONG THE WITCH IS DEAD, RUB YOUR EYES, GET OUTTA BED!

Date: Tue, 15 May 2007 15:16:07 -0400

I am no fan of Falwell, but dude....

I hate to break it to you but just because he is dead, does not mean that what he believed in and represented has also died.

One can wish of course, but really death doesn't change these things at all. Its just death. There is nothing to celebrate. You are focused entirely on the wrong thing. You are still yourself, and the world is still the world, and there are, alas, plenty of Falwells out there who will cherish his memory no matter how insane that sounds to us.

Letting go of someone you can't stand is not that much different from letting go of someone you love. Among otehr things, you have to let go of the illusion that their death will effect a profound change in the world or in your life or result in hundreds of dnacing munchkins. It won't. Sorry. Falwell was just a person. There is still plenty of work to do.

Cheers,

Suzanne

=

Irritable Bowel Syndrome

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<http://a8-asy.a8ww.net/a8-ads/adftrclick?>

redirectid=4275f8994aa8add782c01efd870d9f66

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268. **David-Baptiste Chirot**

Happy 95th Birthday Studs Terkel/Necro-Poetics & Falwell--

Wed 16 May 2007

When first receiving this list, an immediately striking feature is the frequent obituaries of poets, primarily, as well as such Poetics-related figures as El Diablo Falwell. (Often imagine Dr Bernstein in his down time working for fun on updating his "morgue" files--keeping the obits as buffed & au courant as possible--). The obituaries often are accompanied ("followed" implies too long a gap in response--in this internet reality--) by a sudden outpouring of discourse, and the dusting off of unfinished homages--snatches of memoirs--rare translations--old fotos--interconnections with such and such and so and so--perhaps an already waiting EPC page--a special journal issue--or several-- a conference--or simply a memorial reading . . . and the start of an archive on line--or somewhere in physical space--analyses of individuals poems or books--the situating and contextualizing of a career . . . a person seldom thought of or mentioned in life overnight in death has become a "going concern"-- "a sadly neglected figure"--(the fault of the Establishment etc--)--"an example of triumphant endurance"--all sorts of stock roles await the pliantly dead actor-poet/poetics-figure--everything from noble victim to inspirational heroine--to the monsters villified for their evil doings in categories of various sorts-- After all, if it is a good time to kick a person when they are down--how much better to do so when they are DEAD!!! And if a person was rather ignored in their lifetime--what better time to build them up than when dead--and one may receive the credit for handling the public relations and the design of the monument, the construction of the pyramids--the lighting of the Eternal Flame--the preservation of the scrolls . . . Just yesterday for example--all the discussion over the death of Rev Falwell--had within in it a smaller thread concerning the search for the SF Chronicle front page obit of Robert Duncan-- Thanks to Linda Russo for what she wrote regarding the books for the schools--it was great to read of something powerful and effective like this being done--- I had been talking with some friends about friends of ours that just recently died, in the last two and a half to three weeks---(a murder, a suicide, an overdose and one person in their sleep due to complications caused by addictions--the murderer of the murdered man is a friend of ours, too--to make matters worse--)--what might we each be doing to remember our friends by--in living-- In today's NY Times after six years it is finally dawning on the US govt --and only because the Taliban are making the most money from it now--

that the drug trafficking in Afghanistan is out of control--gee--right under their noses and they just didn't see it l these years--that traffic alot of it comes straight to the streets of the good old USA--kil the Afgans there and kill the unwanted ones here-- Jerry Falwell spoke of genocide. Dershowtitz famous lawyer, Profesor at Harvard has called for genocide of the Palestinians. The ground one walks on in the US is ground gained by genocide. Here in Milwaukee is the Black Holocaust Museum. The health care system is in many ways becoming a program of eugenics. CEOS rob billions, destory the enviroment,, pollute the airs and waters--and get bonuses, tax cuts and most likely estate tax changes, too. More and more poverty stricken people, more and more addicts, prisoners, badly educated ill trained workers barely able to find a minum wage job, the hatred and persecution of "illegal immigrants" of American Muslims, of Arab-Americans and Arab residents, students--the isolationism of a nation--police brutality--the Injustice System--continued imprisonment of Leonard Peltier--infra-structures falling apart--New Orleans-- One could go on and on and on-- So Jerry Falwell is dead and there will be some parties and jubilation . . . plenty of people wil probably celebrate when say George Steinbrenner dies--or someone's really rotten uncle or evil step parent--or the really mean and harassing neighbor the street-- Conrad--I can't believe you never heard of festivals and protests going together--!!--my God--they have since the dawn of time--

Change is good. See what's different about Windows Live Hotmail.
http://www.windowslive-hotmail.com/learnmore/default.html?locale=en-us&ocid=RMT_TAGLM_HMWL_reten_changegood_0507

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269. **charles alexander**
Gil Ott correspondence

Wed 16 May 2007

Friends,

For a projected volume of Selected Works by Gil Ott, my co-editor Eli Goldblatt and I are looking for selections of correspondence written by Gil to writers, artists, friends, etc., which are not among the archive of Ott papers. If you possess, or know about, correspondence you believe would be valuable to our efforts, please let us know, and, if possible, send copies (hard copy or digital) to me at Chax Press: <[REDACTED]>. Also, please feel free to pass this notice on to other individuals and list-serves.

Thank you,

Charles Alexander
Chax Press
101 W. Sixth St.
Tucson, AZ 85701-1000
[REDACTED]

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270. **charles alexander**
film studies

Wed 16 May 2007

I have been asked to teach a film class next year. I've often incorporated film into lit and writing classes I have taught, but I've never taught a specific film class before. I would love to receive suggestions about books any of you use in such classes, including single-author works and collections of film criticism and theory. The course will be a general introduction to film studies, and viewings will include experimental film (Stan Brakhage, Maya Deren, etc.), early film (Eisenstein, Chaplin, Keaton, etc.), and representative works from various countries and genres of film. I probably don't need to assign a book for students at all, but I'm thinking about it. Please send suggestions to me at <[REDACTED]>, unless people think this is an appropriate topic for this list-serve.

Charles

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271. **patrick dunagan**
Duncan's obit for Paul Nelson and any others

Wed 16 May 2007

SF CHRONICLE Thursday, February 4th, 1988 pgs A1, A4

"Renowned Poet Robert Duncan Dies in S.F." by Kevin Leary

San Francisco poet Robert Duncan, a commanding figure in Bay Area literary circles and a major influence in American poetry for many years, died at his home yesterday of congestive heart failure. He was 69.

Considered one of the great lyric poets of his generation, Duncan was the author of 14 books of poetry and a well-received collection of notes, talks and essays on poetics entitled "Fictive Certainties."

"I make poetry as other men make war or make states or revolutions," he wrote once, describing his radical, experimental, and sometimes erotic free verse.

In 1985, Duncan was presented the first National Poetry Award. The year before, he had received the Bay Area Book Reviewers Association's Fred Cody Award for Lifetime achievement.

His 1984 work, "Ground Work: Before the War, " was a finalist for the Pulitzer Prize in 1985 and was nominated for a National Book Critics Circle Award.

"He wrote very difficult but very beautiful poetry, " said Peter Glassgold, Duncan's editor at the New York publishing house of New Directions. "He very much wrote out of the American tradition."

San Francisco poet Michael Palmer described Duncan as a "commanding figure of the San Francisco Renaissance," a movement among local poets in the 1940s and 1950s who attempted to restore the visionary character of high romantic poetry to the contemporary scene.

In a 1985 review of "Ground Work: Before the War," Berkeley novelist and poet Ron Loewinsohn called Duncan "a revolutionary poet who-- far from attempting to overthrow the past-- works to rescue a lost continuity with it, with all the forces of the past (its literature, its history, its beliefs) that might restore some vigor and harmony to a present that's increasingly spiritless and oppressive."

"He was a model of a person who dedicated his life to art, which was his vocation in the very highest meaning of the word," said Loewinsohn, a professor of English at the University of California at Berkeley.

Loewinsohn remembered Duncan as a courageous artist who stood up for his beliefs--- active in Berkeley's 1964 Free Speech Movement, opposed to the war in Vietnam and outspokenly gay at a time when a person could be jailed for homosexuality in some states.

Duncan's life was dramatic and difficult from the day he was born, on Jan. 7, 1919. His mother died as the result of a difficult birth.

"She died when I was born," he wrote, "because my head was too big, tearing my way through he agony to life."

He was given up for adoption by his father. He was adopted by a Bay Area couple, theosophists whose beliefs rubbed off on the child and later appeared in his poetry.

"The theosophist tradition interpreted the world as a text, and to read one's life was to read a prophetic book," said Michael Davidson, a professor of American literature at the University of California at San Diego, who has written extensively about Duncan.

"Inherent in Duncan's poetics was a powerful emphasis on myth and story," Davidson said yesterday in a telephone interview.

Duncan studied at the University of California at Berkeley for two years in the late 1930s before he gave up academia in favor of the more glamorous and intriguing New York literary circles of Henry Miller and Anais Nin.

That artistic association was followed by a riotous period of sexual debauchery, so described by author Ekbert Faas in his biography "Young Robert Duncan: Portrait of the Poet as a Homosexual in Society."

It was a desperate and dangerous time in his life. He attempted suicide twice and was once almost killed by a man he had picked up. He gave up the wild life in 1943 and was briefly married. But he soon learned that heterosexuality was not for him; the marriage failed within a few months.

He returned to Berkeley in the late 1940s, attending university classes on an informal basis, studying medieval art and Renaissance history, the influence of which showed throughout his later writings.

In the early 1950s, Duncan journeyed to Mallorca, where he lived for about three years.

After returning to the United States, he taught briefly at Black Mountain College in North Carolina. There he was associated with a group of experimental writers who have come to be known as the Black Mountain poets: they derived their poetics from Ezra Pound and William Carlos Williams.

Duncan then returned to the Bay Area, where he became a central presence in the San Francisco literary scene as an exuberant and well loved raconteur and intellectual figure.

From 1979 to 1985, he taught at New College of California in San Francisco, where he was the guiding spirit behind the school's poetics program, which tapped the talents of several well-known Bay Area poets.

Duncan was a Guggenheim fellow in 1963 and won the Harriet Monroe Memorial prize from Poetry magazine in 1961.

Some of his other published works include "The Opening of the Field" in 1960, "Roots and Branches" in 1964, "Bending the bow" in 1968 and "The Sweetness and Greatness of Dante's Divine Comedy" in 1974.

Painter Jess Collins, his companion of 37 years, was at Duncan's bedside when he died early yesterday.

Duncan's body will be cremated and his ashes scattered at sea. A memorial service is planned, but a date has not been set.

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Cuban Music" a long time ago. Little did the government know what they were financing. I think Harry Belafonte narrated it.

You don't want me to go on. . . .

Love, Gloria

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

From: "charles alexander" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, May 16, 2007 10:02 AM

Subject: film studies

I have been asked to teach a film class next year. I've often incorporated film into lit and writing classes I have taught, but I've never taught a specific film class before. I would love to receive suggestions about books any of you use in such classes, including single-author works and collections of film criticism and theory. The course will be a general introduction to film studies, and viewings will include experimental film (Stan Brakhage, Maya Deren, etc.), early film (Eisenstein, Chaplin, Keaton, etc.), and representative works from various countries and genres of film. I probably don't need to assign a book for students at all, but I'm thinking about it. Please send suggestions to me at <[REDACTED]>, unless people think this is an appropriate topic for this list-serve.

Charles

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274. **Christophe Casamassima**

Re: Gil Ott correspondence

Wed 16 May 2007

Charles,

do contact folks from PennSound; Chris & Jen McCreary co-wrote a (split)book on Singing Horse and should have something substantial; folks from the Temple U. Creative Writing M.A. also should have something worthwhile.

Hope this helps,

Christophe

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

From: "charles alexander" <[REDACTED]>

To: [REDACTED]

Subject: Gil Ott correspondence

Date: Wed, 16 May 2007 09:58:24 -0700

Friends,

For a projected volume of Selected Works by Gil Ott, my co-editor Eli Goldblatt and I are looking for selections of correspondence written by Gil to writers, artists, friends, etc., which are not among the archive of Ott papers. If you possess, or know about, correspondence you believe would be valuable to our efforts, please let us know, and, if possible, send copies (hard copy or digital) to me at Chax Press: <[REDACTED]>. Also, please feel free to pass this notice on to other individuals and list-serves.

Thank you,

*Charles Alexander
Chax Press
101 W. Sixth St.
Tucson, AZ 85701-1000*

[REDACTED]

=

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[redirectid=e857fbc5ab92da04d7eb53423f53946e](http://a8-asy.a8www.net/a8-ads/adftclick?redirectid=e857fbc5ab92da04d7eb53423f53946e)

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275. **Aryanil Mukherjee**

Re: film studies

Wed 16 May 2007

I can suggest an excellent book by Satyajit Ray - Our Films Their Films. A classic east/west comparative analysis of a language that is called "cinema".

There's another one from Eric Rohmer which contains his reflections on several western films (Hollywood and parallel American cinema included) which I thought could serve as a rich starter.

Aryanil

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

From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of charles alexander
Sent: Wednesday, May 16, 2007 1:03 PM

To: [REDACTED]

Subject: film studies

I have been asked to teach a film class next year. I've often incorporated film into lit and writing classes I have taught, but I've never taught a specific film class before. I would love to receive suggestions about books any of you use in such classes, including single-author works and collections of film criticism and theory. The course will be a general introduction to film studies, and viewings will include experimental film (Stan Brakhage, Maya Deren, etc.), early film (Eisenstein, Chaplin, Keaton, etc.), and representative works from various countries and genres of film. I probably don't need to assign a book for students at all, but I'm thinking about it. Please send suggestions to me at <[REDACTED]>, unless people think this is an appropriate topic for this list-serve.

Charles

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276. **charles alexander**
Re: Gil Ott correspondence

Wed 16 May 2007

Thanks, Christophe. I didn't know about the book on Singing Horse. I will contact them. I think Eli, who is at Temple, is speaking with others there. Gil's archive is at Penn, but he didn't usually save copies of his own outgoing letters, so that's not as much help as we might have wanted. We are in touch with people at PennSound.

cheers!

Charles

At 12:47 PM 5/16/2007, you wrote:

>Charles,

>

>do contact folks from PennSound; Chris & Jen McCreary co-wrote a
>(split)book on Singing Horse and should have something substantial; folks
>from the Temple U. Creative Writing M.A. also should have something
worthwhile.

>

>Hope this helps,

>

>Christophe

>

>

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

> > From: "charles alexander" <[REDACTED]>
> > To: [REDACTED]
> > Subject: Gil Ott correspondence
> > Date: Wed, 16 May 2007 09:58:24 -0700
> >
> >
> > Friends,
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> >
> > Thank you,
> >
> > Charles Alexander
> > Chax Press
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> > Tucson, AZ 85701-1000
> >
> > [REDACTED]
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[redirectid=57fbc5ab92da04d7eb53423f53946e](http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=57fbc5ab92da04d7eb53423f53946e)
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charles alexander / chax press

fold the book inside the book keep it open always read from the
inside out speak then

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██████████ (cell)

██████████

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Tucson, AZ 85701-1000

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277. **James T Sherry**

Tomorrow: Big Book Party

Wed 16 May 2007

Yo-Yo Labs, The Figures, Roof, United Artists,
Granary, & Ugly Duckling invite you to a party
at Jack Shainman Gallery, 513 W. 20th
May 17th, 2007, from 5:45-8PM, celebrating
the publication of the following books:

a (A)ugust, by Akilah Oliver

UNTITLED WORKS, by Tonya Foster

NOTES FOR SOME (NOMINALLY) AWAKE, by Julie Patton

FERVENT REMNANTS OF REFLECTIVE SURFACES, by Evelyn Reilly

ARE WE NOT BETRAYED BY IMPORTANCE, by Francis Picabia

SEEING OUT LOUD (back in print), by Jerry Saltz

COLUMNS & CATALOGUES, by Peter Schjeldahl

MINE, by Clark Coolidge

IFLIFE, by Bob Perelman

FOLLY, by Nada Gordon

MAKING DYING ILLEGAL, by Madeline Gins & Arakawa

KLUGE : A MEDITATION & Other Works, by Brian Kim Stefans

NINETEEN LINES : A Drawing Center Anthology, ed. by Lytle Shaw

MY AUTOBIOGRAPHY, by Barbara Henning

SOLUTION SIMULACRA, by Gloria Frym

JOIN THE PLANETS, by Reed Bye

ACROSS THE BIG MAP, Ruth Altmann

SOME FORMS OF AVAILABILITY, by Simon Cutts

A TESTAMENT OF WOMEN, by Johanna Drucker

PARADIGM OF THE TINCTURES, by Steve McCaffery & Alan Halsey

ALMA, OR THE DEAD WOMEN, by Alice Notley

PAPER CHILDREN, by Mariana Marin
INSPECTOR VS. EVADER, by Paul Killebrew
THE HOT GARMENT OF LOVE IS INSECURE, by Elizabeth Reddin
THE STATES, by Craig Foltz
COMPLETE MINIMAL POEMS, by Aram Saroyan

James T Sherry
Segue Foundation

██████████, 8-██████████
██████████

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278. **Aryanil Mukherjee**

Re: film studies

Wed 16 May 2007

Charles

There are many. His films have been studied in many many universities worldwide in great details. University of California at Santa Cruz

have a great collection of Ray films and a suitable web resource (<http://satyajitray.ucsc.edu/>)

His most famous films are the Apu Trilogy -

1. Song of the Little Road
2. The Unvanquished
3. The World of Apu

I think Kanchenjunga is a beautiful, poetic film that melts the narrative away. Music Room is another great film that tells a sad tale

of a withering aristocratic Indian culture in the wake of western industrialization. I personally like his journey film - The Actor (Nayak),

The lonely Wife(Charulata), a love story and the most shining of them all - The Chess Players (Shatranj Ki Khilari).

You can also refer to the site filmref.com which I found very helpful.

<http://filmref.com/directors/dirpages/ray.html>

Also check out this website run by the Satyajit Ray society.

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

Aryanil

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279. **laura oliver**

Re: film studies

Wed 16 May 2007

Brazilian Cinema- by Johnson and Stam- about the Cinema Novo movement in Brazil and S. America, (you must show Pixote, if you use this text)

Vampires and Violets- not sure of author, but it is about lesbians/lesbian portrayal in the cinema

If I think of more, I'll reply again.

-Laura

---Original Message Follows---

From: Aryanil Mukherjee <[REDACTED]>

To: [REDACTED]

Subject: Re: film studies

Date: Wed, 16 May 2007 16:05:48 -0400

bay0-mc7-f15.bay0.hotmail.com with Microsoft SMTPSVC(6.0.3790.2668); Wed, 16

May 2007 13:11:12 -0700

deliverance.acsu.buffalo.edu with SMTP; 16 May 2007 20:11:08 -0000

id 5523001 for [REDACTED]; Wed, 16 May 2007

16:11:08 -0400

listserv.buffalo.edu with SMTP; 16 May 2007 20:05:53 -0000

smtp4.acsu.buffalo.edu with SMTP; 16 May 2007 20:05:51 -0000

with Microsoft SMTPSVC(6.0.3790.1830); Wed, 16 May 2007 15:05:49 -0500

Microsoft SMTPSVC(6.0.3790.1830); Wed, 16 May 2007 16:05:49 -0400

Approved-By: [REDACTED]

Delivered-To: [REDACTED]

References: <[REDACTED]>

Thread-Index: AceX3vamB7gGXWBHS+KT6rfq55WHeQAFc3Ww

FILETIME=[99071B70:01C797F5]

List-Help: <<http://listserv.buffalo.edu/cgi-bin/wa?LIST=POETICS>> ,

<[mailto:\[REDACTED\]?body=INFO POETICS](mailto:[REDACTED]?body=INFO POETICS)>

List-Subscribe: <[mailto:\[REDACTED\]](mailto:[REDACTED])>

List-Owner: <[mailto:\[REDACTED\]](mailto:[REDACTED])>

List-Archive: <<http://listserv.buffalo.edu/cgi-bin/wa?LIST=POETICS>>

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Behalf Of charles alexander
Sent: Wednesday, May 16, 2007 1:03 PM
To:
Subject: film studies

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Charles

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280. **Mark Prejsnar**
tomorrow! Language Harm !

Wed 16 May 2007

Major poetry event--
Tomorrow !!

every other month the
Atlanta Poets Group
presents:

Language Harm
the premier poetry performance event of the deep south
(we mean deep)

this month's theme:
"Gender Allegiances"

gender allegiances: what side of the line are you on? or, are you somewhere in the middle? are you in the same place you were yesterday? find out how the Atlanta Poets Group views, juggles, and/or complicates gender and its multiplexities.

Thursday May 17

8:00

\$5.00

@:

eyedrum

290 Martin Luther King Jr. Drive

Atlanta GA

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

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

"but a poem is a relationship spelled relationships"

--Steve McCaffery

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281. **David-Baptiste Chirot**

FW: Letter to Black America on Palestinian Rights & June 10 March

Wed 16 May 2007

Cornell West among the signees--there are posters now in Metro in DC for the March--which is also supported among 140 plus organizations by Jewish Voice for Peace and other Jewish organizations--(i note this so readers do not jump to false conclusions about the international justice, humanitarian and human rights nature of this march--)

Date: Wed, 16 May 2007 15:36:21 -0400

From:

██████████: ██████████: Letter to Black America on Palestinian Rights & June 10 March

Letter to Black America on Palestinian Rights and June 10th March & Rally

On 15 May 2007, 22 Black American professors, writers, religious figures, and other leaders issued a call to Black America to join in the June 10 March and rally, and break the silence on the injustices faced by the Palestinian people.

To Black America:

It is time for our people to once again demand that the silence be broken on the injustices faced by the Palestinian people resulting from the Israeli occupation. On June 10th, the national coalition known as the US Campaign to

End the Israeli Occupation (endtheoccupation.org) will be spearheading a march and rally to commemorate the 40th anniversary of the beginning of the illegal Israeli occupation of Palestinian territories.

We, the signatories of this appeal, ask that Black America again take a leading role in this effort as well as the broader work to bring attention to this 40 year travesty of justice.

United Nations resolutions have called for the Israeli withdrawal, yet the Israeli government, with the backing of the USA, has ignored them. The Israeli government has appropriated Palestinian land in open defiance of international law and overwhelming international condemnation.

Within
the USA

anyone who speaks in favor of Palestinian rights and justice is immediately condemned as being allegedly anti-Israel (and frequently allegedly anti-Semitic), shutting down legitimate discussion. A case in point can be seen in the current

furor surrounding former President Jimmy Carter who was criticized for his assertion in his best-selling book, *Palestine:*

Peace Not Apartheid, that

Israeli obstructionism lies at the root of the failure to achieve a just Palestinian/Israeli settlement.

As Nobel prizewinner Archbishop Desmond Tutu has written, "People are scared in the US, to say 'wrong is wrong,' because the pro-Israeli lobby is powerful--very powerful. Well, so what? For goodness sake, this is God's world! We live in a moral universe. The apartheid government was very powerful, but today it no longer exists."

Many of those who most outspokenly agree with President Carter and Archbishop Tutu are American Jews. And many American Jews, including the national organization Jewish Voice for Peace, will be among those rallying for Palestinian rights on June 10th - as will many other Americans, including member groups of the leading anti-war coalition United for Peace and Justice.

Leaders from Black America have repeatedly and historically been among the most outspoken proponents of justice for the Palestinian people. Our leaders have defended the Palestinian people's right to full self-determination and an end to the Occupation as central to peace in the region. Our leaders have not criticized the Jewish people but they have expressed outrage at the Israeli government that collaborated with the apartheid South African government (including in the development of weapons of mass destruction) and emulated South Africa's treatment of its Black majority in its own treatment of the Palestinian people.

As we struggle to build our country's support for Palestinian human rights, we widen the door for both Arab and Black Americans to deal with the issues that join them together, as well as those that separate them. We will help to energize - and to heal - both communities.

June

tenth and Juneteenth: will our struggles lead the way to a new emancipation of others? Our own integrity as a people, let alone our own experience with massive injustice and oppression, demand that

we step forward, speak out, and insist on a change in US policy towards the Palestinian people. Since when have an illegally occupied people been wrong in demanding and fighting for their human

rights and land? Since when have such people and their cause not been worthy of our support?

Please

join us on June 10th!

Signed by (affiliation for identification purposes only)

Salih Booker, former Executive Director of Africa Action

Khephra

Burns, author, editor, playwright

Horace G.

Campbell, Professor of African American Studies and Political Science

Dr. Ron

Daniels, President, Institute of the Black World 21st Century

Bill Fletcher, labor and international activist, and writer

George Friday, United for Peace and

Justice Co-Chair, National Coordinator, Independent Progressive Politics Network

Rev. Graylan Scott Hagler, Senior Minister,

Plymouth Congregational United Church of Christ; National President, Ministers

for Racial, Social and Economic Justice of the United Church of Christ

Mahmood

Mamdani, Herbert Lehman Professor of Government in

the Departments of Anthropology, Political Science and Public and International Affairs

Manning Marable, Professor of Public Affairs,
Political Science, History and African-American Studies

George Paz Martin, National Co-Chair of United for
Peace and Justice and Green Party U.S. Activist

E. Ethelbert Miller, literary activist; board
chair, Institute for Policy Studies

Prexy Nesbitt, speaker and educator on Africa, foreign policy, and racism

Barbara Ransby, Associate Professor of History and
African-American Studies

Cedric
Robinson, Professor, Department of Black Studies

The Rev. Canon Edward W. Rodman MDiv.LCH,DD. Professor of Pastoral
Theology and Urban Ministry at the Episcopal Divinity
School, Cambridge, Ma.

Jamala Rogers, Black Radical Congress

Don Rojas, former
director of communications for the National Association for the Advancement of
Colored People

Zoharah
Simmons, human rights activist

Chuck Turner. Boston
City Councilor

Hollis
Watkins, Former Freedom Singer and staff member of
Student Nonviolent Coordinating Committee; human rights activist (1961 -
present)

Dr. Cornel West

Emira Woods, co-director, Foreign Policy In Focus,
Institute for Policy Studies

If you would like to endorse this "Letter to Black America on Palestinian Rights
and June 10th March & Rally", please click here.

US Campaign to End the Israeli Occupation PO Box 21539 Washington,
DC 20009

 <http://www.endtheoccupation.org>

To donate, click here To
subscribe, click here To

Create the ultimate e-mail address book. Import your contacts to Windows Live Hotmail.

www.windowlive-hotmail.com/learnmore/managemail2.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_impcont_0507=

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282. **Stephen Vincent**
Walking Theory, my new book!

Wed 16 May 2007

Mark Weiss' Junction Press - as some of you already know - has just released *Walking Theory*, my new book of poems. Ron Silliman at [has already given it a "to die for" review that I deeply appreciate](#)).

... these are the poems Stephen Vincent has been preparing to write his entire life. They definitely pass the ³take the top of your head off² test. I went cover to cover without even sitting up. Silliman's Blog, (<http://ronsilliman.blogspot.com/>) May 15, 2007 (Scoot down a day in order to find it).

Walking Theory (84 pages, \$12)

Wherever you may be about the globe, Junction now has a website (www.junctionpress.com) to enable online ordering and payment. (Just follow the alphabetical list of authors down to my name). Contact me directly, <[\[redacted\]](#)>, if you prefer a signed copy!

Bookstores can go straight to Junction or to Small Press Distribution.

I cannot help but throw in a couple of nice back cover blurbs from Bill Berkson and Beverly Dahlen:

At long last is *Walking Theory*, Stephen Vincent's observant, large-hearted poems bundled into book form, engaging architecture, people on the move, the seasons and other transience, the talk that binds the day: Goodbye, rhetoric, ³the desperate,/what can the poem do, walking, step-by-step:/ witness, suffer, hope.² Urbane and companionable, rare virtues flaunted here, curbside delight. Bill Berkson

Stephen Vincent's work here preserves and enhances the ancient association of the foot as measure of the poetic line. In *Walking Theory* measure becomes metaphor: ³...foot ever to the ground, image by image, /thought by thought, word by word...² This is the measure of the continuity of a poet's life as he moves through the days, from the grief-stricken rhythms of the opening section

of elegies to the more expansive tours of the San Francisco neighborhoods where he lives and works. Vincent celebrates the beauty of these familiar landscapes, as well as strange, unexpected and sometimes mundane details. In a wonderful pun that arises in the midst of the naming of spring flowers, ³the dotted eye² suggests the I of linguistic convention as the seeing, moving body¹'s eye transformed by language. Finally, in this serious play of words, the poets asks: ³what can the poem do, walking, step-by step:² and credo-like responds: ³witness, suffer, hope.² Beverly Dahlen

Yes, they both quoted the same lines!

Thanks for your interest,

Stephen Vincent

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

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283. **Stephen Baraban**
"Tramp The Dirt Down"

Wed 16 May 2007

I was thinking, I can understand why C.A. & others
feel gleeful about the death of Jerry Falwell--and
yet, the pile-up of glee & milder happiness & relief
did not constitute for me the loveliest day the
Poetics List has ever seen.

Then I recalled two formidable songs that wish for the
death of hated persons--Bob Dylan's "Masters of War" &
Elvis Costello's "Tramp the Dirt Now". Since the
second (from E.C.'s 1989 album "Spike") is no doubt
not as familiar, I will quote the beginning:

I saw a newspaper picture from the political
Campaign
A woman was kissing a child, who was obviously
In pain
She spills with compassion, as that young child's
Face in her hands she grips
Can you imagine all that greed and avarice
Coming down on that child's lips
Well I hope I don't die too soon
I pray the Lord my soul to save
Oh I'll be a good boy, I'm trying so hard to behave
Because there's one thing I know, I'd like to live

Long enough to savour
That's when they finally put you in the ground
I'll stand on your grave and tramp the dirt down

Especially with the music, this is quite compelling.

Possible conclusion: it's best to shape one's extreme hatred into a song or poem because that adds another dimension (?) Of course if anyone submits a poem to this List it's at their own peril.

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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284. **Jesse Glass**

Gil Ott Correspondence

Thu 17 May 2007

Charles and Eli--

Gil Ott and I corresponded a bit in the mid-eighties. My side might already be in his archive; his will certainly be available via Special Collections, The University of Maryland, after September or so. Contact person is Beth Alvarez and contact details are on-line. Also, did you track down all of Cid's correspondence with Gil? If I hear nothing I will assume that you did. Jess

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285. **Jim Andrews**

Capilano Review launch, May 17, 7:30, Emily Carr Institute, Vancouver

Thu 17 May 2007

This is a multi-part message in MIME format.

charset="US-ASCII"

This has been posted once to the list, but I thought I'd post it again 'cause the launch is tonight. Launch of what? Launch of a special issue of The Capilano Review on matters relating to digital writing and art.

If you're in or around Vancouver, hope to see you tonight.

ja

New Writing, New Technologies

Launch Party for TCR 2-50: Artifice and Intelligence, guest edited by Andrew Klobucar

With panel discussion, food, & live a/v by CineCitta

Presented by the Capilano Review and Upgrade! Vancouver

May 17, 2007

7:30 pm

The latest issue of The Capilano Review: 2-50 - Artifice and Intelligence, features an array of cultural producers currently investigating the complex and rapidly evolving relationships between writing, art, and digital technology.

Join us as we explore critical questions on how contemporary developments in media technologies - its tools and methods - continue to influence many of today's most important literary and art movements, and how these new technologies affect the concept of knowledge.

Panel discussion with Jim Andrews, Kate Armstrong, David Jhave Johnston, Laura Marks, Sandra Seekins, and Darren Wershler-Henry, moderated by Andrew Klobucar.

Join us for food, drinks and live a/v by CineCitta 7:30pm

Panel discussion: 8:30 pm

Intersections Digital Studios (IDS)

Emily Carr Institute of Art + Design

1399 Johnston Street, Granville Island

More information:

<http://www.katearmstrong.com/upgrade/vancouver/>

<http://www.thecapilanoreview.ca>

Supported by The Canada Council for the Arts, Capilano College, Upgrade! Vancouver, & Emily Carr Institute for Art and Design. Darren Wershler-Henry appears courtesy of Capilano College's new Creative Writing Program reading series OPEN TEXT.

The Capilano Review: 2-50 - Artifice and Intelligence

Contributors:

Global Telelanguage Resources

Sandra Seekins

Kate Armstrong

David Jhave Johnston

Laura U. Marks

Sharla Sava

Antonia Hirsch

Kevin Magee

Jim Andrews

Gordon Winiemko

Nancy Patterson

Darren Werschler-Henry

<http://www.thecapilanoreview.ca>

ORDER ONLINE WITH SECURE PAYMENT

name="ATT00125.txt"

filename="ATT00125.txt"

vanupgrade mailing list



<http://lists.katearmstrong.com/mailman/listinfo/vanupgrade>

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286. **Maria Damon**

Re: Tomorrow: Big Book Party

Thu 17 May 2007

wow, what an achievement in this bleak time. yay to all!

At 4:36 PM -0400 5/16/07, James T Sherry wrote:

>Yo-Yo Labs, The Figures, Roof, United Artists,

>Granary, & Ugly Duckling invite you to a party

>at Jack Shainman Gallery, 513 W. 20th

>May 17th, 2007, from 5:45-8PM, celebrating

>the publication of the following books:

>

>

>a (A)ugust, by Akilah Oliver

>UNTITLED WORKS, by Tonya Foster

>NOTES FOR SOME (NOMINALLY) AWAKE, by Julie Patton

>FERVENT REMNANTS OF REFLECTIVE SURFACES, by Evelyn Reilly

>

>ARE WE NOT BETRAYED BY IMPORTANCE, by Francis Picabia

>SEEING OUT LOUD (back in print), by Jerry Saltz

>COLUMNS & CATALOGUES, by Peter Schjeldahl

>MINE, by Clark Coolidge

>

>IFLIFE, by Bob Perelman

>FOLLY, by Nada Gordon

- >MAKING DYING ILLEGAL, by Madeline Gins & Arakawa
- >KLUGE : A MEDITATION & Other Works, by Brian Kim Stefans
- >NINETEEN LINES : A Drawing Center Anthology, ed. by Lytle Shaw
- >
- >MY AUTOBIOGRAPHY, by Barbara Henning
- >SOLUTION SIMULACRA, by Gloria Frym
- >JOIN THE PLANETS, by Reed Bye
- >ACROSS THE BIG MAP, Ruth Altmann
- >
- >SOME FORMS OF AVAILABILITY, by Simon Cutts
- >A TESTAMENT OF WOMEN, by Johanna Drucker
- >PARADIGM OF THE TINCTURES, by Steve McCaffery & Alan Halsey
- >ALMA, OR THE DEAD WOMEN, by Alice Notley
- >
- >PAPER CHILDREN, by Mariana Marin
- >INSPECTOR VS. EVADER, by Paul Killebrew
- >THE HOT GARMENT OF LOVE IS INSECURE, by Elizabeth Reddin
- >THE STATES, by Craig Foltz
- >COMPLETE MINIMAL POEMS, by Aram Saroyan
- >
- >James T Sherry
- >Segue Foundation
- > [REDACTED], 8- [REDACTED]
- > [REDACTED]

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287. **David A. Kirschenbaum**

****Last Call: Advertise in Boog City 41****

Thu 17 May 2007

Please forward

Advertise in

Boog City 41

*Deadline

--Wed. May 23-Ad copy to editor

--Sat. May 26-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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288. **Tom Beckett**
The Continental Review:poets/video
Thu 17 May 2007

Dear Poets, Friends, Colleagues,

I am writing to tell you about the launch of the first exclusively video-only forum for contemporary poetry and poetics on the web, The Continental Review. The site, which has just gone live over at www.thecontinentalreview.com, is a continuously updated collection of video readings, video reviews and video interviews of and about contemporary poetry and poetics. For the launch, we are lucky enough to be featuring videos by such extraordinary poets as:

Linh Dinh
Noah Eli Gordon
Eileen Tabios

Tom Beckett
Chris Vitiello
Jonathan Leon
Joshua Marie Wilkinson
Allyssa Wolf

It is our hope that The Continental Review, with its videos available simultaneously on the website and via YouTube, signals a new approach in the communication and reception of contemporary poetry and poetics by means of new media.

I hope you'll find the site interesting, and I look forward to your feedback, as well as your participation.

Sincerely,

Nicholas Manning



Editor, The Continental Review
27 rue Morand 75011 Paris France

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

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289. **CA Conrad**

Gil Ott Tribute & the Gil Ott Book Award, IF YOU LOVE POETRY!

Thu 17 May 2007

Gil Ott Tribute & the Gil Ott Book Award, IF YOU LOVE POETRY!

June 3rd, 4pm

ROBIN'S BOOKSTORE

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

108 S. 13th Street, Philadelphia

Tim Peterson is the recipient of the Gil Ott Book Award for *SINCE I MOVED IN* (Chax Press)

The late Gil Ott touched many lives, and helped change the Philadelphia arts scene for generations to come. We will be gathering to honor Gil's legacy with a reading from the first book award, and to hear readings of Gil's work by his friends, family, and admirers. Readers will include:

Eli Goldblatt, Alicia Askenase, Joshua Schuster, CAConrad, Jenn McCreary, Ron Silliman, Chris McCreary, Linh Dinh, Ryan Eckes, Bob Perelman, Tim Peterson, Frank Sherlock, Kristen Gallagher, Julia Blumenreich

For online links to Gil Ott's work, as well as the link to Tim Peterson's book, go to:

<http://CaconradEVENTS.blogspot.com><<http://caconradevents.blogspot.com/>>

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290. **Poetry Project**

Events at the Poetry Project 5/21 - 5/25

Thu 17 May 2007

Dears,

It's a big week. O! Won't you join us?

Love,

The Poetry Project

Monday, May 21, 8:00 pm

Evan Kennedy & Trish Salah

Evan Kennedy is the cofounder and singer of The Patriot Act, a now defunct politically insensitive rock and roll art project. He is the author of a pamphlet entitled *My Pet Goat* and a chapbook *Us Them Poems* (BookThug, 2006). For this reading, he will read from "Voyage by Donkey," a modest piece serving as a dénouement to Nikolai Gogol's *Dead Souls*, with video accompaniment by Zbigniew Bzymek. Trish Salah is a Montreal-based writer, teacher and spoken word artist. She has new work in the current issues of the journals *Drunken Boat*, *EOAGH*, *Canadian Theatre Review*, and in the collection, *Sexing the Maple: A Canadian Source Book*. Her first book of poetry, *Wanting in Arabic*, was published by TSAR in 2002. This event was funded in part by Poets & Writers, Inc.

Wednesday, May 23, 8:00 pm

Rae Armantrout & Peter Gizzi

Rae Armantrout's most recent books are *Next Life*, *Up to Speed*, *The Pretext*, and *Veil: New and Selected Poems*. In 2007 she received an award in poetry from Foundation for Contemporary Arts. Armantrout is Professor of Poetry and Poetics at the University of California, San Diego. Peter Gizzi is the author of *The Outernational*, *Some Values of Landscape and Weather*, *Artificial Heart*, and *Periplum and other Poems 1987/1992*. He is also the editor of *The House That Jack Built: The Collected Lectures of Jack Spicer*.

Friday, May 25, 10:00 pm

Lost & Found

Show and tell: Torn texts in multiple voices. Fugitive transmissions. Images and objects lost or abandoned are found and polished. The sound of a slow train by

the green light of half forgotten songs. POEMS ARE FUN, glamour is made easy. A manual for violence prevention follows ADVANCED TYPING TIPS, PART 5. Glass negative projections. Offerings from an archive. A slide show from an abandoned elementary school. What to do when you lose someone. What to do if you find them. There will be surprises, appearances and absences. David Gatten, filmmaker, Henry James fan, lover of poems and poets, recent Guggenheim fellow and aspiring audio book artist, makes bookish films about letters and libraries and boat and ghosts that are filled with words, some of which you can read. You can find his films in the permanent collections of the Whitney Museum and the Art Institute of Chicago but he can rarely find his glasses. He lives and works by the water in Red Hook, Brooklyn and Seabrook Island, South Carolina. For tonight's event David has invited some of his favorite scavengers to present sounds, images and words, either as they found them or incorporated as elements in compositions of their own design. Participants include Macgregor Card, Mary Helena Clark, Ellie Ga, Jenny Perlin, Michael Robinson, Jonathan Schwartz, Phil Solomon and Jessie Stead. Please go to <http://www.poetryproject.com/calendar.php> for participant bios.

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 [REDACTED].

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



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291. **Stephen Vincent**

Walking Theory/ USA website orders now possible

Thu 17 May 2007

Walking Theory

Poems by Stephen Vincent

Junction Press (84 pages, \$12)

Mark Weiss (Junction Press) informs me that his new website, www.junctionpress.com, now does work for domestic (USA) orders. Currently, apparently, the new USA global postal rates still cause havoc in the configurations of Junction's electronic ordering system.

To order of the website follow the alphabetical list of authors down to my name

Contact me directly, <[REDACTED]>, if you prefer a signed copy!

Bookstores can go straight to Junction or to Small Press Distribution.

**

(Reviews)

... these are the poems Stephen Vincent has been preparing to write his entire life. They definitely pass the ³take the top of your head off² test. I went cover to cover without even sitting up. Silliman's Blog, (<http://ronsilliman.blogspot.com/>) May 15, 2007 (Scoot down a day in order to find it).

At long last is Walking Theory, Stephen Vincent's observant, large-hearted poems bundled into book form, engaging architecture, people on the move, the seasons and other transience, the talk that binds the day: Goodbye, rhetoric, ³the desperate,/what can the poem do, walking, step-by-step:/ witness, suffer, hope.² Urbane and companionable, rare virtues flaunted here, curbside delight. Bill Berkson

Stephen Vincent's work here preserves and enhances the ancient association of the foot as measure of the poetic line. In Walking Theory measure becomes metaphor: ³...foot ever to the ground, image by image, /thought by thought, word by word...² This is the measure of the continuity of a poet's life as he moves through the days, from the grief-stricken rhythms of the opening section of elegies to the more expansive tours of the San Francisco neighborhoods where he lives and works. Vincent celebrates the beauty of these familiar landscapes, as well as strange, unexpected and sometimes mundane details. In a wonderful pun that arises in the midst of the naming of spring flowers, ³the dotted eye² suggests the I of linguistic convention as the seeing, moving body's eye transformed by language. Finally, in this serious play of words, the poet asks: ³what can the poem do, walking, step-by step:² and credo-like responds: ³witness, suffer, hope.² Beverly Dahlen

Yes, they both quoted the same lines!

Thanks for your interest,

Stephen Vincent

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

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292. **Tim Peterson**

SEGUE 5/19 JACK KIMBALL & EILEEN MYLES

Thu 17 May 2007

The Segue Reading Series presents

Jack Kimball & Eileen Myles

Saturday, May 19, 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

Jack Kimball's 350-page *Post~Twyla* collects imploded haiku, essay fragments, and made-up journal entries. Co-editor of "Queering Language" for the online zine EOAGH, he blogs at pantaloons.blogspot.com and publishes Faux Press.

from *Post-Twyla*

Momentum.

Does the hair actually grow? Off shore

The sound of it forces us to make a
water landing.

(Lap-dogging, I wish I were a poet.)

Eileen Myles's newest book of poems *Sorry, Tree* was published by Wave Books in April. It explores themes of nature, translocation, politics, love and corporate squalor. She lives in Southern CA & New York and teaches at UCSD.

"Jacaranda"

What's the
feminine
of feet
I didn't
know I
could

have
a lavender
tree

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293. **Alan Sondheim**
beaten

Fri 18 May 2007

beaten the results of a beating at brown university 1961 - my nose never healed properly. on the other hand, a study towards death and the convulsions of future collapse. i dream of medical beds and testimonies, ICUs and pale and haggard nurses. it's the beating that did it, when i was covered with blood wandering around the green. when i was covered with blood looking for don. when i wanted don to scream. when the guard took me to the hospital. when don kept sleeping. now this seems stupid. most of my work is stupid. it's the beating that did it. the beating turned me criminal. it was my second beating but the first reported. if you hit me i'm a fright. if you hit me i make a film.
<http://www.asondheim.org/beaten.mp4>

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294. **Peter Ciccariello**
The summit

Fri 18 May 2007

The summit <<http://www.cgi7.com/peterimages/the-summit.jpg>>
-- Peter Ciccariello
<http://invisiblenotes.blogspot.com/>

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295. **Anny Ballardini**
Re: The Continental Review:poets/video

Fri 18 May 2007

What an exceptional series of readings and performances, congratulations to Tom and to Nicholas Manning!

On 5/17/07, Tom Beckett <> wrote:

>

> Dear Poets, Friends, Colleagues,

>

> I am writing to tell you about the launch of the first exclusively

> video-only forum for contemporary poetry and poetics on the web, The

> Continental Review. The site, which has just gone live over at
> www.thecontinentalreview.com, is a continuously updated collection of
> video readings, video reviews and video interviews of and about
> contemporary poetry and poetics. For the launch, we are lucky enough
> to be
> featuring videos by such extraordinary poets as:
>
> Linh Dinh
> Noah Eli Gordon
> Eileen Tabios
> Tom Beckett
> Chris Vitiello
> Jonathan Leon
> Joshua Marie Wilkinson
> Allyssa Wolf
>
> It is our hope that The Continental Review, with its videos available
> simultaneously on the website and via YouTube, signals a new approach in
> the communication and reception of contemporary poetry and poetics by
> means of new media.
>
> I hope you'll find the site interesting, and I look forward to your
> feedback, as well as your participation.
>
> Sincerely,
>
>
> Nicholas Manning
> 
> Editor, The Continental Review
> 27 rue Morand 75011 Paris France
>
>
>
>
> ***** See what's free at
> <http://www.aol.com>.
>

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296. **Rob McLennan**

new (slowly) from above/ground press

Fri 18 May 2007

new (finally, slowly) from above/ground press

Drowned

When Cassandra awakes the sun
is already in the room, so too
the salted riverbank smell,
dampness infecting the sheets.

This wave of blood has flowed
from her body, the white cotton
nightdress dyed red makes her
a target, the mattress beneath
drenched. Called for, Hecuba
takes the stairs in twos, places
her hands on Cassandra's warm
cheeks, raves about the moon.
Now who's crazy, thinks Cassandra
and pulls away, Hecuba sitting
on the drowned bed, both their hands
stained red. (Rhonda Douglas)

Anyone paying attention to any of these things will know that I'm infamously late with some of these above/ground press subscription mailings, & that I've barely made anything since last summer; I've been working to correct that for months (& once I'm in Alberta, not only will mailing be better & more regular, but the backlog of publications & previous mailings will be completely caught up; watch too for a secret (still) above/ground project that starts when I arrive!), including perpetually-forthcoming chapbooks by Karen Clavelle (Winnipeg), Cath Morris (Vancouver) & Barry McKinnon (Prince George), as well as a corrected publication by Phil Hall (Toronto) & Margaret Christakos' (Toronto) STANZAS (oh, why can't photocopying just be free or something); for a reading as part of The Factory Reading Series a few days ago [see Amanda Earl's report on the reading through the link below], there were two new little publications that came out, including:

RUSHES

by Kate Greenstreet (New Jersey)

\$4

&

Time, If It Exists, The Cassandra Poems
by Rhonda Douglas (Ottawa)
\$4

For more information on American poet Kate Greenstreet, see my review of her first poetry collection case sensitive through the link below; for more information on Ottawa poet Rhonda Douglas, check out my note on her poetry at the same. To order either of these little books, add \$1 for postage, & in Canadian currency; if sending from outside Canada, send in American, payable to rob mclennan, c/o 858 Somerset Street West, main floor, Ottawa, Ontario Canada K1R 6R7; above/ground press subscribers receive (honest!) a complimentary copy; calendar year subscriptions available for \$40, & include chapbooks, broadsides, STANZAS magazine & The Peter F. Yacht Club.

for further info, links + bios check here:

<http://robmcclennan.blogspot.com/2007/05/new-finally-slowly-from-aboveground.html>

-- 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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297. **Stephen Ellis**

Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply

Fri 18 May 2007

Brian Richards requested that I post the below piece on Dorn - primarily in answer to Ron Silliman's blog review of Dorn's recently published Way More West - and when I suggested he might also include, at the end, Silliman's brief and initial response to it, addressed exclusively to him, he agreed, so, although I'm aware that it may be against Listserv "ethics" to post something without its author's expressed permission, which Ron didn't give and I didn't ask for, I can only say that I'm more interested in the substance of (this) argument, than I am in List ethics, so, if it be necessary, remove me. Please.

Richard's essay -

Dorn Undone

Way More West, reviewed by Ron Silliman on his blog, March 20, 2007 "Black Mountain Breakdown", August Kleinzahler, New York Times, April, 2007

1.

Ron Silliman is often an interesting writer, and his blog is a conduit for certain kinds of helpful information, but I've never had a lot of use for his combative, exclusionary poetics. Had Silliman, in his review of Ed Dorn's posthumous *Way More West*, attacked Dorn for poetic reasons, I would not have paid much attention since, as shall appear obvious hereafter, I regard Dorn as a master of American poetry of the First Empire—as opposed to Imperial American Poetry, which has Charles Bernstein. But Silliman attacked Dorn's human nature, and such extra-poetical stereotyping is too obnoxious to ignore. Farts dissipate; shit hangs around.

The excrescences encumbering the notion of social rectitude are too disgusting to muck about in; I leave it to Silliman to critique poetry by means of character assassination, only observing that the absence of candor and frank appraisal must produce a poetry of, to adopt Silliman's cant phrase, quietude. It is shameful to slur a poet because you deplore his opinions, but to dismiss a major figure on grounds of social maladjustment is self defeating and inimical to art. Shelley and Whitman were ostracized by just such posturing Scotch Reviewers. I'll take Apollinaire, thanks, and Catullus and Villon and Rochester and Blake. You can have Milton and Tennyson and all the John Masefield you can stomach.

Silliman says Dorn is "easily [!] the most contentious and controversial of any of the New Americans", which makes me wonder if he's ever heard of Jack Spicer. Or Kerouac or Ginsberg, or, for that matter, Olson or Creeley. At least Dorn was never reduced to watching his friends through the window of a bar from which he'd been 86ed. Dorn never fit "easily" into any group. As evidence for his contention, Silliman gossips that Dorn, asked to read at a benefit in 1973, had requested that he be scheduled to appear on stage when he would be forced to encounter neither Creeley nor Joanne Kyger. This, Silliman suggests, was done in the spirit of one-upmanship, so Dorn could read last. Maybe. But, in the summer of '73, I sat at Richard Grossinger and Lindy Hough's kitchen table in Plainfield, Vt, all afternoon with Creeley and Dorn, who operated in easy comity. Dorn's personal distaste for Kyger has been reported in print for some time now, but nobody likes everybody, so Dorn's behavior hardly justifies extravagant claims of contention and controversy. The only notable difference between Dorn and the others I've named above is that none of them ever had anything negative to say about Silliman or his cohort. But why not give Dorn a chance? From a letter to Olson in 1964: "I can hardly get along with Creeley but sense that I can hardly not be a friend...."

Of the poetry itself, Silliman has nothing original to say concerning the work that appeared in the first *Collected Poems* (*Four Seasons*, 1974) or *Gunslinger* (collected as *'Slinger, Wingbow, '74*), but he has plenty to tell us about the later work, his major objections to which are that it is "all over the map", with a "macho attitude toward violence". Well, Dorn was an old vines American, after

all: vintage '29. Silliman takes as indicative of those flaws, though he misquotes it, the following epigrammatic gem:

one bullet
is worth
a thousand bulletins

which Silliman condemns as staking out “a position that captures the Bush foreign policy in Iraq all too presciently, though I’m sure that’s not what Dorn intended”. We can ignore the anachronism here, but the question remains: if Dorn didn’t intend something that hadn’t yet happened, how can he be charged with fellow traveling? The next question is: has Silliman read the poem? Take just a minute:

One picture is worth a thousand words.
One gram is worth a thousand milligrams.
one bullet / is worth / a thousand bulletins

The third of these statements examines the relationship between the first two in a conceit that is evidently too complex to affect Silliman’s predisposition to portray Dorn as a political thinker on the troglodyte order of Dick Cheney, but it won’t wash. It’s just a weak reading of an acute, telling little masterpiece that, like Picasso’s drawing of Don Quixote, defines the nature of means without end.

Silliman’s assessment of Dorn’s elegy for Petra Kelley is equally hampered by bourgeois manners. I won’t quote the poem (you could, look it up) but here are some of Silliman’s claims:

Item: that “Dorn’s fascination with violence undercuts his green/libertarian tendencies repeatedly.” Nothing in the poem can be cited in support of this assertion. But Silliman does score here; Dorn must be cursing in his grave at being categorized as anything other than a poet, since he thought for himself and joined no groups, especially none co-opted by interested parties of any persuasion.

Item: that Dorn may not realize “that more than half of [Kelly’s time in the U.S.] was spent in Columbus, Georgia”. Is this some kind of code? What does Columbus stand for other than the object of a certain kind of snobbishness that Dorn apparently eschewed, but that Silliman does not? At any rate, Silliman never connects this observation with any critique of the poem.

Item: that “Petra Kelly didn’t shoot herself [Silliman’s emphasis]...& whether it was a murder-suicide or a joint suicide is one of those unknowables [would this be a known unknown or an unknown unknown?] of history.” Then he accuses Dorn of “misreading a sad act of depression and domestic violence”. I leave it to you to determine just who is doing the misreading here. We have under

discussion a poem, not a reasoned argument, observing that those who throw themselves against the machine are doomed, while those who famously abet those acts of self destruction are bankable. Silliman never approaches the interior values of the poem, a courtesy he routinely extends to his friends, as for example the careful examination of short vowel progress in recent poems of Rae Armantrout's (whose work I admire, and I mean her no ill in naming her as one of Silliman's group—I mean only to suggest that there is an apparent correspondence between those to whom he gives careful attention and those with whom he has personal links).

No charge seems too petty. Silliman quotes the line "...with sumo champions / like Gertrude Stein..." as "cheaply explicit homophobia in making fun of Gertrude Stein's weight..." How could anyone who has seen Picasso's portrait of Stein ensconced, hair pulled back into a bun, not have recognized the similarity of placid demeanor and enormous, floating presence? Is that homophobia? Silliman's attack is ad hominem criticism with a vengeance. The point of Dorn's stanza is that only Pound's anti-semitism was egregious enough to put such an attitude in bad odor among artists. But that is not opprobrium enough, evidently, for the attitudinizers of "the fascism of beehive / conformity" (to quote Dorn from the same poem). I have long respected Ron Silliman's perspicacity as a political thinker—his response to Baudrillard, c. 1989, available through his blog, is especially prescient—but his standing as arbiter of morals among American poets is, in my estimation, dismal.

2.

I have often enjoyed August Kleinzahler's poems for their modest, workmanlike clarity. His "Over Gower Street" is very fine. That in mind, I turned to his NYT review of Way More West with some anticipation that I might be offered the antidote to Silliman's nasty blog bite, only to find the same sanctimonious dismissal: a bow to the precision of the early work, always careful to attribute its felicities to the influence of Black Mountain; left-handed praise of Gunslinger, not the "major twentieth-century long poem...some serious critics claim it to be"; abrupt, contemptuous dismissal of all that came after.

The early poetry, which Kleinzahler calls Dorn's best, he also labels "Black Mountain influenced", and says Dorn "identified himself throughout his career with Black Mountain". What does "identified himself" mean? He acknowledged his time there? He was, as Kleinzahler quotes him admitting, "somewhat corrected" there? He was forever an acolyte? It's a weasel phrase; in fact, the finest poems in Dorn's early work owe little to Black Mountain. As a favorite instance, "The Land Below" is well over six hundred lines of discursive observation of his contemporary America as Dorn turned thirty, as seen from the then oblique perspective of Taos. The skill and disinterested passion with

which Dorn sets that narrative prefigures the intellectual acuity of Gunslinger. It is instructive to hear the rhythms of the earlier poem morph into mock epic. Kleinzahler ignores Twenty-four Love Songs (Frontier, '69). If he can find its equal in the past half century, I'd like him to let me know. #6 is representative of the collection:

The cleft in our ages
is an echoing cañon—look
I insist on my voice
Archeus become my life
and as any other extension
not to be ignored—
if you were my own time's possession
I'd tell you to fuck off
with such vivid penetration
you'd never stop gasping
and pleasure unflawed

would light our lives, pleasure
unrung by the secretly expected
fingers of last sunday

Do you hear me, can you
please only agree with me
because poems and love
and all that happens in the street
are blown forward
on the slightest breeze

That the collection was immediately followed by a second, comparable, set suggested that only Patchen's love poems were equal in their ability to accumulate the progress of desire.

Of Gunslinger, Kleinzahler's faint-praise "glorious mess" belongs in a movie review. In the inexorability of its organization, Dorn's poem is much closer to the Odyssey than "The Rape of the Lock" is to the Iliad. No recent American has so honored the epic by mocking it, with the dissimilar exception of Welty's *Losing Battles*.

But the post-Gunslinger work is dismissed as "tasteless", "ugly" and prosaic. I wonder how Dorn could have fallen so precipitously. And why his work kept appearing in such handsome editions. What so fooled the editors at Wingbow, Turtle Island, Cadmus and the others who competed for the opportunity to publish him? Why has his reputation in England and among "some serious critics" not suffered? If his late work is "splenetic", why is that not an

appropriate response to the muzzy, sentimental politics of the MFA poets who are allowed to think that it is adequate to write like WCW? If he was pointed (“epigrammatic, satiric, and political”, says Kleinzahler), what better correction to the passionless and obtuse? If Dorn is lost in spleen, how does Kleinzahler account for the playful invention and endless musicality of Captain Jack’s Chaps, Yellow Lola, and Abhorrences, for instances? Is “Broadcide”, his elegy for Richard Brautigan, “commonplace”? And what of Recollections of Gran Apachería (Turtle Island, ’74), from which I ask you to consider the following:

And when, above Janos
we asked permission of the women
to strangle the children
the women consented
and the suicide gripping
of the throats of our own children was done
and those delightful voices lay silenced
in absolute sacrifice
in the burrows where we hid
we slipped out through the light
from Captain Garcias raging grass fire
once more to the Sierra Madre
once more past the jaws of your hungry god
the frenzy of survival rushing from our pores

If that defines spleen, maybe we ought to order all our generals—not to mention our poets—a barrel.

θεωρια means “to look at” or “examine”, so when Dorn states, in the preface to Collected Poems (Four Seasons, 1974), that his work is “theoretical in nature”, it is clear that he is not talking about speculation nor any other notion separate from the actual. He adds that his work is “poetic by virtue of its inherent tone”. Any examination of Dorn’s work cannot help but conclude that its intrinsic voice is congruent from “A Rick of Green Wood” to “The Garden of the White Rose”, including all of Gunslinger. If Kleinzahler believes that Dorn’s later work “falls off precipitously”, he should demonstrate—rather than assert—the way the inherent tone of the work changes. Instead, like Silliman, Kleinzahler attacks Dorn’s politics. It has always seemed to me that Dorn’s politics were based on the refusal to suffer fools at all. He made no exceptions, including Olson and Creeley, whose follies he critiqued with the same sardonic levity that so exercises these critics when his contempt is directed at shibboleths to which Silliman and Kleinzahler currently pay obeisance, good taste and fawning over victimhood included.

Let me end by quoting Dorn’s final published poem:

The Garden of the White Rose

Lord, your mercy is stretched so thin
to accommodate the need
of the trembling earth—
How can I solicit even
a particle of it
for the relief of my singularity
the single White Rose
across the garden will
return next year
identical to your faith—
the White Rose, whose
house is light against the
threatening darkness.

Does this poem deserve any of the modifiers that Kleinzahler uses to describe Dorn's late work? Does it sound like something Mel Gibson might say? These two have seriously misevaluated Dorn's work. In Kleinzahler's case I'm inclined to think it might have been sloppy reading or, at worst, a swollen appetite. Silliman appalls me by his campaign of personal defamation. Whatever the guiding principles of their respective reviews, we can only hope they never encounter Jonathan Swift.

Brian Richards
April 30, 2007

Silliman's Reply -

You can't abridge an argument that doesn't exist. You don't even wait to the second paragraph to descend to name calling. And you don't address Dorn's racist and homophobic actions at all. It's one thing to disagree about the poetry -- I after said that I like the work prior to Slinger quite a bit -- but the sort of flailing you're doing in this essay isn't about poetry at all.

I don't get this sort of crap from the fans of Billy Collins when I say that I don't care for his poetry.

What you need to do, if you truly want to defend Dorn, is the following:

- 1) explain why the flattened, non-nuanced poetry of the later years has value
- 2) explain how the actions of Dorn, Clark et al in Rolling Stock aren't appalling.

If you don't address both, you're basically leaving him hung out to dry,

Ron

From: Poetry Project <[REDACTED]>

To: [REDACTED]

Subject: Events at the Poetry Project 5/21 - 5/25

Date: Thu, 17 May 2007 18:00:00 -0400

Dears,

It's a big week. O! Won't you join us?

Love,

The Poetry Project

Monday, May 21, 8:00 pm

Evan Kennedy & Trish Salah

Evan Kennedy is the cofounder and singer of The Patriot Act, a now defunct politically insensitive rock and roll art project. He is the author of a pamphlet entitled *My Pet Goat* and a chapbook *Us Them Poems* (BookThug, 2006). For this reading, he will read from "Voyage by Donkey," a modest piece serving as a dénouement to Nikolai Gogol's *Dead Souls*, with video accompaniment by Zbigniew Bzymek. Trish Salah is a Montreal-based writer, teacher and spoken word artist. She has new work in the current issues of the journals *Drunken Boat*, *EOAGH*, *Canadian Theatre Review*, and in the collection, *Sexing the Maple: A Canadian Source Book*. Her first book of poetry, *Wanting in Arabic*, was published by TSAR in 2002. This event was funded in part by Poets & Writers, Inc.

Wednesday, May 23, 8:00 pm

Rae Armantrout & Peter Gizzi

Rae Armantrout's most recent books are *Next Life*, *Up to Speed*, *The Pretext*, and *Veil: New and Selected Poems*. In 2007 she received an award in poetry from Foundation for Contemporary Arts. Armantrout is Professor of Poetry and Poetics at the University of California, San Diego. Peter Gizzi is the author of *The Outernational*, *Some Values of Landscape and Weather*, *Artificial Heart*, and *Periplum and other Poems 1987/1992*. He is also the editor of *The House That Jack Built: The Collected Lectures of Jack Spicer*.

Friday, May 25, 10:00 pm

Lost & Found

Show and tell: Torn texts in multiple voices. Fugitive transmissions. Images and objects lost or abandoned are found and polished. The sound of a slow train by the green light of half forgotten songs. POEMS ARE FUN, glamour is made easy. A manual for violence prevention follows *ADVANCED TYPING TIPS, PART 5*. Glass negative projections. Offerings from an archive. A slide show from an abandoned elementary school. What to do when you lose someone. What to do

if you find them. There will be surprises, appearances and absences. David Gatten, filmmaker, Henry James fan, lover of poems and poets, recent Guggenheim fellow and aspiring audio book artist, makes bookish films about letters and libraries and boat and ghosts that are filled with words, some of which you can read. You can find his films in the permanent collections of the Whitney Museum and the Art Institute of Chicago but he can rarely find his glasses. He lives and works by the water in Red Hook, Brooklyn and Seabrook Island, South Carolina. For tonight's event David has invited some of his favorite scavengers to present sounds, images and words, either as they found them or incorporated as elements in compositions of their own design. Participants include Macgregor Card, Mary Helena Clark, Ellie Ga, Jenny Perlin, Michael Robinson, Jonathan Schwartz, Phil Solomon and Jessie Stead. Please go to <http://www.poetryproject.com/calendar.php> for participant bios.

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

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Like the way
Microsoft Office Outlook works? You'll love Windows Live Hotmail.
http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_outlook_0507

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298. **Katalanche Press**

Fwd: clark coolidge's counting on planet zero is now available from fewer & further press

Fri 18 May 2007

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

From: Jess Mynes <[REDACTED]>

Date: May 18, 2007 12:25 PM

Subject: clark coolidge's counting on planet zero is now available from fewer & further press

To: Jess Mynes <[REDACTED]>

Hello everyone,

Fewer & Further Press is pleased to announce the publication of Clark Coolidge's *Counting On Planet Zero* <<http://fewfurcounting.blogspot.com/>>. *Counting On Planet Zero* is printed on laid paper in an edition of 500 copies, 50 of which are special editions.

Copies can be purchased for \$8, postpaid. Please visit the Fewer & Further Press <<http://fewfurpress.blogspot.com/>> site for an excerpt and cover image. Payments can be made through the site with Paypal.

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

Special editions are hand-sewn and signed by the author, for \$15. If you would like to purchase a special edition, please contact the editor for availability.

If you would like to pay by check, mail it to:

Jess Mynes
121 Lockes Village Rd
Wendell, MA 01379

Thank you very much.

Jess Mynes, editor

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

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299. **Dan Waber**

altered books project

Fri 18 May 2007

The altered books project at:

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

has been updated with new work by:

Nico Vassilakis, John M. Bennett, Mike Magazinnik, Sheila E. Murphy and Holly Crawford.

This site is currently the #1 result on a Google or Yahoo! search for "altered books".

Enjoy,
Dan

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300. **George Bowering**

Re: I tin ear rare

Fri 18 May 2007

>

In case anyone's got nothing to do,
I'll be reading in NY state late this month.

NYC. Tues, May 29, 7:00 pm, McNally Robinson book store, 52 Prince St.

Rochester. Weds. May 30, 7:00 pm, Verb Cafe, 740 University Ave.

Buffalo. Thurs. May 31, Talking Leaves bookstore, 3158 Main St.

George Bowering.

Author of his own misfortunes.

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301. **Jim Andrews**

Disarming the teaching of history in the Middle East

Fri 18 May 2007

From "Can We Talk?" by Eric Alterman at
<http://www.thenation.com/doc/20070604/alterman>

"The difficulty of solving the Israeli-Palestinian conflict stems from more sources than one can comfortably count, but surely one of the most significant is our inability even to discuss it. The emotional intensity of so many people's investment in their own self-justifying story line censors the effects of any potentially upsetting fact." . . . "As it happens two professors, Sami Adwan of Bethlehem University and Dan Bar-On of Ben-Gurion University, are trying to address exactly this problem under the aegis of the Peace Research Institute in the Middle East (<http://vispo.com/PRIME/leohn.htm>). Called "Learning Each Other's Historical Narrative," their project aims to develop parallel histories of the Israelis and Palestinians, translate them into Hebrew and Arabic and train teams of teachers and historians to teach in the classroom. If we are ever to

have any real hope of solving the Israel/Palestine crisis, then surely this is the place to begin."

ja

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302. **Jim Andrews**

USAmerican military personnel blocked from posting to MySpace, YouTube, etc

Fri 18 May 2007

From "The Iraq Information Crackdown" by Nicholas von Hoffman
<http://www.thenation.com/doc/20070528/howl2>

"Henceforth our soldiers in Iraq will find MySpace, YouTube and eleven other websites blocked when they try to write home or post pictures and videos from military computers. This is the latest in an ongoing crackdown on our people blogging from Iraq. Never mind that much of what we know about this war comes not from commercial news outlets but from what servicemen and - women have sent back home through cyberspace."

"The Pentagon says that the communications ban is needed because private messages were clogging Internet capacity and getting in the way of priority war communications. It did not add that some of what our people were sending back home were pictures of events and actions the Administration does not want shown. The President long ago refused to permit pictures of our own war dead returning home in flag-draped coffins, so he must have been going nuts over what active-duty soldiers have been posting on YouTube."

ja

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303. **Jennifer Karmin**

JOB: Teachers & Writers Collaborative

Fri 18 May 2007

Job Announcement:
Teachers & Writers Collaborative (NYC)
<http://www.twc.org>

Director of Development and Marketing

Summary:

The director of development and marketing manages all T&W development and marketing initiatives. This position reports to the T&W director.

Responsibilities:

- Creates and implements T&W development plan, including timelines, donor research, and fundraising strategies
- Writes grant proposals to federal, state, and local government funders, private foundations, and corporations
- Manages fundraising mailings
- Manages fundraising events
- Provides primary staff support to T&W Development Committee
- Engages T&W board members in efforts to support fundraising initiatives
- Works with T&W director to develop relationships with funders and individual donors
- Develops and implements plans for marketing T&W programs, products, publications, and membership
- Creates program, product, publication, and membership marketing materials
- Works with T&W director of operations to design and implement efficient systems for maintaining donor, member, subscriber, and book buyer databases and for providing high-quality service to all T&W customers
- Works with T&W director to design and implement strategies to increase T&W's visibility
- Represents T&W at literary and educational events
- Develops annual fundraising and marketing budgets
- Creates and updates development and marketing material for T&W Web site
- Staffs events held in the Center for Imaginative Writing
- Assists in maintaining T&W's office in neat and clean condition
- Assists with general office tasks; e.g., answering phones, greeting visitors, distributing mail
- Performs other duties as needed

Requirements:

- BA plus 5-6 years of experience or MA plus 2-3 years of experience
- Experience in literary arts and/or publishing fields
- Experience in fundraising

- Experience in marketing nonprofit programs, services, and products
- Strong written and oral communication skills
- Ability to work effectively with diverse groups of people

Compensation:

Salary: mid-\$50K. Excellent benefits, including health insurance and generous leave policy.

To Apply:

Please send cover letter and resume via mail by Monday, June 11, to:

Amy Swauger
Teachers & Writers Collaborative
520 Eighth Ave., Ste.2020
New York, NY 10018

___ Boardwalk for \$500? In 2007? Ha! Play Monopoly Here and Now (it's updated for today's economy) at Yahoo! Games.

<http://get.games.yahoo.com/proddesc?gamekey=monopolyherenow>

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304. **Jim Andrews**

Paris talks

Sat 19 May 2007

I will be doing a couple of talks in Paris, participating in the E-Poetry conference.

FIRST SCREENING

On Tuesday May 22 at 9 am, at University Paris8 - amphi X, I'll talk about <http://vispo.com/bp> , which is a collaborative project recently completed with Geof Huth, Marco Niemi, Dan Waber, and Lionel Kearns: we recovered some programmed, kinetic poems from 1984 called First Screening by the Canadian experimental poet bpNichol and present that work, along with writings about First Screening.

It seems often to be assumed that digital art is necessarily short-lived. Part of the motivation--at least for me--was to see if we could do an interesting job of recovering this work done on an Apple IIe in Apple Basic, and present it in a

multi-formed way on the net. And write about it from various relevant perspectives.

This project is a look back at some of the work of quite a forward-looking poet. But this project is also something of a how-to concerning how to recover and present old digital poetry and possibly other types of digital art.

RECENT ART

On Tuesday May 22 at 20h at Le Point éphémère (200 quai de Valmy, 75010 Paris, station Jaures), I'll be presenting and discussing some work in progress such as <http://vispo.com/bc/qt> and <http://vispo.com/nio/pens/screenshots> as well as a finished piece: <http://vispo.com/kearns> .

I am looking forward to this trip to the city of light. Hope to see you there.

E-POETRY CONFERENCE INFO

<http://paragraphe.univ-paris8.fr/epoetry/infospratiques/program.html>

ja

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305. **Alan Sondheim**

allofme (thinking thru epoeetry paris performance)

Sat 19 May 2007

allofme

in perfect joy i offer self to you
accompanied by body closed and open
one violates oneself and then the rest
compassion turns hardened flesh to yield

bodhisattvas recognize the turn
enfolding flesh within enfolding flesh
worlds and words defer the sound of god
words drive her out
 worlds take her in again

shadows sweep light before the dawn
days harden like unto the blackest night
within the night all vowels disappear
sounds moan and grate upon still darker reefs

cliffs plunge their streams into the pools below
or pools above

 there is no physics here
but course of flesh bound to the broken point
or line of plane or moment cauterized
and softened as the drawn world swirls

night brings on night
 day brings on night as well
the nighthawk's catastrophic cries are wheeled

all wheels axles all spokes and rims and hubs
unseen and heard in day drawn down to dusk
and dusk to dusk and dawn to dusk and folds

 of skin and flesh bind all in perfect joy
which joy i offer self to self to you
bound by my body softened closed and still
come violate my flesh still open calling you
compassion turns your flesh to open me
bodhisattvas their their face to me
your flesh swallows me

 your black eyes
your blind eyes
 your heavy lidded eyes
your invisible eyes
 your y

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

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306. **Pierre Joris**

Re: film studies

Sat 19 May 2007

Four books I have used & will use again for such a course:

P Adams Sitney: Visionary Film

P Adams Sitney: Fil Culture, an anthology

Gene Youngblood: Expanded Cinema

Stan Brakhage: Scrapbook — Collected Writings

I would also always show the work (film/video) of Carolee Schneeman & use some of her essays (from "More Than meat Joy" and "Imaging her Erotics") to speak fo the body in/on film / performance.

Pierre

On May 16, 2007, at 3:43 PM, [REDACTED] wrote:

What a great chance!

For noir, I like A Panorama of American Film Noir, Raymond Borde & Etienne Chaumeton, published by City Lights. Then you can show "Double Indemnity," "The Postman Always Rings Twice" (there are two Hollywood versions and one Italian called "Oessione"), even the weird Hemingway's "The Killers" (which is an interesting example of a very great short story redone for film with a complicated backstory that didn't exist--the Robert Mitchum version, not the Ronald Reagan!), etc. I've got lists. And I'm sure you do to.

If you're into Satyajit Ray, and I am deeply, try to find his book, which is sort of a cino-bio of his life as an art student, then a film buff of Western movies, then a writer/director/musical director of his own films. The last time I found it was at the U of NM library, so probably U of A has it.

Oh, you've gotten me started. I know some doc filmmakers, one of whom, Gene Rosow, got a PhD in Film Studies at Berkeley, wrote an important film studies book, then got an National Endowment to go to Cuba to make "The Roots of Cuban Music" a long time ago. Little did the government know what they were financing. I think Harry Belafonte narrated it.

You don't want me to go on. . . .

Love, Gloria

----- Original Message ----- From: "charles alexander"

<[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, May 16, 2007 10:02 AM

Subject: film studies

I have been asked to teach a film class next year. I've often incorporated film into lit and writing classes I have taught, but I've never taught a specific film class before. I would love to receive suggestions about books any of you use in such classes, including single-author works and collections of film criticism and theory. The course will be a general introduction to film studies, and viewings will include experimental film (Stan Brakhage, Maya Deren, etc.), early film (Eisenstein, Chaplin, Keaton, etc.), and representative works from various countries and genres of film. I probably don't need to assign a book for students at all, but I'm thinking about it. Please send suggestions to me at <[REDACTED]>, unless people think this is an appropriate topic for this list-serve.

Charles

The poet: always in partibus infidelium -- Paul Celan

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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307. **cris cheek**
Re: The Continental Review:poets/video
Sat 19 May 2007

Wel but it is not the first such video-forum - sorry.

Meshworks has been developing a fine archive of video-poems and videos of readings online for the past two years. So i am really happy to have more. But the claim to be the first is moot - especially as other work(s) were online way b4 Meshworks even.

We never claimed first footing and The Continental Review is silly in doing so.

Great to have more company in what is one of the most interesting developments for poetry over the past decade.

<http://www.orgs.muohio.edu/meshworks/>

love and looking forwards

cris

On 5/17/07, Tom Beckett <[REDACTED]> wrote:

> Dear Poets, Friends, Colleagues,

>

> I am writing to tell you about the launch of the first exclusively

> video-only forum for contemporary poetry and poetics on the web, The

> Continental Review. The site, which has just gone live over at

> www.thecontinentalreview.com, is a continuously updated collection of
> video readings, video reviews and video interviews of and about
> contemporary poetry and poetics. For the launch, we are lucky enough to be
> featuring videos by such extraordinary poets as:

>

> Linh Dinh
> Noah Eli Gordon
> Eileen Tabios
> Tom Beckett
> Chris Vitiello
> Jonathan Leon
> Joshua Marie Wilkinson
> Allyssa Wolf

>

> It is our hope that The Continental Review, with its videos available
> simultaneously on the website and via YouTube, signals a new approach in
> the communication and reception of contemporary poetry and poetics by
> means of new media.

>

> I hope you'll find the site interesting, and I look forward to your
> feedback, as well as your participation.

>

> Sincerely,

>

>

> Nicholas Manning

>

> Editor, The Continental Review
> 27 rue Morand 75011 Paris France

>

>

>

>

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

>

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308. **maxpaul**

NEW AMERICAN WRITING EVENT in NYC

Sat 19 May 2007

Please join us in New York on Friday, June 8 to celebrate the publication of NAW #25 (20 years in existence) with readings by Martine Bellen, Maxine Chernoff, Linh Dinh, Paul Hoover, Sharon Mesmer, and Joel Lewis.

at Boog City presents

d.a. levy lives: celebrating the renegade press

Friday, June 8, 6 pm sharp

ACA Galleries

529 West 20th Street, 5th floor

NYC

music by A Brief View of the Hudson

wine, cheese, and crackers too

Curated with an introduction by Boog City editor David Kirschenbaum

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309. **Small Press Traffic**

Hoover & Nathanson at SPT next Fri, 5/25

Sat 19 May 2007

—

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310. **Samuel Wharton**

"Welcome Home"

Sat 19 May 2007

Dear Friends, Family, & People I've Talked to Only a Few Times~

this is just to let you know that my first chapbook, Welcome Home<http://www.tashogi.com/welcome_home.htm>, is now available from NeOPepper Press!

i do hope you will check it out.

please drop a line whenever you have time.

sincerely

~Sam Wharton

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311. **Andrew Lundwall**
"nougat" by Andrew Lundwall
Sat 19 May 2007

how like a century of breeze
in a colossus' footprint you are
'tis there that i caress you laying dreaming

a may afternoon sunshining plaid
a polaroid so gooey warm and spiraling
my awful hairline receding monk-wise

dear how the denim hedges turn purple
when you twist you poke fun at them
your porcelain thighs thief my identity

and smoky railroad spikes of atmosphere
pound on blue oblivious to yet we're positive
that all of this is something pixellated sacred

my happy head screws around valentine's
in its playpen making funny faces
when you kiss me hard as always

please know that my fountain pen
is hardcore consider these lines of adoration
to be read backwards forwards

PC Magazine's
2007 editors' choice for best Web mail—award-winning Windows Live Hotmail.
http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_pcmag_0507

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312. **Desmond Swords**
All Island Slam Championships
Sat 19 May 2007

Disporting in cyber-space as a member of the arch poetical spacehood of
yeatsean greatness, phishing on the bore-floe and syphoning intelligence at the
troll factories of virtual and entirely fictional reality, i hereby declare the
anahorish declaration of meadow soft vowel gradient in constant upward
affirmation, the island queen of memory's ace-faces live in litearte utterance,
Poetry capitalised, as serious as it gets in the english tongue suckers, hate me
for my talent, but let me ask; do any here hate love more than their fear of
failure?

Hurrah! Charles knows failure is a process, poetry the grace of slipping carelessly shambolic, yet with reason. You see the graceful swan on the royal canal and, already deep in entrancement, you sink deeper, seeing only the glide and slip, grease and easer of above the datum, watermark, surface of superbly natural verballing.

Yea do nea witness the furious paddle the natives take for granted, spacers wandering round enchanted by the magic that just is "it" lovers.

A red hot collection of honey mouthed talented gits, unlike any other jammy sods going, the really "real" irish poets delivering from memory, talk of love and beauty and if it was there in the push, how it assembled, where grace trod and was trod upon. Hurrah!

Come to the party
The tower block
Burnt our cars
Children vandalising
Horses, a ted-vibe
Being the question
Flux for sylv, ask
Ted, did sidhe top
The goddess his eye
Apprehended?

"Im in the oven"

Sylvia wrote not
Imagination

"Has no law"

Dave Lordan said
Carnival kavanagh
Winner, affirming
Wednesday, Aoife
Mannix - 13 June
Wexford street
Carnival Dublin 2.

~

Focus group to focs
Group, hoof plash leash
The image to image
Second by second, poet
Changing, being change

Hoof splash leash cloud
Reflecting as it tips
Brimming existential
Vessel, a puddle, truth
Click and witness irish
Magicians make history
All island slam champion
Brendan Murphy, Mersey
Liverpool, John, Sir Mac
George and we all Starr
Better than the ringer
Cod academian gods, oak
Bluffers, c'mon and git
The island goddess vibe
Complaining little

For a poet of the sidhe
Eye am it, never bested
And if i am, it makes
No difference, for i am
Truth, a father, mother
Desmond's words, eoghan
English, prendergast
Masterson, bohola, mayo
Bunacurry up from Davit
Sound where an atlantic
Cleera wave roars, onyx
Steele of every voice
That lit literate grove
Oak lettered ones, four
Apologias all trying to
Be a message, slightly
Different wording

First changing mark
First word of the message
Enchant quoting Dantean
Enclosures, station in flux
Yourself the question mark,
A line of insertion, dashes
Of memory your message,
The thirteenth orgasm
Sylvia had as she turned on

The gas and snuffed out, drew
A Final curtain on the chapter
Of existence with ted the bard.

http://www.obheal.ie/blog/?page_id=18

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313. **Leslie Scalapino**
Pennsound reading from new book

Sun 20 May 2007

<http://writing.upenn.edu/pennsound/x/Scalapino.html>

Pennsound has recorded my (Leslie Scalapino's) reading of selections of my new poetry book, Day Ocean State of Stars' Night, just arrived from Green Integer (E-L-E-PHANT Series, 208 pages, \$17.95), a collection of the last eight years: six poem sequences and an essay. I read from 'Can't' is 'Night', "The Forest is in the Euphrates River" and "DeLay Rose."

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314. **Chris Lott**
Rush 2 Press? Ron Swegman...

Sun 20 May 2007

Does Rush 2 Press still exist? Does anyone have current contact info for Ron Swegman? The info I am finding on Google appears to be out of date...

c

--

Chris Lott

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315. **Michael Tod Edgerton**
Brown MFA '06 Reunion Reading at Stain Bar NYC 5/27

Sun 20 May 2007

If you're in New York next weekend, please come hear us read our poetry, prose, and prose poetry! We graduated from the Literary Arts Program last year, and this is a bit of a reunion reading for us before we scatter even further across the country. Hope you can make it!

Michael Tod Edgerton, Kate Schapira, Bronwen Tate, Caroline Whitbeck, and Lynn Xu

Sunday May 27th 7:30pm
Stain Bar, Williamsburg, Brooklyn

766 Grand St./ L to Grand Ave, walk 1 block West.

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

Michael Tod Edgerton won the 2004 Boston Review Poetry Contest and the 2005 Five Fingers Review Poetry Contest. His poems have appeared or are forthcoming in such other journals as *Chelsea*, *Denver Quarterly*, *Fell Swoop*, *New American Writing*, *New Orleans Review*, *Skanky Possum*, *Wild Strawberries*, and *Word For/Word*. He earned his MFA in Literary Arts from Brown University, and will be entering the doctoral program in English at the University of Georgia in the fall.

Kate Schapira lives in Rhode Island, where she teaches writing and literature and organizes Publicly Complex, a reading series featuring innovative and challenging writing by the not yet famous. She is the author of *Phoenix Memory*, a chapbook available from horse less press, and of several handmade self-published chapbooks. This summer she is looking forward to cleaning her work area, appearing on a panel at the University of Rhode Island's first summer writing conference, and working on her new project, an anti-epic set after all the glaciers have melted.

Bronwen Tate is the author of a poetry chapbook, *Souvenirs* (self-published, 2006; available through the Dusie Chapbook Kollektiv) and an as yet untitled chapbook to appear from Cannibal Press sometime soon. Some recent poems have appeared in *Typo*, *How2 Journal*, *No Tell Motel*, and *Word For/Word*. She received her MFA in poetry from Brown University in 2006. Hard as it is for her to believe, by the time this reading happens, Bronwen will have packed all of her belongings into boxes and will be about to leave for California, where she will begin a PhD in Comparative Literature at Stanford in the fall. She blogs at *Bread and Jam For Frances*.

Caroline Noble Whitbeck's manuscript, *Our Classical Heritage: A Homing Device*, was the 2006 winner of Switchback Books' Gatewood Prize as selected by judge Arielle Greenberg. She holds a BA in Classics (Latin) from Harvard College and an MFA from Brown University. Born and raised in New York City, she currently resides in Philadelphia, where she is working toward a PhD in Comparative Literature and Literary Theory at the University of Pennsylvania. Her short play "Woof" was produced off-Broadway as part of the Young Playwrights Festival 2000, and her poems have appeared in *Horse Less Review*, *Lumina*, *Elimae*, *Cab/Net*, and *Word For/Word*. *Our Classical Heritage: A Homing Device* is forthcoming in September 2007 from Switchback Books.

Lynn Xu is the author of a poetry chapbook, *June* (Corollary Press, 2006). She has received her MFA from Brown University, the 2007 SLS Fellowship to St. Petersburg judged by Fanny Howe, the 2006 Greg Grummer Prize judged by Anne Carson, and the 2004 Eisner Prize judged by Lyn Hejinian. Her poems

have appeared in The Canary, Phoebe, and UDP's 6x6, and are forthcoming in Fence, Swerve, and Eoagh. Lynn Xu likes water. Likes gold. These are not competing species so she is very happy.

Please also catch Lynn on Wednesday, May 23rd at 6pm, reading in what she fondly addresses as the "purgatory series" (aka: "post-MFA/pre-1st book" series) at Cornelia Street Cafe:

The Cornelia Street Cafe

29 Cornelia Street

\$6 cover = free drink

www.corneliastreetcafe.com

Subway: A/C/E/F to West 4th or 1/9 to Christopher

Thanks. Hope to see you there!

All best,

Tod

Michael Tod Edgerton

Special Lecturer in English

Providence College

549 River Avenue

Providence, RI 02918-0001



"There's the mute probability of a reciprocal lack of understanding"

- Mei-mei Berssenbrugge

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

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316. **Alan Sondheim**

the apart.

Sun 20 May 2007

the apart.

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<http://www.asondheim.org/amidha.mp4> local injections, had remain remain

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317. **mIEKAL aND**

**CALL FOR ENTRIES—8^o International Meeting o f Experimental,
Sound & Visual Poetry**

Sun 20 May 2007

8^o International Meeting of Experimental, Sound & Visual Poetry

2007 Edition

CALL FOR ENTRIES

Works and projects in the following categories may be submitted:

. 1. Graphics / Objects / Artists' Books Graphic works size: from 42 X 30 cm (A3) up to 40 X 60 cm. Works must be mounted on either a rigid support (cardboard, foam-board, fiberboard, plastic, etc.), or framed. Where artists' objects and books require a base or pedestal, these must be provided by the participant artist and will be returned after the close of the exhibition. No base or pedestal is necessary for the selection stage. In the case of installations, artists will submit a written layout including drawings. Maximum area to be used by the artist: 1mx1m (base).

. 2. Multimedia Only works on CDRoms will be accepted, for reproduction on PC. Maximum work length: 5 minutes. To standardize the materials received, and to be able to edit such material -with no alterations- and play them the best way possible, the following terms are to be met: - Only 720 pixels x 576 pixels MOV or AVI files will be accepted, - For MPG or MPEG works, the audio shall be sent in a separate AIFF file -if at all possible- or MP3 file. For synchro purposes, both files shall have the same duration. Required size: 720 pixels x 576 pixels. - For FLASH works, the audio shall be sent in a separate AIFF file - if at all possible- or MP3 file. For synchro purposes, both files shall have the same duration. Required size: 720 pixels x 576 pixels. No loop FLASH files will be accepted; if necessary, the artist will indicate the times the work is to be looped. The following works will not be accepted: EXE-extension or PowerPoint files, static, digital photographs, interactive, or in DVD support.

. 3. Video-Poetry

Only VHS (PAL and/or NTSC) or MiniDV PAL works will be accepted.

Maximum work length: 5 minutes.

.4. Performance / Poetry Actions / Phonetic or Sound Poetry Proposals will be submitted in writing with explanatory drawings or graphs, accompanied by photographic and/or video materials. No experimental music works will be accepted and neither poetry readings. Maximum work length: 10 minutes. NB: The selected proposals will be performed in an area of the exhibition hall to be decided by the organizing committee. Where proposals require specific

assemblies, these will be assembled and disassembled on the same performance day.

Registration Works will be accompanied by: 1. registration form duly filled out. 2. one picture of the work for the catalog -in CD- with the following characteristics: JPG file, 300 DPI x inch, color or B/W, minimum size: 10 cm. Largest side of image. No pictures will be accepted if sent by e-mail. 3. Since this event receives no official or private subsidy, or economic support, the participation fee will be destined to catalog printing, works transportation, and exhibition materials. A participation fee of \$25.00 (for Argentine artists), and of US\$ 10.00 (for foreign artists) is to be sent together with the work and the registration form. IMPORTANT NOTE: Pay to the order of FERNANDO GARCIA DELGADO.

The theme is free and any technique will be accepted.
No works or proposals sent by e-mail will be accepted.
Only works received within the deadline will be accepted.

1

DOWNLOADED REGISTRATION FORM

Deadline for Receiving Works

Works and proposals can be delivered personally or through the mail
up to and until

August 24th, 2007

LAST POST OFFICE STAMP DATE

8º INTERNATIONAL MEETING OF VISUAL POETRY

c/o Fernando García Delgado

Estados Unidos 1612 · Buenos Aires · C1101ABH · Argentina

Catalog An English-Spanish bilingual catalog will be printed featuring all selected works. Each participant will receive a free copy of the exhibition catalog.

Selection Committee Only one work per artist or group, and by category, will be selected, provided that it shall meet all above-mentioned requirements. No prizes will be awarded. The selected works will not be returned to the participants. They will join the Vortice Argentina Visual Poetry records which are intended to form a corpus of works for the promotion and dissemination of activities through exhibitions in different cities of Argentina and abroad, as well as for consultation of scholars and researchers. Works not selected for the exhibition can be recovered at Vortice Argentina at the close of the meeting, subject to prior telephone appointment.

Exhibition Opening Selected works will be exhibited at Barraca Vorticista, Estados Unidos 1614, of the City of Buenos Aires, from October 3th through 31th, 2007.

Organizing Committee
Laura Andreoni
Fernando García Delgado
Ivana Martínez Vollaro
Omar
Juan Carlos Romero
Víctor F. Sita

VORTICE ARGENTINA
Estados Unidos 1612
Buenos Aires · C1101ABH · Argentina
teléfono: (+54·11) 4304·8972
[REDACTED]

DISSEMINATION OF THIS CALL WILL BE APPRECIATED

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318. **amy king**

PLG Arts this WEDNESDAY - 4/23

Sun 20 May 2007

PLG Arts Poetry Night

Join us on the fourth Wednesday of each month for readings by neighborhood poets and the chance to read your own poetry at our Poetry/Open Mic Night!

Featuring:

Todd Colby
Amy King
Ray Pospisil

Wednesday, May 23 at 6:30 p.m.

Sign up for Open Mic begins at 6:00 p.m.

K-Dog & Dunebuggy

43 Lincoln Road

Brooklyn, NY 11225

[REDACTED] (Prospect Park on the Q)

Todd Colby is the author of *Riot in the Charm Factory: New and Selected Work* (Soft Skull Press) and more recently, *Tremble & Shine* (Soft Skull Press) and the editor of *Heights of the Marvelous: A New York Anthology* (St. Martin's

Press). He was the lyricist and vocalist for the now-legendary band Drunken Boat. He keeps a blog at <http://gleefarm.blogspot.com>

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). She teaches Creative Writing and English at SUNY Nassau Community College and is the editor-in-chief for the literary arts journal, *MiPOesias*, and is an interview correspondent for *miPORadio*. Please visit <http://www.amyking.org> for more.

Ray Pospisil grew up outside New York City and has been writing poetry since his youth. He is a strong advocate of poetry as a verbal, performing (and listening) art, and he appears in various clubs around the city. Ray usually writes in formal meter, sometimes with rhyme, but in a colloquial voice. He rejects the notion that formal poetry must focus on Greek gods and flowers, or that it can only articulate conservative political and social views. Ray's work has been published by several journals, including *The Lyric*, *Iambs & Trochees*, *The Newport Review* and on *The Rogue Scholars Collective* web site. He works as a freelance journalist, covering energy and environmental issues.

<http://www.plgarts.org/home.htm>

For more information email 

Park yourself in front of a world of choices in alternative vehicles.
Visit the Yahoo! Auto Green Center.

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319. **Stephen Baraban**

there's still time to fight for small magazines!

Sun 20 May 2007

David Baratier had indicated in April that signing the petition against unfair postal rate increases for publishers of small magazines had to be done by April 24th. I had neglected to act in time, but recently saw that the petition is still up at freepress.net. Upon enquiry, a member of Free Press informed me:

"The initial date to send in comments was on April 24. However, due to the overwhelming response from this campaign, the postal service moved the date that this would go into effect to July 15."

"Overwhelming response"--this sounds terrific.

So, if you have not yet signed the petition and would like to, please go to

<http://action.freepress.net/campaign/postal>

as I have.

By the way, if you, like me, are confused about whether the request to "edit the (petition's) message" requires you to add any salutations to your particular congresspersons, etc., or a closing signature, no, everything like that is indeed automatically handled by the information about your name and address you give in the form to the right of the page. I was assured of this by the Free Press member who kindly answered my questions.

Onward!

Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's on, when.
<http://tv.yahoo.com/collections/222>

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320. **Susan Webster Schultz**
rumsfeld and poetry

Sun 20 May 2007

<http://honoluluadvertiser.com/apps/pbcs.dll/article?AID=/20070520/LIFE01/705200356/1081/LIFE>

the essay will appear sometime soon in Planarchy, edited by Justin Katko of Miami of Ohio.

aloha, Susan

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321. **CA Conrad**
Re: Rush 2 Press? Ron Swegman...

Sun 20 May 2007

Chris, yes Ron's press still exists, and he still lives in Philadelphia. Just saw him a

couple of days ago. His e-mail address is [REDACTED]

He has a book of his own that came out last year titled PHILADELPHIA ON THE FLY: TALES OF AN URBAN ANGLER

His passion for Philadelphia is one I share, though in his book it's for riding his bike along the rivers and fishing. You ever come to Philly you should ask Ron to play you a song on his bango, he's a natural!

CAConrad
<http://PhillySound.blogspot.com>

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322. **Chris Stroffolino**
Re: Rush 2 Press? Ron Swegman...

Sun 20 May 2007

CA----

Wow, I think you mean another Chris---but it's good to get this info from the old stromping ground.

I haven't seen Ron for years; he was (and I'm sure still is) great (and I don't even think I heard him with banjo...)

Chris

On May 20, 2007, at 7:48 PM, CA Conrad wrote:

Chris, yes Ron's press still exists, and he still lives in Philadelphia. Just saw him a couple of days ago. His e-mail address is [REDACTED]

He has a book of his own that came out last year titled PHILADELPHIA ON THE FLY: TALES OF AN URBAN ANGLER

His passion for Philadelphia is one I share, though in his book it's for riding his bike along the rivers and fishing. You ever come to Philly you should ask Ron to play you a song on his bango, he's a natural!

*CAConrad
<http://PhillySound.blogspot.com>*

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323. **Ruth Lepson**

Re: Disarming the teaching of history in the Middle East

Mon 21 May 2007

thank you for this! I want to read it in detail. much needed!

On 5/18/07 9:57 PM, "Jim Andrews" <[REDACTED]> wrote:

*From "Can We Talk?" by Eric Alterman at
<http://www.thenation.com/doc/20070604/alterman>*

"The difficulty of solving the Israeli-Palestinian conflict stems from more sources than one can comfortably count, but surely one of the most significant is our inability even to discuss it. The emotional intensity of so many people's investment in their own self-justifying story line censors the effects of any potentially upsetting fact."

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. .
. .
. .*

"As it happens two professors, Sami Adwan of Bethlehem University and Dan Bar-On of Ben-Gurion University, are trying to address exactly this problem under the aegis of the Peace Research Institute in the Middle East (<http://vispo.com/PRIME/leohn.htm>). Called "Learning Each Other's Historical Narrative," their project aims to develop parallel histories of the Israelis and Palestinians, translate them into Hebrew and Arabic and train teams of teachers and historians to teach in the classroom. If we are ever to have any real hope of solving the Israel/Palestine crisis, then surely this is the place to begin."

ja

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324. **Alan Sondheim**

Debris from Paris Epoetry performance

Mon 21 May 2007

Debris from Paris Epoetry performance

[video from live performance (with new soundtrack and negative reverse echo) <http://www.asondheim.org/spectralparisecho.mp4>]

[production shot <http://www.asondheim.org/littleavatar.bmp>]

[new soundtrack materials below, two tabla/television works

<http://www.asondheim.org/fallingout.wav>

<http://www.asondheim.org/fallingouter.wav>]

[alan sondheim avatar, some text, tabla, behavior collision

Taifun: a small creature half-hidden in red seaweed gleaming brown in drag of undertow hermit crab shell smelled moist ebb doorway sandy Taifun: fifty industrialized nations incinerated 250000 Iraqis ARMED POLITICS ANNIHILIZATION science baby, its science the camera on sandy Taifun: transformed new early version of the avatar 'outt' behavior sandy Taifun: the avatar is blue in a construct-space of outt-structure. sandy Taifun: each avatar-video or each avatar-performance is different in content from each other but not in degree. sandy Taifun: sukara, dakshinanila, nandiskandhardhara, dhurya, prakata, pritvardhana, aparajita, sarvasattva, govinda, adhrita sandy Taifun: a package: this avatar / that avatar. knives. prims cut. sandy Taifun: avatar-man talks. look inside he says. you can do it. sandy Taifun: don't listen to avatar-man. listen to dream-woman. sandy Taifun: don't listen to dream-woman with avatar-man. sandy Taifun: this avatar-man is contaminated. this building is condemned. sandy Taifun: coursing of trapped blood, flush of heart, spirit vaporized, substitute for bodypart of another, apparatus of obstinancy, prick sandy Taifun: coagulating like limpets seas and jellies sandy Taifun: we are made, made, women, we have sounded, resonated, with each and every protocol, each and every space or site open to winds sandy Taifun: you've said that before, over and over again, as if repetition had no goal but the delibery of the interval... sandy Taifun: which bring about the semblance of a face, lineaments of eyes and mouths, speaking elsewhere, from the sides of things sandy Taifun: we are made, made, women, we have sounded, resonated, with each and every protocol, each and every space or site open to winds sandy Taifun: you've said that before, over and over again, as if repetition had no goal but the delibery of the interval... sandy Taifun: which bring about the semblance of a face, lineaments of eyes and mouths, speaking elsewhere, from the sides of things sandy Taifun: we are made, made, women, we have sounded, resonated, with each and every protocol, each and every space or site open to winds sandy Taifun: you've said that before, over and over again, as if repetition had no goal but the delibery of the interval... sandy Taifun: which bring about the semblance of a face, lineaments of eyes and mouths, speaking elsewhere, from the sides of things sandy Taifun: we are made, made, women, we have sounded, resonated, with each and every protocol, each and every space or site open to winds sandy Taifun: you've said that before, over and over again, as if repetition had no goal but the delibery of the interval... sandy Taifun: which bring about the semblance of a face, lineaments of eyes and mouths, speaking elsewhere, from the sides of things sandy Taifun: we are made, made, women, we have sounded, resonated, with each and every protocol, each and every space or site open to winds sandy Taifun: you've said that before, over and over again, as if repetition had no goal but the delibery of the interval... sandy Taifun: which bring about the semblance of a face, lineaments of eyes and mouths, speaking elsewhere, from the sides of things sandy Taifun: You have a

\$thing called begging with object number #75438. sandy Taifun: we are made, made, women, we have sounded, resonated, with each and every protocol, each and every space or site open to winds sandy Taifun: you've said that before, over and over again, as if repetition had no goal but the delivery of the interval... sandy Taifun: which bring about the semblance of a face, lineaments of eyes and mouths, speaking elsewhere, from the sides of things sandy Taifun: fifty industrialized nations incinerated 250000 Iraqis ARMED POLITICS ANNIHILIZATION science baby, its science the camera on sandy Taifun: my eyes is the corpse of light and color my nose is all that remains of odors when their unreality has been demonstrated sandy Taifun: a small creature half-hidden in red seaweed gleaming brown in drag of undertow hermit crab shell smelled moist ebb doorway sandy Taifun: a small creature half-hidden in red seaweed gleaming brown in drag of undertow hermit crab shell smelled moist ebb doorway sandy Taifun: ritual-objects-insignia-power-substitute-spiritual-satellite-enchanted-l ove-exposure-regulative-transaction-corruption-norm sandy Taifun: phallocratic mach bullshit rights WIT NONSENSE RICOCHET HEART CLANDESTINE NIBBLES an ocean illuminated plastic box motor, tiny sandy Taifun: phallocratic mach bullshit rights WIT NONSENSE RICOCHET HEART CLANDESTINE NIBBLES an ocean illuminated plastic box motor, tiny sandy Taifun: ritual-objects-insignia-power-substitute-spiritual-satellite-enchanted-l ove-exposure-regulative-transaction-corruption-norm sandy Taifun: phallocratic mach bullshit rights WIT NONSENSE RICOCHET HEART CLANDESTINE NIBBLES an ocean illuminated plastic box motor, tiny sandy Taifun: fifty industrialized nations incinerated 250000 Iraqis ARMED POLITICS ANNIHILIZATION science baby, its science the camera on sandy Taifun: ritual-objects-insignia-power-substitute-spiritual-satellite-enchanted-l ove-exposure-regulative-transaction-corruption-norm sandy Taifun: a small creature half-hidden in red seaweed gleaming brown in drag of undertow hermit crab shell smelled moist ebb doorway sandy Taifun: a small creature half-hidden in red seaweed gleaming brown in drag of undertow hermit crab shell smelled moist ebb doorway sandy Taifun: the stick-like or _anime_ figures at work, distributed authorships and anatomies. sandy Taifun: fifty industrialized nations incinerated 250000 Iraqis ARMED POLITICS ANNIHILIZATION science baby, its science the camera on sandy Taifun: a small creature half-hidden in red seaweed gleaming brown in drag of undertow hermit crab shell smelled moist ebb doorway sandy Taifun: a small creature half-hidden in red seaweed gleaming brown in drag of undertow hermit crab shell smelled moist ebb doorway sandy Taifun: this machine: undoes his belt buckle for him, finds the right diagram with which to support my weight, tongue, zone, other love sandy Taifun: MOUTH LETS GO OF CHAINS OF SENTENCES, RAMPLES, GIGGLES, TONGUES SPREAD WET OUT OVER LIPS, LEAKS, COLLAPSES, MELTS, HIS FINGERS sandy Taifun: construction torsion

near avatar edge-space. the limits of avatar are the limits of world. sandy Taifun: avatar anorectic sandy Taifun: jellies and dark dreams, there is space enough for your soft limbs, for mine... sandy Taifun: the matrix saves us, there is no beginning and ending, nothing but liquid pureness of language salvaging these spaces... sandy Taifun: skirt heels depilated legs and nose job musculature buildt in gym scar liquid hand movement i want a man i want a woman i want sandy Taifun: acquire all baody parts of others - blood milk urine shit face value social universal perversion contract law coordinate field sandy Taifun: root of the avatar is elsewhere sandy Taifun: The disappearance of the branch into hardened rock and occasional artifacts. sandy Taifun: the avatar itself, the image-avatar, is ghost. The ghost travels through anything of course; nothing more than coordinates sandy Taifun: tacit knowledge through electronic avatar sandy Taifun: Every symbol is a ligament of avatar; every referent is a gesture; every gesture procures the body; every body is a speaking sandy Taifun: ghost avatar spectre doll faerie wraith hobgoblin troll tengu kappa presence sandy Taifun: cloth stitch suture binding closing damming holding fabric velvet cotton wool silk sandy Taifun: "Consider the next smearing of your thinking skin.\n"; sandy Taifun: tacit knowledge through electronic avatar sandy Taifun: Every symbol is a ligament of avatar; every referent is a gesture; every gesture procures the body; every body is a speaking sandy Taifun: cloth stitch suture binding closing damming holding fabric velvet cotton wool silk sandy Taifun: "Consider the next smearing of your thinking skin.\n"; sandy Taifun: cloth stitch suture binding closing damming holding fabric velvet cotton wool silk sandy Taifun: "Consider the next smearing of your thinking skin.\n"; sandy Taifun: tacit knowledge through electronic avatar sandy Taifun: Every symbol is a ligament of avatar; every referent is a gesture; every gesture procures the body; every body is a speaking sandy Taifun: red pepper boiling vinegar teach marks PHILOSOPHY OF VIRTUAL BEDROOM AVATAR immortal space sacred heater language train pet sandy Taifun: cloth stitch suture binding closing damming holding fabric velvet cotton wool silk sandy Taifun: "Consider the next smearing of your thinking skin.\n"; sandy Taifun: cloth stitch suture binding closing damming holding fabric velvet cotton wool silk sandy Taifun: "Consider the next smearing of your thinking skin.\n"; sandy Taifun: PEFORATED LOBES OF EARS HIS NOSTRILS HIS ARMS HIS TUSKS HIS BEAKS HIS CLAWS HIS PLUMES HIS SHELLS HIS PATHS HIS BLOOD FEAST sandy Taifun: cloth stitch suture binding closing damming holding fabric velvet cotton wool silk sandy Taifun: "Consider the next smearing of your thinking skin.\n"; sandy Taifun: criminalization of society = transactions with body parts = portions feed decay = protodocument of libertinage = rules for you sandy Taifun: outcries screams unnatural acts after-image liquefy vaporize crime shortcircuit dissipate thickness passion trigger calculate sandy Taifun: Kamishibai, virtual idols, and PlayKiss sandy Taifun:

Nikuko, Meat-Girl, (among others) an avatar or 'emanation' sandy Taifun: tacit knowledge through electronic avatar sandy Taifun: Every symbol is a ligament of avatar; every referent is a gesture; every gesture procures the body; every body is a speaking sandy Taifun: my eyes is the corpse of light and color my nose is all that remains of odors when their unreality has been demonstrated sandy Taifun: cloth stitch suture binding closing damming holding fabric velvet cotton wool silk sandy Taifun: "Consider the next smearing of your thinking skin.\n"; sandy Taifun: Kamishibai, virtual idols, and PlayKiss sandy Taifun: Nikuko, Meat-Girl, (among others) an avatar or 'emanation' sandy Taifun: discourse cipher OUTRAGE THE NORM ASSAULT AS SUCH EQUILIBRIUM BLAZE SCREAM solitude is essential limit of stranger shout sandy Taifun is Offline

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325. **Tom Beckett**

Galatea Resurrects #6 Is Out!

Mon 21 May 2007

GALATEA RESURRECTS #6 IS OUT!

We are pleased to release Galatea Resurrects #6 (A Poetry Engagement). The issue may be accessed at [_http://galatearesurrection6.blogspot.com_](http://galatearesurrection6.blogspot.com) (<http://galatearesurrection6.blogspot.com/>)

Information on sending review copies and submitting reviews is available in Galatea's Purse at [_http://grarchives.blogspot.com_](http://grarchives.blogspot.com) (<http://grarchives.blogspot.com/>) Review submission deadline for the next issue is Aug. 5, 2007. (Please note, too, our special section "From Offline to Online" which reprints poetry reviews first published by print magazines or now-defunct websites so that they are not yet online.)

Galatea is an all-volunteer operation, so THANK YOU so much to the volunteer reviewers!

For convenience, this issue's Table of Contents is replicated below.

Happy Reading,
Eileen Tabios

=====

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Eileen Tabios reviews POETRY DAILY ESSENTIALS 2007 Edited by Diane Boller and Don Selby

Julie R. Enszer reviews THE GREAT CANOPY by Paula Goldman

Fionna Donney Simmonds reviews THE TAR PIT DIATOMS by Sandra Simonds, OTAGES by John Bloomberg-Rissman, and ISHMAEL AMONG THE BUSHES by William Allegrezza

Rebecca Mabanglo-Mayor reviews KOOL LOGIC: LA LOGICA KOOL by Urayoan Noel

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BACK COVER

Self-Explanatory

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

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326. **Brian Richards**

Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply

Mon 21 May 2007

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327. **Dan Waber**

ars poetica update

Mon 21 May 2007

The ars poetica project continues its verbiliciousness at:

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

Poems appeared last week by: Angela O'Donnell, Yoko Danno, Robert Sward, and Paul Hoover.

Poems will appear this week by: Paul Hoover, Alan Berecka, Rupert Mallin, Sina Queyras, and Karren Alenier.

A new poem about poetry every day.

Enjoy,
Dan

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328. **Dan Waber**
12 by John Shapter
Mon 21 May 2007

the minimalist concrete poetry site at:

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

has been updated with 12 pieces by John Shapter.

There are poems,
there are found poems,
there are concrete poems,
here are found concrete poems.

Enjoy,
Dan

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329. **Michael Kelleher**
Literary Buffalo E-Newsletter 5.21.07-5.27.07
Mon 21 May 2007

LITERARY BUFFALO
5.21.07-5.27.07

LAST CHANCE TO WIN THE LITERARY TRIP OF A LIFETIME MEMBERSHIP
RAFFLE!

DRAWING IS FRIDAY. YOU CAN SIGN UP UNTIL THE MOMENT WE MAKE
THE DRAWING.

BUY AS MANY MEMBERSHIPS FOR AS MANY PEOPLE AS YOU LIKE AND
KEEP THE TICKETS FOR YOURSELF!

JOIN JUST BUFFALO TODAY! DETAILS FOLLOW THE EVENT LISTINGS BELOW.

LITERARY BUFFALO IN THE NEWS

Anne Reed on the Big Read in Artvoice

http://artvoice.com/issues/v6n20/what_are_you_reading_this_month

Buffalo Native Lucille Clifton wins Lily Prize, by Peter Connors in Artvoice

http://artvoice.com/issues/v6n20/lucille_clifton_wins_2007_ruth_lilly_poetry_prize

Flash Fiction by Eric Payne in Artvoice

http://artvoice.com/issues/v6n20/flash_fiction

THE BIG READ IS IN ITS FINAL WEEK!

All of Buffalo is reading and talking about Zora Neale Hurston's novel, *Their Eyes Were Watching God*.

Events will take place around the city during the month of May. Buy a copy at Talking Leaves...Books.

Visit <http://www.justbuffalo.org/events/bigread.shtml> for a complete schedule.

See weekly schedule below for a list of this week's Big Read Events.

READINGS THIS WEEK

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

JUST ADDED: CANADA'S FIRST POET LAUREATE, GEORGE BOWERING, TO READ AT TALKING LEAVES, MAY 31 - SEE OUR WEBSITE FOR DETAILS

05.21.07

THE BIG READ

A Soulful Discussion of, *Their Eyes Were Watching God*

Monday, May 21, 7 p.m.

African American Cultural Center_Paul Robeson Theater_350 Masten Avenue, Buffalo_Join Paulette Harris, Mary Craig, and friends for a relaxed open forum with refreshments and discussion about the book.

05.25.07

THE BIG READ

Telling The Stories of African American Women's Lives: A Panel Discussion

Friday, May 25, 7 p.m.

Hallwalls Cinema at the Church

341 Delaware Avenue, Buffalo

Featured Panelists:

Lucy Anne Hurston, niece of Zora Neal Hurston, author of *Speak, So You Can Speak Again: The Life of Zora Neale Hurston*

Alexis De Veaux, Professor of Women's Studies, SUNY at Buffalo and author of *Warrior Poet: The Life of Audre Lorde*

Lorna Hill, Producer of WNED's forthcoming "Uncrowned Queens" program and director of Ujima Theatre Company

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 25, 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]

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330. **Adam Fieled**

Book Review: Amy King: Antidotes for an Alibi

Mon 21 May 2007

Along with: Anne Boyer, Radiohead, Smashing Pumpkins, Wayne Thiebaud, George Brett, Marcel Proust, Jeremy Irons and Netflix on Stoning the Devil:

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

New collaborations w Andrew Lundwall ("Funtime"):

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

Peace Out,

Ad

You snooze, you lose. Get messages ASAP with AutoCheck
in the all-new Yahoo! Mail Beta.

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331. **amy king**

This Friday -- SHOCKLEY, OAKES, and PARKER

Mon 21 May 2007

MiPOesias presents

*** EVIE SHOCKLEY * KAYA OAKES * KARL PARKER ***

Friday, May 25, 2007

7:00 PM

Stain Bar

766 Grand Street

Brooklyn, New York 11211

~~~~~

EVIE SHOCKLEY is the author of two poetry collections: *a half-red sea* (2006) and *The Gorgon Goddess* (2001), both with Carolina Wren Press. Her work appears as well in numerous journals and anthologies. A Cave Canem fellow and the recipient of a residency at Hedgebrook retreat center for women writers, Shockley teaches African American literature and creative writing at Rutgers University, New Brunswick.

<http://www.mipoesias.com/EVIESHOCKLEYISSUE/editorial.html>

KAYA OAKES's collection of poetry, *Telegraph*, was the recipient of the Transcontinental Poetry Prize (editor's choice) from Pavement Saw Press. Her poems have previously appeared in *Volt*, *Conduit*, *Spinning Jenny*, *Shampoo*, and numerous other publications. She teaches writing at the University of California, Berkeley, and is the poetry editor and senior editor of *Kitchen Sink Magazine*. She also hosts *Telegraph Stories*, a quarterly creative nonfiction and music series. Her website is <http://www.oakestown.org>.  
[http://www.mipoesias.com/Poetry/oakes\\_kaya.html](http://www.mipoesias.com/Poetry/oakes_kaya.html)

766 Grand Street Brooklyn , NY 11211  
(L train to Grand Street Stop, walk 1 block west)  
718/[REDACTED]  
<http://www.stainbar.com/>

Amy King  
MiPO Host  
<http://www.mipoesias.com>

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



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333. **Joel Weishaus**

***North-4 Text-2***

*Mon 21 May 2007*

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North-4 Text-2

<http://web.pdx.edu/~pdx00282/North/North-4/text-2.htm>

Introduction:

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

Notes:

Designed for screen resolution: 1024x768. Text size: Medium. Monitor: 17" or larger. MS Explorer preferred.

Paratext boxes opened by holding cursor over words.

This is text #17 of a projected 35.

-Joel

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334. **Christine Hamm**

***new chapbook***

*Mon 21 May 2007*

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My chapbook, *Children Having Trouble with Meat*, is now available!

<http://www.lulu.com/content/846234>

From the introduction by Jack Anders: Christine Hamm's chapbook, *Children Having Trouble with Meat* shows an admirable ability to balance metaphorical intensity while keeping focus on a clearly stated theme. The poems display a sensibility to food, and eating, and the existential implications of both, in a way which is both a contemporary commentary on eating disorders, and a delicate allusion to myths of eating and being.



Christine Hamm is getting her PhD in English and was a runner-up for the Queens Poet Laureate. This work, her third chapbook, was chosen by Jenni Russell out of a hundred entries to MiPoesias. In 2006, Mayapple Press published Christine's full-length poetry book, *The Transparent Dinner*. Christine likes a well-done flank steak every once and a while.

Sample from the book:

Qualities of Sugar

it is white and sometimes it is brown  
on the kitchen floor it attracts ants  
sometimes in the bag during the summer  
if it's kept low down on the bottom shelf  
you will encounter little black maggots,  
already dead, when you open the flap  
when you try to wipe it off on your shorts  
it clings to your hands and folds into rolls of dirty  
white grit in the creases of your palms  
it doesn't feel very good if you just put  
a tablespoon on your tongue  
it can choke you, going down  
and then you need some pepsi  
your dentist gives you lollipops, which have sugar  
when you try to lift the whole bag  
by yourself and it rips and spills  
into a tiny beach just for dolls  
then your mother will be disappointed  
it can make her sigh  
you often add it on top of bread or cheese  
to see if they will taste better  
when it is frozen in the form of a green popsicle  
you and your brother will hit each other  
in the face to get it first  
when you mix it with water in a clear glass  
it moves about a bit  
and disappears  
sometimes at night it's all that's left and it's enough  
to keep you busy a short while until you realize

the house is empty  
and you begin to howl

And the first ten people who buy a book (and email me with your address, at [REDACTED]) get this on 8.5" x 4.5" card stock:



Christine Hamm

---

www.christinehamm.org

---

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335. **CA Conrad**

***Alejandro Jodorowsky's THE HOLY MOUNTAIN***

*Mon 21 May 2007*

---

It's making it's tour of the states  
in a newly restored version! And  
man oh man I've been waiting  
for YEARS to see it on the big  
screen! Especially considering  
that when it was first released I  
was a toddler. I just wrote about  
it coming to Philadelphia on  
the PhillySound, with some  
links for anyone interested in  
checking to see when it's coming  
to your city or town:  
<http://PhillySound.blogspot.com>  
There are links on the one page  
where I think you can figure this  
out if you want. BUT SERIOUSLY,  
DON'T MISS IT IF YOU CAN  
POSSIBLY HELP IT!  
CAConrad  
<http://PhillySound.blogspot.com>

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336. **CA Conrad**

***Re: Rush 2 Press? Ron Swegman...***

*Mon 21 May 2007*

---

Chris Stroffolino wrote:

<<CA----

<< Wow, I think you mean another Chris---but it's good  
<<to get this info from the old stromping ground.

<< I haven't seen Ron for years; he was (and I'm sure still  
<<is) great (and I don't even think I heard him with banjo...)  
<<Chris

Hey Chris, yeah man it was Chris Lott who wrote asking about Rush 2 & Swegman.

HEE HEEEE, I received several e-mails to correct my spelling of banjo. Geesh, sorry I'm not as fucking perfect as the rest of ya!

But I ask, in all seriousness, what would a bango look like? Sound like? Ah, it's something new to keep me awake at night!

Ron is great, yes. Poor as a beggar like the rest of us here, crowded now with all this hip import of rich kid stock. Ah, misery in Philadelphia! But Love! And we cook one another beans when someone's too poor, which does happen more than we like.

HEY CHRIS STROFFOLINO, before I forget! There is a big, beautiful Gil Ott Tribute about to happen. And one of the things I want to mention at the microphone was the days when I first moved to town, and you and Candance Kaucher and others were already here. As was Molly Russakoff. But those were the days our downtown, center city was dubbed The Zulli Nation, after Al Zulli the landlord. Molly and I were just talking about him. Our rent WAS FUCKING CHEAP, and it's because Zulli truly Loved the arts, and wanted us all to have affordable rent. I was paying 210, Molly was paying 240 (or 250?), but my old place is

now 1500 a month. That stinking fucking shoe box I lived in is now 1500 a month!

But Gil Ott was central to that Zulli Nation, and it was his GENIUS to spread it out. And he did, he fucking did. He started arts centers in deep North Philly, West Philly, South Philly, and then created a bus tour of these centers, and showed off the much hidden talent. Wonderful, golden years those were, and Gil Ott insisted on the Love of community where it didn't even exist. And who knows how many changed lives were a result, right?

Yesterday I was mucking around in my little garden plot downtown looking at all the fucking condominiums (literally dozens of them) coming up out of the ground, and it made me a little sad, because these rich bastards moving in have no clue whatsoever what this city had to offer not that long ago. What a rich, glorious time we had though!

Chris, you were busy bringing Alice Notley and others down from NY to read. Gil Ott was bringing Harryette Mullen and others. Between the two of you you both managed to ignite some experiment in poetry which was mostly absent. Well, there was a lot of experiment with the other arts, especially jazz, especially sculpture, etc., but it was you and Gil who gave Philadelphia the much needed injection to the poetry!

Now of course there are so many experimental poets that there's clearly defined battle zones of the slam poets, the Sharon Olds poets, and the lump-sum of the avant garde, which of course is far more various than anyone can even begin to imagine, but at one time...

And by the way, I'm not that sad. I'm actually pretty fucking happy. Especially now that we know our good friend Frank Sherlock is clear of illness, and marching around town with his cane. He's thin, but getting stronger. And has a big beard now, and a

couple weeks ago someone yelled out to him, calling him the Gypsy King. He does look the part now. Ah man, you need to see the poem he wrote while he was in the hospital, nearly dead more than once. It's a beautiful thing that poem! And you need to HEAR HIM READ IT! Yes you do!

CAConrad

<http://PhillySound.blogspot.com>

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337. **Matt Henriksen**

***Cannibal & Cannibal Chapbook Series***

*Mon 21 May 2007*

---

Cannibal has released

An aesthetic definition cannot define the huger.

Cannibal has released the second printing of Jane Gregory's debut chapbook, *The Second Is Thirst*. See the cover image and read a poem from the book at the Cannibal blog: [flesheatingpoems.blogspot.com](http://flesheatingpoems.blogspot.com).

We also have about thirty remaining copies of Cannibal Issue Two, which features poems from Hadara Bar-Nadav, Jen Bervin, Julia Cohen, John Coletti, Christopher Eaton, Landis Everson, Karen Garthe, Daniela Gesundheit, Johannes Göransson, Kate Greenstreet, Jane Gregory, Shafer Hall, Janet Holmes, Dan Hoy, Amy King, Donna Kuhn, Mark Lamoureux, Kristi Maxwell, Farid Matuk, Ben Mazer, Jess Mynes, Sawako Nakayasu, Eugene Ostashevsky, Arlo Quint, Chris Salerno, Mary Ann Samyn, Frank Sherlock, Stacy Szymaszek, Maureen Thorson, Joshua Marie Wilkinson, Jake Adam York & Alex Young.

We will soon release Dustin Williamson's *Exhausted Grunts* and reissue Shannon Jonas' *Compathy*.

Thanks for your support.

---

\_\_\_ Moody friends. Drama queens. Your life? Nope! - their life, your story. Play Sims Stories at Yahoo! Games. <http://sims.yahoo.com/>

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338. **Alan Sondheim**

***Notes on the topology of depression***

*Mon 21 May 2007*

---

Notes on the topology of depression

a Trigger events - these are often catalysts of memories/trauma or reminders of aporia. Once triggered, depression is out of control. Avoidance (circumvention) is sometimes possible through 'bypass' - constructing other pathways, deflecting the events, redirecting attention.

b Cascade - once a trigger event occurs, a constellation of symptoms and aporia appears. These are interlocked; a cascade, often overwhelming and mute, occurs. The result is a sense of inescapable mourning which often appears without origin. Think of chain reactions, holarchic and scattering, Waddington's chreod as potential model. Everything feeds into everything, sourceless, targetless, vector as line segment out of nowhere. One feels an almost literal 'rise' of chemical imbalance, the body drenched in potential tears, chemistry gone awry. There's a 'mountaineer's equation' based on the constants in play when a topology is sliced (H.B. Griffiths, Surfaces) - it's as if the body is subject to planar slicing, as limbs, thorax, mind are transformed. It's the same old topology, the same processes at work, time and time again, remaining forever on or beneath the surface. (In depression, all surfaces are one.) (Depression seeks its own level.)

c Syzygy - the cascade is a multiply-connected manifold or tension, torsion; any movement (physical or psychological) threatens to tear the psyche apart. The syzygy is vectored, barbed, often resulting in the obsessive construction of subjunctive ('if only I had') narratives. The past is active, crippling; the present neutral, the future passive. It's as if the psyche skitters across nodes; the best one can hope for is endurance.

d Horizon - horizon disappears; the manifold of lived experiences is expelled. What remains is debris - part-objects, broken memories, the equally broken syntax of existence. Nothing coheres.

e Decathection - the states and processes of the world are disinvested, without boundary or 'lip' - things fall away without falling or failure. The result is a world of loss, but what is lost has already and permanently disappeared.

f Defuge - with decathection comes exhaustion, enervation; one sinks into an abjection without transgression. Pleasure is inconceivable, words lose their performativity, disgust and sorrow come and go in the midst of a blunt neutrality replete with death, decay, nothing at all. The result is defuge, a state of abject hopelessness.

e Emptied - the world is emptied without emptying. What separates this from meditation is the accompaniment of sorrow, mourning over ghosts, an endless and horizon-less suffering. This is a useless state, a state of uselessness.

f Comfort - beneath the surface, there is a comfort zone constructed from the remnants of defense and memory; one nests in depression, which makes it so

difficult to remedy. The nesting is the sinking-towards-death; the potential final - and only - remaining process is suicide. Everything else has disappeared. But comfort alleviates suicide, and one may stay in this state, always faltering, indefinitely.

g Cure - cure breaks through the topology from the outside; it may also redefine the epistemology of the topology as evanescent, not of this or any other world. The former might be a talking cure, and the latter, medication. But all too often both become a continuous mode of existence, itself impenetrable, itself calling out (from the outside, from the outset) for a cure. One is lost in the maze, often sinking beneath the surface to localized symptoms or the return of the depression in full force.

h Death - cure is no cure, of which death puts an end to it. Electroshock and other imposed traumas may permanently change the course of depression, but these occur to someone else.

i Someone else - Someone else is always outside, perhaps capable of a fundamental recuperation of the self with greatly reduced depression. Even without imposed traumas or cures, there is often the glimmer of another way, an elsewhere, which appears from time to time. The other way, however, appears far out of reach; it is someone else's way and, within depression, has no bearing on one's state. Depressive time is always dusk, no matter how dark the initial conditions, and in this manner it relates to sleep as well.

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339. **ONE LESS**  
**Christophe Casamassima...**  
*Mon 21 May 2007*

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anyone have an email for him? If so, please back channel.

Thanks.

Nikki Widner & David Gardner, Editors

Visit: [onelessmag.blogspot.com](http://onelessmag.blogspot.com)

One Less Magazine  
c/o Nikki Widner  
6 Village Hill Road  
Williamsburg, MA 01096

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340. **Christopher Reiner**  
***This Thursday in the Valley***  
*Tue 22 May 2007*

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Songs and Spoken Word in North Hollywood, California USA

For everyone lucky enough to be living in the Los Angeles area . . .

I'll be performing a rare live set of songs at Zombie Joe's Underground THIS THURSDAY (that's May 24th) at 8:30 p.m., opening for the spoken word stylings and guitar prowess of Zombie Joe and Neil Silverman.

Here's what critics all over are saying:

"If you must see one show this year where a guy named Chris Reiner sings and plays his own songs for about 25 minutes, it should be this one." -- Chris Reiner, Critic

And if you can't make it THIS THURSDAY, we'll be doing it again on May 31st and June 7th.

RESERVATION HOTLINE: [REDACTED]

@ ZOMBIE JOE'S UNDERGROUND THEATRE  
4850 LANKERSHIM BLVD., NORTH HOLLYWOOD, CA

(just north of the 134 / 101 freeways, across from KFC, and for the Metro, take the Red Line to the end of the line in NoHo and walk or pedal about 7 blocks south on Lankershim)

---Chris Reiner

[www.zombiejoes.com](http://www.zombiejoes.com)  
[www.christopherreiner.com](http://www.christopherreiner.com)

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341. **Pierre Joris**  
***Currently on Nomadics Blog***  
*Tue 22 May 2007*

---

Check out these recent posts on Nomadics blog: <http://pjoris.blogspot.com>

Down the Hudson, & Seyhmus Dagtekin  
Alarming acceleration in CO2 emissions worldwide  
Poets @ MoMA for Demoiselles' 100th  
Arctic September Sea Ice  
Adirondacks via Tamanrasset



Enjoy, & I hope to see some of you (the New Yorkers) tomorrow (wednesday) evening at MoMA for the following event:

MoMA

6:30 p.m.

Modern Poets

Concerts, Readings & Performances

1907/2007: Poets on Les Demoiselles d'Avignon

The Celeste Bartos Theater, mezzanine, The Lewis B. and Dorothy Cullman Education and Research Building

Three times a year, poets read historical works and their own work that reflects on modern and contemporary art.

In conjunction with the one hundredth anniversary of Pablo Picasso's *Les Demoiselles d'Avignon*, May's installment of Modern Poets reflects upon Picasso's masterpiece, other works in the Museum's collection made in 1907, and the year 1907 itself. Readings include works written by Picasso's friends and acquaintances—such as Guillaume Apollinaire, Gelett Burgess, André Salmon, and Gertrude Stein—who saw and responded to *Les Demoiselles*, as well as other literature from this cultural and artistic milieu. Following in the tradition of the MoMA Members Magazine, which commissioned poets to respond to works in the collection and then published the results, the Museum also offers contemporary poets the opportunity to write new poetry about art from all curatorial departments made one hundred years ago. Participants include Mary Jo Bang, poet and Associate Professor of English and Director of the Creative Writing Program, Washington University, St. Louis; Mary Ann Caws, author, translator and Distinguished Professor of English, French, Comparative Literature, and Film Studies, The Graduate Center, The City University of New York; Pierre Joris, poet, translator, essayist, and Professor of Poetry and Poetics, State University of New York, Albany; Jerome Rothenberg, poet and professor of visual arts and literature, University of California, San Diego; and others.

This event is held in conjunction with the exhibition *Picasso's Demoiselles d'Avignon* at 100

Tickets (\$10; members \$8; students, seniors, and staff of other museums \$5) can be purchased at the lobby information desk, the Film desk, the Cullman Building lobby, or online at [www.ticketweb.com](http://www.ticketweb.com).

Pierre

The poet: always in partibus infidelium -- Paul Celan

---

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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342. **cralan kelder**

***good things I recently spent good money on***

*Tue 22 May 2007*

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Three of them

1. I Once Met by Kent Johnson

review I Once Met by John Latta here:

<http://isola-di-rifiuti.blogspot.com/2007/05/kent-johnsons-i-once-met.html>

succinct review of a great book - like the reviewer, a book I also read from cover to cover in one read, even though i wanted to slow down and have some for later, a small book ABOUT poets - so packed it feels like novellas, AND they make you laugh.

this latest is an evolution of the longhouse series of fold-outs, they've outdone themselves here and taken it a step further. A book that's a pleasure to hold in the hands.

<http://www.longhousepoetry.com/longhouse2007.html>

2. the Spring 2007 portfolio from Blue Press - a beautifully produced set of 19 broadsides, booklets, fold-outs and other forms of magic. Including work by Bill Berkson, Lewis MacAdams, Joanne Kyger, Donald Guravich, Patrick Dunagan, Noel Black, Will Yackulic, Micah Ballard, Michael Price, and a Michaux translation by Cedar Sigo.

<http://bluepressbooks.com/>

Blue Press have been making books and poetry since 1990 and now prove to keep getting better. If this is an indication of what opstedal has up his sleeve theres much more to come.

### 3. Gas #3 - Ted Berrigan Issue - Summer 1991

The best \$25 I spent in 2007 (so far): I also ordered Gas #3 from Blue Press - the Ted Berrigan issue from 1991. If you like Berrigan, this is the unofficial companion to the Collected works that came out from UC Press last year, but with Berrigan at the helm and collaborating with co-authors. This is just a lot of fun, a sketch by berrigan of himself on the cover, and pieces he wrote with Clark, Padgett, Gallup, Notley, Hollo, Schneeman, Waldman, Carroll, Myles, etc. Not sure how may copies of this there are left. Pages not numbered but feels like more than a hundred pages worth.

<http://bluepressbooks.com/id22.html>

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### 343. **Alan Sondheim**

#### **Gerald Jones**

*Tue 22 May 2007*

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#### Gerald Jones

Gerald Jones, brave photographer, raconteur, lighting and cinematography expert, underground legend for those who knew him, died April 28th this year, after a long and harsh, protracted, bout with cancer and the medical establishment (no one should have to die like that). He was true to his work which was his life. He spoke on a panel on sex, theory and practice, I held at Nexus in Atlanta and put everyone to shame. He had 384 pennies on the floor of his Miami apartment; his sister found them everywhere after he passed away. He sometimes inherited my equipment. He was generous beyond belief and after chemo, when he visited NY, brought us a book of photographs and text on the manatees. He went slough-slogging with us in the Everglades. He smoked more than anyone I knew and gave it up years ago and suddenly but possibly too late. He stayed with me on and off for up to two weeks. He was seen walking the early morning Atlanta streets and I imagine Miami and New York. He was a supporter during the hell I went through at Florida International University. He photographed politics and murder in Haiti. He photographed the clan. He was in a biennale I curated and put the work up during the opening. He carried cameras. Early on he spoke with a heavy cough but that went away. There was a wake in Miami. Gerald was 62 and would have worked for centuries. There's no heaven but god bless you Gerald, you've already made your way

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344. **susan maurer**  
**RAPTOR RHAPSODY**

*Tue 22 May 2007*

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I am pleased to say that RAPTOR RHAPSODY, Poets Wear Prada, will be out shortly. It will be in St. Mark's Bookshop in about a month and is available from Roxanne Hoffman, 2nd. floor, 533 Bloomfield St., Hoboken, N.J. 07030 for \$8.00 check. It is almost sold out already so order now. Susan Maurer

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more messages, more storage—get 2GB with Windows Live Hotmail.  
[http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT\\_TAGHM\\_migration\\_HM\\_mini\\_2G\\_0507](http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_2G_0507)

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345. **Sidebrow Editors**  
**Sidebrow: Call for Submissions**

*Tue 22 May 2007*

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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 facilitate this, Sidebrow has relaunched Pasteboard (<http://www.sidebrow.net/2006/pasteboard>), a frequently updated catalog of prompts that highlight potential resonances among posted pieces in hopes of stirring 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>)

&

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>)

+ + + + + + +

Coming up:

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

+ + + + + + +

Projects to date:

Build: Mother, I: A multi-author, multi-genre exploration of seeds sown by Bataille.

(<http://www.sidebrow.net/2006/motheri.php>)

Build: Post-Hole: A multi-author, multi-genre menagerie of grotesques.

(<http://www.sidebrow.net/2006/posthole.php>)

The Letters Project: Reviving the epistolary novella.

(<http://www.sidebrow.net/2006/epistolary.php>)

Page 24 Project: A chapbook concerning and consisting exclusively of page 24s.

(<http://www.sidebrow.net/2006/page24.php>)

Litopolis San Francisco: Staking a literary claim to the city.

(<http://www.sidebrow.net/2006/litopolissf.php>)

Work Seeking Work: Possible emerging projects.

(<http://www.sidebrow.net/2006/workseekwork.php>)

Other projects to be defined by future submissions and response.

For more information, and to peruse currently posted works, visit <http://www.sidebrow.net>.

[To be removed from this mailing list, reply to this email.]

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346. **Bob Marcacci**

***i-outlaw 2.5 featuring Charles Bernstein***

*Tue 22 May 2007*

---

Listen to i-outlaw <<http://i-outlaw.blogspot.com/>> version 2.5 also featuring fine poetry by:

- Ren Powell
- Luis H. Valadez
- Amy Bernier
- K. Silem Mohammad
- Amber Nelson
- Steven Schroeder
- Emmy Pérez
- Erik Rzepka

- Tim Martin
- Shanna Compton

"One of the pleasures of poetry is inhabiting that world-creating space. I'm not saying there is no real world (but when is the last time you heard anything real?) or that the world is simply a product of our language (please pass the margarine) but rather that the world is colored by our words, shaped by our grammar, valued by our metaphors. But poetry is not an illustration of philosophy and while such ideas as these are relevant (who are you calling an idea?), what's necessary about poems is the way they make their own logic, quite different than the logic of philosophical ideas about imitation or representation."

I have a poem in "My Way: Speeches and Poems" that touches on this:

DON'T BE SO SURE  
(DON'T BE SAUSSURE)

My cup is my cap  
& my cap is my cup  
When the coffee is hot  
It ruins my hat  
We clap and we slap  
Have sup with our pap  
But won't someone please  
Get me a drink

- Charles Bernstein  
from a 1999 interview with Bradford Senning.

Spread the word far and wide. Don't forget to enter our contest to win a free book of poetry! Listen to i-outlaw now and find out how...

--

Bob Marcacci  
<<http://marcacci.blogspot.com/>>

Nothing fixes a thing so intensely in the memory as the wish to forget it. -  
Michel de Montaigne

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347. **Halvard Johnson**

***On the Road***

*Tue 22 May 2007*

---

Friend told me that the original MS of Kerouac's  
On the Road is on display at a museum in downtown

Santa Fe until the end of May. Might be worth a look if you're in the right part of downtown Santa Fe.

Hal

"Nostalgia ain't what it used to be."

--Anon.

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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348. **Heidi Bean**

***cfp for poetry & cultural studies collection***

*Tue 22 May 2007*

---

Collected Volume of Essays on Poetry and Cultural Studies

Edited by Mike Chasar and Heidi R. Bean

We are seeking contributions for a volume of collected essays exploring the relationship between poetry and cultural studies. This project builds on our recent special issue of The Iowa Journal of Cultural Studies (Spring/Fall 2006; see [www.uiowa.edu/~ijcs](http://www.uiowa.edu/~ijcs)) and focuses not on The Poem but rather on the range and multiplicity of *poetries* made newly visible by recent developments in cultural studies (including cultural studies-related approaches from the perspectives of performance studies, everyday life studies, book studies, and/or media studies).

Contributors are encouraged to think broadly about poetries as cultural phenomena, the acts poetic utterances perform, and the intentional and unintentional meanings they acquire in specific contexts and communities as they get produced, distributed, used and consumed. Emphasizing a pluralized notion of *poetries*, the volume will be divided into three sections: *Persons* registers a renewed critical interest in how authors and audiences as producers and consumers affect the social lives of poems; *Places* redirects critical attention to poetry's public lives--on page and stage, radio, tv, in press, on objects, as commodities, and in the various other linescapes of the 20th century; *Productions* seeks to



defetishize The Poem by restoring its status as a made thing, especially as performed, hybridized, collaborated upon, fashioned, shared or shunned.

We are planning five essays per section and currently have about a third of the volume committed, including essays by Maria Damon and Cary Nelson. We invite potential contributors to especially consider how vectors of race, nationality, sexuality, technology and geography inflect how poetries mean and how they manifest themselves.

Email inquiries and submissions (preferably attached in MS Word) to [REDACTED] or [REDACTED] by September 1, 2007. Submissions should be accompanied by a brief abstract and author bio.

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349. **Crane's Bill Books**  
***June 3: David Abel, J. A. Lee***

*Tue 22 May 2007*

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Poetry Reading

David Abel

J. A. Lee

Sunday, June 3rd

3:00 pm

Acequia Booksellers

4019 4th Street NW

Albuquerque NM 87107

[REDACTED]

www.acequiabooksellers.com

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350. **CA Conrad**  
***Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply***

*Tue 22 May 2007*

---

I've read this a couple of times now, and didn't respond right away because I wanted to be certain of how I felt about it.

This is now a public argument, since you made it public. (Just in case someone tells me to mind my own business).

Ron Silliman often pisses me off. Not always, but some weeks more than once. So I can relate to you wanting to take shots at him. I'm just not sure that I agree with the shots you're taking.

It feels to me like you're accusing him of the very thing you would wish him to be. In other words you're accusing him of being cold, of not judging the work of Dorn but the man Dorn. Yet you would also wish for him to be cold enough in order to not have his feelings involved at all, and to only see the work.

That aside I do believe that Silliman has made clear what of Dorn's work he likes, and what he doesn't like.

He has also been very vocal about the man Dorn. And why not? Ed Dorn said some pretty miserable things, should he be forgiven, should he be Loved unconditionally?

It doesn't really matter what Ron Silliman thinks about Ed Dorn the man because Silliman likes the work. He literally said to a group of us last year after a reading in Philadelphia, "Dorn is like finding out your favorite rock star is a nazi."

I'm not making that up. He said that.

One of the things I value most about Silliman is that he is unafraid of expressing his feelings. While so many want to accuse him of being cold and mean, what they miss completely is that he's SHARING SOMETHING! There are plenty of poets from his generation who share nothing when it comes to feeling. I have seen them myself. Cold, almost mechanical in nature. My god, in an age of bourgeois poetry where conflict of truth is sublimated with under-the-breath comments and the impotence of the passive-aggressive, it's poets like Silliman we need frankly!

It's really important to get pissed off. And you were pissed off at Silliman, that's fair, that's fine. But really, seriously, should Silliman, or anyone else for that matter, EVER judge a poet by the publisher publishing them? Because that is part of your argument against Silliman here, saying that he's NOT WAKING UP TO THE EVIDENCE AROUND HIM WITH THESE PUBLISHERS FIGHTING OVER ONE ANOTHER TO PUBLISH DORN!

Please! Knopf publishes Louise Gluck, and I still think she's a slow death to read. I'd rather piss razor blades than be made to read an entire Louise Gluck book! I don't care if Elvis came back from the dead and said she was the One and Only poet to read! Yet people seem to Love her! Some people never shut up about her! I'm convinced there are life-sized posters of her above beds all over America, but I still can't stand her poems!

And it's very important to talk about the things Dorn said outside his poems. And also important of course that we examine those things in the context in which they were said.

Should we judge his poems by this though? Well, I don't think so, not at all.

When visiting Jonathan Williams once I asked him about going to see Ezra Pound at St. Elizabeth's. I asked him (to be more exact about my question to him) what it was like being a queer man, going to see Pound, someone who had openly supported fascism in Europe at a time when queers were being branded and murdered. He thought about it for a second and then simply said, "The terrible things he did and said were not the poems."

And there are plenty of people who refuse to read Pound because of his politics. And I like to debate this issue with those people, even though they almost always remain solid in not needing to read Pound.

CAConrad p.s. One of my all-time favorite issues of the CHICAGO REVIEW is the Dorn issue, most especially the essay, "Edward Dorn Out: Forms of Dispossession" by Dale Smith. In it Smith writes, "Dorn made himself available to an experience of the West. In the process he perceived a difference between who he was and who he thought himself to be. But what any of us are capable of is more important, and that we make ourselves so."

<http://PhillySound.blogspot.com>

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351. **D. Scot Miller**

***New Email Address***

*Wed 23 May 2007*

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Please update your records. I will be still checking the hotmail account, just not as often.

Bronx Biannual 2 comes out this week:

<http://www.akashicbooks.com/bronxbiannual2.htm>

New Pieces added to myspace:

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

Hosting Kosmic Renaissance at Eulipia @ The Luggage Store June 5th:

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

Right now, they're looking for documentation of events. I know that a few folks have some pictures from our last 5 shows. Send them to me or them. Send them to both of us.

Reading with Devorah Major on June 12th at The Intersection for nocturnes review

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

BlackBard is a part of their incubator program. Any donations sent through this channel would help with work:

<http://www.theintersection.org/calendar/calendar.php?>

op=cal&month=6&year=2007&catview=0

<http://www.theintersection.org/incubator/members.php>

I've got some new stuff getting polished. And I'm always looking for places to put my writing (Afro-surrealist fashion anyone?). Check to blog for style and scope, but I'm open.

Thanks. Hope to see you soon.

Be Well.

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352. **Chris Stroffolino**

***Rush Philly 89 Swegman...***

*Wed 23 May 2007*

---

CA---

Thank you for this, and for the opportunity to 'compare mythologies' in terms of our senses of philly late 80s.

(I ain't gonna apologize in shame ways my cohen reference)...

I love your sense of Zulli Nation....

I had actually never heard that phrase before.

I don't even know if people called my West Philly 88-89 primary scene window Tiberino Nation.

But The Tiberinos

(In my myth, Joe was larger than life figure with Bachannal on South Street,

and Ellen for her famous Move Confrontation mural which I was proud to say my courtyard looked out on)

had a similar presence and VISION to the what you describe as Zulli, so I might as well say Tiberino Nation...

but when we started Killtime Place in 1989, probably more of the younger folks

associated it with that, as the Tiberinos were kinda passing the torch to us...

Big Mess Theatre, the squats, the hippy-vs-punk thing, sharing a space with Cheryl Dunye

(I miss Cheryl Dunye....I know she's all famous and everything...but I gotta find her again)...

Anyway no slight to Gil (we had our differences, largely over 'language poetry,'

but we made up later, and not just because he changed his mind), but for me in terms of poetry in philly,

it was much more LAMONT STEPTOE, the late JEROME ROBINSON in terms of

the older folks  
who, let's say, 'kept me honest'. Oh there's so much more to say  
about those times  
(i've written, with larger brushstrokes, about it in my unpublished  
memoir-like thing,  
but it's good to have my memory juggled here--  
and sorry Poetics List if this seems like I should be BACKCHANNELING CA  
in some marginalized history of the poor,  
the poor who may change the meaning of the word poor  
before we die...  
and changing the connotation can be social work in that it manifests  
itself non-verbally as well  
Anyway, CA, we could (maybe should) do a book of it,  
or at least a film or talking book,  
coz I smoke less cigarettes when I talk than I do when I write...  
especially in, or from, the 'mines' of memory...

C

*Ron SWEGMAN is great, yes. Poor as a beggar like  
the rest of us here, crowded now with all  
this hip import of rich kid stock. Ah, misery  
in Philadelphia! But Love! And we cook one  
another beans when someone's too poor,  
which does happen more than we like.*

*HEY CHRIS STROFFOLINO, before I forget!  
There is a big, beautiful Gil Ott Tribute about  
to happen. And one of the things I want to  
mention at the microphone was the days when  
I first moved to town, and you and Candance  
Kaucher and others were already here. As was  
Molly Russakoff. But those were the days  
our downtown, center city was dubbed  
The Zulli Nation, after Al Zulli the landlord.  
Molly and I were just talking about him. Our  
rent WAS FUCKING CHEAP, and it's because  
Zulli truly Loved the arts, and wanted us all to  
have affordable rent. I was paying 210, Molly  
was paying 240 (or 250?), but my old place is  
now 1500 a month. That stinking fucking shoe  
box I lived in is now 1500 a month!*

*But Gil Ott was central to that Zulli Nation, and  
it was his GENIUS to spread it out. And he did,  
he fucking did. He started arts centers in deep*

*North Philly, West Philly, South Philly, and then created a bus tour of these centers, and showed off the much hidden talent. Wonderful, golden years those were, and Gil Ott insisted on the Love of community where it didn't even exist. And who knows how many changed lives were a result, right?*

*Yesterday I was mucking around in my little garden plot downtown looking at all the fucking condominiums (literally dozens of them) coming up out of the ground, and it made me a little sad, because these rich bastards moving in have no clue whatsoever what this city had to offer not that long ago. What a rich, glorious time we had though!*

*Chris, you were busy bringing Alice Notley and others down from NY to read. Gil Ott was bringing Harryette Mullen and others. Between the two of you you both managed to ignite some experiment in poetry which was mostly absent. Well, there was a lot of experiment with the other arts, especially jazz, especially sculpture, etc., but it was you and Gil who gave Philadelphia the much needed injection to the poetry!*

*Now of course there are so many experimental poets that there's clearly defined battle zones of the slam poets, the Sharon Olds poets, and the lump-sum of the avant garde, which of course is far more various than anyone can even begin to imagine, but at one time...*

*And by the way, I'm not that sad.*

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353. **Chris Stroffolino**

***Re: i-outlaw 2.5 featuring Compton and Montaigne***

*Wed 23 May 2007*

---

On May 22, 2007, at 1:18 PM, Bob Marcacci wrote:

>

Hi Bob Marcacci (the greeting is also a title)

Thank you for the Montaigne quote  
and for word of your i-outlaw  
(so much better than e-racism)  
and partying like it's 1999  
(not like prince per se,  
his word-creating space  
wasn't saying that there was no real 1984  
--or whatever that would make 1983--  
but the "1984" in "1999"  
probably differs as much from the "2007" in "1999"  
differs from the artist formerly known as  
the artist formerly known as  
one of the pleasures....'our metaphors'  
and some folks don't care much for  
'the royal we'  
or the 'we' some call 'royal'  
to legitimize proletarian disconnection  
or even bougie  
(is there standard spelling for "bougie yet?  
does it bogart...)  
but i suppose one can always find sinister intentions  
(ah, the Poe-like proper melancholy of conspiracy theories  
the pleasures of anger or the agony of defeat  
the world  
colored by  
shaped by  
valued by...  
i don't mind the ' we'  
harbour doubts about its royalty  
(like the 'pain in the arse'),  
but don't mind minding  
and carelessly dance out the words  
to 'we care alot'  
i mark it  
(or did to be called a teacher-student  
teetering on the double meaning  
of 'fail the test')  
ah, remember that poetry movement "The new Prole Poes!"  
(how it went toe-to-toe  
with the Free Francine Prose!

(the pose, the pros  
the cons and neo-cons...)

fuck the heart  
you know you want to  
(is trying really trying  
to resist the temptation  
to put quote marks around any familiar phrase  
a desperate attempt at parlour game  
(a parlour game called 'desperate attempt?')

i mean (or yearn) to make the words one's own  
(here comes the crooner, fun therefore dum:

"i'm so appropriate for you baby,  
appropriate in the night  
appropriate in the morning  
in too sure Saussure light  
I'm appropriate when I'm clunky  
with my polysyllabic hat  
and flarf dignifies the nobles  
and the slaves are free to scat"

(ah, with THE RIGHT BAND....uh huh  
to bare the aesthetic device sometimes called 'personal ad')

appropriate owing what I own  
and owning what I owe  
they know about the fault line here  
and they'll still reap what they sow

i take responsibility  
I shaped them language bed (though I may mean music bed)  
and the folly evil i decry  
is their hat inside my head....

i won't presume  
to give responsibility

fuck the fault line break  
(it's the New olsonian 'breath'

& fuck the heart (you know  
you want to), da capo, etc.  
(and cagean silence....  
to boot  
or knot...



or dress up like a question mark  
and the naked mysterians  
and we don't mind the eye  
(art about words maybe more...)

Chris Stroffolino

*Listen to i-outlaw <<http://i-outlaw.blogspot.com/>> version 2.5 also  
featureing fine poetry by:*

- Ren Powell
- Luis H. Valadez
- Amy Bernier
- K. Silem Mohammad
- Amber Nelson
- Steven Schroeder
- Emmy Pérez
- Erik Rzepka
- Tim Martin
- Shanna Compton

*"One of the pleasures of poetry is inhabiting that world-creating  
space. I'm  
not saying there is no real world (but when is the last time you heard  
anything real?) or that the world is simply a product of our language  
(please pass the margarine) but rather that the world is colored by  
our  
words, shaped by our grammar, valued by our metaphors. But poetry  
is not an  
illustration of philosophy and while such ideas as these are  
relevant (who  
are you calling an idea?), what's necessary about poems is the way  
they make  
their own logic, quite different than the logic of philosophical  
ideas about  
imitation or representation."*

*I have a poem in "My Way: Speeches and Poems" that touches on this:  
DON'T BE SO SURE  
(DON'T BE SAUSSURE)*

*My cup is my cap  
& my cap is my cup  
When the coffee is hot  
It ruins my hat  
We clap and we slap  
Have sup with our pap  
But won't someone please*

*Get me a drink*

- Charles Bernstein  
*from a 1999 interview with Bradford Senning.*

*Spread the word far and wide. Don't forget to enter our contest to win a free book of poetry! Listen to i-outlaw now and find out how...*

--  
Bob Marcacci  
<<http://marcacci.blogspot.com/>>

*Nothing fixes a thing so intensely in the memory as the wish to forget it.*  
- Michel de Montaigne

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354. **Daniel Godston**

***On the Road***

*Wed 23 May 2007*

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The manuscript for "On the Road" will be traveling to Chicago in the fall:  
<http://www2.colum.edu/centers/bpa/gallery/exhibitions.html>.

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

From: UB Poetics discussion group  
[mailto: ] On Behalf Of Halvard Johnson  
Sent: Tuesday, May 22, 2007 4:41 PM  
To:   
Subject: On the Road

Friend told me that the original MS of Kerouac's  
On the Road is on display at a museum in downtown  
Santa Fe until the end of May. Might be worth a  
look if you're in the right part of downtown Santa Fe.

Hal

"Nostalgia ain't what it used to be."  
--Anon.

Halvard Johnson

=====

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

<http://entropyandme.blogspot.com>  
<http://imageswithoutwords.blogspot.com>  
<http://www.hamiltonstone.org>

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355. **Christophe Casamassima**  
***Towson Arts Collective Film Festival in Baltimore***  
*Wed 23 May 2007*

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Hi, everyone,

I'm announcing the first in a series of series  
at the Towson Arts Collective (TAC) in downtown  
Towson. This June (through August) we will be  
hosting (every Thursday night) a different film  
with an introduction by diverse film genre scholars.

The theme for this summer is "Sci-Fi circa McCarthyism"

You get the idea - Reds and Aliens have O too much in common! Watch  
propagandists distort American history to a thingy pulp! Watch our Alien  
comrades fight the brave, unexperienced american actors! Watch women feign  
at the site of these horrible oppressors.

Yes, even this introduction is so bad (I cannot lie).

the Schedule at the moment is tentative, but if you're in the Baltimore area or  
have friends in the Baltimore area, pass this note along.

More to come in a few short days...

Christophe Casamassima

=

Free Singles Directory

Free New! Fun way to meet singles over cellular phones and computers.

[http://a8-asy.a8ww.net/a8-ads/adftclick?](http://a8-asy.a8ww.net/a8-ads/adftclick?redirectid=10cf814e130ef6729634f410b09b3064)  
[redirectid=10cf814e130ef6729634f410b09b3064](http://a8-asy.a8ww.net/a8-ads/adftclick?redirectid=10cf814e130ef6729634f410b09b3064)

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356. **UbuWeb**

**UBUWEB :: Spring 2007**

*Wed 23 May 2007*

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

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UBUWEB :: Spring 2007  
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--- RECENT FEATURES ---

Stan Brakhage: The Test of Time (MP3) A series of 20 half-hour long radio broadcasts by Brakhage recorded at KAIR, Univeristy of Colorado in 1982. Includes long passages of Brakhage musing on subjects such as film, poetry, theater, and other arts. Includes music, lectures, readings, and sound pieces by Edgar Varese, Peter Kubelka, Kenneth Patchen, Charles Ives, Kurt Schwitters, Robert Duncan, Ed Dorn, Glenn Gould, James Joyce, Virgil Thomson, Gertrude Stein, Olivier Messiaen, Louis Zukofsky, William Faulkner, Charles Olson, Henry Cowell and many others. You can also read The Brakages Lectures (1972) and view the short film Legendary Yarns and Fables: Stan Brakhage on UbuWeb. <http://www.ubu.com/sound/brakhage.html>

Her Noise: Women in Experimental Music (2007): A video documenting the development of the Her Noise project between 2001 and 2005 and features interviews with artists including Diamanda Galas, Lydia Lunch, Kim Gordon, Jutta Koether, Peaches, Marina Rosenfeld, Kembra Pfahler, Chicks On Speed, Else Marie Pade, Kaffe Matthews, Emma Hedditch, Christina Kubisch and the show's curators, Lina Dzuverovic and Anne Hilde Neset. The documentary also features excerpts from live performances held during the Her Noise exhibition at South London Gallery by Kim Gordon, Jutta Koether and Jenny Hoyston (Erase Errata), Christina Carter, Heather Leigh Murray, Ana Da Silva (The Raincoats), Spider And The Webs, Partyline and Marina Rosenfeld's 'Emotional Orchestra' at Tate Modern. Her Noise celebrates the occasion of Electra, the London-based arts agency, new partnership with UbuWeb. [http://www.ubu.com/film/her\\_noise.html](http://www.ubu.com/film/her_noise.html)

/ubu Editions, Third Series (Spring 2007): Edited by Danny Snelson UbuWeb is pleased to present the latest installment of our ongoing series of full-length e-books. Titles for this series include works by Steve Benson, Maurice Blanchot, Mairéad Byrne, Terence Gower & Mónica de la Torre, Dick Higgins, Bernard Noël, Severo Sarduy, Claude Simon, Rosemarie Waldrop, Robert Wilson, and Monique Wittig. This new series of /ubu editions presents eleven out-of-print works from 1957 to 1994 - and also includes three newer titles (1999-2007). Of

the historical republications, there are three works of poetry, three works of prose, one opera libretto, one work of critical theory, and one manifesto - though each piece blurs these genres. Seven were written in English, four appear in translation, and one is bilingual. Two authors could be considered language poets, two are associated with Tel Quel, one arguably initiated Fluxus, another arguably initiated the new novel. Four are women, nine are men. One title was changed for its /ubu publication. <http://www.ubu.com/ubu/index.html>

Peter Rose: Vox 13 - Eleven films created between 1983 and 2000, Vox 13 offers a grand circumnavigation of the subject of language. These films consider what it means to read, what it means to listen, when it is that we speak, how words acquire meaning, what it means to write, who we listen to, how we listen, what speaks, other ways we can speak, what the voice is, where language can be found, what words do to time, what holds stories together, and how light shapes language. <http://www.ubu.com/film/rose.html>

Francis Bacon - The South Bank Show (1985): Part of The South Bank Show series, David Hinton directs this BBC documentary about British painter Francis Bacon, known for his horrifying portraits of humanity. The program consists of a series of conversations between Bacon and interviewer Melvyn Bragg, starting with commentary during a side-show presentation at the Tate Gallery in London. Later in the evening, Bacon is followed through various bars hanging out, drinking, and gambling. In another segment, Bacon provides a tour of his painting studio and a glimpse at his reference photographs of distorted humans. The artist discusses his theories, influences, and obsessions. This title won an International Emmy Award in 1985. <http://www.ubu.com/film/bacon.html>

David Schafer: Audio Works (1999-2007): A survey of Schafer's oeuvre, from his radically altered plunderphonic pieces -- including densely layered remixes of easy listening, pop, soft and classic rock records -- to his geeky "General Theory Expo", a continuous play of a reading by a female voice actor of a Jacques Derrida lecture from 1966. Schafer conceptually explores ideas about how the structures of space and sound data, controls, oppresses, stimulates, or enlivens the listening subject. On these tracks, Schafer works with voice actors and with various degrees of superimposition that border on, or fully engage, the noise side of things. <http://www.ubu.com/sound/schafer.html>

The Films of Irene Moon and the Begonia Society: Irene Moon has been creating music, film and musical lectures since the mid-90s. Her films are head- ing combinations of completely factual information with neo-Dada homemade New Wave music, insect sound samples, microphotography, animations and so much more. Included here are her Films of the Auk Theater, a touring theater that performs absurd, classical and heavily stylized theater in rock clubs and

music venues. All of the short Auk plays are from 2004-2005. Also: The Super 8 series: Early films from Moon with soundtracks created from field recordings of insects and equipment commonly found in a laboratory environment.

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

Beckett Directs Beckett (1985): In 1985 Samuel Beckett directed "Waiting for Godot", "Krapp's Last Tape" and "Endgame" as stage pieces with the San Quentin Players. All three productions were grouped together under the overall title "Beckett Directs Beckett." As such they toured throughout Europe and in some parts of Asia to wide acclaim. The programs were aired by PBS in the US and have been seen in many other countries throughout the world.

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

Jonas Mekas - Scenes from Allen's Last Three Days on Earth as a Spirit (1997): 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. <http://www.ubu.com/film/mekas.html>

Samuel Beckett - Audio Works (MP3) New additions to the UbuWeb Samuel Beckett archive: France Culture Radio Broadcasts (L'IMAGE par Denis Lavant, MALONE MEURT par Jerome Kirchen, LE DEPEUPLEUR par Serge Martin, L'expulse (Roger Blin), Actes sans paroles, 01.10.63 (Roger Blin), Bing, 1965 (Roger Blin), CENDRES (1966, Seyrig, Blin, Martin, Seminoff); A Swedish version of Embers; Cette fois (Jean Bollery); A Piece of Monologue (English version, David Warrilow), Solo (French version, David Warrilow). Also see Samuel Beckett in UbuWeb Film. <http://www.ubu.com/sound/beckett.html>

Igor and Gleb Aleinikov - Five Films (1984-87): The brothers Igor and Gleb Aleinikov belonged to the first generation of independent filmmakers in the Soviet Union, who no longer worked within the studio system, but founded the 'Parallel Cinema'. Their films, like Western experimental film in the 60s, deliberately refused to conform to professional standards, and were thus rejected not only officially, but also by many filmmakers.

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

John Cage - For the Third Time (1978): John Cage speaks with a laryngitis-ridden Richard Kostelanetz about the techniques he used in "Writing Through Finnegans Wake" (1977) and "Writing for the Second Time Through Finnegans Wake" (1977). Kostelanetz whispers the entire interview, as Cage describes his work in full volume. Several other Cage videos can be viewed here and numerous Cage MP3s & audio files are available on Cage's page in Ubuweb Sound. See Cage's score for his Songbooks (1970). Listen to his Norton Lectures (1988-89). <http://www.ubu.com/film/cage.html>

Peter Forgacs - Wittgenstein's Tractatus (1992): Forgacs' Wittgenstein Tractatus is composed of seven short video essays that refer to one of Wittgenstein's most influential works, Tractatus Logico Philosophicus, first published in 1921. Each of Forgacs' brief essays — set in motion as a torn photograph comes together, only to break apart again — relates to one of Wittgenstein's philosophical propositions. Black and white home movies from the early twentieth century are accompanied by voice-overs and written texts from Tractatus, in Hungarian and English, and a somber, lyrical score. Scenes of bourgeois life are haunted by forebodings of the future. Drawing upon the disjunction between language and image, Forgacs creates a symbolic illustration of Wittgenstein's theories of logic, language, reality and representation. You can download the wonderful Tibor Szemzo soundtrack. <http://www.ubu.com/film/forgacs.html>

People Like Us & Ergo Phizmiz - Boots! (2006) (MP3): These recordings document a collaborative research and development process between People Like Us & Ergo Phizmiz culminating in a live performance using vintage turntables and vinyl dubplates, a CDr album ("Boots!"), a 10" vinyl record ("Honeysuckle Boulevard"), and a CD album ("Perpetuum Mobile"). Using the internet and file sharing as our primary means of communication and collaboration, we experimented and explored our collaborative practices over a period of almost a year. The files available here constitute the research sketches, the CDr, and the live performance. We would encourage others to use the dubplate files to create new juxtapositions and recontextualisations. [http://www.ubu.com/sound/plu\\_ergo\\_boots.html](http://www.ubu.com/sound/plu_ergo_boots.html)

Avant-Garde All the Time: The UbuWeb Poetry Foundation Podcast (2007) (MP3) A short (11 minute) interview with UbuWeb founding editor Kenneth Goldsmith introducing the site to a general listenership, with a specific focus on UbuWeb's sound archives. Full MP3 recordings of the excerpts featured on the podcast include: bpNichol 060173; Marie Osmond performing Hugo Ball's Karawane; Guillme Apollinaire Le Pont Mirabeau; Gertrude Stein The Making of Americans: Parts 1 & 2; The Dial-A-Poem Poets; Patti Smith Parade; Ogden Nash Word About Winter; Charles Bernstein 1-100. The podcast was produced by Curtis Fox for The Poetry Foundation. <http://www.poetryfoundation.org/audio/PoetryFoundation.orgPodcast12.28.06.mp3>

Peter Whitehead - Wholly Communion (1965): The film "Wholly Communion" captures the historic event at the Royal Albert Hall on 11 June 1965 where an audience of 7,000 witnessed the first meeting of American and English Beat poets. Among the performers featured are Allen Ginsberg, Lawrence Ferlinghetti, Gregory Corso and Ernst Jandl. The event was viewed as the inaugural moment of the mass counter culture of the '60s. Despite being



organized in a matter of days, a press conference announcing the event the previous week guaranteed an estimated audience of 7,000 inside the venue, who had been invited to: "Come in fancy dress"; "Come with flowers," and "Come!" Many more were turned away at the door, and, according to the press coverage the next day in *The Guardian*, those unable to enter were "clamouring to get in", with the event being described by many as the "biggest poetry-reading meeting in the English-speaking world"

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

Rick Moody - Audio Works (1999-present) (MP3): These pieces represent a small sampling of Moody's audio work that he's done over the years, mostly for radio. Collaborators include Kurt Hoffman, Sherre Delys, Chris Abrahams, Hannah Marcus, Tianna Kennedy, Sharanu Pardeet, Anna M. Saxon, Amy Dissanayake, David Rakowski and John Lurie. Rick Moody is an American novelist and short story writer best known for *The Ice Storm* (1994). His most recent book is *The Diviners* (2005). <http://www.ubu.com/sound/moody.html>

Music Overheard (MP3): An audio response to the exhibition *Super Vision* at The Institute of Contemporary Art/Boston, December 10 2006 to April 29 2007. Editor Damon Krukowski says, "In constructing an audio response (you could call it a soundtrack) to *Super Vision*, I followed this lead. Rather than look to the latest computer-based electronica-the futuristic sounds of tomorrow-I wanted to gather work made by traditional means, which would not have been possible outside today's digital audio environment. Thus CD 1 (curated by Bhub Rainey) poses the question: What happens to the sound of acoustic instruments, once musicians are familiar with the tools and techniques of electronic music? And CD 2 (curated by Kenneth Goldsmith) asks a related question about our instrument, the body: How do we hear the body's sounds, now that technology has given us superhuman ears?" MP3s include Greg Kelley, Sean Meehan, Charles Curtis, Bhub Rainey, Taku Unami, Chris Corsano, Liz Tonne, Ellen Fullman, Gregory Whitehead, Language Removal Services, Henri Chopin, Matmos, John Duncan, Caroline Bergvall, Paul Dutton, Lauren Lesko, Christof Migone, Miya Masakoa, Jim Roche, People Like Us and Leif Elggren & Thomas Liljenberg. Presented in collaboration with The Institute of Contemporary Art/Boston and PennSound. <http://www.ubu.com/sound/mo.html>

4 American Composers: Directed by Peter Greenaway. Featuring John Cage, Meredith Monk, Robert Ashley and Philip Glass. Based on London performances under the aegis of the New York/Almeida Festival, this set of four one-hour documentaries, originally produced in 1983, introduced these avant-garde composers and their music to a general public. It is a tribute to the filmmakers' accomplishment (and a sorry comment on how we honor our own prophets) that the set provides no less valuable an introduction for audiences over two and a half decades later. Rarely seen and out of print, Greenaway's films make a



perfect companion to Robert Ashley's set of composer portraits Music With Roots in the Aether, produced in the mid-70s.

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

--- Spring 2007 :: NEW ADDITIONS ---

Orson Welles: The One Man Band (1995)

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

The Itchy & Scratchy Orchestra Harvard Concert: pieces by Cornelius Cardew and Christian

Wolff (2007)

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

Morton Feldman Interview, 1986

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

Joseph Cornell: Rose Hobart, 1936

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

Joseph Beuys: Abstract Energy LP, 1985 (MP3)

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

Luigi Russolo: Selection of Historical Audio Works (MP3)

[http://www.ubu.com/sound/russolo\\_1.html](http://www.ubu.com/sound/russolo_1.html)

Pandit Pran Nath: Ragas of Morning and Night LP 1986 (MP3)

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

Wolf Vostell: De/Collage LP, 1980 (MP3)

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

Sonic Arts Union: Ashley, Lucier, Mumma, Behrman - LP, 1971 (MP3)

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

Lautpoesie: An Anthology 1974-1986 (MP3)

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

Jacques Derrida On Religion (MP3)

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

Tadanori Yokoo: 3 Animation Films (1964-65)

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

Pitor Kamler: Animated Films (with Bernard Parmegiani, Francois Bayle, etc) (1969-93) <http://www.ubu.com/film/kamler.html>

Werner Nekes & Anthony Moore: Hynningen (1975)

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

Jacques Lacan: Television (1973)

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

MoMA: Writing in Time Fitterman, Goldsmith, Bergvall & Byrum (2007)

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

Banksy: The Punking of Paris Hilton (2006)

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

Anton Corbijn Some YoYo Stuff: An observation of the observations of Don Van Vliet (1993) <http://www.ubu.com/film/corbijn.html>

Abigail Child: Mayhem, Mercy, Perils (1986-1989)

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

Jean Cocteau: Autobiography of an Unknown (1983 - French language)

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

Robert FrankL: Energy and How to Get It (1981)

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

Larry Jordan: Carabosse (1980)

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

Maya Deren: The Complete Films (1943-1958)

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

Joseph Beuys: Filz TV (1970)

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

Lawrence Weiner: Nothing to Lose (1976)

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

Alexander Kluge: Selection of Films (1963-1977)

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

Yves Klein: Anthropometries of the Blue Period and Fire Paintings: Two Film Performances (1960)

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

John Cage: The Norton Lectures (1988-1989)

[http://www.ubu.com/sound/cage\\_norton.html](http://www.ubu.com/sound/cage_norton.html)

Marcel Duchamp: Interview (French, 1961)

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

Marcel Duchamp: Les Memorables d'Marcel Duchamp (French radio broadcasts, 2005) <http://www.ubu.com/sound/duchamp.html>

Edgard Varese: Les Mémorables d'Edgard Varese (French radio broadcasts, 2005) <http://www.ubu.com/sound/varese.html>

Pierre Guyotat: Progenitures (2000)

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

Dieter Roth: The Music of Dieter Roth (1973-1991)

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

Berliner Dichter Workshop: Dieter Roth, Gerhard Rühm and Oswald Weiner (1973) <http://www.ubu.com/sound/berliner.html>

Racter The Policeman's Beard is Half Constructed (facsimile edition, 1984)

<http://www.ubu.com/historical/racter/index.html>

John Cage: Songbooks (Score, 1970)

<http://www.ubu.com/historical/cage/index.html>

Clausfriedrich Claus: Geran Radio Feautres (2000)

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

Derek Bailey On the Edge: Improvisation from Around the World (1992)

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

Tim Hecker: Pluie (1994) [MP3]

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

Takahiko Iimura: On Eye Rape (1962)

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

Robert Frank: Me And My brother (1969)

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

Paul Glabicki: Films (1978-84)

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

Julian Beck Interview (1984) [MP3]

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

Eirikur Orn Nordahl: Recent Sound Poems [MP3]

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

Concrete Mass: Art and Money Broadcasts (2006) [MP3]

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

R. Henry Nigl Shout Art [MP3]

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

Jas Duke: Poems Of Life And Death By Jas H. Duke (1977-1990) [MP3]

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

Unamunos Quorum: Strange Visitors (2006) [MP3]

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

Pierre Coulibeuf: Balkan Baroque (1999)

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

Seth Price: Stay at Home/Go Home (2003) [PDF]

[http://www.ubu.com/papers/Price-Seth\\_Go-Home.pdf](http://www.ubu.com/papers/Price-Seth_Go-Home.pdf)

Martina Pfeiler - Sounds of Poetry: Contemporary American Performance Poets (2003), PDF

(3.3mb)

[http://www.ubu.com/papers/Pfeiler\\_American-Performing-Poets.pdf](http://www.ubu.com/papers/Pfeiler_American-Performing-Poets.pdf)

Haroun Farocki Inextinguishable Fire (1969)

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

Scott MacDonald: Introduction to "Avant-Garde Film" (1993)

[http://www.ubu.com/papers/macdonald\\_avant\\_intro.html](http://www.ubu.com/papers/macdonald_avant_intro.html)

Ron Rice: The Queen of Sheba Meets the Atom Man (1963)

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

Allen Ginsberg - Face to Face: An Interview (1995)

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

Andrew Lampert - #6 & #4 Okkyung (2004)

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

Stephen Montague - John Cage at Seventy: An Interview (1985)

[http://www.ubu.com/papers/cage\\_montague\\_interview.html](http://www.ubu.com/papers/cage_montague_interview.html)

Werner Schroeter: Der Tod der Maria Malibran (1972) [German language]

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

Situationist Documentary On the Passage of a few People through a Rather Brief Moment in

Time: The Situationist International 1956-1972

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

Louis-Ferdinand Celine Television Interview (1961) (French) & "Un siecle

d'ecrivains" Louis-Ferdinand Celine - Un diamant noir comme l'enfer (1998)

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

Rene Vienet: Can Dialectics Break Bricks? (1973)

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

Gilbert & George: The Ten Commandments of Gilbert & George (1995)

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

Hollis Frampton: Zorns Lemma (1972)

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

Jean Genet: Un Chant d'Amour (1950)

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

Martha Rosler: Semiotics of the Kitchen (1975)

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

Pipilotti Rist: Video Works (1988-1999)

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

Wim Delvoye - Sybille II (1999)

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

George Kuchar Films 1965-1986

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

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Featured Resources:

May 2007

Selected by Adalaide Morris

1. Billie Whitelaw, "Not I" (1973)

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

2. Jonas Mekas - Scenes from Allen's Last Three Days on Earth as a Spirit (1997) <http://www.ubu.com/film/mekas.html>

3 Agnes Varda - Black Panthers, Huey! (1968)

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

4. John Cage Meets Sun Ra, Side B" (MP3)

[http://ubu.artmob.ca/sound/cage\\_john/cage\\_sun\\_ra/Cage-John\\_and\\_Ra-Sun\\_02.mp3](http://ubu.artmob.ca/sound/cage_john/cage_sun_ra/Cage-John_and_Ra-Sun_02.mp3)

5. Henri Chopin - Le Ventre de Bertini, Audio-poeme (MP3)

[http://ubu.artmob.ca/sound/chopin\\_henri/Chopin-Henri\\_Le-Ventre-de-Bertini.mp3](http://ubu.artmob.ca/sound/chopin_henri/Chopin-Henri_Le-Ventre-de-Bertini.mp3)

6. Philip Glass - Score of "1 + 1 for One Player and Amplified Table-Top."

<http://www.ubu.com/aspen/aspen8/onePlusOne.html>

7. Christian Bok - Eunoia, Chapter u

[http://mediamogul.seas.upenn.edu/pennsound/authors/Bok/Eunoia/Bok-Christian\\_Eunoia\\_06-Chapter-U.mp3](http://mediamogul.seas.upenn.edu/pennsound/authors/Bok/Eunoia/Bok-Christian_Eunoia_06-Chapter-U.mp3)

8a. Cecil Taylor - Chinampas 1987 (MP3)

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

8b. Fred Moten on Cecil Taylor's Chinampas

<http://www.ubu.com/papers/moten.html>

9. Peter Greenaway - Four American Composers: Meredith Monk (1983)

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

10. Gregory Whitehead, "What Words Want"

[http://mediamogul.seas.upenn.edu/pennsound/authors/Whitehead/Gregory\\_Whitehead-What\\_Words\\_Want\\_1984.mp3](http://mediamogul.seas.upenn.edu/pennsound/authors/Whitehead/Gregory_Whitehead-What_Words_Want_1984.mp3)

Adalaide Morris is John C. Gerber Professor of English at the University of Iowa, where she teaches courses in modern and contemporary poetry and poetics. Her publications include *How to Live / What to Do: H.D.'s Cultural Poetics* (Illinois, 2003) and two edited collections, *Sound States: Innovative Poetics and Acoustical Technologies* (North Carolina, 1997) and, with Thom Swiss, *New Media Poetics: Contexts, Technotexts, and Theories* (MIT, 2006). Her current project is a book with the tentative title *What Else Can Poetry Do?* With Alan Golding and Lynn Keller, she co-edits the Contemporary North American Poetry Series at the University of Iowa Press.

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Don't pick lemons.  
See all the new 2007 cars at Yahoo! Autos.  
[http://autos.yahoo.com/new\\_cars.html](http://autos.yahoo.com/new_cars.html)

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357. **Daniel Godston**  
***On the Road: Chicago '08***  
*Wed 23 May 2007*

---

Hi,

Just wanted to clarify that the manuscript for "On the Road" will be coming to the Center for Book and Paper Arts, at Columbia College Chicago, in October '08: <http://www2.colum.edu/centers/bpa/gallery/exhibitions.html>.

Thanks,

Dan

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

From: UB Poetics discussion group  
[mailto: [REDACTED]] On Behalf Of Halvard Johnson  
Sent: Tuesday, May 22, 2007 4:41 PM  
To: [REDACTED]  
Subject: On the Road

Friend told me that the original MS of Kerouac's  
On the Road is on display at a museum in downtown  
Santa Fe until the end of May. Might be worth a  
look if you're in the right part of downtown Santa Fe.

Hal

"Nostalgia ain't what it used to be."

--Anon.

Halvard Johnson

=====

[REDACTED]  
[REDACTED]

<http://home.earthlink.net/~halvard>  
<http://entropyandme.blogspot.com>  
<http://imageswithoutwords.blogspot.com>  
<http://www.hamiltonstone.org>

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358. **Paul Baker**

***seeking audio submissions for airplay***

*Wed 23 May 2007*

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Wordsalad is a weekly radio program of spoken word, poetry, and experimental audio.

We seek audio submissions for airplay in mp3 or CD format.

Wordsalad is produced in Madison, Wisconsin and airs Thursday afternoons from 1 to 2 pm Central and streams at [www.wsum.org](http://www.wsum.org)

Playlists are posted here [www.wordsalad.wordpress.com](http://www.wordsalad.wordpress.com)

Audio archives are posted here

<http://wsum.net/station/archives/55>

mp3s can be sent to me at [REDACTED]

CDs can be sent to

Wordsalad

4409 Mineral Point Rd

Madison WI 53705

Cheers

Paul

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359. **angela vasquez-giroux**

***Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply***

*Wed 23 May 2007*

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360. **David A. Kirschenbaum**

***Kerouac at NY Public Library in 2007/2008***

*Wed 23 May 2007*

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<http://www.nypl.org/research/calendar/excal.cfm#450>

Beatific Soul: Jack Kerouac on the Road

November 9, 2007 through March 16, 2008

D. Samuel and Jeane H. Gottesman Exhibition Hall (First Floor) (NYPL main Branch, E.42nd St. & 5th Ave.)

This exhibition will explore the life and career of the Beat writer and poet Jack Kerouac, including the evolution of *On the Road* and other works; his unique amalgam of Christian and Buddhist spirituality; and his attitude to the movement that he felt had forsaken its beatific roots and purpose. The exhibition will draw on the contents of the Jack Kerouac Archive, housed in the Henry W. and Albert A. Berg Collection of English and American Literature, and will display many of Kerouac's unpublished manuscripts, drafts and notes for published works, diaries, journals, correspondence, drawings and paintings; his minutely detailed fantasy baseball and fantasy horse racing materials; and unpublished photographs of him and his family. Punctuating the exhibition at various points will be the objects that Kerouac treasured throughout his life, including the crutches he used after suffering a football injury while playing for Columbia University, his harmonicas, Buddhist bells, and his railroad track lantern.



At the heart of the exhibition lies *On the Road* itself, fifty years after its initial publication. The exhibition showcases its three extant typescript drafts, including the famous scroll, on loan from James Irsay, and many of its manuscript proto-versions. Scores of the thousand or so substantive emendations that Kerouac made in the novel's various drafts will be on view, showing how the published text differs dramatically from the scroll's, but also demonstrating that Kerouac's advocacy of <sup>3</sup>spontaneous prose<sup>2</sup> and the principle of <sup>3</sup>first thought, best thought<sup>2</sup> was qualified not only by the demands of his editor, but, often, by his own critical eye, at least at this point in his writing career.

Also to be displayed are a few selections from the Berg Collection's newly acquired William S. Burroughs Archive, as well as manuscripts, rare publications, and drawings by and photographs of Allen Ginsberg, Gregory Corso, Gary Snyder, Lawrence Ferlinghetti, and other Beat notables, which will document the richness of the Beat movement.

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361. **Stephen Vincent**

***Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply***

*Wed 23 May 2007*

---

I like this post, Conrad. Straight from both brain & heart!

Don't confuse the poem with the poet  
or you will lose them both.

I wrote that recently in a new mss.:  
After Language / Letters to Jack Spicer.

My lines are actually a take off from Lew Welch's dictum:

Don't confuse your mistress with your muse  
Or you will lose them both.

(I am not looking at the Welch poem, so I might not be totally accurate here!)

Spicer, like Dorn, was full of nastiness' of various political, racial, gender sorts. Without making any excuses for being occasional, and seriously bad actors - in life, as well as in poems - I suspect most of us can minimally claim a less publicly acknowledged, poisonous share.

Stephen V

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

*I've read this a couple of times now, and didn't respond right away because I wanted to be certain of how I felt about it.*

*This is now a public argument, since you made it public. (Just in case someone tells me to mind my own business).*

*Ron Silliman often pisses me off. Not always, but some weeks more than once. So I can relate to you wanting to take shots at him. I'm just not sure that I agree with the shots you're taking.*

*It feels to me like you're accusing him of the very thing you would wish him to be. In other words you're accusing him of being cold, of not judging the work of Dorn but the man Dorn. Yet you would also wish for him to be cold enough in order to not have his feelings involved at all, and to only see the work.*

*That aside I do believe that Silliman has made clear what of Dorn's work he likes, and what he doesn't like.*

*He has also been very vocal about the man Dorn. And why not? Ed Dorn said some pretty miserable things, should he be forgiven, should he be Loved unconditionally?*

*It doesn't really matter what Ron Silliman thinks about Ed Dorn the man because Silliman likes the work. He literally said to a group of us last year after a reading in Philadelphia, "Dorn is like finding out your favorite rock star is a nazi."*

*I'm not making that up. He said that.*

*One of the things I value most about Silliman is that he is unafraid of expressing his feelings. While so many want to accuse him of being cold and mean, what they miss completely is that he's SHARING SOMETHING! There are plenty of poets from his generation who share nothing when it comes to feeling. I have seen them myself. Cold, almost mechanical in nature. My god, in an age of bourgeois poetry where conflict of truth is sublimated with under-the-breath comments and the impotence of the passive-aggressive, it's poets like Silliman we need frankly!*

*It's really important to get pissed off. And you were pissed off at Silliman, that's fair, that's fine. But really, seriously, should Silliman, or anyone else for that matter, EVER judge a poet by the publisher publishing them? Because that is part of your argument against Silliman here, saying that he's NOT WAKING UP TO THE EVIDENCE AROUND HIM WITH THESE PUBLISHERS FIGHTING OVER ONE ANOTHER TO PUBLISH DORN!*

*Please! Knopf publishes Louise Gluck, and I still think she's a slow death to read. I'd rather piss razor blades than be made to read an entire Louise Gluck book! I don't care if Elvis came back from the dead and said she was*

*the One and Only poet to read! Yet people seem to Love her! Some people never shut up about her! I'm convinced there are life-sized posters of her above beds all over America, but I still can't stand her poems!*

*And it's very important to talk about the things Dorn said outside his poems. And also important of course that we examine those things in the context in which they were said.*

*Should we judge his poems by this though? Well, I don't think so, not at all.*

*When visiting Jonathan Williams once I asked him about going to see Ezra Pound at St. Elizabeth's. I asked him (to be more exact about my question to him) what it was like being a queer man, going to see Pound, someone who had openly supported fascism in Europe at a time when queers were being branded and murdered. He thought about it for a second and then simply said, "The terrible things he did and said were not the poems."*

*And there are plenty of people who refuse to read Pound because of his politics. And I like to debate this issue with those people, even though they almost always remain solid in not needing to read Pound.*

*CAConrad*

*p.s. One of my all-time favorite issues of the CHICAGO REVIEW is the Dorn issue, most especially the essay, "Edward Dorn Out: Forms of Dispossession" by Dale Smith. In it Smith writes, "Dorn made himself available to an experience of the West. In the process he perceived a difference between who he was and who he thought himself to be. But what any of us are capable of is more important, and that we make ourselves so."*

*<http://PhillySound.blogspot.com>*

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## 362. **Joel Weishaus**

### ***Fw: seeking audio submissions***

*Wed 23 May 2007*

---

Wordsalad is a weekly radio program of spoken word, poetry, and experimental audio.

We seek audio submissions for airplay in mp3 or CD format.

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Playlists are posted here [www.wordsalad.wordpress.com](http://www.wordsalad.wordpress.com)

Audio archives are posted here

<http://wsum.net/station/archives/55>

mp3s can be sent to me at [REDACTED]

CDs can be sent to  
Wordsalad  
4409 Mineral Point Rd  
Madison WI 53705

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363. **Laura McClain**  
***Invisible Man Poetry Contest***

*Wed 23 May 2007*

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Hi, everyone. I am coordinating a poetry contest in Los Angeles this summer, and I'd like to invite you all to participate. The theme? It's all about The Invisible Man (2000), the one-time 2nd-most-popular show on the SciFi Channel. I'm including all the information below. Deadline for entries is July 9. Thanks!

1. Submissions must be original works related in some way to The Invisible Man (2000); this may be in theme, use of characters, etc. However, no flaming of real-life persons or companies associated with the show, its production, or its airing will be allowed.
2. Submissions may be any style of verse, including songs. Submissions must be no longer than 350 words.
3. Entrants must be members of the I-Maniacs, a.k.a. The Invisible Man Fan Club. Go to <http://imaniacs.org> to join for FREE.
4. Submissions should be sent to [REDACTED] as e-mail attachments in Microsoft Word document format (.doc extension), 1 entry per document. "I-Man Poetry Contest" should be in the subject line, or the e-mail may be mistaken as spam and discarded.
5. Entrants may submit as many original works as they like.
6. Entrants should be sure to include a cover sheet for each entry, with the title of their entry, and their name or handle as they would like it to appear

on any awards certificate, list of winners, or publication. Judging will be anonymous, so please don't put your name or handle on your entry.

7. All persons submitting work agree to allow, without monetary remuneration, their submissions to be printed, published online, or otherwise distributed by the contest coordinators, including officers of the I-Maniacs, a.k.a. The Invisible Man Fan Club, and members of the club who actually work on the I-Man Poetry Contest before, during, and/or after I-ManiCon 2007, in perpetuity. All persons submitting work retain the right to print, publish, or otherwise distribute their submissions in any form they may choose.

8. Submissions are due no later than 11:59 p.m. on July 9, 2007 to allow time for printing. Submissions received after this date will be excluded. Submissions will be judged at I-ManiCon 2007 in Los Angeles on July 21. Entrants need not be present to win.

9. Submissions must be rated G, PG, or PG-13; anything excessively vulgar or explicit will not be considered for the contest or for publication. Mild profanity may be allowed if it fits within the context of the poem, to be determined by the contest coordinator. The GD, F and S words are forbidden; all others will be considered on a case-by-case situation. The safest way to avoid this problem is to avoid this kind of language. "Crap" is not profanity.

10. These rules subject to updating or clarification, so please check back from time to time to make sure there have been no changes; entrants will be notified via e-mail if any important changes occur after they submit, but it should not affect their entries.

The I-Maniacs Fan Club is not affiliated with, nor does it hold copyright to, The Invisible Man (2000).

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\_\_\_Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us. [http://surveylink.yahoo.com/gmrs/yahoo\\_panel\\_invite.asp?a=7](http://surveylink.yahoo.com/gmrs/yahoo_panel_invite.asp?a=7)

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364. **Poetics List**  
***Poetics Welcome Message***

*Wed 23 May 2007*

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Please note: Posting private correspondence (emails, chat logs, etc.) to the list is not permitted, unless the author grants permission.

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 a 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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365. **Jennifer Karmin**

***When the Levees Broke: Free DVD & Curriculum***

*Wed 23 May 2007*

---

Teaching the Levees

a curriculum to accompany Spike Lee's documentary  
"When the Levees Broke: A Requiem in Four Acts"

See the following web page:

<http://www.teachingthelevees.com/index.php>

Through the generous support of the Rockefeller Foundation, free copies will be made available to teachers, schools, libraries, and community groups. The package will include copies of the "When the Levees Broke" DVDs and the curriculum book.

To request a copy of this valuable resource, sign up on the website. The package will be available in late summer of 2007.

The curriculum lessons are aimed at three audiences: high school social studies students (broken down into lessons for history, geography, civics, and economics courses, and a media literacy component suitable for high school and college students), college students in history-related courses, and adult learners in civic, religious, and community groups. The curriculum package is currently being developed at Teachers College, Columbia University.

---

\_\_ Luggage? GPS? Comic books?

Check out fitting gifts for grads at Yahoo! Search

[http://search.yahoo.com/search?fr=oni\\_on\\_mail&p=graduation+gifts&cs=bz](http://search.yahoo.com/search?fr=oni_on_mail&p=graduation+gifts&cs=bz)

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366. **Ruth Lepson**

***Re: Invisible Man Poetry Contest***

*Wed 23 May 2007*

---

can they be related to the book? or the Jeff Wall photo at MoMA based on the beginning of the book?

On 5/23/07 3:05 PM, "Laura McClain" <[REDACTED]> wrote:

*Hi, everyone. I am coordinating a poetry contest in Los Angeles this summer, and I'd like to invite you all to participate. The theme? It's all about The Invisible Man (2000), the one-time 2nd-most-popular show on the SciFi Channel. I'm including all the information below. Deadline for entries is July 9. Thanks!*

*1. Submissions must be original works related in some way to The Invisible Man (2000); this may be in theme, use of characters, etc. However, no flaming of real-life persons or companies associated with the show, its production, or its airing will be allowed.*

*2. Submissions may be any style of verse, including songs. Submissions must be no longer than 350 words.*

*3. Entrants must be members of the I-Maniacs, a.k.a.*

*The Invisible Man Fan Club. Go to <http://imaniacs.org> to join for FREE.*

*4. Submissions should be sent to [REDACTED] as e-mail attachments in Microsoft Word document format (.doc extension), 1 entry per document. "I-Man Poetry Contest" should be in the subject line, or the e-mail may be mistaken as spam and discarded.*

*5. Entrants may submit as many original works as they like.*

*6. Entrants should be sure to include a cover sheet for each entry, with the title of their entry, and their name or handle as they would like it to appear on any awards certificate, list of winners, or publication. Judging will be anonymous, so please don't put your name or handle on your entry.*

*7. All persons submitting work agree to allow, without monetary remuneration, their submissions to be printed, published online, or otherwise distributed by the contest coordinators, including officers of the I-Maniacs, a.k.a. The Invisible Man Fan Club, and members of the club who actually work on the I-Man Poetry Contest before, during, and/or after I-ManiCon 2007, in perpetuity. All persons submitting work retain the right to print, publish, or otherwise distribute their submissions in any form they may choose.*

*8. Submissions are due no later than 11:59 p.m. on July 9, 2007 to allow time for printing. Submissions received after this date will be excluded. Submissions will be judged at I-ManiCon 2007 in Los Angeles on July 21. Entrants need not be present to win.*

*9. Submissions must be rated G, PG, or PG-13; anything excessively vulgar or explicit will not be considered for the contest or for publication. Mild profanity may be allowed if it fits within the context of the poem, to be determined by the contest coordinator. The GD, F and S words are forbidden; all others will be considered on a case-by-case situation. The safest way to avoid this problem is to avoid this kind of language. "Crap" is not profanity.*

10. *These rules subject to updating or clarification, so please check back from time to time to make sure there have been no changes; entrants will be notified via e-mail if any important changes occur after they submit, but it should not affect their entries.*

*The I-Maniacs Fan Club is not affiliated with, nor does it hold copyright to, The Invisible Man (2000).*

---

*Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us.*  
[http://surveylink.yahoo.com/gmrs/yahoo\\_panel\\_invite.asp?a=7](http://surveylink.yahoo.com/gmrs/yahoo_panel_invite.asp?a=7)

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367. **Slaughter, William**

**Notice: Mudlark**

*Wed 23 May 2007*

---

New and On View: Mudlark Poster No. 68 (2007)

Howling at the Moon by Michael Hettich

Michael Hettich has published a dozen books and chapbooks of poetry, most recently *Swimmer Dreams* (Turning Point) and *Flock and Shadow: New and Selected Poems* (New Rivers Press), both of which were published in 2005, and *Many Loves*, a chapbook published in 2007 by Yellow Jacket Press. He lives with his family in Miami and teaches at Miami Dade College.

Spread the word. Far and wide,

William Slaughter

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368. **Simon DeDeo**  
***new on rhubarb is susan***  
*Wed 23 May 2007*

---

New on rhubarb after some delay -- contributors to absent magazine rest assured we are coming out soon soon soon -- for now, two new reviews, one of Ben Mazer, another of Sean O Riordain:

<http://rhubarbissusan.blogspot.com/2007/05/sen-rordin-freedom.html>  
<http://rhubarbissusan.blogspot.com/2007/05/sen-rordin-freedom.html>  
<http://rhubarbissusan.blogspot.com/>

Thanks for tuning in.

Yours,

Simon

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369. **David A. Kirschenbaum**  
***Boog City 41 Available, and Free PDF and Free PDF Subs, Too***  
*Thu 24 May 2007*

---

Please forward

-----

Hi all,

Boog City 41 is available today. If you'd like to receive a free pdf subscription to Boog City, beginning with the current issue, BC41 (contents' description below), simply reply to this note with the email address where you'd like it to be sent.

Thanks,  
David

-----

Boog City 41  
available today  
featuring:

\*\*\*Our Politics section, edited by Christina Strong\*\*\*

--<sup>3</sup>The Ratner project is a full-scale abuse of eminent domain and will transform not just one neighborhood, but at least seven in its immediate area.<sup>2</sup> --from Idiots Raze Villages to Raise Idiots Homogeny Escalates in New York City (Film at 11) by Strong

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--<sup>3</sup>Susan Briante's *Mid-State*<sup>1</sup> is a rambling travel poem, with stops in Abbott, Dallas, Odessa, San Antonio, and Waxahachie, Texas, as well as Buffalo, Chicago, Las Vegas, Mexico, New Jersey, New York City, and Tulsa, Okla.<sup>2</sup> --from *Whenever, Texas*; kadar koli, David Hadbawnik editor; Issue 1, Vol. 1, Spring 2007; reviewed by David A. Kirschenbaum

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--<sup>3</sup>Ken Veltz writes love songs that come out of the mouths of his daughters, both babes. A strange experience, but probably stranger for the kids.<sup>2</sup>

<sup>3</sup>Jeff Jacobson's intimacy with the industry comes as no surprise after hearing the jazzy sophistication of *Falling Backwards*<sup>1</sup> or the multi-cultural stomp of *Castles*.<sup>12</sup> --from *All in the Family: The Veltzes New Release and Jacobson's Family Records*<sup>1</sup> Album by Berger

\*\*\*And Our Comics section\*\*\*

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(excerpts from the beginning of each of this issue's poems below)

--Washington, D.C.'s Buck Downs with

on tet

best when wrecked  
    in the shelter  
    of this non-life  
tread-of-dawn marks  
up my back

--Washington Heights' David Micah Greenberg with

from *Five Downtown Plans*

1916 anxiety



Four continents at the Custom House  
limestone warlike clouds.  
Quetzalcoatl under Columbia  
a veiled Arab, weeping Africa;  
a purity of risk as awe its four tusks.

--Norman, Oklahoma's Linda Russo with  
Daily Buzz

Good Morning

take the number of demands we have placed on the Chinese government  
& multiply for each time it's recalled  
we've not signed the nuclear non-proliferation agreement  
subtract the Iraq thing from the other day  
divide Iran by Middle East Peace Talks & multiply the sum by that  
percentage

then raise to the power of Canada

\*And photos from Develop Don't Destroy Brooklyn (<http://www.dddb.net>), Erica  
Kaufman, Grace T. Moy, and Strong.\*

-----

And thanks to our copy editor, Joe Bates.

-----

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::fait accompli:: \* <http://www.nickpiombino.blogspot.com/>

K. Page and Sleepwalker's Parade \* <http://www.sleepwalkersparade.com>

One Less Magazine \* <http://www.onelessmag.blogspot.com>

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St. Mark's Books  
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Spoonbill & Sugartown  
Supercore Café

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(available early next week)

Greenpoint Coffee House  
Lulu's  
Photoplay

Thai Cafe  
The Pencil Factory

--

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Boog City  
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NY, NY 10001-4754  
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T: (212) 842-BOOG (2664)  
F: [REDACTED]

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370. **Ken Rumble**  
*Farid Matuk & Joseph Conrad on Any Book*  
Thu 24 May 2007

---

From /Lord Jim/ to king-killing /Is It The King?/

Any Book Any Book Any Book:

<http://anybook.blogspot.com>

xooo,  
Ken

--

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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371. **Jesse Glass**  
**NICOLASOUND RADIO**

Thu 24 May 2007

---

Dear All,

I found this great poetry/sound poetry/ word art/fluxus internet radio station called Nicolasound Radio via the internet radio site [www.live365.com](http://www.live365.com).

Based in Paris, France Nicolasound Radio is open for submissions.

You'll recognize lots of the names--including mine.

For more information:

[www.NICOLASOUND.COM](http://www.NICOLASOUND.COM)

To listen you may have to create a free account with 365.com. but that act in itself is a truly liberating thing. Radio 365 is remarkable in the variety and quality of the stations it offers. Jess

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372. **Nic Sebastian**  
**blog-posted poems?**

Thu 24 May 2007

---

A question for poetry magazine editors out there:

Does your publication accept for publication poems previously posted to personal blogs or to online workshops? If so, why, and if not, why not? Do your submissions guidelines clearly spell out your position in this regard?

As a blogging poet who finds posting poems on my personal blog a useful part of the writing process, I am trying to work out whether this practice will be more harmful than helpful in the long run. I have interesting posts (from opposing points of view) by the editors of 'Segue' magazine and 'No Tell Motel' on my blog at the moment, and would love to feature additional discussions by other interested editors. Feel free to contact me off-line if preferred.

Regards and thanks,

Nic Sebastian <http://verylikeawhale.wordpress.com>=

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373. **Juliane Dharna**  
**Re: Boog City 41 Available, and Free PDF and Free PDF Subs, Too**

Thu 24 May 2007

---



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

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

Behalf Of David A. Kirschenbaum

Sent: Thursday, May 24, 2007 1:41 AM

To: ██████████

Subject: Boog City 41 Available, and Free PDF and Free PDF Subs, Too

Please forward

-----

Hi all,

Boog City 41 is available today. If you'd like to receive a free pdf subscription to Boog City, beginning with the current issue, BC41 (contents' description below), simply reply to this note with the email address where you'd like it to be sent.

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    in the shelter  
    of this non-life  
tread-of-dawn marks  
up my back

--Washington Heights' David Micah Greenberg with

from *Five Downtown Plans*

1916 anxiety

Four continents at the Custom House  
limestone warlike clouds.  
Quetzalcoatl under Columbia  
a veiled Arab, weeping Africa;  
a purity of risk as awe its four tusks.

--Norman, Oklahoma's Linda Russo with

*Daily Buzz*

Good Morning

take the number of demands we have placed on the Chinese government  
    & multiply for each time it's recalled  
we've not signed the nuclear non-proliferation agreement  
    subtract the Iraq thing from the other day

divide Iran by Middle East Peace Talks & multiply the sum by that percentage

then raise to the power of Canada

\*And photos from Develop Don't Destroy Brooklyn (<http://www.dddb.net>), Erica Kaufman, Grace T. Moy, and Strong.\*

-----

And thanks to our copy editor, Joe Bates.

-----

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Life Café

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Mission Café

Nuyorican Poets Café

Pianos

The Pink Pony

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374. **charles alexander**  
***in may on chax blog***

Thu 24 May 2007

---

Previously unannounced posts now on  
<<http://chax.org/blog.htm>>chaxblog: <http://chax.org/blog.htm>

today:

a single post with brief updates, personal and otherwise, on children  
graduating, on the Tucson warehouse situation and improved possibilities  
thereof, on upcoming Paris trip, on reading HD, Spicer, Walter Benjamin, and  
on writing sections of "Pushing Water."

from early May:

report on residency in Seattle and the Pacific Northwest, including readings  
there with David Abel, Shin Yu Pai, Glen Mott, and with a musical performance  
of a setting of my poem "Aviary Corridor" by composer Tim Risher

a longer post specifically on the musical performance of "Aviary Corridor" at  
Univ. of Washington-Bothell and at Richard Hugo House in Seattle in subtext  
series

charles alexander / chax press

fold the book inside the book      keep it open always      read from the  
inside out      speak then

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375. **Charles Bernstein**  
***MLA / Poetics***

Thu 24 May 2007

---

Just out from the MLA --

Introduction to Scholarship in Modern Languages and Literatures (3rd Edition)

more info at

<http://epc.buffalo.edu/authors/bernstein/blog>

from my essay on "Poetics":

The profession is best that professionalizes least.

The sociologist C. Wright Mills got this just right when he wrote, "The aim of the college, for the individual student, is to eliminate the need in his life for the college; the task is to help him become a self-educating man. For only that will set him free."

--

Art students used to be told that the fundamental requirement for drawing or painting was to accurately render figures. But this confused one modality of representation with the entire process of visual aesthesis. It might have been better to say: you can't draw if you can't see. Correlatively, we might say, you can't write if you can't think. Scholarship requires poetics.

Paratactic writing, thinking by association, is no less cogent or persuasive than hypotactic exposition, with its demands that one thought be subordinated to the next. Poetics reminds us that the alternate logics of poetry are not suited just for emotion or irrational expression; poetics lies at the foundation of all writing.

Poetry is a name we use to discount what we fear to acknowledge.

The accurate documentation of information used in a work is a vital principle of scholarship. Similarly, scholarship requires a writer to consider challenges to her or his views: but this too often is assumed to mean considering challenges to the content of what is being said while ignoring challenges to the style and form. The importance of poetics for scholarship is not to decree that anything goes but rather to insist that exposition is an insufficient guarantor of reason. Poetics makes scholarly writing harder, not easier: it complicates scholarship with an insistence that the way we write is never neutral, never self-evident.

Clarity in writing is a rhetorical effect not a natural fact. One man's eloquence can be another's poison; one woman's stuttering may be the closest approximation of truth that we will ever know.

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376. **Brian Richards**

***Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply***

*Thu 24 May 2007*

---

C.A.: Thanks for your reply. I only made the exchange public in hopes of getting thoughtful people to weigh in on the matter. I have a few notes to your message.

I do not accuse Silliman of being cold, but rather the opposite: that he lets his personal animus against the man blind him to the rich possibilities to the later

poetry. I admit I may be wrong in my deduction that Silliman singles out Dorn as contentious because Dorn notoriously dismissed the notion that something called the language school had changed and recharged the poetic landscape, but, despite having read all of Dorn that I can find, and having talked with him a few times, the notion that he was a nazi or an advocate of violent solutions remains outside my experience and unattested in the reviews in question. Silliman's view that Dorn was an implicit supporter of the policies that led us into Iraq is based on an entirely unsupported reading of one small poem. His notion that Dorn was a homophobe is, and this is only my opinion, twisted.

Knopf does not put its reputation on the line by publishing Gluck, who inhabits a tiny corner of that publishing empire. Those who published Dorn, on the other hand, declared the importance of the work by doing so, considering the necessity of a personal commitment. I do not say that those publications prove his significance; I merely wondered why, if Dorn's collapse is so obvious that both Silliman and Kleinzahler can assure us that it is so without adducing significant evidence, so many small publishers were willing to put their money, time, and reputations into publishing it.

Where, in Silliman's piece, does he talk about "the things Dorn said outside the poems"? The guy was no saint, and he may have said intemperate things, and if those things can be used to amplify the sense of the poems, I'm for that. But Silliman did not do so. The burden is on those who think Dorn said terrible things to come forward with the evidence.

You have come forward to--as you say--share, and your thoughts are welcome. I do not think Silliman was sharing; I think his project was closer to vilification. I think his reply to me, with its refusal to confront my arguments, suggests that my supposition is not without foundation.

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

From: UB Poetics discussion group [mailto: ]

On Behalf Of CA Conrad

Sent: Tuesday, May 22, 2007 11:49 PM

Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply

I've read this a couple of times now, and didn't respond right away because

I wanted to be certain of how I felt about it.

This is now a public argument, since you made it public. (Just in case someone tells me to mind my own business).

Ron Silliman often pisses me off. Not always, but some weeks more than once. So I can relate to you wanting to take shots at him. I'm just not sure that I agree with the shots you're taking.

It feels to me like you're accusing him of the very thing you would wish him to be. In other words you're accusing him of being cold, of not judging the work of Dorn but the man Dorn. Yet you would also wish for him to be cold enough in order to not have his feelings involved at all, and to only see the work.

That aside I do believe that Silliman has made clear what of Dorn's work he likes, and what he doesn't like.

He has also been very vocal about the man Dorn. And why not? Ed Dorn said some pretty miserable things, should he be forgiven, should he be Loved unconditionally?

It doesn't really matter what Ron Silliman thinks about Ed Dorn the man because Silliman likes the work. He literally said to a group of us last year after a reading in Philadelphia, "Dorn is like finding out your favorite rock star is a nazi."

I'm not making that up. He said that.

One of the things I value most about Silliman is that he is unafraid of expressing his feelings. While so many want to accuse him of being cold and mean, what they miss completely is that he's SHARING SOMETHING! There are plenty of poets from his generation who share nothing when it comes to feeling. I have seen them myself. Cold, almost mechanical in nature. My god, in an age of bourgeois poetry where conflict of truth is sublimated with under-the-breath comments and the impotence of the passive-aggressive, it's poets like Silliman we need frankly!

It's really important to get pissed off. And you were pissed off at Silliman, that's fair, that's fine. But really, seriously, should Silliman, or anyone else for that matter, EVER judge a poet by the publisher publishing them? Because that is part of your argument against Silliman here, saying that he's NOT WAKING UP

TO THE EVIDENCE AROUND HIM WITH THESE PUBLISHERS FIGHTING  
OVER ONE ANOTHER TO PUBLISH DORN!

Please! Knopf publishes Louise Gluck, and I still think she's a slow  
death  
to read. I'd rather piss razor blades than be made to read an entire  
Louise  
Gluck book! I don't care if Elvis came back from the dead and said she  
was  
the One and Only poet to read! Yet people seem to Love her! Some  
people  
never shut up about her! I'm convinced there are life-sized posters of  
her above beds all over America, but I still can't stand her poems!

And it's very important to talk about the things Dorn said outside his poems.  
And also important of course that we examine those things in the context in  
which they were said.

Should we judge his poems by this though? Well, I don't think so, not  
at  
all.

When visiting Jonathan Williams once I asked him about going to see Ezra  
Pound at St. Elizabeth's. I asked him (to be more exact about my question to  
him) what it was like being a queer man, going to see Pound, someone who had  
openly supported fascism in Europe at a time when queers were being branded  
and murdered. He thought about it for a second and then simply said, "The  
terrible things he did and said were not the poems."

And there are plenty of people who refuse to read Pound because of his politics.  
And I like to debate this issue with those people, even though they almost  
always remain solid in not needing to read Pound.

CAConrad

p.s. One of my all-time favorite issues of the CHICAGO REVIEW is the  
Dorn

issue, most especially the essay, "Edward Dorn Out: Forms of  
Dispossession"

by Dale Smith. In it Smith writes, "Dorn made himself available to an  
experience of the West. In the process he perceived a difference between  
who

he was and who he thought himself to be. But what any of us are capable  
of

is more important, and that we make ourselves so."

<http://PhillySound.blogspot.com>

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377. **Barry Schwabsky**

***Re: blog-posted poems?***

Thu 24 May 2007

---

I'm not a poetry magazine editor, but I have an opinion anyway.

If to publish means to disseminate publicly, how can a blog be anything but a publication? To maintain that it is not is merely to unjustly devalue your blog.

Nic Sebastian <[REDACTED]> wrote:

A question for poetry magazine editors out there:

Does your publication accept for publication poems previously posted to personal blogs or to online workshops? If so, why, and if not, why not? Do your submissions guidelines clearly spell out your position in this regard?

As a blogging poet who finds posting poems on my personal blog a useful part of the writing process, I am trying to work out whether this practice will be more harmful than helpful in the long run. I have interesting posts (from opposing points of view) by the editors of 'Segue' magazine and 'No Tell Motel' on my blog at the moment, and would love to feature additional discussions by other interested editors. Feel free to contact me off-line if preferred.

Regards and thanks,

Nic Sebastian <http://verylikeawhale.wordpress.com>

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378. **Dan Waber**

***a as in dog***

Thu 24 May 2007

---

Ever have one of those ideas that takes years and years to finally come to full fruition? You wrote it down, and then waited for the timing, circumstances, and/or right collaborator to come along. And you were patient that whole time, eager but patient, never forgetting the idea. Me too!

Have you ever seen Bembo's Zoo? (<http://www.bemboszoo.com/>) if you haven't--you really should, regardless of whether you want to go any further into this announcement, that's a work well worth your time. And it's the perfect set-up to the rest; though, if you're Flash challenged, it's definitely not required.

So ends the preamble. Now, on to the meat of the announcement.

After years of waiting for the perfect collaborator to come along, I am filled to overflowing with joy to announce:

a as in dog, by Dan Waber & Marko Niemi

a as in dog, by Marko Niemi & Dan Waber

part homage, part parody, all ultra-minimalist all the time (or, anything they can do minimal, we can do less)

<http://www.logolalia.com/a-as-in-dog/>

a full introduction is here:

<http://www.logolalia.com/a-as-in-dog/intro.html>

Short version for anyone who hasn't already clicked through: a lady was spelling her name to me over a bad phone connection and she accidentally said, "a as in dog" instead of "a as in apple" or "a as in alpha". It made me laugh, it made her laugh, and it got me thinking. First I figured out a way to make an "a" look like a dog. Then, I figured out how to make every other letter of the alphabet into an animal whose name didn't start with that letter (without repeating start-of-name letters). I lacked the deft touch necessary to bring these ideas to life until I connected with Marko Niemi. He built them all better than I ever could have by, in most cases, making them less than I'd've dared.

If you enjoy viewing these pieces even one 26th as much as we enjoyed making them you'll be grinning for days.

Come, look, enjoy.

Regards,

Dan & Marko

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379. **Kathleen Ossip**

***Call for poems: WSQ issue on Witness***

*Thu 24 May 2007*

---

Dear All,

I'm currently looking for poems for the upcoming issue of Women's Studies Quarterly centered on the theme of Witness. I'm posting this both to ask you to submit poems AND to ask for recommendations for other poets (preferably well-published) you know of who might have work that is fitting. If you have contact info for your recommendees, so much the better. I'll paste the official CFS below, to give you an idea of how the editors conceive the theme, but with poetry the theme can of course be more tenuous.

Publishing in WSQ is a good opportunity to expand your audience to include the largely academic readership. And WSQ is widely adopted for classroom use, which expands your audience even more.

You may email your submissions or recommendations to me at [REDACTED]. In the body of the email, please, not as an attachment. Deadline is a fluid July 15-ish.

Thank you! CFS below.

Kathy Ossip

Feminism was born of acts of witness, and throughout its many transformations bearing witness has played crucial roles. Whether Lysistrata's sex strike, Jeanne d'Arc's arming up, Mary Wollstonecraft's declaration of women's rights as human rights, Ida B. Wells's campaigns for women's suffrage and against lynching, the Herstory Archives's revelation of pre-Stonewall lesbians's lives, the anonymous campaigns of the Guerilla Grrls, or the silent protests of Las Madres de Plaza de Mayo or the Women in Black, mythological and historical acts of witnessing have enabled women to reconceive themselves and to challenge the societies they live in. Who are the feminist witnesses who currently inspire us? In what languages "verbal, visual, acoustical, corporeal, narrative, lyrical, dramatic" do they offer their visions? What is distinctively feminist about their method? Or their message? How have their societies responded? From child abuse to genocidal violence, the acts to which contemporary feminists bear witness often involve entrenched, systematic inequalities of power. In what ways do such inequalities make the rendering of these accounts dangerous or difficult? The decision whether to credit a particular witness's account "whether in formal legal or less formal settings" may turn, perhaps unconsciously, on the witness's identity or social location, as well as on demeanor or habits of speech that are a product of such location. These decisions implicate broader epistemological assumptions that feminist scholars have played a critical role in questioning: feminist interventions in the 1980's that challenged the objectivist assumptions of legal decisionmaking are one example. What contemporary issues have impelled feminists to question what we are culturally conditioned to credit? Psychology and Brain Sciences have produced research questioning longstanding models of how experiences, from ordinary to traumatic, shape the brain. How does such research affect our view of issues as diverse as normative decisionmaking, credibility, or (psychological) repression?

\*\*\*\*\*

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

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380. **Halvard Johnson**  
**Re: blog-posted poems?**

Thu 24 May 2007

---

I think the bias against previously published poems is ridiculous--  
like a theater-owner's  
refusing to show movies that have been shown in other theaters.

As to guidelines: we hates guidelines.

Hal

"I always wanted to be a cosmologist  
but failed the physical."

--Anon.

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

On May 24, 2007, at 8:33 AM, Nic Sebastian wrote:

*A question for poetry magazine editors out there:*

*Does your publication accept for publication poems previously posted to personal blogs or to online workshops? If so, why, and if not, why not? Do your submissions guidelines clearly spell out your position in this regard?*

*As a blogging poet who finds posting poems on my personal blog a useful part of the writing process, I am trying to work out whether this practice will be more harmful than helpful in the long run. I have interesting posts (from opposing points of view) by the editors of 'Segue' magazine and 'No Tell Motel' on my blog at the moment, and would love to feature additional discussions by other interested editors. Feel free to contact me off-line if preferred.*

*Regards and thanks,*

*Nic Sebastian*<http://verylikeawhale.wordpress.com>

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381. **Alan Sondheim**

***New Work***

*Thu 24 May 2007*

---

New Work

Body-relation video with Tom Zummer audio on the phenomenology of the body, video avatar mod w/ new behavior (and behavior collision) - apologies for size but worth it I think

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

Prime Alpine Zither song with post-processing (the song resonates oddly with me) - smaller of course

<http://www.asondheim.org/ascension.mp3>

New work on YouTube, <http://nikuko.blogspot.com> etc.

Check out Odyssey on Ning

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382. **Thomas savage**

***Re: blog-posted poems?***

*Thu 24 May 2007*

---

There is also the question of poetry listservs, one of which I subscribe to. Does posting poems on this site constitute "publication" or is it just "posting"? I have always felt free to publish previously posted poems elsewhere. So far, I have encountered no problems. But, as in your statement, I have feared for problems down the line. Are there or will there be any? Regards, Tom Savage

Nic Sebastian <[REDACTED]> wrote: A question for poetry magazine editors out there:

Does your publication accept for publication poems previously posted to personal blogs or to online workshops? If so, why, and if not, why not? Do your submissions guidelines clearly spell out your position in this regard?

As a blogging poet who finds posting poems on my personal blog a useful part of the writing process, I am trying to work out whether this practice will be more harmful than helpful in the long run. I have interesting posts (from opposing points of view) by the editors of 'Segue' magazine and 'No Tell Motel' on my blog at the moment, and would love to feature additional discussions by other interested editors. Feel free to contact me off-line if preferred.

Regards and thanks,

Nic Sebastian <http://verylikeawhale.wordpress.com>

-----  
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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383. **Kathleen Ossip**  
***translation fodder?***

*Thu 24 May 2007*

---

I'm interested in doing some French to English translations. I wonder if anyone on the list has recommendations of as yet untranslated contemporary French/Francophone poets, or leads for finding same. Backchannel, please. Thanks!

Kathleen Ossip



\*\*\*\*\*

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

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384. **CA Conrad**  
***Rush Philly 89 Swegman...***

*Thu 24 May 2007*

---

Hey Chris, exchange mythologies? Yeah, I feel like my memory is good on stuff though, and I recall you bringing into town some very important poets. As did Gil. But I didn't know you and Gil had an argument. Sounds like a good argument at that, an argument on aesthetics, which is always a healthy thing, right?

Hey, Chris, I'm not interested in apologizing to this List, or anyone else for a history of the poor. The history of the poor is the mostly untold history. The rich who are moving into Philadelphia right now literally think they are moving into a city that they can shape up. But they have no idea what it means to live inside a community of artists that was as vibrant and nurturing as the Zulli Nation was.

There used to be a grocery store with a tiny diner in the back of it called APPLE JACKS. I'd hang out there and listen to the drag queen prostitutes talk shit about the world. And there was a group of crazy Polish painters (I think Candace Kaucher knew them?) who would come in arguing and trying to pick up the tranny hookers. It was a regular show, but the painters were especially excited to find out that one of the hookers was a painter, and another a dancer,

and I don't mean an exotic dancer, but going to the University of the Arts to study dance. That's what Philadelphia was like back then. Literally thousands of artists, writers, philosophers. But they're all gone now. Uprooted, kicked out. You mentioned Cheryl Dunye. She used to date my friend Michelle Strader, and they lived on the 4th floor next to Robin's Bookstore on 13th Street. Michelle helped Cheryl make the film THE WATERMELON WOMAN. But Michelle was a mind blowing painter! And she was poor, like the rest of us, and had a stupid job, like the rest of us, and just couldn't wait to get home to do more painting. And Michelle and all her neighbors (also artists) were evicted a couple of years ago, and now fancy, expensive handbag and shoe stores line the street.

The world shifted from an epicenter of passionate creativity to unbridled consumerism. And APPLE JACKS is now a swank martini bar with hipsters bursting from its French windows every night, and this is something I guess I just need to get used to, this great loss of community. It's just that the transition is going on AT THIS MOMENT, and it's a difficult transition for those of us without the cash to keep up with escalating rents. But of course there are plenty of poets here who I know and whose work I Love. It's kind of amazing to realize that your favorite poets are your friends. How many people get to say that? And we're going to be celebrating Gil Ott soon.

The first time I ever laid eyes on Gil Ott was autumn 1984. I was a teenager, and I snuck into the Bacchanal with my friend Pegalina, and Gil was in the middle of a poem at the microphone. I was fresh off the country roads of rural Pennsylvania where the WILDEST thing on the local library's shelves was Anne Sexton. And let me tell you, if she is the wildest poetry you've experienced, then seeing, and hearing Gil Ott is GOING TO BLOW YOUR MIND!

Gil was almost 17 years older than me, and was supportive without getting in my business, you know what I mean? Like, he HATED my boyfriend Angel, but also realized that Angel was a lot of excitement for me, older, had a motorcycle, was a drug dealer, always had a party to take me to. It was a lot of fun, and Gil knew that I was not about to give up that much fun! But he thought Angel was a scumbag, and made it clear he thought this.

Also what I appreciated about Gil is that he was almost ANTI-mentorship. While there were so many other older poets hanging around (like Etheridge Knight) who wanted to tell you what you Should read, how you Should be writing, Gil hated the very idea of ever doing so. And he gave me one of my first readings, at the Painted Bride Arts Center with his wife Julia Blumenreich and Miriam Kessler.

There's so much to remember, and I like writing about this with you Chris. And I'm not interested in doing the back channel, I mean, if people don't want to read then they won't, right? I don't fucking care.

CAConrad

<http://PhillySound.blogspot.com>

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385. **kevin thurston**

***Re: blog-posted poems?***

*Thu 24 May 2007*

---

"As a blogging poet who finds posting poems on my personal blog a  
> useful part of the writing process, I am trying to work out whether  
> this practice will be more harmful than helpful in the long run."

it depends, is your goal to write poems that you think are better or to have your poems published by people who have restrictive submission guidelines?

On 5/24/07, Halvard Johnson <[REDACTED]> wrote:

>

> I think the bias against previously published poems is ridiculous--

> like a theater-owner's

> refusing to show movies that have been shown in other theaters.

>

> As to guidelines: we hates guidelines.

>

> Hal

>

> "I always wanted to be a cosmologist

> but failed the physical."

> --Anon.

>

> Halvard Johnson

> =====

> [REDACTED]

> [REDACTED]

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

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

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

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

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> > posted to personal blogs or to online workshops? If so, why, and if  
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> > editors of 'Segue' magazine and 'No Tell Motel' on my blog at the  
> > moment, and would love to feature additional discussions by other  
> > interested editors. Feel free to contact me off-line if preferred.  
> >  
> > Regards and thanks,  
> >  
> > Nic Sebastian<http://verylikeawhale.wordpress.com>  
>

--

i could use some bone marrow, please

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

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386. **CA Conrad**

***Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's  
brief reply***

*Thu 24 May 2007*

---

Stephen, thanks, and yes we need to walk with caution mostly. In that we don't forget to admit the truth, and that we don't confuse the truth for the art.

Spicer was really awful to a lot of people, and I was always curious about the WAY he attacked Ginsberg. Of course this is all rumor, I think, but I think he said something like Ginsberg was writing faggot-poetry. We can't really know what he meant by that since it's just rumors that are circulating. But what

could that have meant? Especially since Spicer was a faggot, and living in San Francisco at that. It's odd.

But at the same time it's impossible to not Love the work of Spicer. And if you do Love the poet's work then all that other stuff needs to be held away, and separate, right?

Dorn's homophobia was a different thing. Or was it? I don't know. It seems that most homophobic men are themselves queer. It's almost a cliché to say this now, but it's also something I've seen play out over and over. Yeah, maybe Dorn was a secret cocksucker. Who knows, right?

It would be GREAT to find out something like that! HEHEHE! Oh the bone-chilling reception such evidence was create!

CAConrad

<http://PhillySound.blogspot.com>

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### 387. **Dan Coffey**

#### ***Re: a as in dog***

*Thu 24 May 2007*

---

There is a children's book that kind of uses the same tactic. Each page says something like "A is for Cartwheel," or "F is for Pickle," but there's a subtle action going on in the artwork on the page that actually does suggest a word that correctly starts with the letter. Or something like that.

On 5/24/07, Dan Waber <[REDACTED]> wrote:

> Ever have one of those ideas that takes years and years to finally  
> come to full fruition? You wrote it down, and then waited for the  
> timing, circumstances, and/or right collaborator to come along. And  
> you were patient that whole time, eager but patient, never forgetting  
> the idea. Me too!

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> Have you ever seen Bembo's Zoo? (<http://www.bemboszoo.com/>) if you  
> haven't--you really should, regardless of whether you want to go any  
> further into this announcement, that's a work well worth your  
> time. And it's the perfect set-up to the rest; though, if you're Flash  
> challenged, it's definitely not required.

>

> So ends the preamble. Now, on to the meat of the announcement.

>

> After years of waiting for the perfect collaborator to come along, I  
> am filled to overflowing with joy to announce:

>  
> a as in dog, by Dan Waber & Marko Niemi  
> a as in dog, by Marko Niemi & Dan Waber  
>  
> part homage, part parody, all ultra-minimalist all the time (or,  
> anything they can do minimal, we can do less)  
>  
> <http://www.logolalia.com/a-as-in-dog/>  
>  
> a full introduction is here:  
> <http://www.logolalia.com/a-as-in-dog/intro.html>  
>  
> Short version for anyone who hasn't already clicked through: a lady  
> was spelling her name to me over a bad phone connection and she  
> accidentally said, "a as in dog" instead of "a as in apple" or "a as  
> in alpha". It made me laugh, it made her laugh, and it got me  
> thinking. First I figured out a way to make an "a" look like a  
> dog. Then, I figured out how to make every other letter of the  
> alphabet into an animal whose name didn't start with that letter  
> (without repeating start-of-name letters). I lacked the deft touch  
> necessary to bring these ideas to life until I connected with Marko  
> Niemi. He built them all better than I ever could have by, in most  
> cases, making them less than I'd've dared.  
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> If you enjoy viewing these pieces even one 26th as much as we enjoyed  
> making them you'll be grinning for days.  
>  
> Come, look, enjoy.  
>  
> Regards,  
> Dan & Marko  
>  
--  
<http://hyperhypo.org/blog>  
<http://www.pftborder.blogspot.com>

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388. **David Harrison Horton**

***Re: blog-posted poems?***

Thu 24 May 2007

---

Nic, If the journal in question allows for previously published material (and some do) then there's no conflict. However, if they expressly state they want unpublished work, then I would say that it depends on the nature of the blog/listserv you post them to. For example, if you and a circle of say 10 friends have formed a listserv/yahoogroup. . . to workshop, then I'd say that's alright. If you post poems to a public blog (blogspot etc...), then I'd say it's not alright as most blogs get more hits in a month or two than the circulation of the average print run of a small press lit journal. This means that for all intents and purposes the poems posted might not be new to readers, potentially defeating the editor's reason for running a journal in the first place. In the cases of electronic journals, your post could be in direct competition with the journal that they are in. My 2 cents. David Harrison Horton

1341 58th Avenue #9

Oakland CA 94621

██████████> Date: Thu, 24 May 2007 09:33:36 -0400> From: ██████████>  
Subject: blog-posted poems?> To: ██████████> > A question for poetry magazine editors out there: > > Does your publication accept for publication poems previously posted to personal blogs or to online workshops? If so, why, and if not, why not? Do your submissions guidelines clearly spell out your position in this regard?> > As a blogging poet who finds posting poems on my personal blog a useful part of the writing process, I am trying to work out whether this practice will be more harmful than helpful in the long run. I have interesting posts (from opposing points of view) by the editors of 'Segue' magazine and 'No Tell Motel' on my blog at the moment, and would love to feature additional discussions by other interested editors. Feel free to contact me off-line if preferred. > > Regards and thanks, > > Nic  
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389. **Christophe Casamassima**

***Re: Call for poems: WSQ issue on Witness***

Thu 24 May 2007

---

"preferably well-published"

I'm a little wary of this... Do you mean that well-published poets produce better work than non-very-well-published poets? Or is the journal looking for folks who only subscribe to that kind of 'expertise'?

curious... what are you promoting?

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

From: "Kathleen Ossip" <[REDACTED]>

To: [REDACTED]

Subject: Call for poems: WSQ issue on Witness

Date: Thu, 24 May 2007 12:11:53 EDT

Dear All,

*I'm currently looking for poems for the upcoming issue of Women's Studies Quarterly centered on the theme of Witness. I'm posting this both to ask you to submit poems AND to ask for recommendations for other poets (preferably well-published) you know of who might have work that is fitting. If you have contact info for your recommendees, so much the better. I'll paste the official CFS below, to give you an idea of how the editors conceive the theme, but with poetry the theme can of course be more tenuous.*

*Publishing in WSQ is a good opportunity to expand your audience to include the largely academic readership. And WSQ is widely adopted for classroom use, which expands your audience even more.*

*You may email your submissions or recommendations to me at [REDACTED]. In the body of the email, please, not as an attachment. Deadline is a fluid July 15-ish.*

*Thank you! CFS below.*

*Kathy Ossip*

*Feminism was born of acts of witness, and throughout its many transformations bearing witness has played crucial roles. Whether Lysistrata's sex strike, Jeanne d'Arc's arming up, Mary Wollstonecraft's declaration of women's rights as human rights, Ida B. Wells's campaigns for women's suffrage and against lynching, the Herstory Archives's revelation of pre-Stonewall lesbians's lives, the anonymous campaigns of the Guerilla Grrls, or the silent protests of Las Madres de Plaza de Mayo or the Women in Black, mythological and historical acts of witnessing have enabled women to reconceive themselves and to challenge the*

societies they live in. Who are the feminist witnesses who currently inspire us? In what languages – verbal, visual, acoustical, corporeal, narrative, lyrical, dramatic – do they offer their visions? What is distinctively feminist about their method? Or their message? How have their societies responded?

À À À À

À À À À From child abuse to genocidal violence, the acts to which contemporary feminists bear witness often involve entrenched, systematic inequalities of power. In what ways do such inequalities make the rendering of these accounts dangerous or difficult? The decision whether to credit a particular witness’s account – whether in formal legal or less formal settings – may turn, perhaps unconsciously, on the witness’s identity or social location, as well as on demeanor or habits of speech that are a product of such location. These decisions implicate broader epistemological assumptions that feminist scholars have played a critical role in questioning: feminist interventions in the 1980s that challenged the objectivist assumptions of legal decisionmaking are one example. What contemporary issues have impelled feminists to question what we are culturally conditioned to credit? Psychology and Brain Sciences have produced research questioning longstanding models of how experiences, from ordinary to traumatic, shape the brain. How does such research affect our view of issues as diverse as normative decisionmaking, credibility, or (psychological) repression?

\*\*\*\*\*

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390. **Christophe Casamassima**

**Re: blog-posted poems?**

Thu 24 May 2007

right on, kevin and hal. i mean, we're basically playing the same game as some people in the administration who like to play by exclusivity, and that hurts - how do disseminate (see? I didn't say distribute) our work without giving it out to the widest possible audience - an audience so small it's silly? If the work is good, if the editors like the work, then publish the damn poems! This is purely a question of ownership and property.

"What is property? Property is theft." A nickel to the person who puts a name on this quote...

bon soi!

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

From: "kevin thurston" <[REDACTED]>

To: [REDACTED]

Subject: Re: blog-posted poems?

Date: Thu, 24 May 2007 14:35:09 -0400

*"As a blogging poet who finds posting poems on my personal blog a useful part of the writing process, I am trying to work out whether this practice will be more harmful than helpful in the long run."*

*it depends, is your goal to write poems that you think are better or to have your poems published by people who have restrictive submission guidelines?*

*On 5/24/07, Halvard Johnson <[REDACTED]> wrote:*

*I think the bias against previously published poems is ridiculous-- like a theater-owner's refusing to show movies that have been shown in other theaters.*

*As to guidelines: we hates guidelines.*

*Hal*

*"I always wanted to be a cosmologist but failed the physical."*

*--Anon.*

*Halvard Johnson*

=====

[REDACTED]  
[REDACTED]

<http://home.earthlink.net/~halvard>  
<http://entropyandme.blogspot.com>  
<http://imageswithoutwords.blogspot.com>  
<http://www.hamiltonstone.org>

*On May 24, 2007, at 8:33 AM, Nic Sebastian wrote:*

*A question for poetry magazine editors out there:*

*Does your publication accept for publication poems previously posted to personal blogs or to online workshops? If so, why, and if not, why not? Do your submissions guidelines clearly spell out your position in this regard?*

*As a blogging poet who finds posting poems on my personal blog a useful part of the writing process, I am trying to work out whether this practice will be more harmful than helpful in the long run. I have interesting posts (from opposing points of view) by the editors of 'Segue' magazine and 'No Tell Motel' on my blog at the moment, and would love to feature additional discussions by other interested editors. Feel free to contact me off-line if preferred.*

*Regards and thanks,*

*Nic Sebastian*<http://verylikeawhale.wordpress.com>

*-- i could use some bone marrow, please*

*<http://fuckinlies.blogspot.com/>*

=

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391. **William Allegrezza**

***The City Visible--an anthology of experimental Chicago writing.***

Thu 24 May 2007

---

Cracked Slab Books announces the release of *The City Visible: Chicago Poetry for the New Century*. It's an anthology of some of the best innovative poetry being written currently in Chicago.

Peter Gizzi says of it, "When Carl Sandburg asked in his *\*Chicago Poems\**, close to a hundred years ago, for "a voice to speak to me in the day end, / A hand to touch me in the dark room / Breaking the long loneliness," little did he know his city would be so fully and livingly answered and so honored. Chicago is again transformed by poetry. Here in these myriad acts of imagination, the poets of *T\*he City Visible\** give to it again, in Shakespeare's terms, ' local habitation and a name.'"

You can get your copy at <http://crackedslabbooks.com/home.html> or from amazon.com. It should be up on SPD soon.

Bill Allegrezza  
[crackedslabbooks.com](http://crackedslabbooks.com)

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392. **Amanda Earl**

***Re: blog-posted poems?***

Thu 24 May 2007

---

my own practice is to remove the poem from my blog once/if it gets published and to link to the journal's web site.

amanda earl

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393. **David-Baptiste Chirot**

***What's missing in the Dorn hoopla--***

Thu 24 May 2007

---

How many times does it seem one is reading the same old pieces (reviews, counter-reviews, posts, counter-posts) again--then to realize with a start--oh my God!--these are the "new" pieces!--NOT Memorex!--NOT "phoned in!-- It is very predictable what Ron Silliman will say about most things and equally so what many of his detractors will say. The sad thing is that in the meanwhile the actual book, poetry, accomplishment--gets completely ignored. I have yet to

read the book and was hoping to learn more about it as it is a pretty sizable collection (324 or so pages) and includes some uncollected works. As well, in a time in which political poetry is not much written, Dorn's work seems a good example to re-examine--the ecological concerns, the take on the settlement by Euro-Americans of the West--many other issues--and the methods of structuring and presenting voices--personae-- Also that the work is appearing from Penguin, a world scale publisher--not an academic or small press as the original works were--and--also that it is edited by Michael Rothenberg, himself a very good poet as well as editor of two other Penguin Selecteds--David Meltzer and Philip Whalen. And--editor of Big Bridge Journal. The intro is by another poet and editor, Dale Smith-- The reviews and arguments here seem to ignore all of this, which seems to me to be quite interesting in considering the book itself-- The constellation of Rothenberg and Smith with Dorn and also Whalen and Meltzer is far more intriguing to think on than the same tired old beating the dead corpse of Ed Dorn about things said long ago over too many drinks most likely. The occasion of this constellation in the present is to open new ways of thinking on the poets and poetry involved, rather than always driving around with one's eyes glued to the rear view mirror and one's conceptions of a poet and their work etched for ever in a stone one put out to the graveyard of one's thoughts long ago. When I first started reading and really being wound by poetry--it was by people like Villon and Rimbaud. Especially with Villon--murderer, thief, pimp---one is going to be upset what some poet said about another? I would rather be learning about and following discussions of the new directions this book and the others Michael Rothenberg edited may be opening up--it is not everyday after all recent and a living American poet are in Selected Penguin editions after all--than more dancing on the head of a corpse--no matter how tempting an easy bit of fun it is--even in a world filling up faster and faster with corpses--> Date: Thu, 24 May 2007 11:12:53 -0400> From: [REDACTED]> Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply> To: [REDACTED]> > C.A.: Thanks for your reply. I only made the exchange public in hopes of> getting thoughtful people to weigh in on the matter. I have a few notes> to your message.> > I do not accuse Silliman of being cold, but rather the opposite: that he> lets his personal animus against the man blind him to the rich> possibilities to the later poetry. I admit I may be wrong in my> deduction that Silliman singles out Dorn as contentious because Dorn> notoriously dismissed the notion that something called the language> school had changed and recharged the poetic landscape, but, despite> having read all of Dorn that I can find, and having talked with him a> few times, the notion that he was a Nazi or an advocate of violent> solutions remains outside my experience and unattested in the reviews in> question. Silliman's view that Dorn was an implicit supporter of the> policies that led us into Iraq is based on



an entirely unsupported> reading of one small poem. His notion that Dorn was a homophobe is, and> this is only my opinion, twisted.> > Knopf does not put its reputation on the line by publishing Gluck, who> inhabits a tiny corner of that publishing empire. Those who published> Dorn, on the other hand, declared the importance of the work by doing> so, considering the necessity of a personal commitment. I do not say> that those publications prove his significance; I merely wondered why,> if Dorn's collapse is so obvious that both Silliman and Kleinzahler can> assure us that it is so without adducing significant evidence, so many> small publishers were willing to put their money, time, and reputations> into publishing it. > > Where, in Silliman's piece, does he talk about "the things Dorn said> outside the poems"? The guy was no saint, and he may have said> intemperate things, and if those things can be used to amplify the sense> of the poems, I'm for that. But Silliman did not do so. The burden is on> those who think Dorn said terrible things to come forward with the> evidence.> > You have come forward to--as you say--share, and your thoughts are> welcome. I do not think Silliman was sharing; I think his project was> closer to vilification. I think his reply to me, with its refusal to> confront my arguments, suggests that my supposition is not without> foundation. > > -----Original Message-----> From: UB Poetics discussion group [mailto: ]> On Behalf Of CA Conrad> Sent: Tuesday, May 22, 2007 11:49 PM> Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn, and> Silliman's brief reply> > I've read this a couple of times now, and didn't respond right away> because> I wanted to be certain of how I felt about it.> > This is now a public argument, since you made it public. (Just in case> someone tells me to mind my own business).> > Ron Silliman often pisses me off. Not always, but some weeks more than> once. So I can relate to you wanting to take shots at him. I'm just> not> sure that I agree with the shots you're taking.> > It feels to me like you're accusing him of the very thing you would wish> him> to be. In other words you're accusing him of being cold, of not judging> the> work of Dorn but the man Dorn. Yet you would also wish for him to be> cold> enough in order to not have his feelings involved at all, and to only> see> the work.> > That aside I do believe that Silliman has made clear what of Dorn's work> he> likes, and what he doesn't like.> > He has also been very vocal about the man Dorn. And why not? Ed Dorn> said> some pretty miserable things, should he be forgiven, should he be Loved> unconditionally? > > It doesn't really matter what Ron Silliman thinks about Ed Dorn the man> because Silliman likes the work. He literally said to a group of us> last> year after a reading in Philadelphia, "Dorn is like finding out> your favorite rock star is a nazi."> > I'm not making that up. He said that.> > One of the things I value most about Silliman is that he is unafraid of> expressing his feelings. While so many want to accuse him of being cold> and> mean, what they miss completely is that he's SHARING SOMETHING! There> are> plenty of poets



from his generation who share nothing when it comes to feeling. I have seen them myself. Cold, almost mechanical in nature. My god, in an age of bourgeois poetry where conflict of truth is sublimated with under-the-breath comments and the impotence of the passive-aggressive, it's poets like Silliman we need frankly! It's really important to get pissed off. And you were pissed off at Silliman, that's fair, that's fine. But really, seriously, should Silliman, or anyone else for that matter, EVER judge a poet by the publisher publishing them? Because that is part of your argument against Silliman here, saying that he's NOT WAKING UP TO THE EVIDENCE AROUND HIM WITH THESE PUBLISHERS FIGHTING OVER ONE ANOTHER TO PUBLISH DORN! Please! Knopf publishes Louise Gluck, and I still think she's a slow death to read. I'd rather piss razor blades than be made to read an entire Louise Gluck book! I don't care if Elvis came back from the dead and said she was the One and Only poet to read! Yet people seem to Love her! Some people never shut up about her! I'm convinced there are life-sized posters of her above beds all over America, but I still can't stand her poems! And it's very important to talk about the things Dorn said outside his poems. And also important of course that we examine those things in the context in which they were said. Should we judge his poems by this though? Well, I don't think so, not at all. When visiting Jonathan Williams once I asked him about going to see Ezra Pound at St. Elizabeth's. I asked him (to be more exact about my question to him) what it was like being a queer man, going to see Pound, someone who had openly supported fascism in Europe at a time when queers were being branded and murdered. He thought about it for a second and then simply said, "The terrible things he did and said were not the poems." And there are plenty of people who refuse to read Pound because of his politics. And I like to debate this issue with those people, even though they almost always remain solid in not needing to read Pound. CAConrad p.s. One of my all-time favorite issues of the CHICAGO REVIEW is the Dorn issue, most especially the essay, "Edward Dorn Out: Forms of Dispossession" by Dale Smith. In it Smith writes, "Dorn made himself available to an experience of the West. In the process he perceived a difference between who he was and who he thought himself to be. But what any of us are capable of is more important, and that we make ourselves so." <http://PhillySound.blogspot.com>

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### 394. **Poetry Project**

#### ***Events at the Poetry Project 5/25 - 5/30***

*Thu 24 May 2007*

---

Dears to Our Heart,

Please join us tomorrow for the last Friday Late Night event of the season, take a break over the weekend, then come again Monday and Wednesday. A plan!

Love,

The Poetry Project

Friday, May 25, 10:00 pm

Lost & Found

Show and tell: Torn texts in multiple voices. Fugitive transmissions. Images and objects lost or abandoned are found and polished. The sound of a slow train by the green light of half forgotten songs. POEMS ARE FUN, glamour is made easy. A manual for violence prevention follows ADVANCED TYPING TIPS, PART 5. Glass negative projections. Offerings from an archive. A slide show from an abandoned elementary school. What to do when you lose someone. What to do if you find them. There will be surprises, appearances and absences. David Gatten, filmmaker, Henry James fan, lover of poems and poets, recent Guggenheim fellow and aspiring audio book artist, makes bookish films about letters and libraries and boat and ghosts that are filled with words, some of which you can read. You can find his films in the permanent collections of the Whitney Museum and the Art Institute of Chicago but he can rarely find his glasses. He lives and works by the water in Red Hook, Brooklyn and Seabrook Island, South Carolina. For tonight's event David has invited some of his favorite scavengers to present sounds, images and words, either as they found them or incorporated as elements in compositions of their own design.

Participants include Macgregor Card, Mary Helena Clark, Ellie Ga, Jenny Perlin, Michael Robinson, Jonathan Schwartz, Phil Solomon and Jessie Stead. Please go to <http://www.poetryproject.com/calendar.php> for participant bios.

Monday, May 28, 8:00 pm

David Vogen & Jeffrey Cyphers Wright

David Vogen: born in Milwaukee, educated at Rutgers and NYU Graduate Writing Program, teacher, writer, editor, cook, published in The New York Quarterly, Nerve, Details, Kalte SterneŠ, performed at the Chautauqua Institution and Mason Gross School of the Arts. Sound engineer at The Poetry Project since 1990. Saw The Clash play for 15 straight days at Bond's International Casino in New York City, 1981. Passed through Checkpoint Charlie in 1984 and made it back alive. Jeffrey Cyphers Wright is a poet, publisher, critic and eco-activist. He studied with Ted Berrigan, Alice Notley

and Allen Ginsberg and has an MFA in poetry. From 1986 until 2001 he published Cover Magazine. His poems have appeared in numerous journals and six anthologies. He is the author of ten books, the latest being *The Name Poems* from Sisypheus Press. He is the new editor of Van Gogh's Ear.

Wednesday, May 30, 8:00 pm / \* Lobby Music 7:30 PM \*  
Neo-Benshi Beast Unleashed On the East!

The Japanese term benshi means "film-teller", and Benshi narrators thrived in Japan and Korea in the Silent era, describing, voicing, and even expanding the films for audiences. "Neo-Benshi" originated in the Bay Area poets avant-garde, and has become something of a sensation. This 2-hour program of 'hit' Neo-Benshi performances includes West Coast masters Roxanne Hamilton, Rodney Koenekke, and Mac MacGinnes, along with NYC's own Gary Sullivan, Nada Gordon, Elaine Equi, and Vincent Katz followed by a program of short films by Abigail Child, Brian Kim Stefans, Neo-Benshi co-creator Konrad Steiner, and Brandon Downing.

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

www.poetryproject.com

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

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

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

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395. **patrick dunagan**

***Re: What's missing in the Dorn hoopla--***

*Thu 24 May 2007*

---

Rather than stay out of the fray, I'll offer my two bits in regards to the contents of the Penguin Dorn. If you are a reader of Dorn, that is to say, you have taken the time to locate the work that has been published up to the date of the

Penguin edition, don't waste any cash on buying it. I haven't had the opportunity to compare it poem for poem (perhaps it has portions of the Heresy poems that aren't in HIGH WEST RENDEZVOUS) but the two-three glances I have taken at the table of contents (one of which was hurriedly hot and sweaty--take the potshots-- up in the Poetry Room at City Lights and the other more extended out drinking with friends at a bar) turned up not one fresh poem that isn't previously published. Smith's Intro is okay. It's a good general introduction to Dorn for the novice, but has little to do with the text Rothenberg presents, which is rather too bad. In short, there's little of interest for anyone with an invested interest in Dorn. The nice thing about the penguin book, as with them all, is that it is "out there" and readily available.

As for the smut-slinging, Silly Man appears to wish to drag all the nonsense of past commentary by Dorn back into Light. Brian Richards is doing an honorable job of calling it out and offering up opportunity for fresh commentary by maybe some younger readers of Dorn on this List.

As for the Spicer/Dorn connection. I find it delightful. & there is that great Dorn poem about "the fairy bar", is it? I don't understand how one would read Spicer and not get his reasons for finding Ginsberg so deplorable, same with the Ferlinghetti. Not to say one has to share in them, or no longer read Ginsberg or Ferls. That would be rather silly now, wouldn't it.

I would find it useful if someone would post here why the poems from LOW COUPS AND HAUT COUPS posted so horribly on Big Bridge (not enough space between them) aren't in Way West? Or am i mistaken on that?

On 5/24/07, David-Baptiste Chirot <[REDACTED]> wrote:

> How many times does it seem one is reading the same old pieces (reviews, counter-reviews, posts, counter-posts) again--then to realize with a start--oh my God!--these are the "new" pieces!--NOT Memorex!--NOT "phoned in!-- It is very predictable what Ron Silliman will say about most things and equally so what many of his detractors will say. The sad thing is that in the meanwhile the actual book, poetry, accomplishment--gets completely ignored. I have yet to read the book and was hoping to learn more about it as it is a pretty sizable collection (324 or so pages) and includes some uncollected works. As well, in a time in wich poltical poetry is not much written, Dorn's work seems a good example to re examing--the ecological concerns, the take on the on the sttlement by Ero-Americans of the West--many other issues--and the methods of structuring and presenting voicings--personnae-- Also that the work is appearing from Penguin, a world scale publisher--not an academic or small press as the origianl works were--and--also that it is edited by Michale Rothenberg, himself a very good poet as well as editor of two other Penguin Selecteds--David Meltzer and Philip Whalen. And--editor of Big Bridge Journal.

The intro is by another poet and editor, Dale Smith-- The reviews and arguments here seem to ignore all of this, which seems to me to be quite interesting in considering the book itself-- The constellation of Rothenberg and Smith with Dorn and also Whalen and Meltzer is far more intriguing to think on than the same tired old beating the dead corpse of Ed Dorn about things said long ago over too many drinks most likely. The occasion of this constellation in the present is to open new ways of thinking on the poets and poetry involved, rather than always driving around with one's eyes glued to the rear view mirror and one's conceptions of a poet and their work etched for ever in a stone one put out to the graveyard of one's thoughts long ago. When I first started reading and really being wound by poetry-- it was by people like Villon and Rimbaud. Especially with Villon--murderer, thief, pimp---one is going to be upset what some poet said about another? I would rather be learning about and following discussions of the new directions this book and the others Michael Rothenberg edited may be opening up--it is not everyday after all recent and a living American poet are in Selected Penguin editions after all--than more dancing on the head of a corpse--no matter how tempting an easy bit of fun it is--even in a world filling up faster and faster with corpses--> Date: Thu, 24 May 2007 11:12:53 -0400> From: [REDACTED]> Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply> To: [REDACTED]> > C.A.: Thanks for your reply. I only made the exchange public in hopes of> getting thoughtful people to weigh in on the matter. I have a few notes> to your message.> > I do not accuse Silliman of being cold, but rather the opposite: that he> lets his personal animus against the man blind him to the rich> possibilities to the later poetry. I admit I may be wrong in my> deduction that Silliman singles out Dorn as contentious because Dorn> notoriously dismissed the notion that something called the language> school had changed and recharged the poetic landscape, but, despite> having read all of Dorn that I can find, and having talked with him a> few times, the notion that he was a nazi or an advocate of violent> solutions remains outside my experience and unattested in the reviews in> question. Silliman's view that Dorn was an implicit supporter of the> policies that led us into Iraq is based on an entirely unsupported> reading of one small poem. His notion that Dorn was a homophobe is, and> this is only my opinion, twisted.> > Knopf does not put its reputation on the line by publishing Gluck, who> inhabits a tiny corner of that publishing empire. Those who published> Dorn, on the other hand, declared the importance of the work by doing> so, considering the necessity of a personal commitment. I do not say> that those publications prove his significance; I merely wondered why,> if Dorn's collapse is so obvious that both Silliman and Klein Zahler can> assure us that it is so without adducing significant evidence, so many> small publishers were willing to put their money, time, and reputations> into publishing it. > > Where, in Silliman's

piece, does he talk about "the things Dorn said> outside the poems"? The guy was no saint, and he may have said> intemperate things, and if those things can be used to amplify the sense> of the poems, I'm for that. But Silliman did not do so. The burden is on> those who think Dorn said terrible things to come forward with the> evidence.> > You have come forward to--as you say--share, and your thoughts are> welcome. I do not think Silliman was sharing; I think his project was> closer to vilification. I think his reply to me, with its refusal to> confront my arguments, suggests that my supposition is not without> foundation. > > -----Original Message-----> From: UB Poetics discussion group [mailto: ]> On Behalf Of CA Conrad> Sent: Tuesday, May 22, 2007 11:49 PM> Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn, and> Silliman's brief reply> > I've read this a couple of times now, and didn't respond right away> because> I wanted to be certain of how I felt about it.> > This is now a public argument, since you made it public. (Just in case> someone tells me to mind my own business).> > Ron Silliman often pisses me off. Not always, but some weeks more than> once. So I can relate to you wanting to take shots at him. I'm just> not> sure that I agree with the shots you're taking.> > It feels to me like you're accusing him of the very thing you would wish> him> to be. In other words you're accusing him of being cold, of not judging> the> work of Dorn but the man Dorn. Yet you would also wish for him to be> cold> enough in order to not have his feelings involved at all, and to only> see> the work.> > That aside I do believe that Silliman has made clear what of Dorn's work> he> likes, and what he doesn't like.> > He has also been very vocal about the man Dorn. And why not? Ed Dorn> said> some pretty miserable things, should he be forgiven, should he be Loved> unconditionally? > > It doesn't really matter what Ron Silliman thinks about Ed Dorn the man> because Silliman likes the work. He literally said to a group of us> last> year after a reading in Philadelphia, "Dorn is like finding out> your favorite rock star is a nazi."> > I'm not making that up. He said that.> > One of the things I value most about Silliman is that he is unafraid of> expressing his feelings. While so many want to accuse him of being cold> and> mean, what they miss completely is that he's SHARING SOMETHING! There> are> plenty of poets from his generation who share nothing when it comes to> feeling. I have seen them myself. Cold, almost mechanical in nature.> My> god, in an age of bourgeois poetry where conflict of truth is sublimated> with under-the-breath comments and the impotence of the> passive-aggressive,> it's poets like Silliman we need frankly!> > It's really important to get pissed off. And you were pissed off at> Silliman, that's fair, that's fine. But really, seriously, should> Silliman,> or anyone else for that matter, EVER judge a poet by the publisher> publishing them? Because that is part of your argument against Silliman> here, saying that he's NOT WAKING UP TO THE EVIDENCE AROUND HIM WITH> THESE> PUBLISHERS FIGHTING OVER ONE



ANOTHER TO PUBLISH DORN!> > Please! Knopf publishes Louise Gluck, and I still think she's a slow> death> to read. I'd rather piss razor blades than be made to read an entire> Louise> Gluck book! I don't care if Elvis came back from the dead and said she> was> the One and Only poet to read! Yet people seem to Love her! Some> people> never shut up about her! I'm convinced there are life-sized posters of> her above beds all over America, but I still can't stand her poems!> > And it's very important to talk about the things Dorn said outside his> poems. And also important of course that we examine those things in the> context in which they were said.> > Should we judge his poems by this though? Well, I don't think so, not> at> all.> > When visiting Jonathan Williams once I asked him about going to see Ezra> Pound at St. Elizabeth's. I asked him (to be more exact about my> question> to him) what it was like being a queer man, going to see Pound, someone> who> had openly supported fascism in Europe at a time when queers were being> branded and murdered. He thought about it for a second and then simply> said, "The terrible things he did and said were not the poems."> > And there are plenty of people who refuse to read Pound because of his> politics. And I like to debate this issue with those people, even> though> they almost always remain solid in not needing to read Pound.> > CAConrad> p.s. One of my all-time favorite issues of the CHICAGO REVIEW is the> Dorn> issue, most especially the essay, "Edward Dorn Out: Forms of> Dispossession"> by Dale Smith. In it Smith writes, "Dorn made himself available to an> experience of the West. In the process he perceived a difference between> who> he was and who he thought himself to be. But what any of us are capable> of> is more important, and that we make ourselves so."> <http://PhillySound.blogspot.com>

>

> Download Messenger. Start an i'm conversation. Support a cause. Join now.  
> [http://im.live.com/messenger/im/home/?source=TAGWL\\_MAY07](http://im.live.com/messenger/im/home/?source=TAGWL_MAY07)

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396. **Adam Tobin**

***Re: a as in dog***

*Thu 24 May 2007*

---

The book you are thinking of is "A is for Salad", by Mike Lester.

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

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

Behalf Of Dan Coffey

Sent: Thursday, May 24, 2007 2:49 PM

To: ██████████

Subject: Re: a as in dog

There is a children's book that kind of uses the same tactic. Each page says something like "A is for Cartwheel," or "F is for Pickle," but there's a subtle action going on in the artwork on the page that actually does suggest a word that correctly starts with the letter. Or something like that.

On 5/24/07, Dan Waber <[REDACTED]> wrote:

> Ever have one of those ideas that takes years and years to finally  
> come to full fruition? You wrote it down, and then waited for the  
> timing, circumstances, and/or right collaborator to come along. And  
> you were patient that whole time, eager but patient, never forgetting  
> the idea. Me too!  
>  
> Have you ever seen Bembo's Zoo? (<http://www.bemboszoo.com/>) if you  
> haven't--you really should, regardless of whether you want to go any  
> further into this announcement, that's a work well worth your time.  
> And it's the perfect set-up to the rest; though, if you're Flash  
> challenged, it's definitely not required.  
>  
> So ends the preamble. Now, on to the meat of the announcement.  
>  
> After years of waiting for the perfect collaborator to come along, I  
> am filled to overflowing with joy to announce:  
>  
> a as in dog, by Dan Waber & Marko Niemi a as in dog, by Marko Niemi &  
> Dan Waber  
>  
> part homage, part parody, all ultra-minimalist all the time (or,  
> anything they can do minimal, we can do less)  
>  
> <http://www.logolalia.com/a-as-in-dog/>  
>  
> a full introduction is here:  
> <http://www.logolalia.com/a-as-in-dog/intro.html>  
>  
> Short version for anyone who hasn't already clicked through: a lady  
> was spelling her name to me over a bad phone connection and she  
> accidentally said, "a as in dog" instead of "a as in apple" or "a as  
> in alpha". It made me laugh, it made her laugh, and it got me  
> thinking. First I figured out a way to make an "a" look like a dog.  
> Then, I figured out how to make every other letter of the alphabet  
> into an animal whose name didn't start with that letter (without  
> repeating start-of-name letters). I lacked the deft touch necessary to



> bring these ideas to life until I connected with Marko Niemi. He built  
> them all better than I ever could have by, in most cases, making them  
> less than I'd've dared.  
>  
> If you enjoy viewing these pieces even one 26th as much as we enjoyed  
> making them you'll be grinning for days.  
>  
> Come, look, enjoy.  
>  
> Regards,  
> Dan & Marko  
>  
--  
<http://hyperhypo.org/blog>  
<http://www.pftborder.blogspot.com>

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397. **Jeffery Oliver**  
***Re: blog-posted poems?***  
*Thu 24 May 2007*

---

Uh, that would be Pierre-Joseph Proudhon.

This does seem to come to a property issue in once sense but who's property. It seems the question is one of acceptance (which is nice) or of being read. Being accepted is one way we (literary fine artists/poets/writers) are "peer reviewed." If an editor digs what we do, we're published. It's also proven to be elitist. So, we're elitists in our aesthetics--why not? If you have a different aesthetic, and no one is publishing along your lines, start a journal/blog/website/other.

So, why post to a blog/website rather than submit to an editor? Well, it's easy and not too scary. So it seems that the question is one of resilliance. Chapbook journals pop up all the time because we (literary fine artists) don't read enough to be familiar with the journals that already exist (see above). New ideas are exciting, I assume, but 6,000 years ago someone wrote, "there is nothing new under the sun." Another nickel for the presumed author of that bit.

I think the exciting thing is to come across a new poem that moves me in some way. I don't care whether it's on screen or on a bathroom wall. No one owns poetry. Publish where you can and then send me an email.

Jeff O.  
[blog.jefferyoliver.com](http://blog.jefferyoliver.com)

*right on, kevin and hal. i mean, we're basically playing the same game as some people in the administration who like to play by exclusivity, and that hurts - how do disseminate (see? I didn't say distribute) our work without giving it out to the widest possible audience - an audience so small it's silly? If the work is good, if the editors like the work, then publish the damn poems! This is purely a question of ownership and property.*

*"What is property? Property is theft." A nickel to the person who puts a name on this quote...*

*bon soi!*

*----- Original Message -----*

*From: "kevin thurston" <[REDACTED]>*

*To: [REDACTED]*

*Subject: Re: blog-posted poems?*

*Date: Thu, 24 May 2007 14:35:09 -0400*

*"As a blogging poet who finds posting poems on my personal blog a useful part of the writing process, I am trying to work out whether this practice will be more harmful than helpful in the long run."*

*it depends, is your goal to write poems that you think are better or to have your poems published by people who have restrictive submission guidelines?*

*On 5/24/07, Halvard Johnson <[REDACTED]> wrote:*

*I think the bias against previously published poems is ridiculous--like a theater-owner's refusing to show movies that have been shown in other theaters.*

*As to guidelines: we hates guidelines.*

*Hal*

*"I always wanted to be a cosmologist  
but failed the physical."  
--Anon.*

*Halvard Johnson*

*===== >> > [REDACTED]*

*[REDACTED]*

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

<http://entropyandme.blogspot.com>  
<http://imageswithoutwords.blogspot.com>  
<http://www.hamiltonstone.org>

On May 24, 2007, at 8:33 AM, Nic Sebastian wrote:

A question for poetry magazine editors out there:

*Does your publication accept for publication poems previously posted to personal blogs or to online workshops? If so, why, and if not, why not? Do your submissions guidelines clearly spell out your position in this regard?*

*As a blogging poet who finds posting poems on my personal blog a useful part of the writing process, I am trying to work out whether this practice will be more harmful than helpful in the long run. I have interesting posts (from opposing points of view) by the editors of 'Segue' magazine and 'No Tell Motel' on my blog at the moment, and would love to feature additional discussions by other interested editors. Feel free to contact me off-line if preferred.*

*Regards and thanks,*

Nic Sebastian <http://verylikeawhale.wordpress.com>

-- i could use some bone marrow, please

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

2007 Diet Of The Year

Dozens Were Reviewed, One Swept The Competition. As Seen On Oprah.

<http://a8-asy.a8ww.net/a8-ads/adftclick?>

[redirectidâ9724f55532c33771114af030d623d1](http://a8-asy.a8ww.net/a8-ads/adftclick?redirectidâ9724f55532c33771114af030d623d1)

--

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398. **Halvard Johnson**  
***Re: blog-posted poems?***

Thu 24 May 2007

I've been self-disseminating a 50-page or so collection of poems called \*Tango Bouquet\*. If you don't have your copy yet, backchannel me at [REDACTED] and let me know if you'd prefer a .pdf or .doc file. It's my book and I can give it away if I want to. Huzzah!

Please put "Tango Bouquet request" in your subject line.

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>

On May 24, 2007, at 2:24 PM, Christophe Casamassima wrote:

*right on, kevin and hal. i mean, we're basically playing the same game as some people in the administration who like to play by exclusivity, and that hurts - how do disseminate (see? I didn't say distribute) our work without giving it out to the widest possible audience - an audience so small it's silly? If the work is good, if the editors like the work, then publish the damn poems! This is purely a question of ownership and property.*

*"What is property? Property is theft." A nickel to the person who puts a name on this quote...*

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399. **George Bowering**

**Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply**

Thu 24 May 2007

---

On May 24, 2007, at 11:44 AM, CA Conrad wrote:

*Spicer was really awful to a lot of people, and I was always curious about the WAY he attacked Ginsberg. Of course this is all rumor, I think, but I think he said something like Ginsberg was writing faggot-poetry. We can't really know what he meant by that since it's just rumors that are circulating. But what could that have meant? Especially since Spicer was a faggot, and living in San Francisco at that. It's odd.*

Spicer, I think it is pretty clear, was talking about a kind of poetry, not the sexual orientation of the poet.

>

George H. Bowering  
Wishes your happiness.

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400. **Murat Nemet-Nejat**

**Re: blog-posted poems?**

Thu 24 May 2007

---

Halvard,

An what a wonderful poem it is!

At least in poetry and poetics, it seems that what appears in certain blogs or lists will be read by more people than what appears in print journals or books. On the other hand, print has more prestige; it is like owning the hard cover or paper back version of a book. Finally, who cares.

A more fruitful comparison would be to broadsides. Lists particularly can function as poetic, thought broadsides. Charles Bernstein just quoted a section of his talk on scholarship on this list. My guess is that the speech will be published in a book form somewhere. But his announcement here has a certain freshness, excitement, urgency -maybe also a touch of advertizing- that the same in book form will not. The book does imply a certain hierarchy, settling, regardless of how satisfactory it may be to the published person. I wonder in fifty years how much our daily ephemera in lists, etc., will be available to any one interested? Here also, will there be those which will survive and those

which will not, or are they/we all doomed to the same oblivion, in this democracy of death?

Since almost never has anyone paid for it, it seems poems -and ideas emerging in the ebb of flow of things, which are also poems- belong to their creators. Therefore, they can be disseminated any place the poets wish -ideally, aren't poems/ideas seeds, generating other ones? Therefore, dissemination -to use an antiquarian teleological phrase- is of their essence. If an editor is tight-assed enough -I hope I am not flaming anyone by these words- not to disseminate, he or she can say so.

Ciao,

Murat

On 5/24/07, Halvard Johnson <[REDACTED]> wrote:

>  
> I've been self-disseminating a 50-page or so collection of poems  
> called \*Tango Bouquet\*. If you don't have your copy yet, backchannel  
> me at [REDACTED] and let me know if you'd prefer a .pdf  
> or .doc file. It's my book and I can give it away if I want to. Huzzah!  
>  
> Please put "Tango Bouquet request" in your subject line.  
>  
> Hal  
>  
> "Music is continuous. Only listening  
> is intermittent."  
> --Henry David Thoreau  
>  
> Halvard Johnson  
> =====  
> [REDACTED]  
> [REDACTED]  
> <http://home.earthlink.net/~halvard>  
> <http://entropyandme.blogspot.com>  
> <http://imageswithoutwords.blogspot.com>  
> <http://www.hamiltonstone.org>  
>  
> On May 24, 2007, at 2:24 PM, Christophe Casamassima wrote:  
>  
> > right on, kevin and hal. i mean, we're basically playing the same  
> > game as some people in the administration who like to play by  
> > exclusivity, and that hurts - how do disseminate (see? I didn't say

> > distribute) our work without giving it out to the widest possible  
> > audience - an audience so small it's silly? If the work is good, if  
> > the editors like the work, then publish the damn poems! This is  
> > purely a question of ownership and property.  
> >  
> > "What is property? Property is theft." A nickel to the person who  
> > puts a name on this quote...  
>

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401. **Allen Bramhall**

***DAYS POEM by Allen Bramhall***

*Thu 24 May 2007*

---

Dear Poetics,

I herewith forward to the list the OFFICIAL release re-offer of my 2-volume poem Days Poem from MERITAGE PRESS. I personally invite your curiosity, your gracious intellect, your love of the giving economy, and your satin reflections of Poetry. really, I do.

Allen

#### MERITAGE PRESS ANNOUNCEMENT

Dear Poetry Lover, As a result of some last minute refinement of the project, DAYS POEM by Allen Bramhall has further plumped up its page count. Volume I is now 510 pages, vs the original 494 pages; Volume II went up by one more page to 442 pages. As these refinements distracted as from further promoting the project, Meritage Press is pleased to re-release its RELEASE OFFER, described below, with a new deadline for sending orders:

Meritage Press,  
[www.meritagepress.com](http://www.meritagepress.com)

#### A SPECIAL RELEASE OFFER!

A Two-Volume Poetry Collection by Allen Bramhall:

DAYS POEM, Vol. I

510 pages

ISBN: 978-0-9709-1798-0

Price: \$28.00

DAYS POEM, Vol. II

442 pages

ISBN: 978-0-9709-1799-7

Price: \$28.00

Meritage Press ([www.meritagepress.com](http://www.meritagepress.com)) is delighted to announce a 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 (<http://tribute-airy.blogspot.com/>), and a life with Beth and Erin.

To celebrate the release of Days Poem, Meritage Press is pleased to offer the following SPECIAL 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 June 30, 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 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: [REDACTED]

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402. **Ann Bogle**  
***Re: blog-posted poems?***

*Thu 24 May 2007*

---

In a message dated 5/24/2007 3:30:21 P.M. Central Daylight Time,  
[REDACTED] writes:

"What is property? Property is theft." A nickel to the person who puts a name on this quote...

George Puttenham, author of *The Arte of English Poesie*, 1589. That is according to Richard A. Lanham, *A Handlist of Rhetorical Terms*, 2nd ed.

MiPOesias regards weblog-published poems as self-published. Seems like a suitable guideline to me.

Amanda Earl's practice seems a good one, too. I blocked access at my blog (held as drafts) poems that were published online during the week(s) they appeared then created links to those publications.

AMB

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

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403. **Elizabeth Switaj**  
***Re: blog-posted poems?***

*Fri 25 May 2007*

---

As an editor, I'm generally willing to accept poems that have appeared elsewhere, whether on a blog or in a journal. CRIT Journal is still fairly new, so I find that I generally need to include everything that meets my standards. All other things being equal, however, if forced to choose, I would publish a poem that hasn't appeared elsewhere over one that has, simply because the former is more in need of exposure, so I can understand why some editors have a policy against previously published work.

As a poet, my solution is a sort of compromise between posting and not-posting. I use livejournal and put most of my poems up on a filter that only allows certain users to see it. This is generally not considered to be publication, as it isn't public.

Elizabeth Kate Switaj  
www.critjournal.com  
qassandra.livejournal.com

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404. **Tim Peterson**

***SEGUE 5/26: ARMANTROUT & EQUI***

*Fri 25 May 2007*

---

The Segue Reading Series presents

RAE ARMANTROUT & ELAINE EQUI

Saturday, May 26, 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

Rae Armantrout's most recent books are *Next Life* (Wesleyan, 2007) *Up to Speed* (Wesleyan, 2004), *The Pretext* (Green Integer, 2001), and *Veil: New and Selected Poems* (Wesleyan University Press, 2001). Her poems have been included in numerous anthologies, including *Postmodern American Poetry: A Norton Anthology* (1993), *American Women Poets in the 21st Century: Where Language Meets the Lyric Tradition*, (Wesleyan, 2002), *The Oxford Book of American Poetry* (Oxford, UP, 2006) and *The Best American Poetry* of 1988, 2001, 2002, and 2004. Armantrout is Professor of Poetry and Poetics at the University of California, San Diego.

"The Ether"

The room is ether-bright

rigid,

adrift in words

or I am

an afterthought,

refusing to dissolve.

Nothing

to be taken away;

to be added.

\*

What can words say?

Chaplain-service at the checkout;

a desire

to be credible

across the straight.

A man and a woman

finish sentences

and laugh.

Each sentence is both

an acquiescence

and a dismissal.

\*\*\*

Elaine Equi's books include *Voice-Over*, which won the San Francisco State Poetry Award, *The Cloud of Knowable Things*, and most recently *Ripple Effect: New & Selected Poems* -- all from Coffee House Press. She teaches in the MFA Programs at The New School and City College of New York, and at New York University. She also edited *The Holiday Album: Greeting Card Poems for All Occasions* in Jacket Magazine.

"Epic Mountain Hoax"

Always a question of scale

fanning the flames of music.

Temple of crumbs.

Stalwart microcosms.

Swerps of brazen heroes

coup de grease.

Singularly panoptic delirium.

Tales of the mogul

lost in space.

What are you not doing down there—

the sky seems to say.

I am climbing  
a flat surface (hence the difficulty)  
with a sack of juicy fears—  
I mean pears!  
Whatever I told you yesterday wasn't me.  
I was mixed up.  
Today I can separate,  
subtract myself better from the landscape.

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405. **Benjamin Basan**  
***Re: blog-posted poems?***

*Fri 25 May 2007*

---

I always thought it was Proudhon...

On May 24, 2007, at 7:09 PM, Ann Bogle wrote:

*In a message dated 5/24/2007 3:30:21 P.M. Central Daylight Time,  
[REDACTED] writes:*

*"What is property? Property is theft." A nickel to the person who  
puts a  
name on this quote...*

*George Puttenham, author of The Arte of English Poesie, 1589. That is  
according to Richard A. Lanham, A Handlist of Rhetorical Terms, 2nd  
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*MiPOesias regards weblog-published poems as self-published. Seems  
like a  
suitable guideline to me.*

*Amanda Earl's practice seems a good one, too. I blocked access at  
my blog  
(held as drafts) poems that were published online during the week  
(s) they  
appeared then created links to those publications.*

*AMB*

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

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406. **David A. Kirschenbaum**

***Welcome to Boog City: NYC Poetry and Music Festival***

*Fri 25 May 2007*

---

please forward

-----

Hi all,

From Thurs. Aug. 2-Sun. Aug. 5 I'll be putting on Welcome to Boog City, a poetry and music festival in New York City. The breakdown for the event is:

Thurs. Aug. 2, 6:00 p.m.

ACA Galleries (529 W.20th St., bet. 10th/11th aves.)

We'll be kicking off the festival with the first date of year five of our monthly d.a. levy lives: celebrating the renegade press series. We'll be hosting David Baratier's Pavement Saw Press (Columbus, Ohio) and his authors?Tony Gloeggler, Simon Perchik, Rachel M. Simon, and Daniel Zimmerman?with music from John McDonough and Paul Spencer.

Fri. Aug. 3, 7:30 p.m.-1:00 a.m.

Sidewalk Café (94 Ave. A @E.6th St.)

We'll feature poets and music from I Feel Tractor, The Leader, Nan and the One-Night Stands, and The Passenger Pigeons (formerly The Sparrows).

Sat Aug. 4, 11:00 a.m-9:00 p.m.

Cakeshop (152 Ludlow St., bet. Stanton and Rivington sts.)

11:00 p.m.-5:00 p.m. Our 4th Annual Small, Small Press Fair, this year with indie records and crafts, too. Each hour on the 15's of the hour we'll have a musical act do a 15-minute performance while the fair takes place on the floor of the club.

5:00 p.m.-9:00 p.m. We'll have poets reading and musicians playing and then The Fugs first album, The Village Fugs, performed live by Paul Cama, I Feel Tractor, Scott MX Turner, and more.

Sun. Aug. 5, 1:30 p.m.-7:00 p.m.

Bowery Poetry Club (308 Bowery, @E.1st St.)

On Boog's 16th anniversary, we'll open with a poetry panel curated and moderated by Mitch Highfill, followed by a festival-ending event with poets reading and a performance from The Drew Gardner Flash Orchestra.

The poets reading at the Friday, Saturday, and Sunday events?days TBD--are

David Baratier  
Sean Cole  
Tom Devaney  
Greg Fuchs  
Joanna Fuhrman  
Nada Gordon  
Mitch Highfill  
Brenda Iijima  
Eliot Katz  
Mark Lamoureux  
Kimberly Lyons  
Wanda Phipps  
Kristin Prevallet  
Christina Strong  
Gary Sullivan  
Ian Wilder  
and more

For more information on Welcome to Boog City email [REDACTED] or call 212-842-BOOG (2664)

Hope this finds you swell.

as ever,  
David

--

David A. Kirschenbaum, editor and publisher  
Boog City  
330 W.28th St., Suite 6H  
NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

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407. **Daniel Godston**  
***shows in Madison & the Twin Cities***  
*Fri 25 May 2007*

---

Hi,

Here are some shows happening this weekend, in Madison & the Twin Cities.  
Please come by if you can!

Thanks,

Dan

Tellurium performs at Mother Fool's Coffeehouse  
Friday, May 25 at 8 p.m.

Joel Wanek -- upright bass

Jon Mueller -- percussion

Dan Godston -- trumpet, percussion

Mother Fool's Coffeehouse is at 1101 Williamson St. in Madison, WI

██████████, [www.motherfools.com](http://www.motherfools.com)

\$6 cover

For more about Jon, Joel, and Dan, please visit:

<http://croutonmusic.com/>

<http://cdbaby.com/cd/waysmeanstrio>

\* \* \* \*

Stir Trio performs at Black Dog Café

7:30 p.m. on Saturday, May 26

Jim Ryan -- tenor saxophone & poetry

Joel Wanek -- upright bass

Dan Godston -- trumpet, percussion

Black Dog Café is at 308 Prince St.

(at 4th and Broadway) in St. Paul, MN

██████████, <http://www.blackdogstpaul.com/>

<http://www.jazzpolice.com/content/view/7001/115/>

\$6 suggested donation

\* \* \* \*

Sound Ideas performs at The Center for Independent Artists

7:30 p.m. on Sunday, May 27

Mankwe Ndosi -- voice & poetry

Douglas Ewart -- winds, percussion, voice

Jim Ryan -- tenor saxophone

Joel Wanek -- upright bass  
Dan Godston -- trumpet, percussion

The Center for Independent Artists is at  
4137 Bloomington Ave. South in Minneapolis

██████████,

[http://www.c4ia.org/events/show\\_description.php?show\\_id=160](http://www.c4ia.org/events/show_description.php?show_id=160)

<http://www.startribune.com/1526/story/1192660.html>

\$8 suggested donation

\* \* \* \*

Stir Trio and Fat Kid Wednesdays perform at The Clown Lounge 10:30 p.m. on  
Monday, May 28

Stir Trio

Jim Ryan -- tenor saxophone, poetry  
Joel Wanek -- upright bass  
Dan Godston -- trumpet, percussion

Fat Kid Wednesdays

Michael Lewis -- saxophones  
J. T. Bates -- drums  
Adam Linz -- bass

The Clown Lounge is at The Turf Club

1601 University Ave. in St. Paul (University & Snelling)

██████████,

<http://www.clownlounge.com/>, <http://turfclub.net/>

\$6 cover

\* \* \* \*

Stir Trio performs at Acadia Café

8:30 p.m. on Tuesday, May 29

Jim Ryan -- tenor saxophone & poetry  
Joel Wanek -- upright bass  
Dan Godston -- trumpet, percussion

Acadia Café is at 1931 Nicollet Avenue South in Minneapolis, at the corner  
of Franklin & Nicollet. <http://www.acadiacafe.com/>

\$3 cover

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408. **Anny Ballardini**

***Re: blog-posted poems?***

*Fri 25 May 2007*

---

And I am the happy online editor of such a wonderful book!



On 5/25/07, Halvard Johnson <[REDACTED]> wrote:

>  
> I've been self-disseminating a 50-page or so collection of poems  
> called \*Tango Bouquet\*. If you don't have your copy yet, backchannel  
> me at [REDACTED] and let me know if you'd prefer a .pdf  
> or .doc file. It's my book and I can give it away if I want to. Huzzah!  
>  
> Please put "Tango Bouquet request" in your subject line.  
>  
> Hal  
>  
> "Music is continuous. Only listening  
> is intermittent."  
>               --Henry David Thoreau  
>  
> Halvard Johnson  
> =====  
> [REDACTED]  
> [REDACTED]  
> http://home.earthlink.net/~halvard  
> http://entropyandme.blogspot.com  
> http://imageswithoutwords.blogspot.com  
> http://www.hamiltonstone.org  
>  
> On May 24, 2007, at 2:24 PM, Christophe Casamassima wrote:  
>  
> > right on, kevin and hal. i mean, we're basically playing the same  
> > game as some people in the administration who like to play by  
> > exclusivity, and that hurts - how do disseminate (see? I didn't say  
> > distribute) our work without giving it out to the widest possible  
> > audience - an audience so small it's silly? If the work is good, if  
> > the editors like the work, then publish the damn poems! This is  
> > purely a question of ownership and property.  
> >  
> > "What is property? Property is theft." A nickel to the person who  
> > puts a name on this quote...  
>

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409. **Kathleen Ossip**

**Re: Call for poems: WSQ issue on Witness**

Fri 25 May 2007

---

Christophe,

Good question! I can see that my wording is a bit obnoxious. It was merely my private shorthand for a set of circumstances I didn't want to burden the list with. I certainly don't believe that lots of pubs = good quality work, necessarily.

Given that WSQ publishes very few poems per issue (around 10) and that I have to narrow the field somehow, given that I already have a number of submissions from newer poets, given that the (non-poet) editors would like to see some poems from names that they know, given that I have limited time to send out personal solicitations to poets that others might recommend...that is the wording I came up with. Sorry if it offended.

I will be delighted to read submissions from anyone who has poems centered on the theme of Witness.

Kathy Ossip

*Date: Fri, 25 May 2007 03:19:55 +0800*

*From: Christophe Casamassima <[REDACTED]>*

*Subject: Re: Call for poems: WSQ issue on Witness*

*"preferably well-published"*

*I'm a little wary of this... Do you mean that well-published poets produce = better work than non-very-well-published poets? Or is the journal looking for folks who only subscribe to that kind of 'expertise'?*

*curious... what are you promoting?*

*----- Original Message -----*

*From: "Kathleen Ossip" <[REDACTED]>*

*To: [REDACTED]*

*Subject: Call for poems: WSQ issue on Witness*

*Date: Thu, 24 May 2007 12:11:53 EDT*

*=20*

*=20*

*Dear All,*

*=20*

*I'm currently looking for poems for the upcoming issue of Women's Studies Quarterly centered on the theme of Witness. I'm posting this both to ask you to*

*submit poems AND to ask for recommendations for other poets (preferably well-published) you know of who might have work that is fitting. If you have contact*

info for your recommendees, so much the better. I'll paste the official C=FS  
below, to give you an idea of how the editors conceive the theme, but with poetry the theme can of course be more tenuous.  
=20  
Publishing in WSQ is a good opportunity to expand your audience to include the largely academic readership. And WSQ is widely adopted for classroom = use,  
which expands your audience even more.  
=20  
You may email your submissions or recommendations to me at [REDACTED] =  
. In  
the body of the email, please, not as an attachment. Deadline is a fluid = July  
15-ish.  
=20  
Thank you! CFS below.  
=20  
Kathy Ossip

\*\*\*\*\*

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

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410. **amy king**

***Tonight***

*Fri 25 May 2007*

---

MiPOesias presents

\*\*\* EVIE SHOCKLEY \* KAYA OAKES \* KARL PARKER \*\*\*

Friday, May 25, 2007

7:00 PM

Stain Bar

766 Grand Street

Brooklyn, New York 11211

~~~~~

EVIE SHOCKLEY is the author of two poetry collections: a half-red sea (2006) and The Gorgon Goddess (2001), both with Carolina Wren Press. Her work appears as well in numerous journals and anthologies. A Cave Canem fellow and the recipient of a residency at Hedgebrook retreat center for women writers, Shockley teaches African American literature and creative writing at

Rutgers University, New Brunswick.

<http://www.mipoesias.com/EVIESHOCKLEYISSUE/editorial.html>

KAYA OAKES' collection of poetry, *Telegraph*, was the recipient of the Transcontinental Poetry Prize (editor's choice) from Pavement Saw Press. Her poems have previously appeared in *Volt*, *Conduit*, *Spinning Jenny*, *Shampoo*, and numerous other publications. She teaches writing at the University of California, Berkeley, and is the poetry editor and senior editor of *Kitchen Sink Magazine*. She also hosts *Telegraph Stories*, a quarterly creative nonfiction and music series. Her website is <http://www.oakestown.org>.

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

KARL PARKER teaches literature and creative writing at Hobart & William Smith Colleges, in Iacustrine Geneva, NY. His poems have appeared in numerous journals, such as *Fence*, *Seneca Review*, *MiPOesias*, and *No Tell Motel*. He has published a chapbook, *HARMSTORM*, with *Lame House Press*.

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>STAIN BAR\u003c/p>\n\n\u003cp>766 Grand\n Street Brooklyn , NY  
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\n\n\u003cp> \u003c/p>\n\n\u003cp>Amy King\u003c/p>\n\n\u003cp>  
>MiPO Host\u003c/p>\n\n\u003cp>\u003ca  
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<http://www.mipoesias.com/Volume19Issue2/parkerinterview.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 to see you there!

Amy King

MiPO Host

<http://www.mipoesias.com>

~~~

MAP --> <http://upcoming.yahoo.com/event/169889/>

-----

Building a website is a piece of cake.

Yahoo! Small Business gives you all the tools to get online.

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#### 411. **Thomas savage**

##### ***Re: blog-posted poems?***

*Fri 25 May 2007*

---

I appreciate your openness about previously published work. Since I have never heard of livejournal before, I would like to know more about it. Also, this is the first time I've heard of the use of "filters" regarding poetry posting or publication. So I would appreciate knowing exactly what this procedure is and why you choose to use it. Regards, Tom Savage

Elizabeth Switaj <[REDACTED]> wrote: As an editor, I'm generally willing to accept poems that have appeared elsewhere, whether on a blog or in a journal. CRIT Journal is still fairly new, so I find that I generally need to include everything that meets my standards. All other things being equal, however, if forced to choose, I would publish a poem that hasn't appeared elsewhere over one that has, simply because the former is more in need of exposure, so I can understand why some editors have a policy against previously published work.

As a poet, my solution is a sort of compromise between posting and not-posting. I use livejournal and put most of my poems up on a filter that only allows

certain users to see it. This is generally not considered to be publication, as it isn't public.

Elizabeth Kate Switaj  
www.critjournal.com  
qassandra.livejournal.com

-----  
Choose the right car based on your needs. Check out Yahoo! Autos new Car Finder tool.

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#### 412. **Nic Sebastian**

##### ***Re: blog-posted poems - thanks***

*Fri 25 May 2007*

---

Many thanks to all who responded on this thread. Ended up with some great input also from the editors of four different publications -- coming at the issue from different sides and rather interestingly. There's an overview here: <http://verylikeawhale.wordpress.com/2007/05/25/blog-posted-poems-redux/> and the editorial views in the four preceding posts. Regards and thanks again. Nic Sebastian <http://verylikeawhale.wordpress.com>=

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#### 413. **Dan Waber**

##### ***Out of Character, by Geof Huth***

*Fri 25 May 2007*

---

Now available from Paper Kite Press:

Out of Character, by Geof Huth

A pocket-sized collection of visual poems. 4"x4". Perfect bound. \$9.00 (including postage)

<http://www.wordpainting.com/paperkitepress/pkpshop.html>

"Who says letters and words are flat, arbitrary signs? In Geof Huth's *\_Out of Character\_*, they are animate, vibrant, interactive, intra/inter/connecting us and eye."--Crag Hill

Support the Small Press by ordering from our website. For a full catalog of our titles, please visit: <http://www.wordpainting.com/>

Regards,  
Dan & Jennifer  
Paper Kite Press

Current and Forthcoming Titles include:

Part of a Geography (2003), by John E. McGuigan  
Spinning with the Tornado (2003), by Andrea Jade Talarico  
Zoo Haiku (2004), by Michael Czarnecki (illustrations by Debra Dick)  
My Dance is Mathematics (2006), by JoAnne Growney  
Half Moon Over Midnight (2006), by Mala Hoffman  
American Know-How: Patent Pending (2006), by Craig Czury  
  
Summer 2007, Too Bad It's Poetry, by Jim Warner  
Summer 2007, Poetry of Barbara DeCesare  
Autumn 2007, matter no matter, by Joel Chace  
Winter 2007, Napoleon's Kiss, by Cheryl Rice  
Winter 2007, chains, by derek beaulieu  
Spring 2008, Ars Poetica Anthology Volume 1  
Spring 2008, Almost Grown, by Jack DeWitt  
Autumn 2008, Circumnavigation, by Tara Holdren

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#### 414. **Stephen Vincent**

##### ***New de blog***

*Fri 25 May 2007*

---

New de Blog: <http://stephenvincent.net/blog/>

1. Roy DeForest, painter, 77, who passed away this last week. An image and account of working with Roy to make a unique 26 panel, accordion-fold trade/artist book when I was with Bedford Arts, Publishers during the late eighties. The book's title, indeed the longest title I ever published:

Journey To The Far Canine Range And The Unexplored Territory Beyond Terrier Pass

2. My 91 year old Mom - On Poetry, New Poems, and her curious responses to the sight of my new book:

"It's complicated to write poetry, isn't it, Mom?"

"Better than not writing it at all."

3. Of course, anything you might not already know about ordering Walking Theory, my new book.

A good three day weekend to all!

Stephen Vincent

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

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415. **David Harrison Horton**  
***Re: blog-posted poems - thanks***  
*Fri 25 May 2007*

---

Hi all,

I didn't hear too many voices from the editor's perspective on this string. And I think it would help round out the conversation.

Print journals spend anywhere from \$100 (Kinkos and a good stapler at home) to upwards of \$5000 for a (McNaughton & Gunn) 1,000 print run.

The economics of this issue has been very poet-centric.

We can argue till we're blue whether or not the print journal is the last bastion of bourgeois Kultur, but the fact remains that these folks throw down cold hard cash to push your product (even if they don't pay you for it; most don't recoup their losses).

So why, if they ask for it, shouldn't they expect fresh material? David Harrison Horton 1341 58th Avenue #9 Oakland CA 94621 [REDACTED]

> Date: Fri, 25 May 2007 10:58:28 -0400> From: [REDACTED]> Subject: Re: blog-posted poems - thanks> To: [REDACTED]> > Many thanks to all who responded on this thread. Ended up with some great input also from the editors of four different publications -- coming at the issue from different sides and rather interestingly. There's an overview here:

<http://verylikeawhale.wordpress.com/2007/05/25/blog-posted-poems-redux/> and the editorial views in the four preceding posts. Regards and thanks again.Nic Sebastian<http://verylikeawhale.wordpress.com>

---

Create the ultimate e-mail address book. Import your contacts to Windows Live Hotmail.

[www.windowlive-hotmail.com/learnmore/managemail2.html?locale=en-us&ocid=TXT\\_TAGLM\\_HMWL\\_reten\\_impcont\\_0507](http://www.windowlive-hotmail.com/learnmore/managemail2.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_impcont_0507)=

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416. **Elizabeth Switaj**  
***Re: blog-posted poems?***  
*Fri 25 May 2007*

---

Livejournal.com is a blogging site with a strong networking component. Each user has, in addition to their blog page, a friends page that compiles entries from everyone on their list. More relevant is that people added to your friends list can read entries that you mark "friends only". You can also make custom filters, which is what I use for my poems (because I write a lot of poems, and



that's not what most of the people who read my journal are interested in). Because only a very limited audience sees them, the poems aren't considered previously published by journals that don't accept previously published work--so I get an audience that's fairly interested in my poetry from my blog, and I get a broader audience from these journals.

On 5/25/07, Thomas savage <[REDACTED]> wrote:

>

> I appreciate your openness about previously published work. Since I have  
> never heard of livejournal before, I would like to know more about  
> it. Also, this is the first time I've heard of the use of "filters"  
> regarding poetry posting or publication. So I would appreciate knowing  
> exactly what this procedure is and why you choose to use it. Regards, Tom  
> Savage

>

> Elizabeth Switaj <[REDACTED]> wrote: As an editor, I'm generally  
> willing to accept poems that have appeared  
> elsewhere, whether on a blog or in a journal. CRIT Journal is still fairly  
> new, so I find that I generally need to include everything that meets my  
> standards. All other things being equal, however, if forced to choose, I  
> would publish a poem that hasn't appeared elsewhere over one that has,  
> simply because the former is more in need of exposure, so I can understand  
> why some editors have a policy against previously published work.

>

> As a poet, my solution is a sort of compromise between posting and  
> not-posting. I use livejournal and put most of my poems up on a filter  
> that  
> only allows certain users to see it. This is generally not considered to  
> be  
> publication, as it isn't public.

>

> Elizabeth Kate Switaj  
> www.critjournal.com  
> qassandra.livejournal.com

>

>

>

> -----

> Choose the right car based on your needs. Check out Yahoo! Autos new Car  
> Finder tool.

>

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417. **P Ganick**

***new from small chapbook project***

*Fri 25 May 2007*

---

some exciting new titles  
from SMALL CHAPBOOK PROJECT

michelle detorie, D A P H N O M A N C Y

jim leftwich, gathering the clock, vol 1

jim leftwich, gathering the clock, vol 2

ready mid-May:

david giannini, others' lines

karen randall, extruded gilgamest & inanna

basil king, learning to draw/ a history: solo

\$6 each. \$2 postage per order.

\$8US each for canada and international.

chapbooks will be sent in one package

when they are ready. check or cash only.

submissions read at any time.

peter ganick

small chapbook project

45 ravenwood road

west hartford CT 06107-1539

U S A

<  >

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418. **Ann Bogle**

***Re: blog-posted poems? Horismus***

*Fri 25 May 2007*

---

Sorry, I didn't fully search the Lanham Rhetorical Handlist first. Wikipedia credits Proudhon. My question is: What is "property is theft" in rhetoric? As I look for references to Proudhon and Puttenham, I find this one on catachresis (Puttenham's "abuse"): from Pope's Peri Bathous:

Mow the Beard,  
Shave the Grass,  
Pin the Plank,  
Nail my sleeve.

... sounds like Bob Dylan.

Here's an example of "chiasmus" from Samuel Johnson:

"Your manuscript is both good and original; but the part that is good is not original, and the part that is original is not good."

... sounds like me.

Congeries is here. It means "word heaps."

And, at last, p. 85, Proudhon's "property is theft" is an example of Horismus, in logic, a clear, brief, pithy definition; for example, Shaw's "economy is the art of making the most of life." In rhetoric, a definition by opposites, as in Proudhon's "property is theft." Puttenham describes the difference between logical and rhetorical meanings thus: "... wisdom is a prudent and witty foresight ... this definition is Logical. The Orator useth another manner of definition, thus: Is this wisdom? no it is a certain subtle knavish crafty wit, it is no industry, as you call it, but a certain busy brainsickness."

In a message dated 5/25/2007 8:40:02 A.M. Central Daylight Time, [REDACTED] writes:

I always thought it was Proudhon...

On May 24, 2007, at 7:09 PM, Ann Bogle wrote:

*In a message dated 5/24/2007 3:30:21 P.M. Central Daylight Time, [REDACTED] writes:*

*"What is property? Property is theft." A nickel to the person who puts a name on this quote...*

*George Puttenham, author of The Arte of English Poesie, 1589. That is according to Richard A. Lanham, A Handlist of Rhetorical Terms, 2nd ed.*

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

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419. **charles alexander**

**SARAH RIGGS, LINH DINH, BETH JOSELOW: new books**

*Fri 25 May 2007*

---

3 new books available from the Chax Press web site, <<http://www.chax.org>>. Or, if you prefer not to purchase online with credit or debit card, you can mail

an order with check for the price of the book or books (plus \$3.50 for media mail or \$5.00 for Priority postage, or \$11 for non-USA air postage) to us at the address at the foot of this message. If you send a check for all three, we'll pay the postage if you are in the USA, which is not something we can do via online purchase on the web site. Please backchannel an email with any questions.

Sarah Riggs

Water Work

96 pages

Poetry

ISBN 978-0-925904-69-0

\$16

"In five stunning sequences, Sarah Riggs has created a poetics of elastic migrations that imagines the world as clusters, skeins, and motions whose innate peril is miraculously saved in the act of naming: "each name for a thing seems intent to curl from its shelled meaning." Places, histories, persons, myth and object, intimacy and incident, are precision shorelines of simultaneous apprehension and erasure. In this subtle and luminous first book, Sarah Riggs has engaged our most fundamental quandaries in a poetry that announces, in Stevens' phrase, "a new knowledge of reality." --Ann Lauterbach

Waterwork works in both senses of the word: all its intricate parts are moving smoothly in sync, and it succeeds. Such productive ambiguity rules the whole collection, which takes water and language as primary, parallel media, in the sense of growth media, in which all sorts of fascinating things can be cultured. In Riggs' case, they're all unprecedented hybrids of science and sound. She turns her acute eye to contemporary culture as well as natural history and her ear to the subtle balances of rhythm and assonance. The result is a beautiful attention that illuminates nuance, making the everyday world more detailed and thus more grand. --Cole Swensen

Linh Dinh

Jam Alerts

Poetry 146 pages

ISBN 978-0-925904-68-3

\$16

Linh Dinh is one of the most consistently surprising writers around. One can find sources & roots for his writing, explain the traces of surrealism through the presence, say, of the French in Vietnam (tho they were driven out a decade before he was born), note that he is hardly the only good or successful Vietnamese American poet, let alone the only poet to come from a working class background, yet he is not writing "about" or even "toward" nor "from" any one of these contexts so much as he is through them - they are lenses, filters, that

condition his perspective on everyday life. Imagine what any other poet with this strong a sense of form would have had to become in order to write such poetry. Ted Berrigan, for example. Berrigan shares Linh's class background, which enables him to be as ruthless in a different way as Linh is in his. But the comparison stops there. Linh is writing straightforward poetry, but from a perspective shared by almost no one else. This kind of exile is far deeper than mere geography. Reading *Borderless Bodies*, you can feel Linh's deep loneliness on every page & realize that there are aspects of his poetry that you can't find anywhere else. We probably haven't had a writer this singular since the death of William Burroughs. --Ron Silliman

Beth Joselow  
Begin At Once  
ISBN 978-0-925904-65-2  
Poetry  
110 pages

The poems in *Begin at Once* are truly investigations, never simply statements of things the poet already claims to know. They wander- sometimes lightly, sometimes darkly, sometimes with a quiet but sharp irony, but always generously- over all sorts of contrasting subjects with a startling insight that traces the swift and shocking changes of a life lived in a world that's genuinely right here, right now. Beth Joselow's poems discover, and uncover, keen truths that always surprise and unsettle and make us think again about things we believed we understood. There's real wisdom in *Begin At Once*, and the world sure does need more of that. Mark Wallace

Joselow's poems are "tender numbers" for "people who used to be hungry". We've been chowing down on the drill, organizing our lives around days of rain/bells with colors/gears without mesh until we experience more numbers/further use as "...elusive optimism/skin of ice..." So how do we unsettle the daily bout? Joselow suggests we take each poem as "one more time" to be "simply there" "In support of \_\_\_\_\_" ... "To contain \_\_\_\_\_" so that we have some unslotted space to "sit down now, begin at once." Tina Darragh

*Begin at Once* is a terrific collection because Beth Joselow is a writer with a great gift, but it's also a tease. Because this is a book, all 104 pages of it, that leaves you wanting to read so very much more. -- Ron Silliman

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420. **Skip Fox**

***Re: What's missing in the Dorn hoopla--***

*Fri 25 May 2007*

---

I always wondered why Dorn was so opposed to Language Poetry in the early 1970s, calling it "Languish Poetry" in the pages of *Poetry Flash*. (Or was that Tom Clark?) At any rate, it voiced what I've always taken to be Dorn's view. In *Edward Dorn: A World Of Difference*, Clark quotes Dorn's emphasis on "content" as a measure: "I know what meter is, but the way I write is usually in clots of phrase, and that usually comes out to be Idea, in a vague sense. I don't think Ideas come in units" (p. 330, a 1961 radio interview originally in *The Sullen Art*, by David Ossman, 1963) Even though Dorn said this to distinguish his practice with metrical and breath-line poetries, including Olson's, his emphasis on "content" and "Idea" would seem to point to an interesting artistic reason for his antagonism toward poetries which seem to deny (or at least radically question) such an emphasis. (I would love to hear more informed views on this matter of Dorn's "content" and "Idea.") If this is so, wouldn't Language Poetry seem a step in precisely the wrong direction?

Perhaps there were personal incidents as well. . .? Or different or more clearly stated objections to Language Poetry? (Would love to hear.)

As a bibliographer of Dorn and a writer deeply indebted Black Mountain Poetry, as well as all of the poets in Allen's *The New American Poetry*, I would tend to support Dorn generally. But it's hard not to see how the practice of Language Poetry wouldn't be at least a fresh provocation if not a useful infusion to many poets of Dorn's and slightly earlier generations.

Do others have information or insights on this? Why was Dorn so opposed to Language Poetry? This seems potentially useful to ponder. (I'm especially interested in the issue of "content" or "Idea." I have a sense of this, but . . . )

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

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

Behalf Of patrick dunagan

Sent: Thursday, May 24, 2007 4:51 PM

To: ██████████

Subject: Re: What's missing in the Dorn hoopla--

Rather than stay out of the fray, I'll offer my two bits in regards to the contents of the Penguin Dorn. If you are a reader of Dorn, that is to say, you have taken the time to locate the work that has been published up to the date of the Penguin edition, don't waste any cash on buying it. I haven't had the opportunity to compare it poem for poem (perhaps it has portions of the Heresy poems that aren't in HIGH WEST RENDEZVOUS) but the two-three glances I have taken at the table of contents (one of which was hurriedly hot and sweaty--take the potshots-- up in the Poetry Room at City Lights and the other more extended out drinking with friends at a bar) turned up not one fresh poem that isn't previously published. Smith's Intro is okay. It's a good general introduction to Dorn for the novice, but has little to do with the text Rothenberg presents, which is rather too bad. In short, there's little of interest for anyone with an invested interest in Dorn. The nice thing about the penguin book, as with them all, is that it is "out there" and readily available.

As for the smut-slinging, Silly Man appears to wish to drag all the nonsense of past commentary by Dorn back into Light. Brian Richards is doing an honorable job of calling it out and offering up opportunity for fresh commentary by maybe some younger readers of Dorn on this List.

As for the Spicer/Dorn connection. I find it delightful. & there is that great Dorn poem about "the fairy bar", is it? I don't understand how one would read Spicer and not get his reasons for finding Ginsberg so deplorable, same with the Ferlinghetti. Not to say one has to share in them, or no longer read Ginsberg or Ferls. That would be rather silly now, wouldn't it.

I would find it useful if someone would post here why the poems from LOW COUPS AND HAUT COUPS posted so horribly on Big Bridge (not enough space between them) aren't in Way West? Or am i mistaken on that?

On 5/24/07, David-Baptiste Chirot <[REDACTED]> wrote:

> How many times does it seem one is reading the same old pieces (reviews, counter-reviews, posts, counter-posts) again--then to realize with a start--oh my God!--these are the "new" pieces!--NOT Memorex!--NOT "phoned in!-- It is very predictable what Ron Silliman will say about most things and equally so what many of his detractors will say. The sad thing is that in the meanwhile the actual book, poetry, accomplishment--gets completely ignored. I have yet to read the book and was hoping to learn more about it as it is a pretty sizable collection (324 or so pages) and includes some uncollected works. As well, in a time in wich poltical poetry is not much written, Dorn's work seems a good example to re examing--the ecological concerns, the take on the on the sttlement by Ero-Americans of the West--many other issues--and the methods of structuring and presenting voicings--personnae-- Also that the work is appearing

from Penguin, a world scale publisher--not an academic or small press as the original works were--and--also that it is edited by Michael Rothenberg, himself a very good poet as well as editor of two other Penguin Selecteds--David Meltzer and Philip Whalen. And--editor of Big Bridge Journal. The intro is by another poet and editor, Dale Smith-- The reviews and arguments here seem to ignore all of this, which seems to me to be quite interesting in considering the book itself-- The constellation of Rothenberg and Smith with Dorn and also Whalen and Meltzer is far more intriguing to think on than the same tired old beating the dead corpse of Ed Dorn about things said long ago over too many drinks most likely. The occasion of this constellation in the present is to open new ways of thinking on the poets and poetry involved, rather than always driving around with one's eyes glued to the rear view mirror and one's conceptions of a poet and their work etched for ever in a stone one put out to the graveyard of one's thoughts long ago. When I first started reading and really being wound by poetry--it was by people like Villon and Rimbaud. Especially with Villon--murderer, thief, pimp---one is going to be upset what some poet said about another? I would rather be learning about and following discussions of the new directions this book and the others Michael Rothenberg edited may be opening up--it is not everyday after all recent and a living American poet are in Selected Penguin editions after all--than more dancing on the head of a corpse--no matter how tempting an easy bit of fun it is--even in a world filling up faster and faster with corpses--> Date: Thu, 24 May 2007 11:12:53 -0400> From: [REDACTED]> Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply> To: [REDACTED]> > C.A.: Thanks for your reply. I only made the exchange public in hopes of> getting thoughtful people to weigh in on the matter. I have a few notes> to your message.> > I do not accuse Silliman of being cold, but rather the opposite: that he> lets his personal animus against the man blind him to the rich> possibilities to the later poetry. I admit I may be wrong in my> deduction that Silliman singles out Dorn as contentious because Dorn> notoriously dismissed the notion that something called the language> school had changed and recharged the poetic landscape, but, despite> having read all of Dorn that I can find, and having talked with him a> few times, the notion that he was a nazi or an advocate of violent> solutions remains outside my experience and unattested in the reviews in> question. Silliman's view that Dorn was an implicit supporter of the> policies that led us into Iraq is based on an entirely unsupported> reading of one small poem. His notion that Dorn was a homophobe is, and> this is only my opinion, twisted.> > Knopf does not put its reputation on the line by publishing Gluck, who> inhabits a tiny corner of that publishing



empire. Those who published> Dorn, on the other hand, declared the importance of the work by doing> so, considering the necessity of a personal commitment. I do not say> that those publications prove his significance; I merely wondered why,> if Dorn's collapse is so obvious that both Silliman and Kleinzahler can> assure us that it is so without adducing significant evidence, so many> small publishers were willing to put their money, time, and reputations> into publishing it. > > Where, in Silliman's piece, does he talk about "the things Dorn said> outside the poems"? The guy was no saint, and he may have said> intemperate things, and if those things can be used to amplify the sense> of the poems, I'm for that. But Silliman did not do so. The burden is on> those who think Dorn said terrible things to come forward with the> evidence.> > You have come forward to--as you say--share, and your thoughts are> welcome. I do not think Silliman was sharing; I think his project was> closer to vilification. I think his reply to me, with its refusal to> confront my arguments, suggests that my supposition is not without> foundation. > > -----Original Message-----> From: UB Poetics discussion group [mailto: ]> On Behalf Of CA Conrad> Sent: Tuesday, May 22, 2007 11:49 PM> Subject: Re: Brian Richards on

Ron Silliman's blog re: Dorn, and> Silliman's brief reply> > I've read this a couple of times now, and didn't respond right away> because> I wanted to be certain of how I felt about it.> > This is now a public argument, since you made it public. (Just in case> someone tells me to mind my own business).> > Ron Silliman often pisses me off. Not always, but some weeks more than> once. So I can relate to you wanting to take shots at him. I'm just> not> sure that I agree with the shots you're taking.> > It feels to me like you're accusing him of the very thing you would wish> him> to be. In other words you're accusing him of being cold, of not judging> the> work of Dorn but the man Dorn. Yet you would also wish for him to be> cold> enough in order to not have his feelings involved at all, and to only> see> the work.> > That aside I do believe that Silliman has made clear what of Dorn's work> he> likes, and what he doesn't like.> > He has also been very vocal about the man Dorn. And why not? Ed Dorn> said> some pretty miserable things, should he be forgiven, should he be Loved> unconditionally?> > It doesn't really matter what Ron Silliman thinks about Ed Dorn the man> because Silliman likes the work. He literally said to a group of us> last> year after a reading in Philadelphia, "Dorn is like finding out> your favorite rock star is a nazi."> > I'm not making that up. He said that.> > One of the things I value most about Silliman is that he is unafraid of> expressing his feelings. While so many want to accuse him of being cold> and> mean, what they miss completely is that he's SHARING SOMETHING! There>

are> plenty of poets from his generation who share nothing when it comes to> feeling. I have seen them myself. Cold, almost mechanical in nature.> My> god, in an age of bourgeois poetry where conflict of truth is sublimated> with under-the-breath comments and the impotence of the> passive-aggressive,> it's poets like Silliman we need frankly!> > It's really important to get pissed off. And you were pissed off at> Silliman, that's fair, that's fine. But really, seriously, should> Silliman,> or anyone else for that matter, EVER judge a poet by the publisher> publishing them? Because that is part of your argument against Silliman> here, saying that he's NOT WAKING UP TO THE EVIDENCE AROUND HIM WITH> THESE> PUBLISHERS FIGHTING OVER ONE ANOTHER TO PUBLISH DORN!> > Please! Knopf publishes Louise Gluck, and I still think she's a slow> death> to read. I'd rather piss razor blades than be made to read an entire> Louise> Gluck book! I don't care if Elvis came back from the dead and said she> was> the One and Only poet to read! Yet people seem to Love her! Some> people> never shut up about her! I'm convinced there are life-sized posters of> her above beds all over America, but I still can't stand her poems!> > And it's very important to talk about the things Dorn said outside his> poems. And also important of course that we examine those things in the> context in which they were said.> > Should we judge his poems by this though? Well, I don't think so, not> at> all.> > When visiting Jonathan Williams once I asked him about going to see Ezra> Pound at St. Elizabeth's. I asked him (to be more exact about my> question> to him) what it was like being a queer man, going to see Pound, someone> who> had openly supported fascism in Europe at a time when queers were being> branded and murdered. He thought about it for a second and then simply> said, "The terrible things he did and said were not the poems."> > And there are plenty of people who refuse to read Pound because of his> politics. And I like to debate this issue with those people, even> though> they almost always remain solid in not needing to read Pound.> > CAConrad> p.s. One of my all-time favorite issues of the CHICAGO REVIEW is the> Dorn> issue, most especially the essay, "Edward Dorn Out: Forms of> Dispossession"> by Dale Smith. In it Smith writes, "Dorn made himself available to an> experience of the West. In the process he perceived a difference between> who> he was and who he thought himself to be. But what any of us are capable> of> is more important, and that we make ourselves so."> <http://PhillySound.blogspot.com>

---

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421. **Chris Stroffolino**  
***david horton's very good question***  
*Fri 25 May 2007*

---

Should an editor expect fresh material?

As someone who has been both an editor of money-losing propositions as well as a writer who hasn't been paid (by other editors who don't recoup their losses), I can see how both "sides"--insofar as there is antagonism between them---may feel exploited (of course, nowadays so many are both).

The issue may very well be different if both editor and poet are making money,  
but I'll restrict these notes to what David's talking about....

Perhaps what I say may be seen as taking the side of the  
"unpaid writer" rather than the "money-losing editor's" side in what I say here,

but increasingly I've become very skeptical of the value of such  
"freshness"--

as defined as "Previously Unpublished Work."

For me it has had a lot to do with a value of quantity more than  
quality--

Yes, they need not be opposed, but I know I'm not the only writer (or  
editor for that matter),

who has felt an institutional pressure that thereby places less value  
on a single poem

(oh, it's "fetishizing") and more on "author of 19 books, published  
in 150 magazines"

and I wonder about alternatives to that  
that could benefit both writer and editor

and maybe yes I'm too hung up on what some could deride as "an economy of  
scarcity" or that I like the kind of poems (or whatever) that "even 15, 150, 1500,  
years later, still feel FRESH"

Well, back when I did a lot more unpaid readings, I largely operated  
in a scene in which it was  
kind of a badge of honor to not read things that most people in the  
audience already heard,  
but then I started realizing, when I was in the audience, that if a

reader occasionally did that,  
and if the work was good, I actually liked the familiarity.  
Perhaps on the page, or the electronic format, it's different,  
and laws of intellectual 'property' forbid people from even  
'plagiarizing' themselves,  
and it can get all touted and glorified as PROCESS-ORIENTED writing  
that can't be fetishized  
and is free (or at least money-losing for both editor and writer)--  
but how free is it?  
and how fresh is it?  
And what I'm writing now, "of course," isn't a poem by any standards  
but in a way I am submitting it  
and in a way it is "fresh material"  
(okay, now I'll go out to the park and play a festishized song I've  
played many times before  
but to people who maybe have never heard it, or can hear it with  
FRESH EARS).

love, Chris

On May 25, 2007, at 9:17 AM, David Harrison Horton wrote:

*Hi all,*

*I didn't hear too many voices from the editor's perspective on this string. And I think it would help round out the conversation.*

*Print journals spend anywhere from \$100 (Kinkos and a good stapler at home) to upwards of \$5000 for a (McNaughton & Gunn) 1,000 print run.*

*The economics of this issue has been very poet-centric.*

*We can argue till we're blue whether or not the print journal is the last bastion of bourgeois Kultur, but the fact remains that these folks throw down cold hard cash to push your product (even if they don't pay you for it; most don't recoup their losses).*

*So why, if they ask for it, shouldn't they expect fresh material?*  
*David Harrison Horton 1341 58th Avenue #9 Oakland CA 94621*



*Date: Fri, 25 May 2007 10:58:28 -0400> From:*  
*> Subject: Re: blog-posted poems -*  
*thanks> To:  > > Many thanks to all who*

*responded on this thread. Ended up with some great input also from the editors of four different publications -- coming at the issue from different sides and rather interestingly. There's an overview here: <http://verylikeawhale.wordpress.com/2007/05/25/blog-posted-poems-redux/> and the editorial views in the four preceding posts. Regards and thanks again. Nic Sebastian <http://verylikeawhale.wordpress.com>*

---

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#### 422. **CA Conrad**

##### **Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply**

*Fri 25 May 2007*

---

George Bowering wrote:

>> Spicer, I think it is pretty clear, was talking about a kind of poetry,  
>> not the sexual orientation of the poet.

Is it "pretty clear" George? Please share.

Because Spicer seemed uncomfortable for some reason. Was it really JUST that he didn't like the work? Wouldn't he take issue specifically then with the work? Faggot-poetry is hardly what Ginsberg wrote. Someone could also say Spicer was writing faggot-poetry, as being a faggot comes through from time to time. Not that Spicer was political in the way Ginsberg was.

It really is an unfair statement on Spicer's part, summing Ginsberg up to the faggot end of who he was in order to define his poems.

Look, Spicer was a faggot, a big faggot, and wrote about it.

To say "Spicer, I think it is pretty clear, was talking about a kind of poetry," needs better clarification George. No it's not clear. How is Ginsberg's poetry faggot-poetry?

How is Spicer writing about being a young faggot in the Castro not faggot writing?

It's not clear, and leaves a lot to question. When I meet a faggot who chooses to denounce or diminish another faggot by pointing out that they're a faggot it's usually that the forked tongue belongs to someone not comfortable with themselves.

Am I analyzing Spicer? Yeah, I guess so. It just doesn't make sense that THAT is how Spicer chose to make a remark about WHY or HOW he dislikes Ginsberg's poems.

Spicer could like or dislike whatever he wanted, that was not my point of course.

But how does calling Ginsberg's poetry faggot-poetry do anything but ridicule Ginsberg for being a faggot?

Ginsberg was NOT Mark Doty (thank god!), and wrote about many many things. The only thing that's clear is that Spicer meant harm. How he chose to harm is nothing but suspicious to me.

And George, in the end, as odd as this may sound, I'd much rather hear this kind of statement from a straight man than a queer man. I dislike queer men who attack on such a level more than I've ever hated a straight man for doing so.

CAConrad  
<http://PhillySound.blogspot.com>

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#### 423. **CA Conrad**

##### ***Re: What's missing in the Dorn hoopla--***

*Fri 25 May 2007*

---

Below are 2 Ed Dorn poems "LEFT OUT" of the selected, for those interested in seeing WHAT has been so casually "left out" of the "hoopla." These are the kinds of poems that really REALLY piss me off! As someone who lost a boyfriend to AIDS, this shit makes me want to raise Dorn from the dead and kick his ass!

When you read these two poems you will realize that when Jonathan Williams said of Pound that, "The terrible things he did and said were not the poems" cannot EVER apply to Dorn, not with poems like these in existence.

Am I saying we can't or shouldn't look at the rest of Dorn's work held apart from this? We should do that, yes, but we should not EVER forget that he wrote these poems!

With LOVE and faggot-poetry,  
CAConrad

Aid(e) Memoire      (Abhorrences - Spring, 1984)

If you screw  
and are screwed by  
everybody you meet

24 hours a day  
every day of the year  
you'll get a disease  
as we learn from the History of the Renaissance  
So why not forego  
the gamble and drink  
directly from the sewer.

-----

Something we can all agree on (Abhorrences - Summer 1985)

Suppose there were a new  
acronym for an old disease --  
very awful and very incurable.  
Let's call it HELPS for  
Heritable Endemic Longrange  
Poverty Syndrome

Now here's the question:  
do you think there would be  
much tea & sympathy for this plague?  
Neither do I.

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424. **Stephen Ellis**

***Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's  
brief reply***

*Fri 25 May 2007*

---

C.A., Neither homo- nor htero- really, seem at issue when coming at them (along with bi- anti- a-, etc . . . ) from the perspective of poeisis. I rather think that the "doings" of poets, in the world, make of them (us) all a kind of contextual "text", and insofar as Freud associated "text" with the third phase of the anal/oral/genital developmental cycle of the Person (or at least I think he did . . . anyway, I DID read it "somewhere" . . . ), I have always thought of the question of sexuality, in poetry, and as composers of it, having to do with the sense of utter peril, represented by the figure of the hermaphrodite, which, as James Elkins, in his *What Painting Is*, says "acts as an embodiment of psychosis in a conceptual field that is attracted by madness." Thus: the tropaic, as the combinatory element of sexuality, no matter its gender or assumed properness of practice. Well, though, too, aren't we all a bunch of cock-suckers - its the badge of signification we wear, pride, in deed of our art. The art of the Unvert. Now THAT'S a sense that needs considerably more development . . . maybe we

should think of the "luz" as more a product of the Medulla Oblongata than what the ancient Greeks colloquially called The Necessity. SE

From: CA Conrad <[REDACTED]>

To: [REDACTED]

Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply

Date: Thu, 24 May 2007 13:44:42 -0500

Stephen, thanks, and yes we need to walk with caution mostly. In that we don't forget to admit the truth, and that we don't confuse the truth for the art.

Spicer was really awful to a lot of people, and I was always curious about the WAY he attacked Ginsberg. Of course this is all rumor, I think, but I think he said something like Ginsberg was writing faggot-poetry. We can't really know what he meant by that since it's just rumors that are circulating. But what could that have meant? Especially since Spicer was a faggot, and living in San Francisco at that. It's odd.

But at the same time it's impossible to not Love the work of Spicer. And if you do Love the poet's work then all that other stuff needs to be held away, and separate, right?

Dorn's homophobia was a different thing. Or was it? I don't know. It seems that most homophobic men are themselves queer. It's almost a cliché to say this now, but it's also something I've seen play out over and over. Yeah, maybe Dorn was a secret cocksucker. Who knows, right?

It would be GREAT to find out something like that! HEHEHE! Oh the bone-chilling reception such evidence was create!

CAConrad

<http://PhillySound.blogspot.com>

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PC Magazine's  
2007 editors' choice for best Web mail—award-winning Windows Live Hotmail.  
[http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT\\_TAGHM\\_migration\\_HM\\_mini\\_pcmag\\_0507](http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_pcmag_0507)

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425. **Jeffrey Side**

***Songwriters needed for interviewing***

*Fri 25 May 2007*

---

Are there any songwriters out there?



I'm planning a series of interviews with songwriters for The Argotist Online. The interviews will have the same format as the series of interviews with poetry editors on the site last year.

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

There will be six questions relating to the differences between lyrics and poetry. Anyone interested?

Jeff

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426. **Laura McClain**

***Re: Invisible Man Poetry Contest***

*Fri 25 May 2007*

---

They can certainly incorporate other aspects of The Invisible Man (book, film, art, etc.) but they need to have some kind of reference to the television show. The show had it's dark side, but also a very human and compasionate side, and included occasional humor. You can find some pretty long clips on YouTube. Here are a couple samples: Number 1, Number 2.

Thanks for your interest.

Laura

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

From: Ruth Lepson <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, May 23, 2007 5:52:27 PM

Subject: Re: Invisible Man Poetry Contest

can they be related to the book? or the Jeff Wall photo at MoMA based on the beginning of the book?

---

\_\_\_ Park yourself in front of a world of choices in alternative vehicles. Visit the Yahoo! Auto Green Center. [http://autos.yahoo.com/green\\_center/](http://autos.yahoo.com/green_center/)

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427. **patrick dunagan**

**Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply**

Fri 25 May 2007

---

C.A.,

It might be a good idea if you find the exact quote and context of Spicer's "faggot-poetry" comment on Ginsberg. I think you'll find it's not the exact phrase and that Spicer is responding the "Beat" phenomenon which swept SF post-Howl (1955), Duncan-Blaser-Spicer felt pretty much not a part of the that "Renaissance since they'd already had their own (Berkeley 40s which included Rexroth, Everson Fabili, Miles, etc) if this is something you already know, sorry for repeating it to you but your post doesn't show your very clear on what's what... for instance, Spicer did not live in or near or frequent the Castro much. He hung around North Beach and Polk Gulch, also he died '65, I'm not certain on this (and would be happy to be corrected) but the Castro was quite the same Castro in his day. I guess my point is it's a good idea to get to the texts (read them pretty closely) and additional commentaries before you start to "analyze". Cheers, PJD

On 5/25/07, Stephen Ellis <[REDACTED]> wrote:

> C.A.,  
> Neither homo- nor htero- really, seem at issue when coming at them (along  
> with bi- anti- a-, etc . . . ) from the perspective of poeisis. I rather  
> think that the "doings" of poets, in the world, make of them (us) all a kind  
> of contextual "text", and insofar as Freud associated "text" with the third  
> phase of the anal/oral/genital developmental cycle of the Person (or at  
> least I think he did . . . anyway, I DID read it "somewhere" . . . ), I have  
> always thought of the question of sexuality, in poetry, and as composers of  
> it, having to do with the sense of utter peril, represented by the figure of  
> the hermaphrodite, which, as James Elkins, in his What Painting Is, says  
> "acts as an embodiment of psychosis in a conceptual field that is attracted  
> by madness." Thus: the tropaic, as the combinatory element of sexuality, no  
> matter its gender or assumed properness of practice. Well, though, too,  
> aren't we all a bunch of cock-suckers - its the badge of signification we  
> wear, pride, in deed of our art. The art of the Unvert. Now THAT'S a sense  
> that needs considerably more development . . . maybe we should think of the  
> "luz" as more a product of the Medulla Oblongata than what the ancient  
> Greeks colloquially called The Necessity.  
> SE  
>  
>  
>

> From: CA Conrad <[REDACTED]>  
> Reply-To: UB Poetics discussion group <[REDACTED]>  
> To: [REDACTED]  
> Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's  
> brief reply  
> Date: Thu, 24 May 2007 13:44:42 -0500  
>  
> Stephen, thanks, and yes we need to walk with caution mostly. In that we  
> don't forget to admit the truth, and that we don't confuse the truth for the  
> art.  
>  
> Spicer was really awful to a lot of people, and I was always curious about  
> the WAY he attacked Ginsberg. Of course this is all rumor, I think, but I  
> think he said something like Ginsberg was writing faggot-poetry. We can't  
> really know what he meant by that since it's just rumors that are  
> circulating. But what could that have meant? Especially since Spicer was a  
> faggot, and living in San Francisco at that. It's odd.  
>  
> But at the same time it's impossible to not Love the work of Spicer. And if  
> you do Love the poet's work then all that other stuff needs to be held away,  
> and separate, right?  
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> Dorn's homophobia was a different thing. Or was it? I don't know. It  
> seems that most homophobic men are themselves queer. It's almost a cliché  
> to say this now, but it's also something I've seen play out over and over.  
> Yeah, maybe Dorn was a secret cocksucker. Who knows, right?  
>  
> It would be GREAT to find out something like that! HEHEHE! Oh the  
> bone-chilling reception such evidence was create!  
>  
> CAConrad  
> <http://PhillySound.blogspot.com>  
>  
>  

---

  
> PC Magazine's 2007 editors' choice for best Web mail—award-winning  
Windows  
> Live Hotmail.  
> [http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT\\_TAGHM\\_migration\\_HM\\_mini\\_pcmag\\_0507](http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_pcmag_0507)  
>

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428. **patrick dunagan**

**Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's brief reply**

Fri 25 May 2007

---

C.A.,

(w/ typos fixed)

> It might be a good idea if you find the exact quote and context of  
> Spicer's "faggot-poetry" comment on Ginsberg. I think you'll find it's  
> not the exact phrase and that Spicer is responding to the "Beat"  
> phenomenon which swept SF post-Howl (1955), Duncan-Blaser-Spicer felt  
> pretty much not a part of the that "Renaissance since they'd already  
> had their own (Berkeley 40s which included Rexroth, Everson Fabili,  
> Miles, etc) if this is something you already know, sorry for repeating  
> it to you but your post doesn't show you're very clear on what's what...  
> for instance, Spicer did not live in or near or frequent the Castro  
> much. He hung around North Beach and Polk Gulch, also he died '65,  
> I'm not certain on this (and would be happy to be corrected) but the  
> Castro was not quite the same Castro in his day. I guess my point is it's  
> a good idea to get to the texts (& read them pretty closely) and  
> additional commentaries before you start to "analyze". Cheers, PJD  
>

On 5/25/07, patrick dunagan <[REDACTED]> wrote:

> C.A.,

>

> It might be a good idea if you find the exact quote and context of  
> Spicer's "faggot-poetry" comment on Ginsberg. I think you'll find it's  
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> a good idea to get to the texts (read them pretty closely) and  
> additional commentaries before you start to "analyze". Cheers, PJD  
>

> On 5/25/07, Stephen Ellis <[REDACTED]> wrote:

> > C.A.,

> > Neither homo- nor htero- really, seem at issue when coming at them (along  
> > with bi- anti- a-, etc . . . ) from the perspective of poeisis. I rather  
> > think that the "doings" of poets, in the world, make of them (us) all a kind  
> > of contextual "text", and insofar as Freud associated "text" with the third  
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> > always thought of the question of sexuality, in poetry, and as composers of  
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> > the hermaphrodite, which, as James Elkins, in his What Painting Is, says  
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> > aren't we all a bunch of cock-suckers - its the badge of signification we  
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> > Reply-To: UB Poetics discussion group <[REDACTED]>  
> > To: [REDACTED]  
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> >  
>

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429. **Chris Stroffolino**

***Re: david horton's very good question***

*Fri 25 May 2007*

---

Forgive my typos--or at least don't use them to invalidate the need to say, to write, something quick. I'm forgiving myself for them right now, but I still stand by the feelings/meanings

How's this?

Editors, feel free to republish old poems you like if a writer you asked if the writer sends you a new piece you don't like

And writers, feel free to send something you already published if an editor asks you for work but then ends up rejecting your new 'fresh' piece

It may not make things better, but I can't see how it would make things worse

On May 25, 2007, at 11:24 AM, Chris Stroffolino wrote:

*Should an editor expect fresh material?*

*As someone who has been both an editor of money-losing propositions as well as a writer who hasn't been paid (by other editors who don't recoup their losses),  
I can see how both "sides"--insofar as there is antagonism between them---may feel exploited  
(of course, nowadays so many are both).*

*The issue may very well be different if both editor and poet are making money,  
but I'll restrict these notes to what David's talking about....*

*Perhaps what I say may be seen as taking the side of the "unpaid writer" rather than the "money-losing editor's" side in what I say here,  
but increasingly I've become very skeptical of the value of such "freshness"--  
as defined as "Previously Unpublished Work."  
For me it has had a lot to do with a value of quantity more than quality--  
Yes, they need not be opposed, but I know I'm not the only writer (or editor for that matter),  
who has felt an institutional pressure that thereby places less value on a single poem  
(oh, it's "fetishizing") and more on "author of 19 books, published in 150 magazines"  
and I wonder about alternatives to that  
that could benefit both writer and editor*

*and maybe yes I'm too hung up on what some could deride as "an economy of scarcity"  
or that I like the kind of poems (or whatever) that "even 15, 150, 1500, years later, still feel FRESH"*

*Well, back when I did a lot more unpaid readings, I largely operated in a scene in which it was  
kind of a badge of honor to not read things that most people in the audience already heard,  
but then I started realizing, when I was in the audience, that if a reader occasionally did that,  
and if the work was good, I actually liked the familiarity.  
Perhaps on the page, or the electronic format, it's different,  
and laws of intellectual 'property' forbid people from even 'plagiarizing' themselves,  
and it can get all touted and glorified as PROCESS-ORIENTED writing  
that can't be fetishized*

*and is free (or at least money-losing for both editor and writer)--  
but how free is it?  
and how fresh is it?  
And what I'm writing now, "of course," isn't a poem by any standards  
but in a way I am submitting it  
and in a way it is "fresh material"  
(okay, now I'll go out to the park and play a festishized song I've  
played many times before  
but to people who maybe have never heard it, or can hear it with  
FRESH EARS).*

*love, Chris*

*On May 25, 2007, at 9:17 AM, David Harrison Horton wrote:*

*Hi all,*

*I didn't hear too many voices from the editor's perspective on  
this string. And I think it would help round out the conversation.*

*Print journals spend anywhere from \$100 (Kinkos and a good stapler  
at home) to upwards of \$5000 for a (McNaughton & Gunn) 1,000 print  
run.*

*The economics of this issue has been very poet-centric.*

*We can argue till we're blue whether or not the print journal is  
the last bastion of bourgeois Kultur, but the fact remains that  
these folks throw down cold hard cash to push your product (even  
if they don't pay you for it; most don't recoup their losses).*

*So why, if they ask for it, shouldn't they expect fresh material?  
David Harrison Horton 1341 58th Avenue #9 Oakland CA 94621*

*[REDACTED]*

*Date: Fri, 25 May 2007 10:58:28 -0400> From:*

*[REDACTED]> Subject: Re: blog-posted poems -  
thanks> To: [REDACTED]> > Many thanks to all*

*who responded on this thread. Ended up with some great input also  
from the editors of four different publications -- coming at the  
issue from different sides and rather interestingly. There's an  
overview here: [http://verylikeawhale.wordpress.com/2007/05/25/  
blog-posted-poems-redux/](http://verylikeawhale.wordpress.com/2007/05/25/blog-posted-poems-redux/) and the editorial views in the four*



*preceding posts. Regards and thanks again. Nic Sebastian*<http://verylikeawhale.wordpress.com>

---

*Create the ultimate e-mail address book. Import your contacts to Windows Live Hotmail.*  
[www.windowlive-hotmail.com/learnmore/managemail2.html?locale=en-us&ocid=TXT\\_TAGLM\\_HMWL\\_reten\\_impcont\\_0507](http://www.windowlive-hotmail.com/learnmore/managemail2.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_impcont_0507)

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#### 430. **Jim Andrews**

##### **Re: Songwriters needed for interviewing**

*Fri 25 May 2007*

---

*Are there any songwriters out there?*

*I'm planning a series of interviews with songwriters for The Argotist Online. The interviews will have the same format as the series of interviews with poetry editors on the site last year.*

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

*There will be six questions relating to the differences between lyrics and poetry. Anyone interested?*

*Jeff*

Sometimes they get in each others' way. Sometimes only one is home.  
Sometimes they rock together, sometimes they moan.

These are not so much 'songs' as snogs, ongss, and gonss:

<http://vispo.com/nio>

<http://vispo.com/bc/qt>

<http://vispo.com/vismu/OppenDoDown.htm>

<http://vispo.com/animisms/enigman2>

<http://vispo.com/audio/shockwave/adam.html>

<http://vispo.com/vismu/warpigs/warpigs8.htm>

ja

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#### 431. **Catherine Daly**

##### **Re: david horton's very good question**

*Fri 25 May 2007*

---

I love Reb's thinking about editorship.

I think in many ways, small press print anthologies are starting to replace journals. I remember fondly QRL as well as the New Directions annual, and am thinking of both when I think about something periodical for my press and art-related publishing thoughts.

I feel a lot of pressure to "write to order" perhaps parallel with my eAuthor endeavors. I.e., I know what editor y likes, and I try to find something I wrote I think editor y might like. I have been playing with letting this push my writing around rather than the whole pushing my craft / career thing. It is interesting, but also quite painful, when the things you write that you think are really quite wonderful aren't what editor y, or indeed, it seems any editor, wants. And isn't this the same as print? Or, it seems the same and also different somehow.

--

All best,  
Catherine Daly



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432. **Laura McClain**

***Re: Invisible Man Poetry Contest***

*Fri 25 May 2007*

---

Sorry, I see my hyperlinks were removed. The addresses for the clips are

<http://youtube.com/watch?v=aTtCbTNSjJA>

<http://youtube.com/watch?v=pE9ypHgikF8>

Thanks again,

Laura

--- Laura McClain <> wrote:

> They can certainly incorporate other aspects of The  
> Invisible Man (book, film, art, etc.) but they need  
> to have some kind of reference to the television  
> show. The show had it's dark side, but also a very  
> human and compassionate side, and included occasional  
> humor. You can find some pretty long clips on  
> YouTube. Here are a couple samples: Number 1, Number  
> 2.  
>  
>  
> Thanks for your interest.

> Park yourself in front of a world of choices in

> alternative vehicles. Visit the Yahoo! Auto Green  
> Center.  
> [http://autos.yahoo.com/green\\_center/](http://autos.yahoo.com/green_center/)  
>

<http://invisicat.spreebb.com>

---

\_\_ Ready for the edge of your seat?  
Check out tonight's top picks on Yahoo! TV.  
<http://tv.yahoo.com/>

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433. **Alan Sondheim**

**4 poems**

*Sat 26 May 2007*

---

4 poems

<http://www.asondheim.org/sl.mp3> (audio)  
<http://www.asondheim.org/parti.mp3> (audio)  
<http://www.asondheim.org/darling.jpg> (image)

For Byron (text)

Behold, the morning watch was come; the vessel lay  
Behold, her course, and gently made her liquid way;  
Behold the cloven billow flashed from off her prow  
Behold, in furrows formed by that majestic plough;  
Behold the waters with their world were all before;  
Behold behind, the South Sea's many an islet shore.  
Behold the quiet night, now dappling, 'gan to wane,  
Behold, dividing darkness from the dawning main;  
Behold the dolphins, not unconscious of the day,  
Behold, swam high, as eager of the coming ray;  
Behold the stars from broader beams began to creep,  
Behold, and lift their shining eyelids from the deep;  
Behold the sail resumed its lately shadowed white,  
Behold, and the wind fluttered with a freshening flight;  
Behold the purpling ocean owns the coming sun,  
Behold, but ere we break--a deed is to be done.

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434. **Alan Sondheim**

***remembrance of things past (maud liardon)***

Sat 26 May 2007

---

remembrance of things past

<http://www.asondheim.org/maudliardon.mov>

<http://www.asondheim.org/maudliardon.mp3> (commentary)

if i could write the proper theoretical accompaniment here, i would do so; that i can't, literally goes without saying. it's too much; my chaotic life allows at best fleeting glimpses into the grounding of the dream in the real, the real in the dream - wait a minute, since there's neither, since whatever analysis one might (dreamily) apply, as in a dream, takes time beyond sleep, the dream screen-work inscribed, which takes place, as in a dream, the real, which is the real. here avatar, who i dare not name, to whom i dare not give a name, turns her, yes her, uncanny eye, movement, muscle memory, towards that dancer of the dream, maud liardon, who has now retreated back into the dream, the dream of maud liardon, as enacted by this avatar, now my friend, my being, my dream, my very being, this avatar who shall remain nameless, who refuses to name me, who has come forward to

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435. **Stephen Ellis**

***Re: What's missing in the Dorn hoopla--***

Sat 26 May 2007

---

One thing that's seemed to've gone missing is the connection between Dorn and such 60s and 70s figures as Richard Grossinger, Harvey Bialy, Harvey Brown, Gerrit Lansing (who Dorn called "a hip scholiast") and the whole "LSD" Buffalo school, not only Olson and Creeley, but also John Clarke, who wrote an interesting review of Dorn's *Abhorrences* in his magazine *intent* in the early 90s. We ought not forget, too, that Dorn's metaphysics were "native", ie., not so much "tribal" as coming from the landforms themselves, and the use that was made of them. Carl Sauer, at that end. And also not to forget that Dorn is the one who said, "what makes (Whitehead's) *Process and Reality* heavy is the "and". One good entry into the work of Dorn, I think, is J. H. Prynne's short essay "A Note on Metals", with its deft turnings and considerations of abstraction, and the exilic nature of "naming", even as this operates as an actualizing form of spiritual election. This is Dorn's base-line for the sociological satires of *Gunslinger*, and the shorter, later work. (And of whose "flatness"

as Silliman called it, we might remember that Robin Blaser remarked the same quality on hearing Dorn read what Blaser thought were sonnets at the Berkeley conference in 1965. SE

From: David-Baptiste Chirot <[REDACTED]>

To: [REDACTED]

Subject: What's missing in the Dorn hoopla--

Date: Thu, 24 May 2007 16:14:59 -0500

How many times does it seem one is reading the same old pieces (reviews, counter-reviews, posts, counter-posts) again--then to realize with a start--oh my God!--these are the "new" pieces!--NOT Memorex!--NOT "phoned in!-- It is very predictable what Ron Silliman will say about most things and equally so what many of his detractors will say. The sad thing is that in the meanwhile the actual book, poetry, accomplishment--gets completely ignored. I have yet to read the book and was hoping to learn more about it as it is a pretty sizable collection (324 or so pages) and includes some uncollected works. As well, in a time in which political poetry is not much written, Dorn's work seems a good example to re-examine--the ecological concerns, the take on the on the settlement by Euro-Americans of the West--many other issues--and the methods of structuring and presenting voicings--personae-- Also that the work is appearing from Penguin, a world scale publisher--not an academic or small press as the original works were--and--also that it is edited by Michael Rothenberg, himself a very good poet as well as editor of two other Penguin Selecteds--David Meltzer and Philip Whalen. And--editor of Big Bridge Journal. The intro is by another poet and editor, Dale Smith-- The reviews and arguments here seem to ignore all of this, which seems to me to be quite interesting in considering the book itself-- The constellation of Rothenberg and Smith with Dorn and also Whalen and Meltzer is far more intriguing to think on than the same tired old beating the dead corpse of Ed Dorn about things said long ago over too many drinks most likely. The occasion of this constellation in the present is to open new ways of thinking on the poets and poetry involved, rather than always driving around with one's eyes glued to the rear view mirror and one's conceptions of a poet and their work etched for ever in a stone one put out to the graveyard of one's thoughts long ago. When I first started reading and really being wound by poetry--it was by people like Villon and Rimbaud. Especially with Villon--murderer, thief, pimp---one is going to be upset what some poet said about another? I would rather be learning about and following discussions of the new directions this book and the others Michael Rothenberg edited may be opening up--it is not everyday after all recent and a living American poet are in Selected Penguin editions after all--than more dancing on the head of a corpse--no matter how tempting an easy bit of fun it is--even in a world filling up faster and

faster with corpses--> Date: Thu, 24 May 2007 11:12:53 -0400> From:  
[REDACTED]> Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn,  
and Silliman's brief reply> To: [REDACTED]> > C.A.: Thanks for your reply. I only  
made the exchange public in hopes of> getting thoughtful people to weigh in on  
the matter. I have a few notes> to your message.> > I do not accuse Silliman of  
being cold, but rather the opposite: that he> lets his personal animus against  
the man blind him to the rich> possibilities to the later poetry. I admit I may be  
wrong in my> deduction that Silliman singles out Dorn as contentious because  
Dorn> notoriously dismissed the notion that something called the language>  
school had changed and recharged the poetic landscape, but, despite> having  
read all of Dorn that I can find, and having talked with him a> few times, the  
notion that he was a nazi or an advocate of violent> solutions remains outside  
my experience and unattested in the reviews in> question. Silliman's view that  
Dorn was an implicit supporter of the> policies that led us into Iraq is based on  
an entirely unsupported> reading of one small poem. His notion that Dorn was  
a homophobe is, and> this is only my opinion, twisted.> > Knopf does not put  
its reputation on the line by publishing Gluck, who> inhabits a tiny corner of  
that publishing empire. Those who published> Dorn, on the other hand,  
declared the importance of the work by doing> so, considering the necessity of  
a personal commitment. I do not say> that those publications prove his  
significance; I merely wondered why,> if Dorn's collapse is so obvious that both  
Silliman and Kleinzahler can> assure us that it is so without adducing  
significant evidence, so many> small publishers were willing to put their  
money, time, and reputations> into publishing it. > > Where, in Silliman's  
piece, does he talk about "the things Dorn said> outside the poems"? The guy  
was no saint, and he may have said> intemperate things, and if those things  
can be used to amplify the sense> of the poems, I'm for that. But Silliman did  
not do so. The burden is on> those who think Dorn said terrible things to come  
forward with the> evidence.> > You have come forward to--as you say--share,  
and your thoughts are> welcome. I do not think Silliman was sharing; I think  
his project was> closer to vilification. I think his reply to me, with its refusal  
to> confront my arguments, suggests that my supposition is not without>  
foundation. > > -----Original Message-----> From: UB Poetics discussion group  
[mailto:[REDACTED]]> On Behalf Of CA Conrad> Sent: Tuesday, May 22, 2007 11:49  
PM> Subject: Re: Brian Richards on Ron Silliman's blog re: Dorn, and>  
Silliman's brief reply> > I've read this a couple of times now, and didn't  
respond right away> because> I wanted to be certain of how I felt about it.> >  
This is now a public argument, since you made it public. (Just in case>  
someone tells me to mind my own business).> > Ron Silliman often pisses me  
off. Not always, but some weeks more than> once. So I can relate to you  
wanting to take shots at him. I'm just> not> sure that I agree with the shots  
you're taking.> > It feels to me like you're accusing him of the very thing you

would wish> him> to be. In other words you're accusing him of being cold, of not judging> the> work of Dorn but the man Dorn. Yet you would also wish for him to be> cold> enough in order to not have his feelings involved at all, and to only> see> the work.> > That aside I do believe that Silliman has made clear what of Dorn's work> he> likes, and what he doesn't like.> > He has also been very vocal about the man Dorn. And why not? Ed Dorn> said> some pretty miserable things, should he be forgiven, should he be Loved> unconditionally? > > It doesn't really matter what Ron Silliman thinks about Ed Dorn the man> because Silliman likes the work. He literally said to a group of us> last> year after a reading in Philadelphia, "Dorn is like finding out> your favorite rock star is a nazi."> > I'm not making that up. He said that.> > One of the things I value most about Silliman is that he is unafraid of> expressing his feelings. While so many want to accuse him of being cold> and> mean, what they miss completely is that he's SHARING SOMETHING! There> are> plenty of poets from his generation who share nothing when it comes to> feeling. I have seen them myself. Cold, almost mechanical in nature.> My> god, in an age of bourgeois poetry where conflict of truth is sublimated> with under-the-breath comments and the impotence of the> passive-aggressive,> it's poets like Silliman we need frankly!> > It's really important to get pissed off. And you were pissed off at> Silliman, that's fair, that's fine. But really, seriously, should> Silliman,> or anyone else for that matter, EVER judge a poet by the publisher> publishing them? Because that is part of your argument against Silliman> here, saying that he's NOT WAKING UP TO THE EVIDENCE AROUND HIM WITH> THESE> PUBLISHERS FIGHTING OVER ONE ANOTHER TO PUBLISH DORN!> > Please! Knopf publishes Louise Gluck, and I still think she's a slow> death> to read. I'd rather piss razor blades than be made to read an entire> Louise> Gluck book! I don't care if Elvis came back from the dead and said she> was> the One and Only poet to read! Yet people seem to Love her! Some> people> never shut up about her! I'm convinced there are life-sized posters of> her above beds all over America, but I still can't stand her poems!> > And it's very important to talk about the things Dorn said outside his> poems. And also important of course that we examine those things in the> context in which they were said.> > Should we judge his poems by this though? Well, I don't think so, not> at> all.> > When visiting Jonathan Williams once I asked him about going to see Ezra> Pound at St. Elizabeth's. I asked him (to be more exact about my> question> to him) what it was like being a queer man, going to see Pound, someone> who> had openly supported fascism in Europe at a time when queers were being> branded and murdered. He thought about it for a second and then simply> said, "The terrible things he did and said were not the poems."> > And there are plenty of people who refuse to read Pound because of his> politics. And I like to debate this issue with those people, even> though> they almost always remain solid in not



needing to read Pound.> > CAConrad> p.s. One of my all-time favorite issues of the CHICAGO REVIEW is the> Dorn> issue, most especially the essay, "Edward Dorn Out: Forms of> Dispossession"> by Dale Smith. In it Smith writes, "Dorn made himself available to an> experience of the West. In the process he perceived a difference between> who> he was and who he thought himself to be. But what any of us are capable> of> is more important, and that we make ourselves so."> <http://PhillySound.blogspot.com>

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Messenger. Start an i'm conversation. Support a cause. Join now.  
[http://im.live.com/messenger/im/home/?source=TAGWL\\_MAY07](http://im.live.com/messenger/im/home/?source=TAGWL_MAY07)

[PC Magazine's](#)

2007 editors' choice for best Web mail—award-winning Windows Live Hotmail.  
[http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT\\_TAGHM\\_migration\\_HM\\_mini\\_pcmag\\_0507](http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_pcmag_0507)

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436. **Ruth Lepson**

**Re: 4 poems**

Sat 26 May 2007

---

gorgeous

On 5/26/07 1:12 AM, "Alan Sondheim" <[REDACTED]> wrote:

4 poems

<http://www.asondheim.org/sl.mp3> (audio)

<http://www.asondheim.org/parti.mp3> (audio)

<http://www.asondheim.org/darling.jpg> (image)

For Byron (text)

*Behold, the morning watch was come; the vessel lay  
Behold, her course, and gently made her liquid way;  
Behold the cloven billow flashed from off her prow  
Behold, in furrows formed by that majestic plough;  
Behold the waters with their world were all before;  
Behold behind, the South Sea's many an islet shore.  
Behold the quiet night, now dappling, 'gan to wane,  
Behold, dividing darkness from the dawning main;  
Behold the dolphins, not unconscious of the day,  
Behold, swam high, as eager of the coming ray;  
Behold the stars from broader beams began to creep,  
Behold, and lift their shining eyelids from the deep;  
Behold the sail resumed its lately shadowed white,  
Behold, and the wind fluttered with a freshening flight;*

*Behold the purpling ocean owns the coming sun,  
Behold, but ere we break--a deed is to be done.*

[↑ Contents](#)

437. **Murat Nemet-Nejat**

**Re: 4 poems**

Sat 26 May 2007

---

Alan,

This is quite something. Are all the lines in it yours, coming out of the depth of your understanding of the English language?

Reminds me of early 20th century Turkish Sufi poems:

Ascension

you'll ascend the stairs slowly  
on your skirts a golden pile of leaves  
always you'll be looking at the East crying

Always looking at the East crying to be revived

waters are yellowing ... your face paling in shadows  
bending roses bleed bleeding to the ground  
wait flame like on branches nightingale  
has water burnt why is the marble bronze

From yellow to bronze to crimson to night is the fiery movement of the soul in its ascent.

Fire is reflected light in the evening twilight, soon to be replaced by the reflected light of the moon.

The nightingale and the branch on which it stands become one, waiting together.

wait flame like on branches nightingale  
look at the crimson sky turning evening

Ahmet Hasim, 1926

Ciao,

Murat

On 5/26/07, Ruth Lepson <[REDACTED]> wrote:

>

> gorgeous

>

>

> On 5/26/07 1:12 AM, "Alan Sondheim" <[REDACTED]> wrote:  
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> > Behold, but ere we break--a deed is to be done.  
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438. **David-Baptiste Chirot**

***Woodland Pattern: Laura Elrick, Rodrigo Toscano & CPT this Sunday***

*Sat 26 May 2007*

---

Add some color. Personalize your inbox with your favorite colors. [www.windowlive-hotmail.com/learnmore/personalize.html?locale=en-us&ocid=TXT\\_TAGLM\\_HMWL\\_reten\\_addcolor\\_0507](http://www.windowlive-hotmail.com/learnmore/personalize.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_addcolor_0507)

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439. **Alan Sondheim**

**Re: 4 poems**

Sat 26 May 2007

---

The text poem is a stanza of Byron's with 'Behold' added to every line. He uses the word fairly often, as do the English romantics in general; with Byron, it's 'Byronic,' the sweep of the world, involvement of the reader with the sublime. It's napoleonic. Byron's one of my favorite authors; Don Juan is deliberately postmodern which makes it postmodern, if 'anything' is. I have an odd 1828 French edition of his collected poems, so it goes. The poem you give below is beautiful. Thanks, Alan

On Sat, 26 May 2007, Murat Nemet-Nejat wrote:

Alan,

*This is quite something. Are all the lines in it yours, coming out of the depth of your understanding of the English language?*

*Reminds me of early 20th century Turkish Sufi poems:*

*Ascension*

*you'll ascend the stairs slowly  
on your skirts a golden pile of leaves  
always you'll be looking at the East crying*

*Always looking at the East crying to be revived*

*waters are yellowing ... your face paling in shadows  
bending roses bleed bleeding to the ground  
wait flame like on branches nightingale  
has water burnt why is the marble bronze*

*From yellow to bronze to crimson to night is the fiery movement  
of the soul in its ascent.*

*Fire is reflected light in the evening twilight, soon to be  
replaced by the reflected light of the moon.*

*The nightingale and the branch on which it stands become one,  
waiting together.*

*wait flame like on branches nightingale*

*look at the crimson sky turning evening*

Ahmet Hasim, 1926

Ciao,

Murat

On 5/26/07, Ruth Lepson <[REDACTED]> wrote:

*gorgeous*

On 5/26/07 1:12 AM, "Alan Sondheim" <[REDACTED]> wrote:

*4 poems*

<http://www.asondheim.org/sl.mp3> (audio)

<http://www.asondheim.org/parti.mp3> (audio)

<http://www.asondheim.org/darling.jpg> (image)

*For Byron (text)*

*Behold, the morning watch was come; the vessel lay  
Behold, her course, and gently made her liquid way;  
Behold the cloven billow flashed from off her prow  
Behold, in furrows formed by that majestic plough;  
Behold the waters with their world were all before;  
Behold behind, the South Sea's many an islet shore.  
Behold the quiet night, now dappling, 'gan to wane,  
Behold, dividing darkness from the dawning main;  
Behold the dolphins, not unconscious of the day,  
Behold, swam high, as eager of the coming ray;  
Behold the stars from broader beams began to creep,  
Behold, and lift their shining eyelids from the deep;  
Behold the sail resumed its lately shadowed white,  
Behold, and the wind fluttered with a freshening flight;  
Behold the purpling ocean owns the coming sun,  
Behold, but ere we break--a deed is to be done.*

=====  
===== 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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#### 440. **Jason Quackenbush**

##### **Re: 4 poems**

Sat 26 May 2007

---

Murat, the poem you posted below is truly stunning. I've recently been gobbling up the novels of Orhan Pamuk and that reading, particularly *My Name is Red*, has left me with a powerful thirst for modern and contemporary Turkish literature. Can you recommend any English language anthologies or other sources? Thanks, Jason

Murat Nemet-Nejat wrote:

> Alan,

>

> This is quite something. Are all the lines in it yours, coming out of the  
> depth of your understanding of the English language?

>

> Reminds me of early 20th century Turkish Sufi poems:

>

>       Ascension

>

> you'll ascend the stairs slowly

> on your skirts a golden pile of leaves

> always you'll be looking at the East crying

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>       Always looking at the East crying to be revived

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> waters are yellowing ... your face paling in shadows

> bending roses bleed bleeding to the ground

> wait flame like on branches nightingale

> has water burnt why is the marble bronze

>

>       From yellow to bronze to crimson to night is the fiery movement  
> of the soul in its ascent.

>

>       Fire is reflected light in the evening twilight, soon to be

> replaced by the reflected light of the moon.

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>       The nightingale and the branch on which it stands become one,

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> Ahmet Hasim, 1926  
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>> > Behold the purpling ocean owns the coming sun,  
>> > Behold, but ere we break--a deed is to be done.  
>>

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#### 441. **Murat Nemet-Nejat**

##### ***Re: 4 poems***

*Sat 26 May 2007*

---

Hi Jason,

The poem I quoted is from *Eda: An Anthology of Contemporary Turkish Poetry* (Talisman House, 2004). Risking to sound arrogant, it is a stunning book, with amazing poems in them and a number of very interesting essays.

Then, there are books on individual poets: Ece Ayhan. *A Blind Cat Black and Orthodoxies* (Sun and Moon Press, 1997) and Orhan Veli, 1989). Ayhan and Veli are two very different poets. Veli's poetry is unique, once addicted to it, unforgettable. Ayhan has a crucial place in Turkish poetry, both linguistically and thematically, exploring gay and other "peripheral" voices.

Talisman House has also published poetry books by İlhan Berk and Enis Batur. When the manuscript is ready, it will publish my translation of the entirety of Seyhan Erozcelik's *Rosestrikes and Coffee Grinds*. Selections from this book are in the *Eda* anthology and in the 2006 translation issue of *Bombay Gin*. Ed Foster, Talisman's editor, has a great love for Turkish poetry. I would check the Talisman catalogue regularly for new work. I think the next publication of Turkish work is a novel, which is about to come out. Ed Foster and I are participating in a symposium on the translations of Turkish works which will take place in Istanbul this coming week end.

I am glad you loved Pamuk's work and the poem I have posted. In my view the 20th century Turkish poetry has been an invisible power house, like anti-matter, whose effects will be clearer as the 21 century develops. I know the translator of *My Name Is Red*, Goknar, who teaches at Duke University. The special quality you must have felt in that novel is very much related to the concept of *Eda* which I developed in the anthology. We had a discussion about it last summer, he giving a talk about how he struggled to keep Pamuk style in that novel. He told me his own word for *Eda* is "the storm of words," which is true. Turkish poetry moves as a story of words.

Ciao,

Murat



## Talisman

On 5/26/07, Jason Quackenbush <[REDACTED]> wrote:

>  
> Murat, the poem you posted below is truly stunning. I've recently been  
> gobbling up the novels of Orhan Pamuk and that reading, particularly My  
> Name is Red, has left me with a powerful thirst for modern and  
> contemporary Turkish literature. Can you recommend any English language  
> anthologies or other sources?

> Thanks,

> Jason

>

> Murat Nemet-Nejat wrote:

> > Alan,

> >

> > This is quite something. Are all the lines in it yours, coming out of  
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> > depth of your understanding of the English language?

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> > Reminds me of early 20th century Turkish Sufi poems:

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> >       Ascension

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> > you'll ascend the stairs slowly

> > on your skirts a golden pile of leaves

> > always you'll be looking at the East crying

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> >       Always looking at the East crying to be revived

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> > has water burnt why is the marble bronze

> >

> >       From yellow to bronze to crimson to night is the fiery

> movement

> > of the soul in its ascent.

> >

> >       Fire is reflected light in the evening twilight, soon to be

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> > >  
>

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#### 442. **Jesse Glass**

##### ***Ahadada Author Jim Daniels' Now Showing reviewed by the Pittsburgh Herald-review***

Sun 27 May 2007

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Jim Daniels' Now Showing was given a great write up-by Regis Bay on the Pittsburgh Herald-Review website  
[http://www.pittsburghlive.com/x/pittsburghtrib/living/books/s\\_507041.html](http://www.pittsburghlive.com/x/pittsburghtrib/living/books/s_507041.html).

Or Google it.

Also, happy to mention that "Now Shoring" is an SPD recommendation.

For more information on this and other ahadada productions go to  
[www.ahadadabooks.com](http://www.ahadadabooks.com).

Jess

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#### 443. **Carol Novack**

##### ***Mad Hatters' Review June 10th Fundraiser --- latest deveopments: reduced tickets & extra features***

Sun 27 May 2007

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Hi Everyone:

We've discounted our ticket price for those who purchase online. However, if you show up at the door and aren't wearing Gucci Coochi Puccis, you look somewhat impoverished (tax return copies helpful), and you're not a fulltime professor at an MFA program, we won't turn you down if you can't afford the full (or even discounted) ticket price. The Mad Hatters are socialistically inclined, demented and proudly anarchistic. Just help us to keep the mag going! It's growing, explanding, evolving, involving, revolving, getting dizzier and dizzier, a veritable whirling dervish of a journal... and also getting more and more international each issue. Anyone notice the Alasdair Gray play published in issue 7? Not to mention the Millas tales, and the.... blah blah blah. See, read, and listen for yourselves!

So here are the updated details, referring to more details accessible in living, breathing, nay breathless color at our \*de trop\* anti-minimalist website. Come and dance with us! And bring all of your friends and relatives! And sign up early to read at our late show open mic! --- CN

EXTRA! EXTRA!

SAVE THE DATE: SUNDAY, JUNE 10TH!

The Mad Hatters will present their first  
\*FUNDRAISING EXTRAVAGANZA\*  
at The Gallery Bar, 5 - 11 + PM  
120 Orchard Street, The Lower East Side, NYC

The event will begin at 5 pm. Gallery Bar (<http://www.gallerybarnyc.com>) is located at 120 Orchard Street, near the corner of Delancey St. ("F" train to Delancey). Tickets for purchase online cost \$15 and will be available through June 9th via PayPal (Address PayPal payments to [REDACTED]), or \$20 at the door; some kind of proof of dire hardship may earn supplicants a discount.

The event will benefit the Mad Hatters' Review and its local programs promoting innovative art and literature. Mad Hatters' Review is a unique online multimedia magazine featuring edgy, experimental, gutsy, thematically broad, psychologically and philosophically sophisticated writings, music, and art. The magazine specializes in collaborative ventures, bringing writers together with artists and composers to create a full sensory reading experience. Poetry, fiction, non-fiction, dramatic pieces and experimental whatnots are displayed adjacent to images of original artwork and accompanied by musical compositions or authors' recorded recitations.

The extravaganza will include READINGS BY MHR PROSE WRITERS & POETS; A SHOWING OF EXPERIMENTAL ANIMATIONS; AVANT-GARDEY IMPROVISATIONAL MUSIC; DANCING TO LIVE MUSIC (SWING, WORLD, 60'S ROCK, REGGAE, CALYPSO, ETC.; PERFORMANCES BY TWO FABULOUS COMEDIANNAS; A LATE SHOW OPEN MIC; and A SILENT AUCTION OF BOOKS, JOURNALS, AND ARTWORKS DONATED BY MAD HATTER CONTRIBUTORS & FANS. AND AND AND: \$4 MAD HATTER FACOCTAILS & FREE EDIBLES.

Please see <http://www.madhattersreview.com/events.shtml#june10> for details!

\*\*\*\*\*

PLEASE ALSO NOTE THAT OUR NEXT \*POETRY, PROSE & ANYTHING GOES READING SERIES \*AT THE KGB BAR will take place on FRIDAY, JUNE 8th, 7-9pm: featuring SISSY BOYD, DEBRA DI BLASI, VANESSA PLACE & A READING OF EXCERPTS FROM A PLAY BY CAROL NOVACK. Details are available at: <http://www.madhattersreview.com/events.shtml#june8>.

Questions?

Contact Carol Novack (Publisher/Editor) and  
Amy Bucciferro (PR Director) at [REDACTED] Subject Line:  
Fundraiser

"Realism: A post dadaist expression of yearning for the ontological validation  
of domestic misery and bygone centuries."\* -- Carol Novack aka Aimee Patrice  
Linderhoffer

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444. **CA Conrad**

***PLEASE help end genocide of Philadelphia's trans-community...***

*Sun 27 May 2007*

---

Over the years in Philadelphia I have attended a number of memorials for  
transgendered people, some of them in the form of drag show memorials. And  
in every single case the trans person was murdered. And in every single case  
the murderer was not charged and no police investigation was undertaken,  
despite protests.

THIS TIME we really have had enough! Erika Keels had just turned 20 this  
March when she was run over four times. The police ruled her death an  
accident despite the fact that even the medical examiner agrees that there is no  
doubt Erika was run over four times. Erika's murderer is a free man today.

One of the things we are doing is appealing to people outside Philadelphia to  
review the petition and sign it in order to let the Philadelphia justice system  
realize that the world is aware, word is spreading, and that everyone  
everywhere means business!

Here's the post on the PhillySound (today's date) about the brand new petition:  
<http://PhillySound.blogspot.com>

Thank you for your time, it's much appreciated!

CAConrad

<http://PhillySound.blogspot.com>

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445. **L Trent**

***New issue of 21 Stars Review***

*Sun 27 May 2007*

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The Fifth issue of 21 Stars Review <<http://sundress.net/21stars>> is up, with  
work from:

Paul Baker

<<http://www.sundress.net/21stars/issue05/baker1.htm>><<http://www.sundress.net/21stars/issue05/baker2.htm>>

Hugh Behm-Steinberg

Jan Bindas-Tenney

<<http://www.sundress.net/21stars/issue05/bindas-tenney.htm>>

Elisa Gabbert and Kathleen Rooney

<<http://www.sundress.net/21stars/issue05/gabbert-rooney3.htm>><<http://www.sundress.net/21stars/issue05/gabbert-rooney2.htm>>

Kit Kennedy

<<http://www.sundress.net/21stars/issue05/kennedy.htm>>

Amy L. Sargent

<<http://www.sundress.net/21stars/issue05/sargent.htm>>

Christof Scheele

\*\* <<http://www.sundress.net/21stars/issue05/scheele.htm>>

Pablo Tanguay

<<http://www.sundress.net/21stars/issue05/tanguay.htm>>

Jan Thie

<<http://www.sundress.net/21stars/issue05/thie.htm>>

Jennifer Uhlich

<<http://www.sundress.net/21stars/issue05/uhlich.htm>>

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#### 446. **David-Baptiste Chirot**

***FW: Yahoo! News Story - Hiawatha to be released on 6-CD set - Yahoo! News***

*Sun 27 May 2007*

---

> Date: Sun, 27 May 2007 11:37:46 -0700> From: [REDACTED]> To:  
[REDACTED]> CC: [REDACTED]> Subject: Yahoo! News Story - Hiawatha to be  
released on 6-CD set - Yahoo! News> > > david chirot ([REDACTED]) has sent  
you a news article. > (Email address has not been verified.)>  
-----> Personal message:> > > Hiawatha  
to be released on 6-CD set - Yahoo! News> >  
[http://news.yahoo.com/s/ap/20070527/ap\\_en\\_ot/longfellow\\_hiawatha](http://news.yahoo.com/s/ap/20070527/ap_en_ot/longfellow_hiawatha)> >  
=====  
=====> Yahoo! News > <http://news.yahoo.com/>>

---

Create the ultimate e-mail address book. Import your contacts to Windows Live Hotmail.

[www.windowsslive-hotmail.com/learnmore/managemail2.html?locale=en-us&ocid=TXT\\_TAGLM\\_HMWL\\_reten\\_impcont\\_0507=](http://www.windowsslive-hotmail.com/learnmore/managemail2.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_impcont_0507)

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447. **Rob McLennan**

***fwd - George Bowering chapbook U.S. SONNETS***

*Sun 27 May 2007*

---

U.S. Sonnets

30 poem chapbook

by George Bowering

from pooka press

printed in a numbered limited edition of 100 copies

(the first 20 copies signed by George Bowering)

\$10.00 ; signed copies \$15.00

for fastest payments

email paypal payment to



or send cheque or money order to:

pooka press

po box 2648

349 West Georgia Street

Vancouver, B.C.

V6B 3W8

spread the word

Warren Dean Fulton

of pooka press

-- 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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448. **George Bowering**

***Re: What's missing in the Dorn hoopla--***

*Sun 27 May 2007*

---

On May 25, 2007, at 11:55 AM, CA Conrad wrote:

*As someone who lost a  
boyfriend to AIDS, this shit makes me want to raise Dorn from the dead  
and  
kick his ass!*

I feel that way about dangling modifiers.

>

Mr. G.H.Bowering

Does not roll through stop signs.

[↑ Contents](#)

449. **Andrew Lundwall**

***please update your links!***

*Sun 27 May 2007*

---

dear friends,

many folks on buffalo poetics listserv are either linked up to my old "margin walker" or "melancholia's tremulous dreadlocks"...both blogs are dead...

a few weeks ago i'd deleted "margin walker"...some internet troll or some somehow concerned individual resurrected it without my permission...

my new collaborative poetry blog (w adam fieled) "funtime" is located here:

<http://andrewlundwall.blogspot.com>

many thanks!

--andrew lundwall

More photos,  
more messages, more storage—get 2GB with Windows Live Hotmail.

[http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT\\_TAGHM\\_migration\\_HM\\_mini\\_2G\\_0507](http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_2G_0507)

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450. **Jacob Edmond**

***Russian poetry in New Zealand***

*Sun 27 May 2007*

---

New Zealand's longest running and best known journal of literature, arts and culture, *Landfall*, has just published a special issue devoted to Russia, which I have co-edited with Gregory O'Brien, Evgeny Pavlov and Ian Wedde. The issue includes previously un-translated poems by major Russian poets, new essays and interviews by Russian writers relating to contemporary Russian literary culture. An announcement about the issue and details on how to order a copy appear below. Best wishes, Jacob Edmond

Landfall 213: the 'Russia' issue

A Russian anthology of New Zealand poetry, *Land of Seas*, was published in Moscow in 2005. Now New Zealand is reciprocating with a special issue of *Landfall* that includes contemporary Russian writing and art.

Edited by Jacob Edmond, Gregory O'Brien, Evgeny Pavlov and Ian Wedde, the 'Russia' issue features a selection of previously untranslated works by contemporary Russian poets: Arkadii Dragomoshchenko, Anna Glazova, Dmitry Golynko, Alexei Parshchikov, Olga Sedakova, Alexandr Skidan, Viktor Sosnora. Many of these translations have been created by leading New Zealand poets working in collaboration with Edmond and Pavlov. The issue also features a wide range of writing on contemporary Russian literary and art cultures, economies and diasporas.

As well as bringing Russian literature and art to New Zealand readers, the issue surveys the ways in which New Zealand writers have engaged-as travellers, readers and scholars-with Russia and its people.

Landfall 213 also includes an account by the curator Marcus Williams of the Blue Noses, whose comic video satires were a highlight of the 2005 Venice Biennale and whose work is substantially represented here.

RUSSIAN POETS Arkadii Dragomoshchenko, Anna Glazova, Dmitry Golynko, Alexei Parshchikov, Olga Sedakova, Alexandr Skidan, Viktor Sosnora

TRANSLATORS: Jacob Edmond, Cilla McQueen, Gregory O'Brien, Vincent O'Sullivan, Evgeny Pavlov, Chris Price, Genya Turovskaya, Ian Wedde

ESSAYS/COMMENTARY Paula Boock, Stephanie de Montalk, Jacob Edmond, Murray Edmond, Dmitry Golynko, Andrey Gritsman, Margarita Meklina, Evgeny Pavlov, Natasha Templeton, Marcus Williams, Stuart Young

NEW ZEALAND POETS Tusiata Avia, Wystan Curnow, Anna Jackson, Jan Lauwereyns, Richard von Sturmer

FICTION Laurence Fearnley, Amelia Harris

INTERVIEW Vladislav Poliakovsky with Dmitry Itskovich

THE LANDFALL REVIEW Jon Bywater, Anne Kennedy, Tessa Laird, Jennifer Lawn, John Newton, Alan Wearne

BACK PAGE: Daniel Malone

Publication details

Landfall 213 - Russia

Editors: Jacob Edmond, Gregory O'Brien, Evgeny Pavlov, Ian Wedde

Release: 24 May 2007.

United Kingdom (RRP 14.50 pounds)

Gazelle Book Services Limited

White Cross Mills, High Town

Lancaster. LA1 4XS. United Kingdom

Ph: 0152468765

Fax: 0152463232

Email: [REDACTED]

Website: [www.gazellebooks.co.uk](http://www.gazellebooks.co.uk)

New Zealand and the Rest of the World (RRP \$29.95 [NZ dollars])

Otago University Press

P.O. Box 56, Dunedin

Phone: 64 3 [REDACTED]

Fax 64 3 [REDACTED]

Email: [REDACTED]

Website: [www.otago.ac.nz/press](http://www.otago.ac.nz/press)

---

Dr Jacob Edmond

Senior Lecturer

Department of English

University of Otago

PO Box 56, Dunedin 9054, New Zealand

Office and street address: 1S3, 1st Floor, Arts Building, Albany St, Dunedin

9016, New Zealand

Phone: [REDACTED]

Fax: [REDACTED]

[REDACTED]

<http://www.otago.ac.nz/english/staff/edmond.html>

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451. **V Nicholas LoLordo**

***Re: What's missing in the Dorn hoopla--***

*Sun 27 May 2007*

---

Nice to see you picking the really important battles, George.....

On May 27, 2007, at 2:02 PM, George Bowering wrote:

*On May 25, 2007, at 11:55 AM, CA Conrad wrote:*

*As someone who lost a  
boyfriend to AIDS, this shit makes me want to raise Dorn from the  
dead and  
kick his ass!*

*I feel that way about dangling modifiers.*

*Mr. G.H.Bowering  
Does not roll through stop signs.*

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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452. **Alan Sondheim**

***knots (constellations of theoretical work)***

*Sun 27 May 2007*

---

knots

constellations of theoretical work

body

disinvestment refusal/deluge

postmodern modern

coupling disassemblage

asymptotic

negations shefferdual

creativity borderregions  
materiality  
slanders hieroglyphic binding leakage  
misrecognition emptied bases collapse superstructures excess  
clutter debris applies farther ourselves body bodies hieroglyph  
intentionality mediated intended  
hold carry cultural skein linking loosely tethered  
demarcation substance emergent  
disinvested participates abject  
5 interpenetrate  
ontologies fractally coalesce  
chains consequences adheres coheres  
overcoded undercoded destabilized  
selfreflexivity contradiction leave st stuttering stumbling wobbling  
virtual  
demarcation substance emergent  
disinvested participates abject  
5 interpenetrate  
ontologies fractally coalesce  
chains consequences adheres coheres  
overcoded undercoded destabilized  
selfreflexivity contradiction leave st stuttering stumbling wobbling  
jostling shuddering sputtering  
recuperated  
emission spew replace virtual  
enters rel 6 assemblages inscriptive doubles epistemologies  
guise freedom  
transform vector flow turbulence  
erotics puncture delirium liquidity  
positivity {x x}  
core masochistic assemblage context narratology  
unaccountable unaccountedfor  
topology stains stained regimes  
inbetween paths plasmas  
avatar  
pretensions philosophical scientific strip touches insists fragility  
embraces swallowed holocaust detritus  
covers repeatedly  
denudation artifice deployment ornament suture wound  
hypothesis hypothetical proffering inscribes deconstructing walls

surrounding torah  
hedges furiously allow final flourish  
penetrates inversion dyad positives negatives  
ecstatic aesthetic  
presses breaks construing breakage irruption virtualities avatars  
fleshheart strangulation  
stylistic  
extremes  
explores epistemologically uttermost vicinity  
desperate exigencies shocktactics  
annihilationcreation degeneration generators  
emphasizes indeterminate locating outpost runs wavelengths  
universespanning reporting inhales informationannihilation  
beingannihilation inflates meager hopes survival centered dissipated  
abject  
geniferhingedirongenifer genniferrous tiny candle burns egyptians  
japanese burning four days  
yahrzeit yeartime crack impression death glimmer  
starrystarry skies inconceivable am sorry joking honestly  
remembered sides grid almostalive imperfection  
sum text  
axioms axiologies dispersed fissuring age unage  
links couplings constitute constituted desire mouths ears identical  
include annihilation armature belief imaginary plasma  
defuge enumeration coupled abjection foreclosure  
abacus channeling gating included  
signifer totalization  
notself  
nearly decomposable hierarchies decompose holarchies limit  
link contiguity transforms investment characteristic phenomena  
terminology forecloses annihilates  
science ideological nonideological  
mirror stage coagulation  
equivalences identities  
analog / digital  
commands materials static  
articulation constant self revision time moves foregrounded crashes  
destroyed  
garbage subtle husserlian timeconsciousness formal linear  
parallel non clocked variable meeting still disappearance promulga

occurs levels dna input/output material  
blind dna/rna tacit knowledge polyani resolves plays  
role screwdriver enough disappears hand interaction screw too  
universal subtext capital corre  
late functioning aphoristic analog digital 'digital' mean 'discrete'  
'systemic'  
characterized systematization parameterization  
continuous broken  
everyday life intervention  
unless 'ikonic' leaves something setting standard raster quantity almost  
steps  
'screening' bandwidth  
quantifying those sorts fabric categories  
standardized transmitted received coherent channels receiver  
inert  
performs asymptote  
runway saved loomed overhead nighttime snapped picture quickly vw  
metaorder synchronic meta/space replete/time  
illuminated  
planets darkness uncharted unavailable sentience  
wellordered huntington's tremulous reception stars  
requiring record  
opposite online packetprotocol  
shipped jpg tie software intellectual property corporate privacy  
registers wires contacted primordial inert wavelength  
bundle omnidirections creature ready interpretation  
rosset's idiocy muteness fineness ceiling  
recording/playback bypassed extrapolation trusting outofpacket differend  
literally  
circumlocuted  
unknown bear bearable text/image/audio/whatever exhausts exhausted  
semiosis perceiver 'out narcissism looping machine cosmological merged  
observe externality internality brass spheres  
wimhurst generator crystal detector audion triode filament glow  
empty  
distributes preexisting distributed collection ones zeros pluses  
minuses modification "imminent access" byte smallest accessible  
alterable  
alteration fileinthelarge nonarticulated  
"nonarticulated filtering" author subjectively freely choosing

parameters nouns authorial intent "articulated mathematization chosen  
entirety algorithm refer sonnet replacing vowels  
consonants  
"articulation" photoshop color "nonarticulation" refers "just  
writing" "filtering" emphasize blank sheet empty "sheet assertion" spilled  
offline revisions added hacked duplicated downloaded  
permission  
replaced corrupted copyrights enforced ignored  
utilize reading/perceiving etiquette duplication sometime hacking cracking  
payment nonpayment  
downloading formlessness  
incorporating actively passively augmenting corroding depending  
"active augmentation corrosion" reader/viewer timehorizon automatic  
generation interactive builtin instabilities changing  
sex  
[19][19]  
flower  
eternity one's dream continuation tongue snow  
stone hardened writing memory short he criterion  
control rest compulsive horizon inhabits worn who "history baal eternity"  
thick  
cloned imploded reduced hard  
piling implosion okukin i'll thank shaperiding horses night day  
devours spirit riding webs we're i'd mussels  
mangroved rock wear rescued selfinscribed sexuality  
desire's submitted love appertain purpose suggest lose  
wings keep flying im wave blue windsor ontario { {riff g f written &  
conceivable tablet slip triggered things melted "i'd roamed free  
were together flowers"outline new talk  
rough  
spotsinterpenetrations  
addictions  
net articulationsbroken  
language  
possibly misrepresentations true gardenfors' complex begun found  
concept use planes yet understand  
neglected necessary detailed typology taking temporality account  
various ways cannot see proceed deep  
reading 'theory codes' major section develops sign  
production

quite useful references barthes' s/z although constantly find his  
poeticizing beautiful early symbol formation  
organismicdevelopmental approach  
language werner kaplan wiley 1963  
finally clear best sketch discursive field complete  
intensifications representing  
similar looselystructured wittgensteinian family  
usages 'game' strategy wager theoretical much  
viewpoints nothing hope future usefulness politics  
aesthetics emerge danger 'codework' style uneasy  
underpinnings me interesting aspects eventually disappear  
absorbed back genre postmodernity state renewal whether 'type'  
'concept' remains interpreta

god

contract binds  
defines imminent immanent exchangevalue distanced  
replaces presumed contamination presumption false  
healing suturing impossible feral erasure  
throw away scaffold releases  
"wovon man nicht sprechen kann darueber muss schweigen" wittgen  
stein perfect beauty  
sondheim's home perfectly beautiful 0  
jennifer slight flaw factflaw slightest offset  
godsdesired isotropic anisotropic symmetry's  
remember 1  
once principles esablished greeks waseasy fell wasn't later  
until syntesis  
uncanny appearance realm perfection look lovely unfoldings undraped sky 2  
cracks marble scanlines emptiness loss neuraesthetics neuraesthesia 3  
you huddle huddling psychopomp swollen enormous  
miniscule palimpsest indelible formulas eternal  
accountedfor trembling fragile fallingapart people donewithit  
fear

word

croatia bulgaria loud shortwave d'eau veins skateboarding 130  
swirl finger matchstick explode 14 monthly review august 1759"  
john yeomans' abecedarian philofophic comment englifh  
abfurdities prefent cuftom superfluity learnings modeft  
propofals reformation adapting fpecial purpofe practicable render  
distinft uniform univerfal alfo fhewing indignity habits



lecturers beauties excellency graceful likewife syllableium  
table beginners ufe schools kingdom  
difcourfe atau tetragrammatical  
preceding thofe "words interpret grinding chafeing  
ftriking outer ear breat fpirit felf  
everlafting dreadunited exprefs  
difpofition inked graven  
fign deftruction banners avocate fummon itfelf ftolen  
ftrayed regulate fenfes wifdom holinefs devil fhadows herewith blefs  
therewith curfe fimilitude &c mortal  
ftate immortal fhall felfquicken  
felfmove felfcomfort pleasant fweetest lovechord  
tafting fufeit ambrofia delicious fufceptible inbred divinity!  
death

aesthetics emerge danger 'codework' style uneasy  
underpinnings me interesting aspects eventually disappear  
absorbed back genre postmodernity state renewal whether 'type'  
'concept' remains interpreta  
actions 'reading' beings wittgenstein's 'silence' end tractatus  
code's  
success failure foundation  
ii confusion  
aptly named us goals paramount exist wends  
momentary stasis occasional completion traditional 'death author'  
opensource never  
ending markov chain determined came before  
move cancel input remote disparate objective  
command subroutine routine module focus athand encoded object  
operation transformable inhered  
encoder spoken output lost transmission fled thereby lies distinction  
among con/structures con/structions selfdevouring  
residue  
symptom expressivity disease struggle appears inauthentic  
code

better are most violent should know destroying everything path crawling  
towards armageddon  
animals plants narrows open wide poisoned  
minds worlds shit dig earth with teeth  
iron slash flesh eyes stomachs animal fun  
how else shall made alone feel survive momentarily longer that fine

faster go beginning perhaps waiting just around corner they're already  
dying  
lateness hour bad joke  
on code codework  
consider welldefined entity x its complement then  $x^x = n$   
null set second y  $y^y$  think nx ny relativized three  
separable entities  
z take pairs xy yz zx these symmetrical yx zy xz let  
ab stand  $a^b$  equivalent divide planar region into regions bordering each  
other ████████  
represent line equidistant ████████ ████████  
meet single point plain grouped triads triad meets points forth  
branches  
<http://www.asondheim.org/theory.txt>

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453. **Ryan Downey**

***Death Metal Poetry-call for submissions***

*Mon 28 May 2007*

---

Hello All,

Death Metal Poetry <<http://death-metal-poetry.com>> is a new online poetry journal(sorely needed, I know) based out of Athens, Georgia.  
DMP<<http://death-metal-poetry.com>>is now (and always) seeking submissions of poems and anything else you decide to send. Recently published poets are Noah Cicero, Daniel Spinks, and Ian Davisson. Submission guidelines can be found at<http://death-metal-poetry.com>.  
Response to submissions will be alarmingly quick.

Cheers,  
Ryan Downey

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454. **George Bowering**

***Re: What's missing in the Dorn hoopla--***

*Mon 28 May 2007*

---

You're right.  
I should not expect language to be important  
in this group.

gb

On May 27, 2007, at 7:24 PM, V Nicholas LoLordo wrote:

> Nice to see you picking the really important battles, George.....

>

>

> On May 27, 2007, at 2:02 PM, George Bowering wrote:

>

>> On May 25, 2007, at 11:55 AM, CA Conrad wrote:

>>

>>> As someone who lost a

>>> boyfriend to AIDS, this shit makes me want to raise Dorn from the

>>> dead and

>>> kick his ass!

>>

>> I feel that way about dangling modifiers.

>>

>>>

>> Mr. G.H.Bowering

>> Does not roll through stop signs.

>

> 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]

>

>

George Bowering

Was once corrected by Bob Feller

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455. **George Bowering**

***Re: Brian Richards on Ron Silliman's blog re: Dorn, and Silliman's  
brief reply***

*Mon 28 May 2007*

---

On May 25, 2007, at 11:31 AM, CA Conrad wrote:

*George Bowering wrote:*

*Spicer, I think it is pretty clear, was talking about a kind of poetry,  
not the sexual orientation of the poet.*

*Is it "pretty clear" George? Please share.*

*Because Spicer seemed uncomfortable for some reason. Was it really  
JUST  
that he didn't like the work? Wouldn't he take issue specifically  
then with  
the work? Faggot-poetry is hardly what Ginsberg wrote. Someone could  
also  
say Spicer was writing faggot-poetry, as being a faggot comes through  
from  
time to time. Not that Spicer was political in the way Ginsberg was.*

I'm not sure that we are using the terminology the same way here. Maybe it would help if we had Spicer's actual words here. Are we perhaps arguing about something that arrived as a rumour and might be coloured by the usage of the person bringing it?

*It really is an unfair statement on Spicer's part, summing Ginsberg up  
to  
the faggot end of who he was in order to define his poems.*

Did Jack say that Allen was a faggot writing poems, or a poet sometimes writing faggot poems? Again, we would have to see Jack's actual words.

*Look, Spicer was a faggot, a big faggot, and wrote about it.*

Where is that? In the Spicer poem I read today, "Helen," there is a section

that is a little love poem addressed to Russell FitzGerald.

He mentions loving Russell, and I hear it as a love poem, an encomium among other things.

>

>

> How is Spicer writing about being a young faggot in the Castro not

> faggot

> writing?

When did he do that? I have never heard of Spicer being around the Castro.

>

> It's not clear, and leaves a lot to question. When I meet a faggot who

> chooses to denounce or diminish another faggot by pointing out that  
> they're  
> a faggot it's usually that the forked tongue belongs to someone not  
> comfortable with themselves.

This needs explaining, at least to me. In your usage, or the usage  
there,

does "faggot" equal "gay"?

>

>

George Harry Bowering

Can't find his Speedo

[↑ Contents](#)

456. **charles alexander**

***Re: What's missing in the Dorn hoopla--***

*Mon 28 May 2007*

---

George,

I have no problem with your wanting to be our grammatical governor here, but the way in which you do it equates a single instance of a dangling modifier to the experience of losing a boyfriend to AIDS, and makes your comment seem particularly peevish and possibly cruel. Does language use matter? Yes, of course. Does a single violation of a grammatical rule that was probably committed due to writing with passion and speed in an informal medium bear an equal weight to a life of a loved one lost to AIDS? Not even close, my friend.

charles

At 10:09 PM 5/27/2007, you wrote:

>You're right.

>I should not expect language to be important

>in this group.

>

>gb

>

>

>On May 27, 2007, at 7:24 PM, V Nicholas LoLordo wrote:

>

>>Nice to see you picking the really important battles, George.....

>>

>>

>>On May 27, 2007, at 2:02 PM, George Bowering wrote:

>>

>>>On May 25, 2007, at 11:55 AM, CA Conrad wrote:  
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and  
>>>>kick his ass!  
>>>  
>>>I feel that way about dangling modifiers.  
>>>  
>>>Mr. G.H.Bowering  
>>>Does not roll through stop signs.  
>>  
>>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]  
>>  
>George Bowering  
>Was once corrected by Bob Feller  
>

charles alexander / chax press

|                               |                     |               |
|-------------------------------|---------------------|---------------|
| fold the book inside the book | keep it open always | read from the |
| inside out                    | speak then          |               |

Chax Press

[REDACTED] (studio)

[REDACTED] (cell)

[REDACTED]

chax.org

101 W. Sixth St.

Tucson, AZ 85701-1000

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457. **Fulcrum Annual**  
***Philip Nikolayev's new web page***  
*Mon 28 May 2007*

---

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

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458. **Haas Bianchi**  
***Professor Patrick Barron***  
*Mon 28 May 2007*

---

Hey does anyone know how I can get in touch with this guy? I am writing a review of his Selected Zanzotto and I would like to contact him

R

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459. **Dillon Westbrook**  
***Re: What's missing in the Dorn hoopla (leaving the dangler all a-dangle dammit)--***  
*Mon 28 May 2007*

---

ummm, are we actually going to pretend on this list that there's a thing called grammar, the rules of which we all agree on, that apply to a single use of a language we are all speaking identically? That's the silliest thing I've heard all week.

also, are we going to expect that poets are less frail and full of folly than the rest of humanity, and be surprised when a few very good and famous ones turn out to be unsavory characters, perhaps only at certain junctures in their life? At least Dorn's not Heidegger, and Silliman's not Burroughs. Unless some of the "missing text" CA's leaving out includes Dorn or Spicer sympathizing with Nazis and Silliman shooting his wife.

apologies if this sounds glib, trying to get some bearings in this discussion that is getting increasingly bizarre,

Dillon

On May 28, 2007, at 8:13 AM, charles alexander wrote:

George,

*I have no problem with your wanting to be our grammatical governor here, but the way in which you do it equates a single instance of a dangling modifier to the experience of losing a boyfriend to AIDS, and makes your comment seem particularly peevish and possibly*

*cruel. Does language use matter? Yes, of course. Does a single violation of a grammatical rule that was probably committed due to writing with passion and speed in an informal medium bear an equal weight to a life of a loved one lost to AIDS? Not even close, my friend.*

*charles*

*At 10:09 PM 5/27/2007, you wrote:  
You're right.  
I should not expect language to be important  
in this group.*

*gb*

*On May 27, 2007, at 7:24 PM, V Nicholas LoLordo wrote:*

*Nice to see you picking the really important battles, George.....*

*On May 27, 2007, at 2:02 PM, George Bowering wrote:*

*On May 25, 2007, at 11:55 AM, CA Conrad wrote:*

*As someone who lost a  
boyfriend to AIDS, this shit makes me want to raise Dorn from  
the dead and  
kick his ass!*

*I feel that way about dangling modifiers.*

*Mr. G.H.Bowering  
Does not roll through stop signs.*

*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]*

*George Bowering  
Was once corrected by Bob Feller*



*charles alexander / chax press*

*fold the book inside the book  
read from the inside out*

*keep it open always  
speak then*

*Chax Press*

 (studio)

 (cell)



*chax.org*

*101 W. Sixth St.*

*Tucson, AZ 85701-1000*

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460. **Rebecca Loudon**  
***Avatar Review Issue # 9***  
*Mon 28 May 2007*

---

Issue 9 of Avatar Review

New!

<http://avatarreview.net/>

Featuring poetry, fiction, art and essays by Suzanne Frischkorn, Becca Klaver, Annalynn Hammond, Bryan Larsen and others as well as a review of Reginal Shepherd's new book Fata Morgana.

Rebecca Loudon

<http://radishking.blogspot.com>

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461. **George Bowering**  
***Re: What's missing in the Dorn hoopla--***  
*Mon 28 May 2007*

---

On May 25, 2007, at 11:55 AM, CA Conrad wrote:

*Below are 2 Ed Dorn poems "LEFT OUT" of the selected, for those  
interested  
in seeing WHAT has been so casually "left out" of the "hoopla." These  
are  
the kinds of poems that really REALLY piss me off! As someone who  
lost a  
boyfriend to AIDS, this shit makes me want to raise Dorn from the dead  
and  
kick his ass!*

I would never discount that kind of suffering, experience. I went with  
a dear friend  
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dear friend  
was dying of AIDS in St Paul's hospital, I stood by his bed and saw all  
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they were doing in his last week . But you know, I didn't want to kill  
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the bags over the  
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I can see how the first poem here would cause hurt for some readers,  
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"America" in the  
whole book. Yes. As to the second one, well, it appears to me that Dorn  
is  
attacking the establishment's attitude toward poverty among other  
things.

But okay, I take you upsetness as real.  
I know that I think Whitman's a great poet,  
but I am upset by his threat to subjugate my country.

>

>

>

> Aid(e) Memoire      (Abhorrences - Spring, 1984)

>

> If you screw

> and are screwed by

> everybody you meet

> 24 hours a day

> every day of the year

> you'll get a disease

> as we learn from the History of the Renaissance

> So why not forego

> the gamble and drink

> directly from the sewer.

>

> -----

>  
> Something we can all agree on (Abhorrences - Summer 1985)  
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> Suppose there were a new  
> acronym for an old disease --  
> very awful and very incurable.  
> Let's call it HELPS for  
> Heritable Endemic Longrange  
> Poverty Syndrome  
>  
> Now here's the question:  
> do you think there would be  
> much tea & sympathy for this plague?  
> Neither do I.  
>  
>  
G.H.B.  
= to the task

[↑ Contents](#)

462. **Dillon Westbrook**

***Re: What's missing in the Dorn hoopla--***

*Mon 28 May 2007*

---

Oh, shit. Yeah, I agree with Mr. Conrad, those are pretty objectionable. I will look at the appropriate context of what else Dorn was writing at the time, but I see why there's a stink.

On May 28, 2007, at 11:31 AM, George Bowering wrote:

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*Aid(e) Memoire      (Abhorrences - Spring, 1984)*

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24 hours a day  
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you'll get a disease  
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the gamble and drink  
directly from the sewer.*

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*very awful and very incurable.  
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*Now here's the question:  
do you think there would be  
much tea & sympathy for this plague?  
Neither do I.*

*G.H.B.  
= to the task*

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463. **Matt Henriksen**

***Burning Chair @ Jimmy's No. 43 Stage Friday June 1st***

*Mon 28 May 2007*

---

The Burning Chair  
Readings

& Jimmy's No. 43  
Stage

The Burning Chair  
Readings

& Jimmy's No. 43  
Stage

welcome you to a night  
celebrating the poetry

of Kitchen Press &  
Cannibal Books authors

Keith Newton, Morgan  
Lucas Schuldt, Chris Tonelli & Dustin Williamson

Friday, June 1st,  
8 PM

at Jimmy's No. 43

43 East 7th  
Street

between 2nd  
& 3rd Avenues

Keith Newton edits the online magazine Harp & Altar. His poems, translations, and reviews have appeared in Typo, Nebraska Review, Circumference, and Prairie Schooner, among other publications. He lives in Brooklyn.

“Materialization in a Black Sea” in Typo 9

<http://www.typomag.com/issue09/newton.html>

Morgan Lucas Schuldt is the author of *Verge* (Parlor Press: Free Verse Editions, forthcoming, fall 2007) and *Otherhow*, a chapbook now out from Kitchen Press. A graduate from the University of Arizona’s MFA program, Morgan is the editor of

the literary magazine CUE: A Journal of Prose Poetry. His poems have appeared mostly recently in *Fence*,

*Cannibal and Verse*; online at *Shampoo*, *Typo*, and *Free Verse*; and in the anthologies

*Prose Poetry / Flash Fiction: An Anthology* (2006) and *The Bedside Guide to No Tell Motel, Second Floor* (2007). A brief essay on the poet Larry Levis

appears in *A Condition of the Spirit*:

*The Life and Work of Larry Levis* (Eastern Washington University Press, 2004). Morgan teaches in the

English Department at the University of Arizona where he currently pursues his PhD in English Literature.

“On Seeing Leonardo’s Grotesques” in Typo 9

<http://www.typomag.com/issue09/schuldt.html>

*Otherhow* from Kitchen Press

<http://kitchen-press-book-store.blogspot.com/2007/04/otherhow-morgan-lucas-schuldt.html>

Chris Tonelli lives in Cambridge, MA where he runs *The So and So Series*. His poems, essays, reviews, and interviews have appeared or are forthcoming in *Sawbuck*, *H\_NGM\_N*, *Melancholia's Tremulous Dreadlocks*, *Good Foot*, *Kulture Vulture*, *Typo*, *Drunken Boat*, *Inch*, *Word For/Word*, *Verse*, *RealPoetik*, *New York Quarterly*, *Sonora Review*, *Asheville Poetry Review*, *GutCult*, *LIT*, and *Redivider*. His work will also be included in the anthologies *The Bedside Guide to No Tell Motel – Second Floor* and *Outside Voices' 2008 Anthology of Younger Poets*. His chapbook, *WIDE TREE: Short Poems*, is available from Kitchen Press.

"Aoelian Lyre" in Typo

9

<http://www.typomag.com/issue09/tonelli.html>

Wide Tree from Kitchen Press

<http://kitchen-press-book-store.blogspot.com/2006/03/wide-tree-chris-tonelli.html>

Dustin Williamson is the author of Heavy Panda (Goodbye Better), Cab Ass'n (Lame House), Gorilla Dust (Open 24 Hours), and Exhausted Grunts (Cannibal Books). He sometimes edits the Rust Buckle chapbook/magazine/reading series.

Three poems in Puppy

Flowers 8

<http://www.puppyflowers.com/8/dw.htm>

---

\_\_\_Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us. [http://surveylink.yahoo.com/gmrs/yahoo\\_panel\\_invite.asp?a=7](http://surveylink.yahoo.com/gmrs/yahoo_panel_invite.asp?a=7)

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464. **David-Baptiste Chirot**

***Re: What's missing in the Dorn hoopla--***

*Mon 28 May 2007*

---

whenever i hear poets start talking about kicking ass--i start laughing because i think of these lines:QUATRAIN Je suys Francoys dont il me poiseNe de Paris empres de PontoiseEt de la courde d'une toiseScura mon col que mon cul poise"I am Francois, which weighs on meBorn in Paris near PontoiseBy the length of a ropeMy neck will learn the weight of my ass."--Francois VILLON(my translation)Villon actually did kill a Priest--it was ruled "self defense"--giving one an idea of life in 15th century Paris--twice sentenced to hang, pardoned at the last moment both times, imprisoned, tortured, a convicted thief, a pimp, a brawler and banished, never to be heard of again at age 33--and the poet's ass he is laughing about being kicked is his own--i am always very thankful one of the first poets i read and loved and have ever since is Villon--there are no things hidden--and there is laughter--even at the gallows--> Date: Mon, 28 May 2007 12:02:18 -0700> From: [REDACTED]> Subject: Re: What's missing in the Dorn hoopla--> To: [REDACTED]> > Oh, shit. Yeah, I agree with Mr. Conrad, those are pretty > objectionable. I will look at the appropriate context of what else > Dorn was writing at the time, but I see why there's a stink.> > On May 28, 2007, at 11:31 AM, George Bowering wrote:> > > On May 25, 2007, at 11:55

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Change is good. See what's different about Windows Live Hotmail.  
[http://www.windowlive-hotmail.com/learnmore/default.html?locale=en-us&ocid=RMT\\_TAGLM\\_HMWL\\_reten\\_changegood\\_0507](http://www.windowlive-hotmail.com/learnmore/default.html?locale=en-us&ocid=RMT_TAGLM_HMWL_reten_changegood_0507)

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465. **Susan Webster Schultz**

***TINFISH 17! (out this week!)***

*Mon 28 May 2007*

---

Tinfish 17: June, 2007: The Bowling Score-card Issue



Tinfish 17 is our largest, most bountiful issue yet, and includes work by R. Zamora Linmark, Shin Yu Pai, Kaia Sand, Sage U`ilani Takehiro, Tiare Picard, Afaa Michael Weaver, Ryan Oishi, Deborah Meadows, Kimo Armitage, Ann Inoshita, Jules Boykoff, Craig Perez, Clint Frakes, Jane Sprague, Paolo Javier, Truong Tran, Normie Salvador, and many others.

What are some things you will find in this issue?

- definitions to words like "skin," "rock," "bangungot," "mynah litatur," "Guam";
- American epics (undone)
- 13 ways and 14 lines
- poems of exile and estrangement, a prayer
- politics and love, together and apart

Covers by Jean Pitman, Centerfold by N. Trisha Lagaso Goldberg, Graphic Design by Yoko Hattori. \$10 or a subscription to three issues for \$25. Back issues available, as well. Order 14-16 by check for \$20. Or get single back issues for \$8.

Order from our website: [tinfishpress.com](http://tinfishpress.com)

Or send a check to Tinfish Press, 47-728 Hui Kelu Street #9, Kane`ohe, HI 96744

Susan M. Schultz  
Professor  
Department of English  
University of Hawai`i-Manoa  
Honolulu, HI 96822

[http://stlouis.cardinals.mlb.com/NASApp/mlb/index.jsp?c\\_id=stl](http://stlouis.cardinals.mlb.com/NASApp/mlb/index.jsp?c_id=stl) Go Cards!!!

now available:

A Poetics of Impasse in Modern and Contemporary American Poetry,  
University of Alabama Press

<http://www.uapress.ua.edu/NewSearch2.cfm?id=132788>

<http://tinfishpress.com>

<http://epc.buffalo.edu/authors/schultz/>

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466. **Alan Sondheim**  
***Last Google Poem Ever***  
*Mon 28 May 2007*

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Last Google Poem Ever

NET SENSE. Will Google ever get into music? Commentary: Google Tunes, why not? By Bambi Francisco, MarketWatch. Last Update: : AM ET Aug , ...  
-A E- A F F B% D&siteid=mktw k true NET SENSE. Will Google ever get into music? Commentary: Google Tunes, why not? By Bambi Francisco, MarketWatch. Last Update: : AM ET Aug , ... C-B A- CFA D E B C% D&source=blq% Fyhoo&dist=yhoo&siteid=yhoo k true shares last traded below \$ on Dec. . The technology-heavy Nasdaq Composite Index .Google shares off . %, largest-ever percentage drop - MarketWatch Google ever build another billion dollar business? .... Late last year, Google conducted its first trial by purchasing and reselling ad space in a ... remember the time when I switched from AltaVista to Google, because AltaVista started to have a Last Pixels for Million Dollar Homepage on Ebay ... High-minded as that sounds, Googles ever-expanding agenda has put it on a of Microsofts key operating system engineers defected to Google last year, ... k true I was really curious, in part because Id consented to try Agile last .. By the way, does Google ever bin a project? even some effort have been put on it ... google-buys-doubleclick-for- b-cash/ k true Should Google ever stop Growing ?- Google buys DoubleClick for \$ . B CASH double the \$ . billion in stock that Google paid for YouTube late last year. ... d- -of- k true The Last SEO List Post Youll Ever Need To Read ( of ). Posted by David Chase on Wed ( / / ) at : AM Google. This entry was written by one of our ... toolbar: Now more evil than ever February , If you do any testing, you should know that the last digit of all ISBNs is a check digit last Google ever

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467. **Stephen Vincent**  
***The Wasteland Goes Public***  
*Mon 28 May 2007*

---

In this day of Memorial (in the USA), a curious note. T.S. Eliot's, *The Wasteland*, I was told last night, is no longer covered by copyright. Anyone - a big or small press or Online publication - can reprint it with new 'non-authorized' introductions or prefaces.

I gather Eliot's executors were very tight about giving permissions, and getting top pound or dollar or whatever the currency.

It will be curious to see how this one plays out in a now momentarily 'horizontal' publishing market place - or the ways in which a particular publisher might vault the work back into the most sought after edition - with 'privileged' but different new introductions by previously unacceptable x, y or z critics.

And how new publications of "The Wasteland" play against the Eliot that remains under copyright.

As someone who remembers too well when The Wasteland was the heavily protected crown-jewel in many an English Department, it's curious to see the jewel thrown back to 'the commons'. And what that might portend.

Probably, for sure, a whole bunch of people in the textbook, etc. publishing industry who are grateful not to have to write and pay the Eliot Estate for permission to reprint the work.

Stephen Vincent

Walking Theory is my new book from Junction Press (84 pages, \$12)

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For a signed copy, email <[REDACTED]>

... these are the poems Stephen Vincent has been preparing to write his entire life. They definitely pass the <sup>3</sup>take the top of your head off<sup>2</sup> test. I went cover to cover without even sitting up. Ron Silliman, Silliman<sup>1</sup>'s Blog, <http://ronsilliman.blogspot.com/> Go down to May 15, 2007

At long last is Walking Theory, Stephen Vincent<sup>1</sup>'s observant, large-hearted poems bundled into book form, engaging architecture, people on the move, the seasons and other transience, the talk that binds the day: Goodbye, rhetoric, the desperate,/what can the poem do, walking, step-by-step:/ witness, suffer, hope. Urbane and companionable, rare virtues flaunted here, curbside delight. Bill Berkson

Stephen Vincent's work here preserves and enhances the ancient association of the foot as measure of the poetic line. In Walking Theory measure becomes metaphor: <sup>3</sup>...foot ever to the ground, image by image, /thought by thought, word by word...<sup>2</sup> This is the measure of the continuity of a poet<sup>1</sup>'s life as he moves through the days, from the grief-stricken rhythms of the opening section of elegies to the more expansive tours of the San Francisco neighborhoods where he lives and works. Vincent celebrates the beauty of these familiar landscapes, as well as strange, unexpected and sometimes mundane details. In a wonderful pun that arises in the midst of the naming of spring flowers, <sup>3</sup>the dotted eye<sup>2</sup> suggests the I of linguistic convention as the seeing, moving body<sup>1</sup>'s eye transformed by language. Finally, in this serious play of words, the poets asks: <sup>3</sup>what can the poem do, walking, step-by step:<sup>2</sup> and credo-like responds: <sup>3</sup>witness, suffer, hope.<sup>2</sup> Beverly Dahlen

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468. **V Nicholas LoLordo**

**Re: The Wasteland Goes Public**

Tue 29 May 2007

---

75 yrs from 1922=1998--&project gutenbergs had it available since then...

<http://infomotions.com/etexts/gutenberg/dirs/etext98/wsln11.htm>

there's also an hypertext or two (some dead links, both quite old)-- basically the editors generate additional notes; undergrads have found them useful if not entirely reliable

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*Beverly  
Dahlen*

V Nicholas LoLordo  
Assistant Professor  
Department of English  
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Las Vegas, NV 89154-5011  
Phone: [REDACTED]  
Fax: [REDACTED]

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469. **V Nicholas LoLordo**  
***Re: The Wasteland Goes Public***

*Tue 29 May 2007*

---

On May 28, 2007, at 9:36 PM, V Nicholas LoLordo wrote:

that was unclear....(math not meant to be in message): short version: works published in US before 1923 are in the public domain--

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470. **Peter Ciccariello**  
***poem, in moonlight, impossible to read***  
*Tue 29 May 2007*

---

poem, in moonlight, impossible to  
read<<http://www.cgi7.com/peterimages/poem,-in-moonlight.jpg>>

-- Peter Ciccariello  
<http://invisiblenotes.blogspot.com/>

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471. **Jim Andrews**  
***The Pen: research***  
*Tue 29 May 2007*

---

Some of you may have seen the piece i am working on at the moment at <http://vispo.com/nio/pens/springs7.htm> or the screenshots of it at <http://vispo.com/nio/pens/screenshots>

It is quite early on, actually. there will be two versions, eventually. the free online version will house a dozen 'poems'; currently there are only two: TIME and Niolog; you move between them by clicking the arrows around the box on the toolbar (at the bottom) that says either "TIME" or "Niolog", depending on which poem you're currently wreading.

I will also develop a version to sell online. This version will also allow the wreader to import his/her own animations or bitmaps (possibly video also) as 'inks' for 'nibs' of the pen. The wreader will be able to save both bitmaps and animation sequences.

So it is meant as both a tool and a work of art. I am not going to give it the granularity we might associate with a design pen, e.g., fine measurement parameters concerning radius, variable nib geometry, and so on, though there may be a bit of that.

In any case, I have begun doing a bit of research into what has been done previously concerning software pens with multiple nibs. And, also, I am of course curious what has been done pre-software.

Unfortunately, what comes to mind first to me is Kafka's In the Penal Colony. In that short story by Franz Kafka, the torturer's assistant beseeches a visiting dignitary to save an artifact of diabolical invention. 'Criminals' are placed on a bed of pain where their crime is inscribed on their flesh by a writing device with multiple 'nibs'.

Secondly, Dr. Octopus comes to mind, from Spiderman. He has multiple 'arms', sort of like an octopus, but metal claws, very dangerous. Not a pen, of course, but you see the association. Multiple 'limbs'.

I don't think my project has that sort of tone to it, of course. On the contrary, it is meant to be an instrument of delight and writing afresh. Yet one is aware that such projects can also acquire a kind of darkness via their extensions of the human; technologies are extensions of our humanity. Or our inhumanity, such

as the case may be. Such as the person and use may be. I can't see how my piece will be capable of wreaking havoc, in any case.

Although it does present a different notion of the pen and the act of writing poetry. It's a kind of visual poetry tool/generator/display. It will be nice not only as a compositional tool but as something you can use as a screensaver, for instance.

I have started to do a bit of google work with searches such as "multiple nibs" and "design pens". Searching google for "multiple nibs" yields some interesting results that I want to mention.

The first such result is <http://www.patentstorm.us/patents/6195100.html> . This is quite a curious patent issued in 2001. It is a patent by Corel, the software company that makes CorelDraw and CorelPaint, which are like Illustrator and Photoshop, respectively. Here we have a patent for "A method and system...for rendering a brush stroke with multiple nibs which are added to a center point indicated by a cursor, and the position and movement of each nib are controlled based on variables which can be set by a user."

I used CorelPaint's "image sprayer" many years ago (about 1996-1999) to make many of the images at <http://vispo.com/I> including the Pornomorphs and an earlier piece I did called "The Pen". The patent concerns precisely this feature of CorelPaint. I don't believe it's a feature of CorelDraw. The "image sprayer" lets you assign multiple bitmaps to multiple nibs, and configure the motion of the nibs around the pen.

It does not let you assign animations to the nibs, unlike my piece. Also, my piece will be quite different in the sorts of motion that you may assign to the nibs. The differences will arise rather naturally from the different uses. The "image sprayer" is a design pen only, whereas i am making a more multi-faceted thing to function as a design pen, a screensaver, and a work of art. Also, the introduction of animations as nibs changes what you'd want the pen to be able to do, a bit.

I thought it was quite curious that in my research into this subject the first thing I should come upon is a patent, and a patent for a software feature that has been, in some sense, the inspiration for my piece.

Yet one could easily argue that the Corel patent is a bit odd. For instance, there are many works of net art that use a similar idea. For instance, you don't have to hunt long at <http://www.re-move.org/index2.php> to find works where multiple 'nibs' are used very like a pen. It's quite a 'natural' idea--natural in the sense that it is an obvious consequence of the ability to construct a pen with software. But Corel was somehow able to patent their idea. I would have thought it would have been too obvious to qualify as a patent.

I am not sure what repercussions this may have on my project.

Curious.

The second link I've found, so far, concerning "multiple nibs" is [http://www.creativemac.com/2004/02\\_feb/reviews/studioartist3040219.htm](http://www.creativemac.com/2004/02_feb/reviews/studioartist3040219.htm) . This is a review of a piece of software called Synthetik Studio Artist 3.0 for the Mac. An excerpt from the review:

"Synthetik bills the software as the world's first "graphics synthesizer," a musical metaphor inspired, no doubt, from the developer's history in the audio industry. John Dalton, who heads up Synthetik, was the creator of Pro Tools (now owned by Avid/Digidesign) and Deck I/II (now owned by Bias). What it means is that the software is designed to be for professionals in the visual arts what a synthesizer is to pros in music production..."

Synthetik Studio Artist includes a pen with multiple nibs.

But I am also interested to see what sorts of pens--apart from Kafka's--were devised pre-computer. I expect there has been some interesting work done, but I have not found any of it yet.

I am currently in Amsterdam, for the first time, and am taken with the ingenuity all around me, and the profoundly well-nurtured relationships here between nature, art, and technology.

ja

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472. **Dan Waber**  
*ars poetica update*  
Tue 29 May 2007

---

The ars poetica project continues to spread its leaves at:

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

Poems appeared last week by: Paul Hoover, Alan Berecka, Rupert Mallin, Sina Queyras, and Karren Alenier.

Poems will appear this week by: Karren Alenier and Jim Lyle.

A new poem about poetry every day.

Enjoy,  
Dan

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473. **amy king**

***A Rosa is a Rosa is a Rosa is a Rosa.***

*Tue 29 May 2007*

---

MiPOesias presents

Rosa Alcala

<http://media.libsyn.com/media/miporadio/RosaAlcala2.pdf>

Heidi Lynn Staples

<http://media.libsyn.com/media/miporadio/HeidiLynnStaples1.pdf>

Stephen Paul Miller

<http://media.libsyn.com/media/miporadio/StephenMiller2.pdf>

~~~

Christine Hamm's new chapbook, "CHILDREN HAVING TROUBLE WITH MEAT" - <http://www.lulu.com/content/846234>

~~~

Friday, June 29, 2007 @ Stain Bar

ETHAN PAQUIN is author of *My Thieves* (Salt, 2007), *The Violence* (Ahsahta Press, 2005), *Accumulus* (Salt, 2003) and *The Makeshift* (UK: Stride, 2002). He lives and teaches in Buffalo, NY, and returns to seacoast New Hampshire every summer.

STACY SZYMASZEK is the author of *Emptied of All Ships* (Litmus Press, 2005) as well as several chapbooks. After working at Woodland Pattern Book Center in Milwaukee, WI for many years she moved to New York to be the Program Coordinator at the Poetry Project at St. Mark's Church. This year she is also the Monday Night Reading curator. She edited *Gam: A Survey of Great Lakes Writing* which lived for 4 issues, and now works as co-editor or contributing editor on various projects including Instance Press and Fascicle. Her current work in process is called "hyper glossia," parts of which can be found on the internet, in a *Belladonna\** chap book and forthcoming from Hot Whiskey Press.

ALVERZ RICARDEZ is the publisher of Kill Poet Press & Journal. His poetry has been published in several journals including *Chronogram*, *Softblow*, *Pemmican*, *Language & Culture & AVQ*. Alveraz lives in Los Angeles and is currently working on his second volume of poetry.

<http://miporeadingseries2007.blogspot.com/>

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Enjoy!

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

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Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's on, when.

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474. **Anny Ballardini**  
***Re: The Wasteland Goes Public***  
*Tue 29 May 2007*

---

Which means that copyright after the death of the Author is of 75 years, if I am reading right.

I think it lasted longer just a few years ago, probably just before 1998.

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> On May 28, 2007, at 9:36 PM, V Nicholas LoLordo wrote:

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> that was unclear....(math not meant to be in message): short

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> > 75 yrs from 1922=1998--&project gutenbergs had it available since

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> > basically the editors generate additional notes; undergrads have

> > found them useful if not entirely reliable

> >

> > <http://world.std.com/~raparker/exploring/thewasteland/explore.html>

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> > covered by  
> > copyright. Anyone - a big or small press or Online publication - can  
> > reprint it with new 'non-authorized' introductions or prefaces.  
> >  
> > I gather Eliot's executors were very tight about giving  
> > permissions, and  
> > getting top pound or dollar or whatever the currency.  
> >  
> > It will be curious to see how this one plays out in a now momentarily  
> > 'horizontal' publishing market place - or the ways in which a  
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> > Probably, for sure, a whole bunch of people in the textbook, etc.  
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> > Estate for  
> > permission to reprint the work.  
> >  
> > Stephen Vincent  
> >  
> > Walking Theory is my new book from Junction Press (84 pages, \$12)  
> > For convenient ordering information, go to:  
> > [www.junctionpress.com](http://www.junctionpress.com)  
> > For a signed copy, email <[REDACTED]>  
> >  
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> > > ... these are the poems Stephen Vincent has been preparing to  
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> > > entire life. They definitely pass the "take the top of your head  
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> > > I went cover to cover without even sitting up. Ron Silliman,  
> > > Silliman's  
> > > Blog, <http://ronsilliman.blogspot.com/> Go down to May 15, 2007  
> > >  
> > > At long last is Walking Theory, Stephen Vincent's observant, large-  
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> > > Stephen Vincent's work here preserves and enhances the ancient  
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> > 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]  
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475. **Barry Schwabsky**

***Reminder: Poetry at Parasol Unit, Tuesday, 5 June***

*Tue 29 May 2007*

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The Parasol Unit poetry series is pleased to invite you to our next reading on Tuesday, 5 June, at 6:30 PM, with Bill Berkson, Michael Glover, and Ernesto Priego.

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). Ron Padgett writes: "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" (<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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476. **Halvard Johnson**  
***Re: The Wasteland Goes Public***

*Tue 29 May 2007*

---

Death to copyright! Long live public domain!

Hal

"A paranoid is someone who knows a little  
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--William S. Burroughs

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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477. **Michael Kelleher**

***Literary Buffalo E-Newsletter 5.29.07-6.03.07***

*Tue 29 May 2007*

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LITERARY BUFFALO

5.29.07-6.03.07

LITERARY BUFFALO IN THE NEWS

R.D. Pohl on Buffalo native Lucille Clifton winning the Lily Prize and on why Buffalonians show so little interest in her or her poetry.

[http://buffalonews.typepad.com/poetry\\_beat/](http://buffalonews.typepad.com/poetry_beat/)

Peter Connors Reviews Danielle Dutton

[http://artvoice.com/issues/v6n21/book\\_reviews/attempts\\_at\\_a\\_life](http://artvoice.com/issues/v6n21/book_reviews/attempts_at_a_life)

David Kirschenbaum reviews Kadar Koli magazine

[http://artvoice.com/issues/v6n21/book\\_reviews/kadar\\_koli](http://artvoice.com/issues/v6n21/book_reviews/kadar_koli)

EVENTS

05.31.07

TALKING LEAVES...BOOKS andJUST BUFFALO PRESENT:

George Bowering, Canada's First Poet Laureate

Reading and signing for, "Vermeer's Light, Poems 1996-2006"

Thursday, May 31, 7 p.m.

Talking Leaves...Books, 3158 Main St.

George Bowering, Canada's first poet laureate, was born in the Okanagan Valley and schooled on the West Coast and in Montreal. His work is inescapably rooted in British Columbia, including stories of growing up in the Okanagan, haunting poems of urban Vancouver and innovative recountings of historical events in B.C. A distinguished novelist, poet, editor, professor and historian,

known for his discerning wit and irreverent humour, Bowering has authored more than eighty books, which include works of poetry, fiction, autobiography, biography and young adult titles. A tireless supporter of fellow writers and committed advocate for the arts, he is a prominent literary critic and a dedicated Canadian literary ambassador at international conferences and readings. His writing has also been translated into French, Spanish, Italian, German, Chinese and Romanian. After serving as an aerial photographer in the Royal Canadian Air Force, Bowering attended the University of British Columbia where he earned a B.A. in History and an M.A. in English. He is one of the founders-along with Frank Davey, Fred Wah, Daphne Marlatt and Jamie Reid-of the vant-garde poetry and poetics magazine TISH. Bowering has taught at the University of Calgary, the University of Western Ontario and Simon Fraser University. In 2002, Bowering was recognized by the Vancouver Sun as one of the most influential people in British Columbia.

Also, look for Geoffrey Hlibchuk's interview with Bowering in this coming Thursday's Artvoice, as well as a review of Vermeer's *Light* by Linda Benninghof: <http://www.artvoice.com>

#### 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).

##### 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](#)

478. **J. Michael Mollohan**  
***Re: The Wasteland Goes Public***

*Tue 29 May 2007*

---

Amen!

Copyright is the author's life plus 70 years for works created on or after January 1, 1978. For works created prior to that, the term of protection is for a total of 75 years. For works created by multiple individuals or under the auspices of an organization (e.g., Disney) the term can be 95 years from first publication or 120 years from original creation, whichever is less. The revision to the copyright act enacted by Public Law 105-298 (October 27, 1998) was done, from what I can discern, to protect corporate interests, particularly Mickey Mouse.

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

From: "Halvard Johnson" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, May 29, 2007 10:54 AM

Subject: Re: The Wasteland Goes Public

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*Hal*

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*--William S. Burroughs*

*Halvard Johnson*

=====

[REDACTED]

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basically the editors generate additional notes; undergrads have  
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On May 28, 2007, at 7:25 PM, Stephen Vincent wrote:

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*And how new publications of "The Wasteland" play against the Eliot that remains under copyright.*

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*Walking Theory is my new book from Junction Press (84 pages, \$12)  
For convenient ordering information, go to:  
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479. **Patrick F. Durgin**

***Disability and/as Poetry***

*Tue 29 May 2007*

---

Journal of Literary Disability  
Disability and/as Poetry

Edited by Jim Ferris and David Bolt

The Journal of Literary Disability was launched in the U.K. at the Inaugural Conference of the Cultural Disability Studies Research Network, Liverpool John Moores University, May 26-27, 2007. The first issue is now online and consists of the following articles:

Introduction

David Bolt

Disability Haunting in American Poetics

Sharon Snyder and David Mitchell

Icarus, Gods, and the "Lesson" of Disability

Nicole Markoti

Outsides: Disability Culture Nature Poetry

Petra Kuppers

Les Poses de l'Incompris reprises: Corbière, Caricature, and Critical Illness

Tammy Berberi

Josephine Miles's Crip(t) Words: Gender, Disability, "Doll" Sue Schweik

The Poetry of Dementia: Art, Ethics, and Alzheimer's disease in Tony

Harrison's Black Daisies for the Bride Lucy Burke

Auto-Graphein or "The Blind Man's Pencil": Notes on the Making of a

Poem Stephen Kuusisto and Petra Kuppers

Against Rhythm: Poetry in Uncommon Time

Jim Ferris

To access the journal please visit:

[www.journalofliterarydisability.com](http://www.journalofliterarydisability.com)

-----  
[www.da-crouton.com](http://www.da-crouton.com)

[www.kenningeditions.com](http://www.kenningeditions.com)

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480. **David A. Kirschenbaum**

***\*Vote for Bob Holman to be a New NPR Host \****

*Tue 29 May 2007*

---

Hi all,

The inimitable Bob Holman has asked me to post the below.

Vote early, vote often.

as ever,

David

-----

NPR is holding a contest to find new radio hosts, and Bob Holman, Bowery Poetry Club Proprietor, Columbia U Poetry Prof, Dean of the Scene and poetry meshuggah, is in the running and asking for your vote.

Here's how:

First

sign up here:

<http://www.publicradioquest.com/user/register>

And get an email with a username & password.

Then

sign-in and go here:

<http://www.publicradioquest.com/node/950>

This page has my audio to listen to it's two minutes, has two poems and a bit of a song. Vote from one to five stars, leave a comment if you'd care to

That's all there is to it! Please vote now if you have a few minutes this Saturday, June 2, is the deadline.

And --

Thank you thank you and thank you too!

Bob Holman

Proprietor, Bowery Poetry Club

Visiting Professor of Writing, Columbia University

308 Bowery NY NY 10012 [REDACTED]

[REDACTED] [www.bobholman.com](http://www.bobholman.com)

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481. **Dan Coffey**

***Re: The Wasteland Goes Public***

*Tue 29 May 2007*

---

Speaking of Disney and copyright, here is a video that explains copyright principles using Disney characters (created by English professor Eric Faden, at Bucknell). <http://freegovinfo.info/node/1204>

On 5/29/07, J. Michael Mollohan <[REDACTED]> wrote:

> Amen!

>

> Copyright is the author's life plus 70 years for works created on or after

> January 1, 1978. For works created prior to that, the term of protection is

> for a total of 75 years. For works created by multiple individuals or under

> the auspices of an organization (e.g., Disney) the term can be 95 years from

> first publication or 120 years from original creation, whichever is less.  
> The revision to the copyright act enacted by Public Law 105-298 (October 27,  
> 1998) was done, from what I can discern, to protect corporate interests,  
> particularly Mickey Mouse.

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>

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

> From: "Halvard Johnson" <[REDACTED]>

> To: <[REDACTED]>

> Sent: Tuesday, May 29, 2007 10:54 AM

> Subject: Re: The Wasteland Goes Public

>

>

> > Death to copyright! Long live public domain!

> >

> > Hal

> >

> > "A paranoid is someone who knows a little

> > of what's going on."

> > --William S. Burroughs

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> > Halvard Johnson

> > =====

> > [REDACTED]

> > [REDACTED]

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

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

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<http://hyperhypo.org/blog>  
<http://www.pftborder.blogspot.com>

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482. **V Nicholas LoLordo**

**Re: The Wasteland Goes Public**

Tue 29 May 2007

It's even more complex--the 75 yr term was for works under copyright as of 1978 (1976 revision)--that is, the revision affected all works still under their first or second 28 year terms of protection (which were potentially all works published after 1922)--works published before 1922 have fallen into the public domain, I think; though I may be mistaken....

[http://www.copyright.cornell.edu/training/Hirtle\\_Public\\_Domain.htm](http://www.copyright.cornell.edu/training/Hirtle_Public_Domain.htm)

On May 29, 2007, at 8:32 AM, J. Michael Mollohan wrote:

Amen!

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<[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, May 29, 2007 10:54 AM

Subject: Re: The Wasteland Goes Public

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483. **Alan Drake**

***Re: The Wasteland Goes Public***

*Tue 29 May 2007*

May seem to be, but it's not a simple as that. Actually, it's a complex web to difficult to unravel here. We party have none other than Sonny Bono to thank for the mess. There are a number of sites that map out the various routes a copyright can take. The only hard rule is anything published before 1923 is in the public domain. Anything after follows a complex route of inquiry, depending on when it was first copyright and then when and/or if the copy right was renewed. If you're interested, find a reliable chart on the internet. Places like LibriVox.org is particularly astute with this stuff, because it is publishing annually (for free) hundreds of PD works of lit, sciences, etc. Worth looking there.

----- Original message -----

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*Amen!*

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*Sent: Tuesday, May 29, 2007 10:54 AM*

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Department of English  
University of Nevada-Las Vegas  
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484. **Andrew Lundwall**

***I Heart Submissions***

*Tue 29 May 2007*

---

I'm looking for submissions of poetry for my new (irregularly updated) e-zine  
"Seconds: A Virtual Treasury of Verse":

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

All submissions should be sent to [REDACTED]

More photos,  
more messages, more storage—get 2GB with Windows Live Hotmail.  
[http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT\\_TAGHM\\_migration\\_HM\\_mini\\_2G\\_0507](http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_2G_0507)

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485. **charles alexander**

***Re: The Wasteland Goes Public***

*Tue 29 May 2007*

Does anyone know how this applies to non-USA works? Is it still dependent on when they were published in the USA? And what about translations? Are translations of foreign authors published before 1923 now in the public domain? Does this depend at all on copyright laws of the country of origin of the original work (not the translation)? And what about foreign authors in general? Are all 19th & early 20th Century French poets' works in the public domain? Can anyone both publish the work in its original language and a new translation, without fear of repercussions? Or is this all on LibriVox.org? I'll look.

Charles

At 03:51 PM 5/29/2007, you wrote:

>May seem to be, but it's not a simple as that. Actually, it's a complex  
>web to difficult to unravel here. We party have none other than Sonny Bono  
>to thank for the mess. There are a number of sites that map out the  
>various routes a copyright can take. The only hard rule is anything  
>published before 1923 is in the public domain. Anything after follows a  
>complex route of inquiry, depending on when it was first copyright and  
>then when and/or if the copy right was renewed. If you're interested, find  
>a reliable chart on the internet. Places like LibriVox.org is particularly  
>astute with this stuff, because it is publishing annually (for free)  
>hundreds of PD works of lit, sciences, etc. Worth looking there.

>

>----- Original message -----

>From: "J. Michael Mollohan" <[REDACTED]>

>

> > Amen!

> >

> > Copyright is the author's life plus 70 years for works created on or after  
> > January1, 1978. For works created prior to that, the term of protection is  
> > for a total of 75 years. For works created by multiple individuals or  
> under

> > the auspices of an organization (e.g., Disney) the term can be 95 years  
> from  
> > first publication or 120 years from original creation, whichever is less.  
> > The revision to the copyright act enacted by Public Law 105-298  
> (October 27,  
> > 1998) was done, from what I can discern, to protect corporate interests,  
> > particularly Mickey Mouse.  
> >  
> >  
> > ----- Original Message -----  
> > From: "Halvard Johnson"  
> > To:  
> > Sent: Tuesday, May 29, 2007 10:54 AM  
> > Subject: Re: The Wasteland Goes Public  
> >  
> >  
> > > Death to copyright! Long live public domain!  
> > >  
> > > Hal  
> > >  
> > > "A paranoid is someone who knows a little  
> > > of what's going on."  
> > > --William S. Burroughs  
> > >  
> > > Halvard Johnson  
> > > =====  
> > > [REDACTED]  
> > > [REDACTED]  
> > > <http://home.earthlink.net/~halvard>  
> > > <http://entropyandme.blogspot.com>  
> > > <http://imageswithoutwords.blogspot.com>  
> > > <http://www.hamiltonstone.org>  
> > >  
> > > On May 29, 2007, at 9:00 AM, Anny Ballardini wrote:  
> > >  
> > > > Which means that copyright after the death of the Author is of 75  
> years,  
> > > > if  
> > > > I am reading right.  
> > > > I think it lasted longer just a few years ago, probably just before  
> > > > 1998.  
> > > >



> > >>  
> > >> On 5/29/07, V Nicholas LoLordo wrote:  
> > >>>  
> > >>> On May 28, 2007, at 9:36 PM, V Nicholas LoLordo wrote:  
> > >>>  
> > >>> that was unclear....(math not meant to be in message): short  
> > >>> version: works published in US before 1923 are in the public domain--  
> > >>>  
> > >>> >  
> > >>> >  
> > >>> > 75 yrs from 1922=1998--&project gutenbergs had it available  
since  
> > >>> > then...  
> > >>> >  
> > >>> > <http://infomotions.com/etexts/gutenberg/dirs/etext98/wslnd11.htm>  
> > >>> >  
> > >>> > there's also an hypertext or two (some dead links, both quite  
> > >>> old)--  
> > >>> > basically the editors generate additional notes; undergrads have  
> > >>> > found them useful if not entirely reliable  
> > >>> >  
> > >>> >  
<http://world.std.com/~raparker/exploring/thewasteland/explore.html>  
> > >>> >  
> > >>> > <http://eliotswasteland.tripod.com/>  
> > >>> >  
> > >>> >  
> > >>> >  
> > >>> > On May 28, 2007, at 7:25 PM, Stephen Vincent wrote:  
> > >>> >  
> > >>> >> In this day of Memorial (in the USA), a curious note.  
> > >>> >> T.S. Eliot's, The Wasteland, I was told last night, is no longer  
> > >>> >> covered by  
> > >>> >> copyright. Anyone - a big or small press or Online publication  
> > >>> >> - can  
> > >>> >> reprint it with new 'non-authorized' introductions or prefaces.  
> > >>> >>  
> > >>> >> I gather Eliot's executors were very tight about giving  
> > >>> >> permissions, and  
> > >>> >> getting top pound or dollar or whatever the currency.  
> > >>> >>  
> > >>> >> It will be curious to see how this one plays out in a now

> > >>> momentarily  
> > >>> >> 'horizontal' publishing market place - or the ways in which a  
> > >>> >> particular  
> > >>> >> publisher might vault the work back into the most sought after  
> > >>> >> edition -  
> > >>> >> with 'privileged' but different new introductions by previously  
> > >>> >> unacceptable x, y or z critics.  
> > >>> >>  
> > >>> >> And how new publications of "The Wasteland" play against the  
Eliot  
> > >>> >> that  
> > >>> >> remains under copyright.  
> > >>> >>  
> > >>> >> As someone who remembers too well when The Wasteland was  
the  
> > >>> heavily  
> > >>> >> protected crown-jewel in many an English Department, it's  
curious  
> > >>> >> to see  
> > >>> >> the jewel thrown back to 'the commons'. And what that might  
> > >>> portend.  
> > >>> >>  
> > >>> >> Probably, for sure, a whole bunch of people in the textbook, etc.  
> > >>> >> publishing  
> > >>> >> industry who are grateful not to have to write and pay the Eliot  
> > >>> >> Estate for  
> > >>> >> permission to reprint the work.  
> > >>> >>  
> > >>> >> Stephen Vincent  
> > >>> >>  
> > >>> >> Walking Theory is my new book from Junction Press (84 pages,  
\$12)  
> > >>> >> For convenient ordering information, go to:  
> > >>> >> [www.junctionpress.com](http://www.junctionpress.com)  
> > >>> >> For a signed copy, email  
> > >>> >>  
> > >>> >>  
> > >>> >> ... these are the poems Stephen Vincent has been preparing to  
> > >>> >> write his  
> > >>> >> entire life. They definitely pass the "take the top of your head  
> > >>> >> off" test.  
> > >>> >> I went cover to cover without even sitting up. Ron Silliman,

> > >>> >> Silliman's  
> > >>> >> Blog, <http://ronsilliman.blogspot.com/> Go down to May 15, 2007  
> > >>> >>  
> > >>> >> At long last is Walking Theory, Stephen Vincent's observant,  
> > >>> large-  
> > >>> >> hearted  
> > >>> >> poems bundled into book form, engaging architecture, people on  
the  
> > >>> >> move, the  
> > >>> >> seasons and other transience, the talk that binds the day:  
> > >>> Goodbye,  
> > >>> >> rhetoric, the desperate,/what can the poem do, walking, step-by-  
> > >>> >> step:/  
> > >>> >> witness, suffer, hope. Urbane and companionable, rare virtues  
> > >>> >> flaunted here,  
> > >>> >> curbside delight. Bill Berkson  
> > >>> >>  
> > >>> >> Stephen Vincent's work here preserves and enhances the ancient  
> > >>> >> association  
> > >>> >> of the foot as measure of the poetic line. In Walking Theory  
> > >>> >> measure becomes  
> > >>> >> metaphor: "...foot ever to the ground, image by image, /thought  
> > >>> >> by thought,  
> > >>> >> word by word..." This is the measure of the continuity of a poet's  
> > >>> >> life as  
> > >>> >> he moves through the days, from the grief-stricken rhythms of the  
> > >>> >> opening  
> > >>> >> section of elegies to the more expansive tours of the San  
> > >>> Francisco  
> > >>> >> neighborhoods where he lives and works. Vincent celebrates the  
> > >>> >> beauty of  
> > >>> >> these familiar landscapes, as well as strange, unexpected and  
> > >>> >> sometimes  
> > >>> >> mundane details. In a wonderful pun that arises in the midst of  
> > >>> >> the naming  
> > >>> >> of spring flowers, "the dotted eye" suggests the I of linguistic  
> > >>> >> convention  
> > >>> >> as the seeing, moving body's eye transformed by language.  
Finally,  
> > >>> >> in this  
> > >>> >> serious play of words, the poets asks: "what can the poem do,  
> > >>> >> walking,

[illegible]

> > >>> Fax: [REDACTED]  
> > >>>

charles alexander / chax press

fold the book inside the book      keep it open always      read from the  
inside out      speak then

Chax Press

[REDACTED] (studio)

[REDACTED] (cell)

[REDACTED]

chax.org

101 W. Sixth St.

Tucson, AZ 85701-1000

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486. **Catherine Daly**

***Re: The Wasteland Goes Public***

*Tue 29 May 2007*

---

it is nearly impossible to prove a copyright wasn't renewed, even if it wasn't -- your local US library has the copyright books, and you can look at them in a several-years-around-likely-renewal, all likely names of relatives, companions, and variations of the author name, but not finding a renewal -- well, it is difficult to prove

--

All best,

Catherine Daly

[REDACTED]

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487. **Joel Lewis**

***The Wasteland Goes Public.***

*Wed 30 May 2007*

---

The Wasteland has been out of copyright a few years now. Two results that sit in my library is Yale U Press's The Annotated Wasteland w/ Eliott's Contemporary Prose and Norton's critical edition of Easteland, both good editions and useful for classroom use.

Joyce's Ulysses now exists in differing editions, with varying critical apparatus as part of competing for classroom market.

In pop music, a way some composers circumvent time constraints on copyright is to co-copright songs in the name of your children. Stevie Wonder is the most prominent an example.

Joel Lewis

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488. **Catherine Daly**

***Re: The Wasteland Goes Public***

*Wed 30 May 2007*

---

John Tranter, for example, knows way more than I know about AUS rights, and etc.

Coolly for the i-net age, for lit., is that if it was originally published outside the US, it will or has entered the public domain long ago. Plus, if there's a question, why not put it on a foreign server? In the days of yore there were some fab english-language archives on polish servers.

Then there's unpublished outside the US and inside the US. If we all lobby really hard, all of the unpublished letters of x to y, and then to z, anytime anywhere, even if really in a drawer of a literary executor (legally) will be public domain in 2011. The drawer ms. and cabinet plays! long available to scholars, all, all uploadable.

Since the US laws are so stringent, it has long been safe to assume that if one can get a, say AUS version, and put it on a AUS server, aok.

anyone -- backchannel -- I'll be happy to share what I know --

do check my editing notes on HOW2! also see factoryschool and the University of Pennsylvania archives!

--

All best,  
Catherine Daly



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489. **mIEKAL aND**

***Web registration tool digitizes books***

*Wed 30 May 2007*

---

Web registration tool digitizes books

POSTED: 5:23 p.m. EDT, May 29, 2007

PITTSBURGH, Pennsylvania (AP) -- A few simple keystrokes may soon turn blather into books.

Researchers at Carnegie Mellon University have discovered a way to enlist people across the globe to help digitize books every time they solve the simple distorted word puzzles commonly used to register at Web sites or buy things online.

The word puzzles are known as CAPTCHAs, short for "completely automated public Turing tests to tell computers and humans apart." Computers can't decipher the twisted letters and numbers, ensuring that real people and not automated programs are using the Web sites.

Researchers estimate that about 60 million of those nonsensical jumbles are solved everyday around the world, taking an average of about 10 seconds each to decipher and type in.

Instead of wasting time typing in random letters and numbers, Carnegie Mellon researchers have come up with a way for people to type in snippets of books to put their time to good use, confirm they're not machines and help speed up the process of getting searchable texts online.

"Humanity is wasting 150,000 hours every day on these," said Luis von Ahn, an assistant professor of computer science at Carnegie Mellon. He helped develop the CAPTCHAs about seven years ago. "Is there any way in which we can use this human time for something good for humanity, do 10 seconds of useful work for humanity?"

Many large projects are under way now to digitize books and put them online, and that's mostly being done by scanning pages of books so that people can "page through" the books online. In some cases, optical character recognition, or OCR, is being used to digitize books to make the texts searchable.

But von Ahn said OCR doesn't always work on text that is older, faded or distorted. In those cases, often the only way to digitize the works is to manually type them into a computer.

Von Ahn is working with the Internet Archive, which runs several book-scanning projects, to use CAPTCHAs for this instead. Internet Archive scans 12,000 books a month and sends von Ahn hundreds of thousands of files that are images that the computer doesn't recognize. Those files are downloaded onto von Ahn's server and split up into single words that can be used as CAPTCHAs at sites all over the Internet.

If enough users decipher the CAPTCHAs in the same way, the computer will recognize that as the correct answer. "If we can correct these books so that they are really in good shape, then you can go and use these books in other

type devices more easily" such as handheld computers or in programs for reading to the blind, said Brewster Kahle, co-founder of the Internet Archive.

Von Ahn approached the Internet Archive to get help in developing the new system, but it has not been put into use yet. Theoretically, von Ahn said the new book-based CAPTCHAs could be used in place of any CAPTCHA currently on the Web.

The project, named reCAPTCHA, is one of many projects that enlist computer users from the community to help out. For example, Cloudmark Inc. uses its base of users to judge what is spam and what isn't. News aggregation sites like Digg Inc.'s digg.com and Time Warner Inc.'s Netscape.com ask visitors to recommend and vote on items to go on top.

For von Ahn's project, Intel Corp. donated equipment and the work was sponsored by the MacArthur Foundation, which awarded von Ahn a "genius grant" last year.

Kahle, whose Internet Archive has about 200,000 books currently online, is working with libraries in three countries to digitize their books. Kahle said von Ahn's project is "harnessing human power in exactly the right way."

"It's definitely a barn-raising to try to build the great library," Kahle said.

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490. **Alan Sondheim**

***Tell Cindy Sheehan "Thank You" (fwd)***

*Wed 30 May 2007*

---

This message is in MIME format. The first part should be readable text, while the remaining parts are likely unreadable without MIME-aware tools.

--0-1297588554-1180505137=:17538

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

Date: Wed, 30 May 2007 01:38:43 -0400

From: [REDACTED]

To: [REDACTED]

Subject: Tell Cindy Sheehan "Thank You"

Tell Cindy Sheehan "Thank You"

- \* "Good Riddance Attention Whore" by Cindy Sheehan
- \* True Majority Response to Cindy Sheehan announcement
- \* Democrats.com says "Let's Keep Fighting for Cindy Sheehan"

=====



## "Good Riddance Attention Whore"

by Cindy Sheehan

Mon May 28, 2007 at 09:57:01 AM PDT

<http://www.dailykos.com/storyonly/2007/5/28/12530/1525>

I have endured a lot of smear and hatred since Casey was killed and especially since I became the so-called "Face" of the American anti-war movement. Especially since I renounced any tie I have remaining with the Democratic Party, I have been further trashed on such "liberal blogs" as the Democratic Underground. Being called an "attention whore" and being told "good riddance" are some of the more milder rebukes.

I have come to some heartbreaking conclusions this Memorial Day Morning. These are not spur of the moment reflections, but things I have been meditating on for about a year now. The conclusions that I have slowly and very reluctantly come to are very heartbreaking to me.

The first conclusion is that I was the darling of the so-called left as long as I limited my protests to George Bush and the Republican Party. Of course, I was slandered and libeled by the right as a "tool" of the Democratic Party. This label was to marginalize me and my message. How could a woman have an original thought, or be working outside of our "two-party" system?

However, when I started to hold the Democratic Party to the same standards that I held the Republican Party, support for my cause started to erode and the "left" started labeling me with the same slurs that the right used. I guess no one paid attention to me when I said that the issue of peace and people dying for no reason is not a matter of "right or left", but "right and wrong."

I am deemed a radical because I believe that partisan politics should be left to the wayside when hundreds of thousands of people are dying for a war based on lies that is supported by Democrats and Republican alike. It amazes me that people who are sharp on the issues and can zero in like a laser beam on lies,

misrepresentations, and political expediency when it comes to one party refuse to recognize it in their own party. Blind party loyalty is dangerous whatever side it occurs on. People of the world look on us Americans as jokes because we allow our political leaders so much murderous latitude and if we don't find alternatives to this corrupt "two" party system our Representative Republic will die and be replaced with what we are rapidly descending into with nary a check or balance: a fascist corporate wasteland. I am demonized because I don't see party affiliation or nationality when I look at a person, I see that person's heart. If someone looks, dresses, acts, talks and votes like a Republican, then why do they deserve support just because he/she calls him/herself a Democrat? I have also reached the conclusion that if I am doing what I am doing because I am an "attention whore" then I really need to be committed. I have invested everything I have into trying to bring peace with justice to a country that wants neither. If an individual wants both, then normally he/she is not willing to do more than walk in a protest march or sit behind his/her computer criticizing others. I have spent every available cent I got from the money a "grateful" country gave me when they killed my son and every penny that I have received in speaking or book fees since then. I have sacrificed a 29 year marriage and have traveled for extended periods of time away from Casey's brother and sisters and my health has suffered and my hospital bills from last summer (when I almost died) are in collection because I have used all my energy trying to stop this country from slaughtering innocent human beings. I have been called every despicable name that small minds can think of and have had my life threatened many times.

The most devastating conclusion that I reached this morning, however, was that Casey did indeed die for nothing. His precious lifeblood drained out in a country far away from his family who loves him, killed by his own country which is beholden to and run by a war machine that even controls what we think. I have

tried every since he died to make his sacrifice meaningful. Casey died for a country which cares more about who will be the next American Idol than how many people will be killed in the next few months while Democrats and Republicans play politics with human lives. It is so painful to me to know that I bought into this system for so many years and Casey paid the price for that allegiance. I failed my boy and that hurts the most.

I have also tried to work within a peace movement that often puts personal egos above peace and human life. This group won't work with that group; he won't attend an event if she is going to be there; and why does Cindy Sheehan get all the attention anyway? It is hard to work for peace when the very movement that is named after it has so many divisions. Our brave young men and women in Iraq have been abandoned there indefinitely by their cowardly leaders who move them around like pawns on a chessboard of destruction and the people of Iraq have been doomed to death and fates worse than death by people worried more about elections than people. However, in five, ten, or fifteen years, our troops will come limping home in another abject defeat and ten or twenty years from then, our children's children will be seeing their loved ones die for no reason, because their grandparents also bought into this corrupt system. George Bush will never be impeached because if the Democrats dig too deeply, they may unearth a few skeletons in their own graves and the system will perpetuate itself in perpetuity.

I am going to take whatever I have left and go home. I am going to go home and be a mother to my surviving children and try to regain some of what I have lost. I will try to maintain and nurture some very positive relationships that I have found in the journey that I was forced into when Casey died and try to repair some of the ones that have fallen apart since I began this single-minded crusade to try and change a paradigm that is now, I am afraid, carved in immovable, unbendable and rigidly mendacious marble.

Camp Casey has served its purpose. It's for sale.  
Anyone want to buy five beautiful acres in Crawford,  
Texas? I will consider any reasonable offer. I hear  
George Bush will be moving out soon, too... which makes  
the property even more valuable.

This is my resignation letter as the "face" of the  
American anti-war movement. This is not my "Checkers"  
moment, because I will never give up trying to help  
people in the world who are harmed by the empire of the  
good old US of A, but I am finished working in, or  
outside of this system. This system forcefully resists  
being helped and eats up the people who try to help it.  
I am getting out before it totally consumes me or  
anymore people that I love and the rest of my  
resources. Good-bye America ... you are not the country  
that I love and I finally realized no matter how much I  
sacrifice, I can't make you be that country unless you  
want it.

It's up to you now.

=====

From: Matt Holland, TrueMajority <[REDACTED]> Subject: Thank you, Cindy  
Sheehan

Tell Cindy Sheehan "Thank You"

Dear paul,

We heard this morning that Cindy Sheehan "resigned" as  
a leader of the movement for peace in Iraq. I remember  
when I first saw Cindy, before she was an international  
household name, speaking to an audience at Riverside  
Church. She spoke about her son, Casey, and how she  
felt that she was in part personally responsible for  
his death because she hadn't spoken out against the  
war. I saved this video of it

<[http://www.truemajority.org/TM\\_Cindy.mov](http://www.truemajority.org/TM_Cindy.mov)>,  
and everyone I've shown it to has been strongly moved.

TrueMajority members were there at the beginning of  
Cindy's public journey, donating money and hiring  
organizers to support her 2004 vigil outside the  
President's ranch in Crawford, and the national bus  
tour that followed. Now that the journey seems to have

reached an end, we thought it would be nice to send her a simple "Thank you" for all the work and sacrifice Cindy Sheehan has offered to this movement.

[http://act.truemajority.org/o/1/t/3/petition.jsp?petition\\_KEY=7](http://act.truemajority.org/o/1/t/3/petition.jsp?petition_KEY=7)

Like other activist leaders who become well-known, Cindy was critiqued and criticized from one side and the other for some of the things she said and some of the ways she chose to protest. It was easy to forget that while she became a symbol to many on both sides of the Iraq War debate, she was really always that same grieving mother.

In Peace,

Matt Holland  
TrueMajority Online Director

=====

Here's the 'Thank You' note we'll send to Cindy Sheehan:

Dear Cindy,

We are deeply saddened by your announcement to retire from the peace movement, but understand and respect your decision. You have been an inspiration to hundreds of thousands of people and have our deepest and most sincere gratitude.

We, as TrueMajority members, have supported you and your hard work from the very beginning -- attending marches and rallies, donating time and money and calling on our government time and time again to end this deadly war and bring our troops home.

We promise to work even harder to end this war and bring our men and women home safely. We thank you for your years of hard work and sacrifice and wish you and your family the very best.

In Peace,

TrueMajority

=====

Today Cindy Sheehan "retired" from the anti-war movement after leading the fight for two years with every piece of her heart and soul.

Cindy wrote: "Good-bye America! you are not the country that I love and I finally realized no matter how much I sacrifice, I can't make you be that country unless you want it. It's up to you now."

Sadly, America needs Cindy more than ever. Eight more Casey Sheehans died today in Iraq, leaving eight more grieving Cindy Sheehans back home. Sgt. David Safstrom of the 82nd Airborne told the NY Times, "What are we doing here? Why are we still here? We're helping guys that are trying to kill us. We help them in the day. They turn around at night and try to kill us."

Cindy lost heart after a few dozen "Bush Democrats" voted with virtually every Republican to keep Bush's criminal occupation going forever.

And it's easy to lose heart when we put our time and money into electing anti-war Democratic majorities, only to have those majorities betrayed by a few dozen "Bush Democrats" who are bribed by powerful defense contractors or intimidated by Karl Rove's political henchmen.

But we cannot afford to lose heart because May's total deaths of U.S. troops hit 114, the highest since Cindy began her anti-war campaign and the third highest of the war. And at the current monthly rate, 2007 will be the deadliest year for U.S. troops in the four years of Bush's criminal occupation.

So all of us must pick up the torch that Cindy laid down and find a way to end this war. But how?

In May, 169 House Democrats voted for the McGovern Amendment to end the occupation in March 2008, while only 59 "Bush Democrats" voted against it. If we can switch 43 of those 59 "Bush Democrats," the McGovern Amendment will pass. So let's recruit anti-war Democrats to run against those 59 "Bush Democrats" in the 2008 primaries.

This strategy produced dramatic results in 2006. Both Jane Harman (CA-36) and Al Wynn (MD-4) voted for the war in 2002, but voted against the occupation in 2007 as a direct result of primary challenges by outstanding anti-war candidates Marcy Winograd and Donna Edwards. (Edwards lost by only 3% and will run again in 2008.)

So let's find challengers for all 59 "Bush Democrats"! We created a map of all 59 "Bush Democrat" districts here:

<http://tinyurl.com/2hl9vz>

Click the pins to see the incumbent's name and a link to a page for that incumbent. If you know an anti-war candidate who could run a good race, click that link and nominate that candidate in a comment. Also share your thoughts on other nominees you find there.

We also created an online pledge form to start building support for our anti-war challengers:

"I pledge to vote against every Senator and Representative who approves funding to continue the disastrous Iraq War. We have already given far too much of our blood and treasure - and killed far too many Iraqis - for a war based on lies. We are now occupying a hostile nation divided by civil war for the benefit of military contractors and Big Oil.

The only way to support our troops is to bring them home NOW, and no funds should be used for any other purpose. If Congress fails to bring our troops home, I will do everything I can - and urge everyone I know - to defeat pro-war Senators and Representatives, both in my party's primary elections and in the November general election."

Over 18,000 have already signed our pledge. Sign it now and tell your friends:

<http://www.democrats.com/iraq-vote-pledge>

Let's do it for Cindy Sheehan - and for her beloved son Casey.

=====

Portside aims to provide material of interest to people on the left that will help them to interpret the world and to change it.

Submit via email: [REDACTED]

Submit via the Web: [portside.org/submit](http://portside.org/submit)

Frequently asked questions: [portside.org/faq](http://portside.org/faq)

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--0-1297588554-1180505137=:17538--

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491. **Niels hav**

**Re: The Wasteland Goes Public**

*Wed 30 May 2007*

---

Great fun to read all this comments on the copyright-issue. Copyright is for lawyers. Let's write just a few poems worth stealing, that's the real agenda for poets. [http://www.theliteraryreview.org/edchoice/hugus\\_50\\_3.html](http://www.theliteraryreview.org/edchoice/hugus_50_3.html)  
[http://article.wn.com/view/2007/05/03/Interview\\_with\\_danish\\_poet\\_Niels\\_Hav/](http://article.wn.com/view/2007/05/03/Interview_with_danish_poet_Niels_Hav/)

Best,

Niels Hav

*From: charles alexander <[REDACTED]>*

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

*To: [REDACTED]*

*Subject: Re: The Wasteland Goes Public*

*Date: Tue, 29 May 2007 18:22:31 -0700*

*Does anyone know how this applies to non-USA works? Is it still dependent on when they were published in the USA? And what about translations? Are translations of foreign authors published before 1923 now in the public domain? Does this depend at all on copyright laws of the country of origin of the original work (not the translation)? And what about foreign authors in general? Are all 19th & early 20th Century French poets' works in the public domain? Can anyone both publish the work in its original language and a new translation, without fear of repercussions? Or is this all on LibriVox.org? I'll look.*

*Charles*

*At 03:51 PM 5/29/2007, you wrote:*

*May seem to be, but it's not a simple as that. Actually, it's a complex*



web to difficult to unravel here. We party have none other than Sonny Bono to thank for the mess. There are a number of sites that map out the various routes a copyright can take. The only hard rule is anything published before 1923 is in the public domain. Anything after follows a complex route of inquiry, depending on when it was first copyright and then when and/or if the copy right was renewed. If you're interested, find a reliable chart on the internet. Places like LibriVox.org is particularly astute with this stuff, because it is publishing annually (for free) hundreds of PD works of lit, sciences, etc. Worth looking there.

----- Original message -----

From: "J. Michael Mollohan" <[REDACTED]>

Amen!

Copyright is the author's life plus 70 years for works created on or after January1, 1978. For works created prior to that, the term of protection is for a total of 75 years. For works created by multiple individuals or under the auspices of an organization (e.g., Disney) the term can be 95 years from first publication or 120 years from original creation, whichever is less. The revision to the copyright act enacted by Public Law 105-298 (October 27, 1998) was done, from what I can discern, to protect corporate interests, particularly Mickey Mouse.

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

From: "Halvard Johnson"

To:

Sent: Tuesday, May 29, 2007 10:54 AM

Subject: Re: The Wasteland Goes Public

Death to copyright! Long live public domain!

Hal

"A paranoid is someone who knows a little of what's going on."

--William S. Burroughs

Halvard Johnson

=====



<http://home.earthlink.net/~halvard>  
<http://entropyandme.blogspot.com>  
<http://imageswithoutwords.blogspot.com>  
<http://www.hamiltonstone.org>

On May 29, 2007, at 9:00 AM, Anny Ballardini wrote:

*Which means that copyright after the death of the Author is of 75 years,  
if  
I am reading right.  
I think it lasted longer just a few years ago, probably just before 1998.*

On 5/29/07, V Nicholas LoLordo wrote:

On May 28, 2007, at 9:36 PM, V Nicholas LoLordo wrote:

*that was unclear....(math not meant to be in message): short version: works published in US before 1923 are in the public domain--*

*75 yrs from 1922=1998--&project gutenbergs had it available since then...*

<http://infomotions.com/etexts/gutenberg/dirs/etext98/wslnd11.htm>

*there's also an hypertext or two (some dead links, both quite old)--  
basically the editors generate additional notes; undergrads have found them useful if not entirely reliable*

<http://world.std.com/~raparker/exploring/thewasteland/explore.html>

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

On May 28, 2007, at 7:25 PM, Stephen Vincent wrote:

*In this day of Memorial (in the USA), a curious note.  
T.S. Eliot's, The Wasteland, I was told last night, is no longer  
covered by  
copyright. Anyone - a big or small press or Online publication  
- can  
reprint it with new 'non-authorized' introductions or prefaces.*

*I gather Eliot's executors were very tight about giving  
permissions, and  
getting top pound or dollar or whatever the currency.*

*It will be curious to see how this one plays out in a now  
momentarily  
'horizontal' publishing market place - or the ways in which a  
particular  
publisher might vault the work back into the most sought after  
edition -  
with 'privileged' but different new introductions by previously  
unacceptable x, y or z critics.*

*And how new publications of "The Wasteland" play against the  
Eliot  
that  
remains under copyright.*

*As someone who remembers too well when The Wasteland was the  
heavily  
protected crown-jewel in many an English Department, it's  
curious  
to see  
the jewel thrown back to 'the commons'. And what that might  
portend.*

*Probably, for sure, a whole bunch of people in the textbook,  
etc.  
publishing  
industry who are grateful not to have to write and pay the Eliot  
Estate for  
permission to reprint the work.*

*Stephen Vincent*

*Walking Theory is my new book from Junction Press (84 pages,  
\$12)  
For convenient ordering information, go to:  
[www.junctionpress.com](http://www.junctionpress.com)  
For a signed copy, email*

*... these are the poems Stephen Vincent has been preparing to write his entire life. They definitely pass the "take the top of your head off" test.*

*I went cover to cover without even sitting up. Ron Silliman, Silliman's*

*Blog, <http://ronsilliman.blogspot.com/> Go down to May 15, 2007*

*At long last is Walking Theory, Stephen Vincent's observant, large-*

*hearted*

*poems bundled into book form, engaging architecture, people on the*

*move, the*

*seasons and other transience, the talk that binds the day:*

*Goodbye,*

*rhetoric, the desperate,/what can the poem do, walking, step-by-step:/*

*witness, suffer, hope. Urbane and companionable, rare virtues flaunted here,*

*curbside delight. Bill Berkson*

*Stephen Vincent's work here preserves and enhances the ancient association*

*of the foot as measure of the poetic line. In Walking Theory measure becomes*

*metaphor: "...foot ever to the ground, image by image, /thought by thought,*

*word by word..." This is the measure of the continuity of a poet's*

*life as*

*he moves through the days, from the grief-stricken rhythms of the*

*opening*

*section of elegies to the more expansive tours of the San Francisco*

*neighborhoods where he lives and works. Vincent celebrates the beauty of*

*these familiar landscapes, as well as strange, unexpected and sometimes*

*mundane details. In a wonderful pun that arises in the midst of the naming*

*of spring flowers, "the dotted eye" suggests the I of linguistic convention*

*as the seeing, moving body's eye transformed by language.*

*Finally,*

*in this*

*serious play of words, the poets asks: "what can the poem do,  
walking,  
step-by step:" and credo-like responds: "witness, suffer,  
hope." Beverly  
Dahlen*

*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]*

*V Nicholas LoLordo  
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University of Nevada-Las Vegas  
4505 Maryland Parkway  
Box 455011  
Las Vegas, NV 89154-5011*

*Phone: [REDACTED]  
Fax: [REDACTED]*

*charles alexander / chax press*

*fold the book inside the book  
read from the inside out*

*keep it open always  
speak then*

Chax Press

██████████ (studio)

██████████ (cell)

██████████

chax.org

101 W. Sixth St.

Tucson, AZ 85701-1000

---

Download din  
yndlingsmusik på MSN Music: <http://www.msn.dk/music> det er nemt og billigt

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492. **Scott Hamilton**

***A naughty two year old divides New Zealand literature***

*Wed 30 May 2007*

---

<http://readingthemap.blogspot.com/2007/05/terrible-twos.html> Send instant  
messages to your online friends <http://au.messenger.yahoo.com>

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493. **Ann Bogle**

***Re: The Wasteland Goes Public***

*Wed 30 May 2007*

---

In a message dated 5/30/2007 7:45:14 A.M. Central Daylight Time, ██████████  
writes:

Great fun to read all this comments on the copyright-issue. Copyright is for  
lawyers. Let's write just a few poems worth stealing, that's the real  
agenda for poets. [http://www.theliteraryreview.org/edchoice/hugus\\_50\\_3.html](http://www.theliteraryreview.org/edchoice/hugus_50_3.html)  
[http://article.wn.com/view/2007/05/03/Interview\\_with\\_danish\\_poet\\_Niels\\_Hav/](http://article.wn.com/view/2007/05/03/Interview_with_danish_poet_Niels_Hav/)

Best,

Niels Hav

Proudhon

... but I've known quite a number of lawyers, socially, none of them interested  
in poetry publishing. If they were numerous and avaricious, I might agree that  
the poet's part is to secrete the reader ... copyright is marksmanship,  
penmanship, fig leaf for the poet.

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

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494. **kevin thurston**

***Re: The Wasteland Goes Public***

*Wed 30 May 2007*

---

let's dovetail

The ethic is behavioral. I am a poet. It seems to me a point of honour and deep responsibility that I not number among my friends a cop, or a doctor or lawyer, or a president of the united states, or the head of an insane asylum, or a gangster - Ed Dorn, 1963

On 5/30/07, Ann Bogle <[REDACTED]> wrote:

>

>

> In a message dated 5/30/2007 7:45:14 A.M. Central Daylight Time,

> [REDACTED] writes:

>

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>

> lawyers. Let's write just a few poems worth stealing, that's the real

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>

>

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>

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>

>

>

> Proudhon

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> marksmanship, penmanship, fig leaf for the poet.

>

>

>

> \*\*\*\*\* See what's free at

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

>

--

i could use some bone marrow, please

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

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495. **J. Michael Mollohan**  
**Re: The Wasteland Goes Public**

Wed 30 May 2007

---

In theory all the information regarding copyright should be here:

<http://www.copyright.gov/>

As for copyleft, there's a site for that, too: <http://www.gnu.org/copyleft/>

There's even one for copywrong: <http://www.copywrong.info/>

I find the non-governmental sites much more interesting, and probably more useful to a poet.

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

From: "charles alexander" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, May 29, 2007 9:22 PM

Subject: Re: The Wasteland Goes Public

*Does anyone know how this applies to non-USA works? Is it still dependent on when they were published in the USA? And what about translations? Are translations of foreign authors published before 1923 now in the public domain? Does this depend at all on copyright laws of the country of origin of the original work (not the translation)? And what about foreign authors in general? Are all 19th & early 20th Century French poets' works in the public domain? Can anyone both publish the work in its original language and a new translation, without fear of repercussions? Or is this all on LibriVox.org? I'll look.*

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*At 03:51 PM 5/29/2007, you wrote:*

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*----- Original message -----*

*From: "J. Michael Mollohan" <[REDACTED]>*

*Amen!*

*Copyright is the author's life plus 70 years for works created on or after January 1, 1978. For works created prior to that, the term of protection is for a total of 75 years. For works created by multiple individuals or under the auspices of an organization (e.g., Disney) the term can be 95 years from first publication or 120 years from original creation, whichever is less. The revision to the copyright act enacted by Public Law 105-298 (October 27, 1998) was done, from what I can discern, to protect corporate interests, particularly Mickey Mouse.*

*----- Original Message -----*

*From: "Halvard Johnson"*

*To:*

*Sent: Tuesday, May 29, 2007 10:54 AM*

*Subject: Re: The Wasteland Goes Public*

*Death to copyright! Long live public domain!*

*Hal*

*"A paranoid is someone who knows a little of what's going on."*

*--William S. Burroughs*

*Halvard Johnson*

*=====*

*[REDACTED]*  
*[REDACTED]*

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

*<http://entropyandme.blogspot.com>*

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reprint it with new 'non-authorized' introductions or prefaces.*

*I gather Eliot's executors were very tight about giving permissions, and getting top pound or dollar or whatever the currency.*

*It will be curious to see how this one plays out in a now momentarily 'horizontal' publishing market place - or the ways in which a particular publisher might vault the work back into the most sought after edition - with 'privileged' but different new introductions by previously unacceptable x, y or z critics.*

*And how new publications of "The Wasteland" play against the Eliot that remains under copyright.*

*As someone who remembers too well when The Wasteland was the heavily protected crown-jewel in many an English Department, it's curious to see the jewel thrown back to 'the commons'. And what that might portend.*

*Probably, for sure, a whole bunch of people in the textbook, etc. publishing industry who are grateful not to have to write and pay the Eliot Estate for permission to reprint the work.*

*Stephen Vincent*

*Walking Theory is my new book from Junction Press (84 pages, \$12)*

*For convenient ordering information, go to:*

*[www.junctionpress.com](http://www.junctionpress.com)*

*For a signed copy, email*

*... these are the poems Stephen Vincent has been preparing to write his entire life. They definitely pass the "take the top of your head off" test.*

*I went cover to cover without even sitting up. Ron Silliman, Silliman's*

*Blog, <http://ronsilliman.blogspot.com/> Go down to May 15, 2007*

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Finally,  
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Dahlen*

*V Nicholas LoLordo  
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4505 Maryland Parkway  
Box 455011  
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*Phone:* [REDACTED]

*Fax:* [REDACTED]

*V Nicholas LoLordo  
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4505 Maryland Parkway  
Box 455011  
Las Vegas, NV 89154-5011*

*Phone:* [REDACTED]

*Fax:* [REDACTED]

*charles alexander / chax press*

*fold the book inside the book  
read from the inside out*

*keep it open always  
speak then*

*Chax Press*

[REDACTED] (studio)

[REDACTED] (cell)

[REDACTED]

chax.org  
101 W. Sixth St.  
Tucson, AZ 85701-1000

[↑ Contents](#)

496. **Alan Sondheim**  
***Stem, Ning, Second Life***  
*Wed 30 May 2007*

---

One of the best sites for online avatar / Second Life work is on Odyssey; Sugar Seville has opened a space on Ning (similar to Facebook) for discussion and presentation. Among other people, Gaz and I have work there - it's at <http://odysseyart.ning.com/video> . Ning is better than Youtube in terms of video quality (although not audience numbers). I've been largely disappointed in my own work on Youtube in this regard. In any case, check Ning out, if not Odyssey itself on Second Life.

Stem

"I think this deserves another look. I think this deserves a look-see."  
<http://www.asondheim.org/stem.mp4> she said. She wandered around the space, as Ballard said, like a mad madonna; she left trails of skin, kindred tissue, organelles. Ballard added that one might construct a bridge of DNA although for what purpose it was hard to say; raveled strands rarely adhered in plank- or vector-formation. But the primitives stretched between nodes, positions, states, syzygies; it took all that computation, they said, to make a stem. The lingam in the Siva Purana; no one could measure it, get to the bottom of it, just as no one could get to the bottom of this avatar riding herself or the invisibility of the world. She said she saw nothing. She said she felt it just the same.

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497. **Dan Waber**  
***Re: The Wasteland Goes Public***  
*Wed 30 May 2007*

---

If we're talking about alternatives to traditional copyright, I'd mention my favorite for "most likely to totally change the copyright landscape within my lifetime":

Creative Commons  
<http://creativecommons.org/>

Regards,  
Dan

"J. Michael Mollohan" <[REDACTED]> wrote:

> In theory all the information regarding copyright should be here:

> <http://www.copyright.gov/>

>

> As for copyleft, there's a site for that, too: <http://www.gnu.org/copyleft/>

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

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> To: <[REDACTED]>

> Sent: Tuesday, May 29, 2007 9:22 PM

> Subject: Re: The Wasteland Goes Public

>

>

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>>> > Sent: Tuesday, May 29, 2007 10:54 AM  
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>>> > > Halvard Johnson  
>>> > > =====



>>> > > [REDACTED]  
>>> > > [REDACTED]  
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>>> > >>> >> 'horizontal' publishing market place - or the ways in which a  
>>> > >>> >> particular  
>>> > >>> >> publisher might vault the work back into the most sought after  
>>> > >>> >> edition -  
>>> > >>> >> with 'privileged' but different new introductions by previously  
>>> > >>> >> unacceptable x, y or z critics.  
>>> > >>> >>  
>>> > >>> >> And how new publications of "The Wasteland" play against  
>>> the > >>> >> Eliot  
>>> > >>> >> that  
>>> > >>> >> remains under copyright.  
>>> > >>> >>  
>>> > >>> >> As someone who remembers too well when The Wasteland  
was the  
>>> > >>> heavily  
>>> > >>> >> protected crown-jewel in many an English Department, it's  
>>> > >>> >> curious  
>>> > >>> >> to see  
>>> > >>> >> the jewel thrown back to 'the commons'. And what that might  
>>> > >>> portend.  
>>> > >>> >>  
>>> > >>> >> Probably, for sure, a whole bunch of people in the  
>>> textbook, > >>> >> etc.

>>> > >>> >> publishing  
>>> > >>> >> industry who are grateful not to have to write and pay the  
Eliot  
>>> > >>> >> Estate for  
>>> > >>> >> permission to reprint the work.  
>>> > >>> >>  
>>> > >>> >> Stephen Vincent  
>>> > >>> >>  
>>> > >>> >> Walking Theory is my new book from Junction Press (84  
>>> pages, > >>> >> \$12)  
>>> > >>> >> For convenient ordering information, go to:  
>>> > >>> >> [www.junctionpress.com](http://www.junctionpress.com)  
>>> > >>> >> For a signed copy, email  
>>> > >>> >>  
>>> > >>> >>  
>>> > >>> >> ... these are the poems Stephen Vincent has been preparing to  
>>> > >>> >> write his  
>>> > >>> >> entire life. They definitely pass the "take the top of your head  
>>> > >>> >> off" test.  
>>> > >>> >> I went cover to cover without even sitting up. Ron Silliman,  
>>> > >>> >> Silliman's  
>>> > >>> >> Blog, <http://ronsilliman.blogspot.com/> Go down to May 15,  
2007  
>>> > >>> >>  
>>> > >>> >> At long last is Walking Theory, Stephen Vincent's observant,  
>>> > >>> >> large-  
>>> > >>> >> hearted  
>>> > >>> >> poems bundled into book form, engaging architecture,  
>>> people on > >>> >> the  
>>> > >>> >> move, the  
>>> > >>> >> seasons and other transience, the talk that binds the day:  
>>> > >>> >> Goodbye,  
>>> > >>> >> rhetoric, the desperate,/what can the poem do, walking, step-  
by-  
>>> > >>> >> step:/  
>>> > >>> >> witness, suffer, hope. Urbane and companionable, rare virtues  
>>> > >>> >> flaunted here,  
>>> > >>> >> curbside delight. Bill Berkson  
>>> > >>> >>  
>>> > >>> >> Stephen Vincent's work here preserves and enhances the  
ancient  
>>> > >>> >> association

[illegible]

>>> > >>> >>  
>>> > >>> >  
>>> > >>> > 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]  
>>> > >>> >  
>>> > >>> >  
>>> > >>> >  
>>> > >>> >  
>>> > >>>  
>>> > >>> V Nicholas LoLordo  
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>>> > >>> 4505 Maryland Parkway  
>>> > >>> Box 455011  
>>> > >>> Las Vegas, NV 89154-5011  
>>> > >>>  
>>> > >>> Phone: [REDACTED]  
>>> > >>> Fax: [REDACTED]  
>>> > >>>  
>>  
>> charles alexander / chax press  
>>  
>> fold the book inside the book      keep it open always  
>>      read from the inside out      speak then  
>>  
>> Chax Press  
>> [REDACTED] (studio)  
>> [REDACTED] (cell)  
>> [REDACTED]  
>> chax.org  
>> 101 W. Sixth St.  
>> Tucson, AZ 85701-1000

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498. **Barry Schwabsky**

***Re: The Wasteland Goes Public***

*Wed 30 May 2007*

---

Maybe let's divide into two listservs, one consisting of all those who would rather have counted among their friends Dr. William Carlos Williams, Dr. Anton Chekhov, or even Dr. Louis-Ferdinand Celine...and the other consisting of all those who would rather have counted Ed Dorn a friend in preference to any or all of the aforementioned.

kevin thurston <[REDACTED]> wrote: let's dovetail

The ethic is behavioral. I am a poet. It seems to me a point of honour and deep responsibility that I not number among my friends a cop, or a doctor or lawyer, or a president of the united states, or the head of an insane asylum, or a gangster - Ed Dorn, 1963

On 5/30/07, Ann Bogle wrote:

>

>

> In a message dated 5/30/2007 7:45:14 A.M. Central Daylight Time,

> [REDACTED] writes:

>

> Great fun to read all this comments on the copyright-issue. Copyright is  
> for

>

> lawyers. Let's write just a few poems worth stealing, that's the real  
> agenda

> for poets. [http://www.theliteraryreview.org/edchoice/hugus\\_50\\_3.html](http://www.theliteraryreview.org/edchoice/hugus_50_3.html)

>

>

[http://article.wn.com/view/2007/05/03/Interview\\_with\\_danish\\_poet\\_Niels\\_Hav/](http://article.wn.com/view/2007/05/03/Interview_with_danish_poet_Niels_Hav/)

>

> Best,

> Niels Hav

>

>

>

> Proudhon

>

> ... but I've known quite a number of lawyers, socially, none of them

> interested in poetry publishing. If they were numerous and avaricious,

> I might

> agree that the poet's part is to secrete the reader ... copyright is

> marksmanship, penmanship, fig leaf for the poet.  
>  
>  
>  
> \*\*\*\*\* See what's free at  
> <http://www.aol.com>.  
>  
  
--  
i could use some bone marrow, please  
<http://fuckinglylies.blogspot.com/>

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499. **Simon DeDeo**  
***review of City Visible & add't'l on rhubarb***  
*Wed 30 May 2007*

---

Hi all --

A midweek update to rhubarb is susan, with three things, the largest being a review of Bill Allegrezza and Ray Bianchi's *\_City Visible\_*, their anthology of Chicago poets. You can find that at

<http://rhubarbissusan.blogspot.com/2007/05/lina-ramona-vitkauskas-how-your-canary.html>

as well as reviews of Ellen Goldstein and Erica Miriam Fabri at

<http://rhubarbissusan.blogspot.com/2007/05/ellen-goldstein-instrument-room.html> <http://rhubarbissusan.blogspot.com/2007/05/erica-miriam-fabri-blood-of-fish.html>

on rhubarb is susan at the usual address,

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

Thanks for tuning in,

Simon

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500. **amy king**  
***Fwd: Call for Work***  
*Wed 30 May 2007*

---

MiPOesias Magazine seeks submissions from Cuban-American poets for an upcoming special edition. The publication is scheduled to launch online in the

Spring of 2008. Writers living anywhere in the U.S. are encouraged to submit 5-7 poems to [REDACTED]. We are interested in contemporary, well-crafted verse that reflects today's hyphen-American culture and concerns. We seek modern voices with fresh perspectives. Please, no poems about palm trees and mangos and nostalgia for the island. Deadline for submissions is November 15. Emma Trelles, a South Florida native and arts writer for the Sun-Sentinel, is editing this special edition of MiPOesias Magazine. Again, please note that this call for poetry is open only to Cuban-American writers living in the U.S.A. We are not accepting poems written exclusively in Spanish. We will consider Spanglish or dicharachos within the poem's content. MiPOesias Magazine Publications have been recognized by Best American Poetry and the Pushcart Prize. For more information about MiPOesias and its projects and publications, visit us online [www.mipoesias.com](http://www.mipoesias.com)

-----  
Moody friends. Drama queens. Your life? Nope! - their life, your story.  
Play Sims Stories at Yahoo! Games.

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501. **eric unger**  
*string of small machines seeking poetry*  
*Wed 30 May 2007*

---

\*string of small machines\* is currently seeking poetry for its third issue, which will appear in early fall. The deadline for work is July first. Please send 5-10 pages as a Word .doc to [REDACTED].

further information/updates:  
[housepress.org](http://housepress.org)  
[housepress.blogspot.com](http://housepress.blogspot.com)

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502. **Tenney Nathanson**  
*help: David Antin talk piece on walkabouts, periploi, mapping*  
*Wed 30 May 2007*

---

can anyone tell me what the name is of the talk piece where David gets talking about aboriginal walkabouts as periploi (or itineraries) versus aerial maps?

also what book the piece is in (my Antin is in storage, sigh)

I ask this question on the list about once every 5 years, it seems . . .

thanks,

Tenney



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503. **Ricejunk2**

**Re: The Wasteland Goes Public**

Wed 30 May 2007

---

Hello. I am a poet and an accountant. What do you have to say about me? Do you know me? Guessing is only guessing, and a fool gets upset at someone who guesses...

T F Rice

Quoting Barry Schwabsky <[REDACTED]>:

*Maybe let's divide into two listservs, one consisting of all those who would rather have counted among their friends Dr. William Carlos Williams, Dr. Anton Chekhov, or even Dr. Louis-Ferdinand Celine...and the other consisting of all those who would rather have counted Ed Dorn a friend in preference to any or all of the aforementioned.*

kevin thurston <[REDACTED]> wrote: let's dovetail

*The ethic is behavioral. I am a poet. It seems to me a point of honour and deep responsibility that I not number among my friends a cop, or a doctor or lawyer, or a president of the united states, or the head of an insane asylum, or a gangster*  
- Ed Dorn, 1963

On 5/30/07, Ann Bogle wrote:

*In a message dated 5/30/2007 7:45:14 A.M. Central Daylight Time, [REDACTED] writes:*

*Great fun to read all this comments on the copyright-issue. Copyright is for*

*lawyers. Let's write just a few poems worth stealing, that's the real agenda for poets. [http://www.theliteraryreview.org/edchoice/hugus\\_50\\_3.html](http://www.theliteraryreview.org/edchoice/hugus_50_3.html)*

*[http://article.wn.com/view/2007/05/03/Interview\\_with\\_danish\\_poet\\_Niels\\_Hav/](http://article.wn.com/view/2007/05/03/Interview_with_danish_poet_Niels_Hav/)*

*Best,  
Niels Hav*

Proudhon

*... but I've known quite a number of lawyers, socially, none of them  
interested in poetry publishing. If they were numerous and avaricious,  
I might  
agree that the poet's part is to secrete the reader ... copyright is  
marksmanship, penmanship, fig leaf for the poet.*

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

--

*i could use some bone marrow, please*

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

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504. **Lou Rowan**

***Re: help: David Antin talk piece on walkabouts, periploi, mapping***

*Wed 30 May 2007*

It's "The Sociology of Art," in "talking at the boundaries," p157. You should also look at the Antin issue of The Review of Contemporary Fiction, Spring, 2001.

Lou On May 30, 2007, at 1:37 PM, Tenney Nathanson wrote:

*can anyone tell me what the name is of the talk piece where David gets  
talking about aboriginal walkabouts as periploi (or itineraries)  
versus  
aerial maps?*

*also what book the piece is in (my Antin is in storage, sigh)*

*I ask this question on the list about once every 5 years, it  
seems . . .*

*thanks,*

*Tenney*

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505. **Murat Nemet-Nejat**  
***Re: The Wasteland Goes Public***  
*Wed 30 May 2007*

---

Barry,

I like that.

Murat

On 5/30/07, Barry Schwabsky <[REDACTED]> wrote:

>

> Maybe let's divide into two listservs, one consisting of all those who  
> would rather have counted among their friends Dr. William Carlos Williams,  
> Dr. Anton Chekhov, or even Dr. Louis-Ferdinand Celine...and the other  
> consisting of all those who would rather have counted Ed Dorn a friend in  
> preference to any or all of the aforementioned.

>

> kevin thurston <[REDACTED]> wrote: let's dovetail

>

> The ethic is behavioral. I am a poet. It seems to me a point of honour and  
> deep responsibility that I not number among my friends a cop, or a doctor  
> or  
> lawyer, or a president of the united states, or the head of an insane  
> asylum, or a gangster  
> - Ed Dorn, 1963

>

> On 5/30/07, Ann Bogle wrote:

> >

> >

> > In a message dated 5/30/2007 7:45:14 A.M. Central Daylight Time,  
> > [REDACTED] writes:

> >

> > Great fun to read all this comments on the copyright-issue. Copyright is  
> > for

> >

> > lawyers. Let's write just a few poems worth stealing, that's the real  
> > agenda

> > for poets. [http://www.theliteraryreview.org/edchoice/hugus\\_50\\_3.html](http://www.theliteraryreview.org/edchoice/hugus_50_3.html)

> >

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>

[http://article.wn.com/view/2007/05/03/Interview\\_with\\_danish\\_poet\\_Niels\\_Hav/](http://article.wn.com/view/2007/05/03/Interview_with_danish_poet_Niels_Hav/)

> >

> > Best,  
> > Niels Hav  
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> > Proudhon  
> >  
> > ... but I've known quite a number of lawyers, socially, none of them  
> > interested in poetry publishing. If they were numerous and avaricious,  
> > I might  
> > agree that the poet's part is to secrete the reader ... copyright is  
> > marksmanship, penmanship, fig leaf for the poet.  
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> > \*\*\*\*\* See what's free at  
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> i could use some bone marrow, please  
>  
> <http://fuckinglylies.blogspot.com/>  
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506. **Nico Vassilakis**

***13 yrs of SuBtext/SeAttle & our NEW digs***

*Thu 31 May 2007*

---

previous readers:

David Abel, Charles Alexander, Will Alexander, Charles Altieri, Rae  
Armantrout, Eric Baus, Dodie Bellamy, Anselm Berrigan, Robin Blaser, Rachel Blau  
DuPlessis, Christian Bok, Charles Borkhuis, Jules Boykoff, Joseph  
Bradshaw, Jonathan Brannen, David Bromige, Lee Ann Brown, Rebecca  
Brown, Laynie Browne, Mary Burger, Clint Burnham, Avery Burns, Gerald  
Burns, Brian Carpenter, Tyler Carter, Maxine Chernoff, Susan Clark, Allison  
Cobb, Alicia Cohen, Norma Cole, Jen Coleman, Steve Collis, Daniel Comiskey, Lucy  
Corin, Peter Culley, KT Cutler, Jean Day, Christine Deavel, April DeNonno, Jeff  
Derksen, Vanessa DeWolf, Danika Dinsmore, Joseph Donahue, Stacy Doris, Buck

Downs, kari Edwards, Zhang Er, Brian Evenson, Steve Farmer, Dan Farrell, Laura Feldman, Deanna Ferguson, Robert Fitterman, Ed Foster, William Fox, Kathleen Fraser, Ethan Fugate, Drew Gardner, Diana George, Peter Gizzi, Dale Going, Phil Good, Adriana Grant, Barbara Guest, Alan Halsey, Carla Harryman, Kreg Hasegawa, Jeanne Heuving, Crag Hill, Gary Hill, Jen Hofer, Anselm Hollo, Paul Hoover, Bill Horist-Steve Potter, Francois Houle, Susan Howe, However Quartet, Lisa Jarnot, Philip Jenks, Jim Jones, Andrew Joron, Joe Keppler, Steven Kessler, Kevin Killian, Marion Kimes, Maris Kundzins, Drew Kunz, Susan Landers, MaryRose Larkin, Jill Levine, Stacey Levine, Jodi Lundgren, Bill Luoma, Kathryn MacLeod, Michael Magoolaghan, David Maitlin, Rob Manery, Sarah Mangold, Chris Mann, Ezra Mark, Bryant Mason, Noemie Maxwell, Bernadette Mayer, David McAleavey, Meg McHutchison, Myung Mi Kim, Robert Mitterthal, Geraldine Monk, Laura Moriarty, Rusty Morrison, Charles Mudede, Harryette Mullen, NBB, Paul Nelson, Sianne Ngai, Alice Notley, Doug Nufer, Mickey O'Connor, Peter O'Leary, Douglas Oliver, Andi Olsen, Lance Olsen, John Olson, Roberta Olson, Mark Owens, Marjorie Perloff, David Perry, C.E. Putnam, Meredith Quartermain, Peter Quartermain, Reuben Radding, Judy Radul, Brett Ralph Belle Randall, Dan Raphael, Tom Raworth, Ed Roberson, Lisa Robertson, Elizabeth Robinson, Judith Roche, Janet Rodney, Martha Ronk, Rhoda Rosenfeld, Lou Rowan, Joe Safdie, Kaia Sand, Leslie Scalapino, Susan Schultz, Leonard Schwartz, Seattle School, Spencer Selby, Cathleen Shattuck, Steven Shaviro, Nancy Shaw, Aaron Shurin, Ron Silliman, Stephanie Skura, Mary Margaret Sloan, Rod Smith, Willie Smith, Maya Sonenberg, Kerri Sonnenberg, Juliana Spahr, Matthew Stadler, Staggered Thirds, Ron Starr, Christine Stewart, Donna Stonecipher, Catriona Strang, Chris Stroffolino, Mark Tardi, Nathaniel Tarn, Sharon Thesen, James Tierney, Lynne Tillman, Dorothy Trujillo Lusk, Jacqueline Turner, Craig Van Riper, Nico Vassilakis, Aaron Vidaver, Liz Waldner, Betsy Warland, Margareta Waterman, Jacqueline Waters, Barrett Watten, Karen Weiser, Elizabeth Willis, Melissa Wolsak, Kenji Yuda, Lidia Yuknavitch, Maged Zaher, Joseph Zitt

Subtext continues its monthly reading series with an anniversary group reading on 6 June 2007 at 7:30pm, celebrating TWELVE (or by some folks count THIRTEEN) years of bringing nationally and regionally renown innovative writers to the stage.

Come celebrate the launch of the reading series at our new home at the Chapel

Performance Space at the Home Of The Good Shepherd. We're very excited to be working with Nonsequitur.

Donations for admission will be taken at the door on the evening of the performance. The event starts at 7:30pm.

Performers for the evening include:

Curtis Bonney, Joseph Bradshaw, Daniel Comiskey, Christine Deavel, April Denonno, Diana George, Adriana Grant, Marion Kimes, Drew Kunz, Sarah Mangold,

Ezra Mark, Bryant Mason, Robert, Mittenthal, Paul Nelson, Mickey O'Connor, John

Olson, Roberta Olson, C.E. Putnam, Willie Smith, Craig Van Riper, Nico Vassilakis, Maged Zaher.

For info on these & other Subtext events, see our website:

<http://www.speakeasy.org/~subtext>

More info at Nonsequitur web site - <http://nseq.blogspot.com> Details on the Chapel at: <http://gschapel.blogspot.com>

SPECIAL THANKS to NONSEQUITUR for co-sponsoring this event!!

Other Event Of Interest:

BOOK LAUNCH: Saturday June 2, 2007 at 7 PM Sharp STEPHANIE HUGHES SINGS and MARION KIMES READS TO CELEBRATE POMMES (Marion's latterly poems) - at The Panama Hotel Tea Room 605 1/2 South Main St. Seattle

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## 507. **K. Silem Mohammad**

### ***Abraham Lincoln #1***

*Thu 31 May 2007*

---

<<http://abrahamlincolnmagazine.blogspot.com/>> ABRAHAM LINCOLN  
issue the first  
spring/summer 2007

editors: K. SILEM MOHAMMAD & ANNE BOYER

This new journal of poetry--42 JUICY PAGES of poetry--is printed on the cheapest paper and clumsily stapled for your reading pleasure. In terms of materials and editorial labor, it's worth about 37 cents. But the value of the poetry it contains CANNOT BE CALCULATED IN MONETARY UNITS. Still, if you can't afford \$5.00 to buy this exciting new record of the best and happiest moments of the happiest and best minds, WE UNDERSTAND. Just send what you think is fair. How many magazines offer you a deal like that? NOT VERY DAMN MANY.

featuring work by

Brandon Downing

Gary Sullivan

CA Conrad

Alli Warren  
Matt McCloud  
Rodney Koeneker  
Sharon Mesmer  
Nada Gordon  
Sandra Simonds  
Shanna Compton  
Michael Magee  
Lanny Quarles  
Bill Luoma  
Rachel Dakarian  
Drew Gardner  
Katie Degentesh

full-color cover by LRSN

SUBSCRIPTIONS are the best way to go:

single issue: \$5 (or best offer)

one year: \$8

five years: \$25

seventeen years: \$968</blockquote>

Send checks, payable to K. Silem Mohammad, to:

ABRAHAM LINCOLN

c/o 840 Park St.

Ashland, OR 97520</blockquote>

OR

pay Anne Boyer (██████████)

via PayPal (<https://www.paypal.com>)

Unsolicited submissions will be gaily defenestrated.

<http://abrahamlincolnmagazine.blogspot.com>

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K. Silem Mohammad

<http://lime-tree.blogspot.com>

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508. **David A. Kirschenbaum**

***NYC/Buck Downs and me (David Kirschenbaum) at The Poetry Project Wed.***

*Thu 31 May 2007*

---

Please forward

-----

Hi all,

Buck Downs

and

I (David Kirschenbaum)

will be reading

Wed. June 6, 8:00 p.m.

The Poetry Project at  
St. Mark's Church in-the-Bowery  
131 E. 10th St.  
New York City

No postcards were harmed during the composition of this email.

Venue is at 2nd Ave.

F/V to 2nd Ave., L to 1st Ave. 6 to Astor Pl.

For info: [www.poetryproject.com](http://www.poetryproject.com) € [REDACTED]

--

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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509. **David-Baptiste Chirot**

***HAPPY BIRTHDAY TODAY WALT WHITMAN***

*Thu 31 May 2007*

---

Happy Birthday Today Walt Whitman!!!to celebrate your ecstatic joys & your  
rage:Repondez! Repondez! . . . Must we we still go on with our affectations



and sneaking? . . . -Let the theory of America still be management, caste, compariosn! (Say! what other theory would you?) . . . Let the sun and moon go! let scenery take the the applause of the audience! let their be apathy under the stars!Let freedom prove no man's inalienable right! evry one who can tyranniz, let him tyrannize to his satisfaction! . . . Let the eminensce of meanness, treachery, sarcasm, hate, greed, indecency, impotence, lust, be taken for granted above all! let writers, judges, governments, households, religions, philosophies, take such for granted above all!Let death be inaugerated! . . . Let nothing but copies at second hand be prmitted to exist upon the earth! . . .Let there be no unfasnioable wisdom! les such be scorn'd and derided off from the face of the earth! Let a floating cloud in the sky--let a wave of the sea--let growing mint, spinach, onions, tomatoes--let these be exhibited as shows, at a great price for admission!Let all the men of These States stand aside for a few smouchers! let the few seize on what they choose! let the rest, gawk, giggle, starve, obey! Let shadows be furnish'd with genitals! let substances be deprived of their shadows! . . .Let insanity have charge of sanity!Let books take the place of trees, animals, rivers, clouds!Let the daub'd portraits of heroes supercede heroes! . . . Let the reflections of the things of the world be studied in mirrors! let the things themselves still continue unstudied! Let a man seek pleasure everywhere except in himself!Let a woman seek happiness everywhere except in herself!(What real happiness have you had one single hour through your whole life?)Let the limited years of life do nothing for the limitless years of death! (What do you suppose death will do, then?)

\_\_\_\_\_ Create the ultimate e-mail address book. Import your contacts to Windows Live Hotmail. [www.windowlive-hotmail.com/learnmore/managemail2.html?locale=en-us&ocid=TXT\\_TAGLM\\_HMWL\\_reten\\_impcont\\_0507](http://www.windowlive-hotmail.com/learnmore/managemail2.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_impcont_0507)=

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510. **Jim Andrews**  
***the unrepublik of art***

*Thu 31 May 2007*

---

what you think and feel about art is as important as what anyone else thinks and feels about art.

this is the saving grace and the social dysfunction of art.

art is the one and only republic of anarchy.

long may it bumble and muddle through.

ja

<http://vispo.com>

511. **David-Baptiste Chirot**  
***Re: The Wasteland Goes Public***

*Thu 31 May 2007*

There is/was no Dr Louis-Ferdinand Celine. He practiced medicine under his birth name, Destouches. Celine is a nom de plume, from his mother's side of the family. Biographers and critics of Celine/Destouches' work/life often note the differences between the writings and interviews of Celine and the actions of Dr Destouches. (A weird form of Dr Jekyll & Mr Hyde?) Do not forget the great Dr Rabelais!! Who knew and prescribed "Laughter is the best medicine"! Actually a great many poets in statements, interviews, works, letters and so forth--will assert at some point a sense of identity as poet or poet of a particular school or background or group etc--via a differentiation based on a contempt or intolerance for some other poets, group--the bourgeoisie, usually--or "rival" groups of poets--etc--class of persons, ("those people", "people who" . . . ), critics, publishers, political parties, people defined by behaviours, basically anything that can be used to peg a prejudice against a person or group of persons on. Then there are those who Bob Dylan describes in a song as saying "Don't hate nothin' at all/'cept hatred". One good thing in saying he would not be associated with doctors and lawyers for Dorn is that doctors have the Hippocratic Oath--so regardless of what he thought of them would treat him, and lawyers--well you have always the right to a lawyer, and if you can't afford one, one will be provided for you. You see, he left himself an out so to speak in regard to those professions! As to cops--he probably figured very few would read the obscure poetry publications where his words appeared. And presidents? You aren't very likely as a poet to meet very many of those anyway, outside perhaps of literary associations etc--

> Date:

Wed, 30 May 2007 22:07:23 -0400> From: [REDACTED]> Subject: Re: The Wasteland Goes Public> To: [REDACTED]> > Barry,> > I like that.> > Murat> > > On 5/30/07, Barry Schwabsky <[REDACTED]> wrote:> >> > Maybe let's divide into two listservs, one consisting of all those who> > would rather have counted among their friends Dr. William Carlos Williams,> > Dr. Anton Chekhov, or even Dr. Louis-Ferdinand Celine...and the other> > consisting of all those who would rather have counted Ed Dorn a friend in> > preference to any or all of the aforementioned.> >> > kevin thurston <[REDACTED]> wrote: let's dovetail> >> > The ethic is behavioral. I am a poet. It seems to me a point of honour and> > deep responsibility that I not number among my friends a cop, or a doctor> > or> > lawyer, or a president of the united states, or the head of an insane> > asylum, or a gangster> > - Ed Dorn, 1963> >> > On 5/30/07, Ann Bogle wrote:> > >> > >> > > In a message dated 5/30/2007 7:45:14 A.M. Central Daylight Time,> > > [REDACTED] writes:> > >> > > Great

fun to read all this comments on the copyright-issue. Copyright is> > > for> >  
>> > > lawyers. Let's write just a few poems worth stealing, that's the real> >  
> agenda> > > for poets.

[http://www.theliteraryreview.org/edchoice/hugus\\_50\\_3.html](http://www.theliteraryreview.org/edchoice/hugus_50_3.html)> > >> > >> >  
[http://article.wn.com/view/2007/05/03/Interview\\_with\\_danish\\_poet\\_Niels\\_Hav/](http://article.wn.com/view/2007/05/03/Interview_with_danish_poet_Niels_Hav/)>  
> >> > > Best,> > > Niels Hav> > >> > >> > >> > > Proudhon> > >> > >  
... but I've known quite a number of lawyers, socially, none of them> > >  
interested in poetry publishing. If they were numerous and avaricious,> > > I  
might> > > agree that the poet's part is to secrete the reader ... copyright is>  
> > marksmanship, penmanship, fig leaf for the poet.> > >> > >> > >> > >  
\*\*\*\*\* See what's free at> > >

<http://www.aol.com>.> > >> >> >> >> > --> > i could use some bone marrow,  
please> >> > <http://fuckinglylies.blogspot.com/>> >

Change is

good. See what's different about Windows Live Hotmail.

[http://www.windowlive-hotmail.com/learnmore/default.html?locale=en-us&ocid=RMT\\_TAGLM\\_HMWL\\_reten\\_changegood\\_0507](http://www.windowlive-hotmail.com/learnmore/default.html?locale=en-us&ocid=RMT_TAGLM_HMWL_reten_changegood_0507)

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512. **ellen baxt**

***Carla Conforto contact?***

Thu 31 May 2007

Does anyone have contact information for Carla Conforto? Please backchannel.

Thanks,

Ellen Baxt



-----  
Food fight? Enjoy some healthy debate  
in the Yahoo! Answers Food & Drink Q&A.

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513. **Dan Waber**

***something small, with Hs***

Thu 31 May 2007

The first time I read that bpNichol had a favorite letter of the alphabet I was sufficiently steeped in his work that I wasn't really surprised, but, it did strike me. I ran quickly through the alphabet in my head and tried to decide if I had one. I didn't, but, I couldn't rule out the possibility that I could have a favorite.

The idea of a favorite letter struck me more than the fact of the specific letter--though there is much to be said for H as a favorite (his own stated reasons included some very strong and early connections).

Over time, in no planned or constant fashion, I've taken advantage of a few opportunities to connect back with H, some more notable than others. One example (from many):

On a trip to New York City we found ourselves in a street fair, one of the vendors was selling baseball caps. Off to the side, tucked back in a corner, away from the official teams was a series of caps that just had individual letters of the alphabet on them, and H was right at my eye level as we walked by. How could I pass that up? So I bought the hat, and would wear it from time to time. Sometimes people would ask me "What does the H stand for?" And I'd reply variously with Hello, Hi, Howyadoin, Heythere, Happy, Hotdamn, or Hoodoggy. More often than not, this became a conversation starter and I'd get the chance to tell the real story and end up in a talk about bpNichol and his work and how it affected me and my work.

I've been camera-in-hand for a couple of months now because of an unrelated project, and I've taken advantage of that by hunting for Hs in the wild, and taking pictures of them.

So I had this accumulated group of Hs, and even without any intentional plans to continue adding to the group (which I do have), it became clear that it was time to give these Hs a proper home. I'd put some up on flickr.com for a while, but have lately become disenchanted with them as a service, ever since they were bought out by Yahoo! and made some changes to the way they operate that rub me the wrong way.

After a frustrating day of hunting for a canned solution that met all or most of my needs, I decided it was time to call in the experts. I contacted Marko Niemi, described to him what I wanted (a grid in the shape of an H that would randomly cycle through all of the images in a directory on a webserver that I could just upload images into), and asked him if that was something simple or difficult--it's a minor and obscure project, and I didn't want to waste his time on it if it was one of those things that's really easy to describe and really difficult to implement. Within hours with only a couple of back and forths, it was completely finished.

Reason #378 why I love collaborating with Marko Niemi: only AFTER everything was completely finished and ready to launch did Marko ask me, "Btw, is there a particular reason for the obsession with the letter H?" Create first, ask questions later.

I am pleased to offer for your ongoing use, "Hs for bpNichol", a piece that will continue to grow and shift and change as Hs drift in, through, and out of my life.

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

Enjoy,

Dan

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514. **Stephen Vincent**

***Re: The Wasteland Goes Public***

*Thu 31 May 2007*

---

Maybe, with a little consensus, Dr. Feelgood could minister to both groups, as well as the rest of us!

Are there any known poet women Doctors (medical) to add to the list?? Early in the morning and cold, foggy here and I am not thinking/remembering too quickly.

Stephen V

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

*Barry,*

*I like that.*

*Murat*

*On 5/30/07, Barry Schwabsky <[REDACTED]> wrote:*

*Maybe let's divide into two listservs, one consisting of all those who would rather have counted among their friends Dr. William Carlos Williams, Dr. Anton Chekhov, or even Dr. Louis-Ferdinand Celine...and the other consisting of all those who would rather have counted Ed Dorn a friend in preference to any or all of the aforementioned.*

*kevin thurston <[REDACTED]> wrote: let's dovetail*

*The ethic is behavioral. I am a poet. It seems to me a point of honour and deep responsibility that I not number among my friends a cop, or a doctor or*

*lawyer, or a president of the united states, or the head of an insane asylum, or a gangster*

*- Ed Dorn, 1963*

On 5/30/07, Ann Bogle wrote:

In a message dated 5/30/2007 7:45:14 A.M. Central Daylight Time,  
[REDACTED] writes:

Great fun to read all this comments on the copyright-issue. Copyright is  
for

lawyers. Let's write just a few poems worth stealing, that's the real  
agenda  
for poets. [http://www.theliteraryreview.org/edchoice/hugus\\_50\\_3.html](http://www.theliteraryreview.org/edchoice/hugus_50_3.html)

[http://article.wn.com/view/2007/05/03/Interview\\_with\\_danish\\_poet\\_Niels\\_Hav/](http://article.wn.com/view/2007/05/03/Interview_with_danish_poet_Niels_Hav/)

Best,  
Niels Hav

Proudhon

... but I've known quite a number of lawyers, socially, none of them  
interested in poetry publishing. If they were numerous and avaricious,  
I might  
agree that the poet's part is to secrete the reader ... copyright is  
marksmanship, penmanship, fig leaf for the poet.

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

--

i could use some bone marrow, please

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

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515. **Fulcrum Annual**

**Poets Mazer, Nikolayev, Pope, Share in Boston June 14**

Thu 31 May 2007

---

BORDERS Presents

A Tapestry of Voices

Hosted by Harris Gardner (██████████)

THURSDAY, JUNE 14th, 2007- 6:30 P.M. FREE

With an OPEN MIC to follow

FEATURED POETS:

Ben Mazer is the author of *Johanna Poems* (Cy Gist Press) and *White Cities* (Barbara Matteau Editions). He is the editor of Landis Everson's *Everything Preserved: Poems 1955-2005* (Graywolf) and *The Complete Poems of John Crowe Ransom* (forthcoming from Handsel/Norton).

Philip Nikolayev- raised in Russia, grew up equally fluent in English and Russian. On relocating in 1990 to attend Harvard, he has written primarily in English. His poetry collections include *Letters from Aldenderry* (Salt, 2006) and *Monkey Time* (2001 Verse Press). He co-edits *Fulcrum*: an annual of poetry and aesthetics

Jacquelyn Pope's first collection of poems, *Watermark*, was selected by Marie Ponsot for the inaugural Marsh Hawk Poetry Prize and was published by Marsh Hawk Press in 2005. Her poems, essays, and translations have appeared in journals and newspapers in the United States and Europe. Her work has received awards from the Academy of American Poets and the Massachusetts Cultural Council.

Don Share has for quite a few years been curator of the Woodbury Room, Harvard University, as well as Poetry Editor of *Harvard Review*. This summer he will become Senior Editor of *Poetry Magazine* in Chicago. His most recent book of poems is *Squandermania*. His other books include *Union*; *Seneca in English*; *I Have Lots of Heart: The Selected Poems of Miguel Hernandez*; and a book about the poet Basil Bunting. He has received awards and fellowships from Yaddo, PEN New England, and the UK Society of Authors, and has been nominated for the Boston Globe L.L. Winship Award for outstanding book.

Borders Boston- Downtown Crossing  
Corner of Washington and School Streets  
██████████

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516. **Small Press Traffic**  
*news from Small Press Traffic*  
Thu 31 May 2007

---

Dear Small Press Traffic Community,

I want to let you know that our website is finally sleeked up for the late 00s, with more new content to arrive in the coming months. Check it out:  
<http://www.sptraffic.org>.

Also, we have a new email, the one I am writing to you from now. Please note.

As many of you know, I will be taking an extended (unpaid) maternity leave/sabbatical for 07-08. I am grateful to the SPT board for allowing me this.

Please join me in welcoming poet, educator, and former SPT board member Dana Teen Lomax, who will serve as Interim Director beginning July 1. Dana is a charming and smart person, has extensive experience in curating, fundraising, and nonprofit arts administration, and I am very confident that she will do a fantastic job.

One great way to welcome Dana would be to renew or establish a membership at SPT. Details are on the membership page of our website. Please remember that although we are housed rent-free (thank heavens) at the California College of the Arts, we do remain autonomous and thus dependent upon outside funding for all of our operating expenses.

Finally, FYI, our office is closed in June this year.

My warm regards to you all --  
Elizabeth

Elizabeth Treadwell Jackson, Director  
Small Press Traffic  
Literary Arts Center at CCA  
1111 -- 8th Street  
San Francisco, California 94107

  
<http://www.sptraffic.org>

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517. **Andrew Lundwall**  
***what's up on "seconds"?***

Thu 31 May 2007

---

new work by C.S. Perez, Jane Rice, Mathias Svalina, Eileen Tabios, Scott Keeney, Alexander Jorgensen, Sheila Murphy, Tomaž Šalamun and Andrew Demcak.

"seconds: a virtual treasury of verse" is an irregularly updated web-zine edited by Andrew Lundwall, visit it here:

<http://fcdrain.blogspot.com>

---

PC Magazine's 2007 editors' choice for best Web mail—award-winning Windows Live Hotmail. [http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT\\_TAGHM\\_migration\\_HM\\_mini\\_pcmag\\_0507](http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_pcmag_0507)

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518. **CA Conrad**

***Re: Brian Richards on Ron Silliman's bog re: Dorn, and Silliman's brief reply***

Thu 31 May 2007

---

As for my irritation on Spicer's "faggot-poetry" term for Ginsberg, just wanted to say that I've been thinking about it, and reading the various ideas about it here, and I'm thinking now that I was probably wrong.

Too many things I brought to its definition which may not be relevant to Spicer, his ideas, or his intentions.

George, you're still my favorite grumpy old man of all time!

Hugs and kisses George!

CAConrad

<http://PhillySound.blogspot.com>

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519. **barbara jane bermeo**

***FW: KSW Fiction Writing Workshop with Neela Banerjee***

Thu 31 May 2007

---

ANNOUNCING A NEW WRITING WORKSHOP

The Art of Finding & Telling Stories  
an 8-week fiction writing workshop with  
Neelanjana Banerjee  
offered by Kearny Street Workshop

JUNE 18 - AUGUST 2007

Mondays, 7 - 9.45PM

Public reading & chapbook release of students' work

180 Capp Street (@17th street ), San Francisco

Class size: minimum of 6, maximum of 14.

Cost: \$215 regular, \$195 for KSW members.

Register by check or credit card, contact artistic director Samantha

Chanse at [REDACTED] or [REDACTED]

for more information.

Registration info below.

Class Description:

Our worlds are thick with layers and layers of untold stories. Perhaps you remember a story your grandmother used to tell you, or overhear two little girls fighting on the bus, or even witness a particularly violent rainstorm – each of these moments could be the seed for a story. The art of fiction comes from both learning how to access these stories and figuring out the best way to tell them.

In this class we are going to be scavenging the world around us, and within us, for material. We will be observing, eavesdropping, researching and much more in order to take advantage of the abundance of details in our lives. Along with this directed exploring, the class will also focus on investigating the ways in which we can manipulate narrative and transform subjects through language and form.

We will study the craft of storytelling and fiction writing by interacting with a broad range of texts that will include short stories, non-fiction, poetry and multimedia examples. We will get our hands dirty with both in-class and take-home writing exercises, practicing various ways to tell our stories. We will share our work often and discuss each other's stories in a workshop. By the end of the class, students will have a rough draft of a short story and lots of great ideas for other ones. Note: This class is intended for all levels.

About the Instructor:

Neelanjana Banerjee has worked as a journalist for the last seven years. The former editor-in-chief of AsianWeek newspaper, she currently works as the managing editor of YO! Youth Outlook Multimedia, where she helps young people produce their own media. A regular contributor to Audrey Magazine, she is also contributing editor for Hyphen magazine. Currently in her final year of the MFA program in fiction at San Francisco State University, her writing has appeared in the Asian Pacific American Journal, A Room of One's Own, Suspect Thoughts and the anthology Desilicious (Arsenal Press).

Registration information:

Register by paying full amount in advance (by check or credit card), or contact program director Samantha Chanse at

██████████ or email  
at ██████████ for more information  
about payment plans and  
partial scholarships (limited availability).

To register by credit card:  
links at  
[http://kearnystreet.org/programs/calendar/2007\\_03.html#7](http://kearnystreet.org/programs/calendar/2007_03.html#7)

To register by check:  
Please send a check for the full amount to  
Kearny Street Workshop  
Attention: Fiction workshop  
180 capp street, Box #5  
San Francisco, CA 94110

Kearny Street Workshop is a multidisciplinary  
arts organization based  
in San Francisco's Mission District at KSW's  
exhibition and arts  
events space, space180. The mission of Kearny  
Street Workshop is to  
produce and present art that enriches and  
empowers Asian Pacific  
American communities. Our vision is to achieve a  
more just society by  
connecting Asian Pacific American(APA) artists  
with community members  
to give voice to our cultural, historical, and  
contemporary issues.  
For more information please visit  
[www.kearnystreet.org](http://www.kearnystreet.org).

-----

<http://barbarajanereyes.com>

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520. **Thomas savage**  
***Re: HAPPY BIRTHDAY TODAY WALT WHITMAN***  
*Thu 31 May 2007*

---

Happy Birthday indeed, Walt Whitman. I have had more than an hour of joy in my life, however. Meditation and the bliss which sometimes comes from great art (all the arts) I'm talking about here. Still, in spite of all the bad news we

read or hear everyday, there is still the truly great and original Leaves of Grass to inspire us all and help keep us going through the mire. I'm happy to say I've been aware of Walt Whitman all my life. My parents had an "original copy" of the famous etching/lithograph which used to be on all the covers of paperback Whitmans years ago. I have it now above my bed and have had it there since my parents passed on. So indeed, happy birthday Walt, both to your words and your image. Regards, Tom Savage

David-Baptiste Chirot <[REDACTED]> wrote: Happy Birthday Today Walt Whitman!!!to celebrate your ecstatic joys & your rage:Repondez! Repondez! . . . Must we we still go on with our affectations and sneaking? . . . -Let the theory of America still be management, caste, compariosn! (Say! what other theory would you?) . . . Let the sun and moon go! let scenery take the the applause of the audience! let their be apathy under the stars!Let freedom prove no man's inalienable right! evry one who can tyranniz, let him tyrannize to his satisfaction! . . . Let the eminensce of meanness, treachery, sarcasm, hate, greed, indecency, impotence, lust, be taken for granted above all! let writers, judges, governments, households, religions, philosophies, take such for granted above all!Let death be inaugerated! . . . Let nothing but copies at second hand be prmitted to exist upon the earth! . . .Let there be no unfasnioable wisdom! les such be scorn'd and derided off from the face of the earth! Let a floating cloud in the sky--let a wave of the sea--let growing mint, spinach, onions, tomatoes--let these be exhibited as shows, at a great price for admission!Let all the men of These States stand aside for a few smouchers! let the few seize on what they choose! let the rest, gawk, giggle, starve, obey! Let shadows be furnish'd with genitals! let substances be deprived of their shadows! . . .Let insanity have charge of sanity!Let books take the place of trees, animals, rivers, clouds!Let the daub'd portraits of heroes supercede heroes! . . . Let the reflections of the things of the world be studied in mirrors! let the things themselves still continue unstudied!Let a man seek pleasure everywhere except in himself!Let a woman seek happiness everywhere except in herself!(What real happiness have you had one single hour through your whole life?)Let the limited years of life do nothing for the limitless years of death! (What do you suppose death will do, then?)

---

Create the ultimate e-mail address book. Import your contacts to Windows Live Hotmail. [www.windowslive-hotmail.com/learnmore/managemail2.html?locale=en-us&ocid=TXT\\_TAGLM\\_HMWL\\_reten\\_impcont\\_0507](http://www.windowslive-hotmail.com/learnmore/managemail2.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_impcont_0507)

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Try the free Yahoo! Mail Beta.

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521. **Jorgensen, Alexander**

**Re: HAPPY BIRTHDAY TODAY WALT WHITMAN**

*Thu 31 May 2007*

---

Along with Walt (of course)  
and then what with  
Thomas Savage  
there's David-Baptiste Chirot.

Yeah!

Thomas savage <[REDACTED]> wrote: Happy Birthday indeed, Walt Whitman. I have had more than an hour of joy in my life, however. Meditation and the bliss which sometimes comes from great art (all the arts) I'm talking about here. Still, in spite of all the bad news we read or hear everyday, there is still the truly great and original Leaves of Grass to inspire us all and help keep us going through the mire. I'm happy to say I've been aware of Walt Whitman all my life. My parents had an "original copy" of the famous etching/lithograph which used to be on all the covers of paperback Whitmans years ago. I have it now above my bed and have had it there since my parents passed on. So indeed, happy birthday Walt, both to your words and your image. Regards, Tom Savage

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woman seek happiness everywhere except in herself!(What real happiness have you had one single hour through your whole life?)Let the limited years of life do nothing for the limitless years of death! (What do you suppose death will do, then?) \_\_\_\_\_ Create the ultimate e-mail address book. Import your contacts to Windows Live Hotmail. [www.windowsslive-hotmail.com/learnmore/managemail2.html?locale=en-us&ocid=TXT\\_TAGLM\\_HMWL\\_reten\\_impcont\\_0507](http://www.windowsslive-hotmail.com/learnmore/managemail2.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_impcont_0507)

-----  
Sucker-punch spam with award-winning protection.  
Try the free Yahoo! Mail Beta.

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

-----  
Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

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522. **Alan Sondheim**  
***Seven Pieces of Resurrection***

*Thu 31 May 2007*

---

Seven Pieces of Resurrection

The following works are produced from materials 2006-2007; they include dancework/choreography (Maud Liardon, Foofwa d'Imobilite), dance description (Gerald Jones, a kind of memorial), a modified harmonica solo (Alan Sondheim), and a story worth seeing, "Long Long Run." I usually don't work at this speed or present so much material at once, but these pieces are all of interest. If you have limited time, I'd look at Long Long Run, Frenzy, and Blues and Blues. And all for Gerald in Memoriam.

Long Long Run: Foofwa d'Imobilite, video, Alps, 2006  
(with Alan Sondheim, Azure Carter, Maud Liardon in the car),  
Soundtrack and story: Alan Sondheim:  
<http://www.asondheim.org/thelonglongrun.mp4>

Dance and Choreography: Foofwa d'Imobilite  
Video: Foofwa d'Imobilite  
Sound: Alan Sondheim (Sandy Baldwin's voice in the background)  
Geneva rehearsal 2006:  
Post-production: Sondheim, 2007  
<http://www.asondheim.org/frenzy.mp4>

Gerald Jones on "dance is, part of a series. This was taped five months before he died, and after chemo, in Brooklyn, NY, 11/2006:

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

Two avatar rehearsal, Foofwa d'Imobilite and Maud Liardon:

Choreography: Foofwa d'Imobilite from avatar mocap material (Sondheim)

Video: Foofwa d'Imobilite, Geneva 2006

Post-Production, Alan Sondheim, 2007

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

Solo harmonica modified by automatic voice control:

Alan Sondheim, Brooklyn, 2007:

<http://www.asondheim.org/abridged.wav>

Rehearsal: Foofwa d'Imobilite, Maud Liardon, Geneva, 2006

Video: Foofwa d'Imobilite

Post-production: Alan Sondheim:

<http://www.asondheim.org/bluesandblues.mov>

Folk-dance in Nyon with Roman columns, 2006

Dancers: Foofwa d'Imobilite, Maud Liardon

Video and post-production: Alan Sondheim:

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

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523. **Laura McClain**

***Re: something small, with Hs***

*Thu 31 May 2007*

---

How happy a happenstance to handle you hankering! Onward, ho! (In the original sense)

Thanks for sharing a great story.

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

From: Dan Waber <[REDACTED]>

To: [REDACTED]

Sent: Thursday, May 31, 2007 9:17:27 AM

Subject: something small, with Hs

The first time I read that bpNichol had a favorite letter of the alphabet I was sufficiently steeped in his work that I wasn't really surprised, but, it did strike me. I ran quickly through the alphabet in my head and tried to decide if I had one. I didn't, but, I couldn't rule out the possibility that I could have a favorite.



The idea of a favorite letter struck me more than the fact of the specific letter--though there is much to be said for H as a favorite (his own stated reasons included some very strong and early connections).

Over time, in no planned or constant fashion, I've taken advantage of a few opportunities to connect back with H, some more notable than others. One example (from many):

On a trip to New York City we found ourselves in a street fair, one of the vendors was selling baseball caps. Off to the side, tucked back in a corner, away from the official teams was a series of caps that just had individual letters of the alphabet on them, and H was right at my eye level as we walked by. How could I pass that up? So I bought the hat, and would wear it from time to time. Sometimes people would ask me "What does the H stand for?" And I'd reply variously with Hello, Hi, Howyadoin, Heythere, Happy, Hotdamn, or Hoodoggy. More often than not, this became a conversation starter and I'd get the chance to tell the real story and end up in a talk about bpNichol and his work and how it affected me and my work.

I've been camera-in-hand for a couple of months now because of an unrelated project, and I've taken advantage of that by hunting for Hs in the wild, and taking pictures of them.

So I had this accumulated group of Hs, and even without any intentional plans to continue adding to the group (which I do have), it became clear that it was time to give these Hs a proper home. I'd put some up on flickr.com for a while, but have lately become disenchanted with them as a service, ever since they were bought out by Yahoo! and made some changes to the way they operate that rub me the wrong way.

After a frustrating day of hunting for a canned solution that met all or most of my needs, I decided it was time to call in the experts. I contacted Marko Niemi, described to him what I wanted (a grid in the shape of an H that would randomly cycle through all of the images in a directory on a webserver that I could just upload images into), and asked him if that was something simple or difficult--it's a minor and obscure project, and I didn't want to waste his time on it if it was one of those things that's really easy to describe and really difficult to implement. Within hours with only a couple of back and forths, it was completely finished.

Reason #378 why I love collaborating with Marko Niemi: only AFTER everything was completely finished and ready to launch did Marko ask me, "Btw, is there a particular reason for the obsession with the letter H?" Create first, ask questions later.

I am pleased to offer for your ongoing use, "Hs for bpNichol", a piece that will continue to grow and shift and change as Hs drift in, through, and out of my life.

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

Enjoy,  
Dan

---

\_\_\_ Get the Yahoo! toolbar and be alerted to new email wherever you're surfing.  
<http://new.toolbar.yahoo.com/toolbar/features/mail/index.php>

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524. **David A. Kirschenbaum**  
***NYC/Fugs Exhibit Opening at Printed Matter Sat.***

*Thu 31 May 2007*

---

Hi all,

I have nothing to do with the below exhibit, other than that I'll be checking it out because I dig The Fugs and Printed Matter always does great work.

best,  
David

-----

Please forward

-----

FUCK FOR PEACE  
A History of The Fugs  
June 2 -September 8 2007,  
Opening Reception, this Sat. June 2, 5-7 PM

Printed Matter is pleased to announce an exhibition on the legendary sixties folk rock group The Fugs. On view throughout the summer, FUCK FOR PEACE: A History of The Fugs will showcase the band's records and ephemera as well as the dozens of publications published by The Fug's founding members Tuli Kupferberg and Ed Sanders. Please join us this Saturday for the opening reception.

For more info: [http://printedmatter.org/news/news.cfm?article\\_id=282](http://printedmatter.org/news/news.cfm?article_id=282)

Printed Matter  
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525. **Alan Sondheim**

***Foofwa did not die! (fwd)***

*Thu 31 May 2007*

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- This is fiction! - Alan (someone asked)

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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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526. **Poetry Project**

***Events at the Poetry Project in June***

*Thu 31 May 2007*

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Dears,

Please scroll down for details of our final four readings for the season. Also,  
save the date of Wednesday June 20th, as we will be celebrating all there is to  
celebrate.

Love

The Poetry Project

Monday, June 4, 8:00 pm

Spring Workshop Reading

Spring participants from the workshops taught by Joanna Fuhrman, Akilah Oliver, Douglas Rothschild and Thomas Savage will share the work they wrote in class.

Wednesday, June 6, 8:00 pm

Buck Downs & David Kirschenbaum

A native of Jones County Miss., Buck Downs lives in Washington DC and works in a location nearby. Recent projects include pontiac fever, Ladies Love Outlaws, and Recreational Vehicle. Poems can be found online at fascicle and onedit. David Kirschenbaum's work has appeared in The Brooklyn Review Online, canwehaveourballback.com, Chain, Pavement Saw, and unpleasanteventschedule.com, among others. He is the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 16th year.

Monday, June 11, 8:00 pm

The Recluse Reading

Poets whose work appears in The Recluse 3, edited by the Project's staff, will read their work. Readers will include Nathaniel Farrell, Kendall Grady, Stephanie Gray, Janet Hamill, Robert Hershon, Jeremy Hoevenaar, Patricia Spears Jones, Evan Kennedy, Rachel Levitsky, Stefania Iryne Marthakis, Akilah Oliver & Jeffrey Cyphers Wright.

Wednesday, June 13, 8:00 pm

Edmund Berrigan & David Cameron

Edmund Berrigan is the author of Disarming Matter, Your Cheatin' Heart, and Glad Stone Children, coming this spring. Under the guise of I Feel Tractor, he has released a CD, Once I had an Earthquake (Goodbye Better, 2006). He also co-edited The Collected Poems of Ted Berrigan. David Cameron began studying French in order to understand cartoons on Canadian television. A lover of variants and misunderstanding, he is the author of Flowers Of Bad, a False Translation of Charles Baudelaire's Les Fleurs Du Mal, jointly produced by Unbelievable Alligator and Ugly Duckling Presse and L.P., a series of variations on the Lord's Prayer soon to be made available by Unbelievable Alligator as a free e-book.

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 [REDACTED].

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

\*\*\*Thomas Savage's workshop, Poetry for the Page, Stage and Computer Screen, will live on at A Gathering of the Tribes, beginning this Saturday June 2. Anyone can join, the cost is \$10 per session.

Call Tribes at [REDACTED] for more info, or email [REDACTED].

285 E. 3rd St. between C & D

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527. **Maria Damon**

***Fwd: Re: translation publication possibilities***

*Thu 31 May 2007*

Dear Listlings: I got the following msg from someone who works in the Math Dept, adjacent to my dept at UMN: he's translated what looks like a v charming and interesting book by Ernesto Sabato (see description below). Now he is interested in publication possibilities. He is cc'd on the msg above, so those of you who want to read the ms or have any other interest in the project shd contact him (Carl Toews) directly. bests, md

*Date: Thu, 31 May 2007 14:39:24 -0500  
From: Carl Toews <[REDACTED]>  
To: Maria Damon <[REDACTED]>  
Subject: Re: translation publication possibilities*

*Hi Maria,*

*Thanks for our brief chat this afternoon about publication possibilities for my translation. The book, as I mentioned, is /Uno Y El Universo/, written by Ernesto Sabato in 1944, the year he left physics and began to*

turn his attention to literature. It is an obscure work, consisting of short essays (fragments, really) arranged in alphabetical order, and touching on everything from Dali to Borges to Heisenberg to Pythagoras. It is sufficiently arcane that it wouldn't surprise me if no American publisher wanted to touch it, but my personal feeling is that it is both lovely and relevant: as the record of a great spirit struggling to understand the relation between art, science, and the human condition, it is as timely reminder of the primacy of the interior.

Though I undertook the translation as a labor of love, it would be nice to see an English version in print: if you find that email, or have any other suggestions for how I might go about seeking a publisher, I would appreciate hearing from you.

Thanks again,

Carl Toews  
Institute for Mathematics and Its Applications

██████  
██████

Maria Damon wrote:  
my name is maria damon  
email ██████

send me an email about our conversation and i will look for that email from the hispanic/latino publisher.

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528. **Heidi Bean**  
***Need help identifying a Stein source***  
Thu 31 May 2007

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I'm looking for the source of these Stein lines:

MRS. MISSES KISSES MRS. MOST MRS.  
MISSSES KISSES MISSES KISSES  
MOST.

The line breaks are likely wrong (I'm guessing it was one "sentence" in the original). And it may be followed by "And the twelfth."

Any leads would be greatly appreciated.

Heidi Bean



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