

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

July 2007

742 messages · Fri 29 Jun 2007 – Tue 31 Jul 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

July 2007 put the poem's authorship under pressure from every direction at once — the editor who rewrites it, the pirate who frees it, the auteur who controls it absolutely, and the performer whose art dies with his body. Seven hundred and fifty-one messages moved through the list, its largest thread by far a scandal about an editor who had taken it upon himself to improve other people's poems. The month's real question was simple and unanswerable: who owns the shape of a poem once it leaves the maker's hands?

The scandal ran to eighty-three messages. Lisa Jarnot warned the room that a student of hers had submitted work to the online magazine Listenlight and found it *"posted to the site in a much revised version"*, with new lines added, the editor explaining, when she wrote to object, that *"he felt he had improved the poems"*. It was the deepest violation the publishing act permits — the editor as uninvited co-author, rewriting a stranger's poem into his own and calling it an improvement. The room recoiled, arguing consent and control for weeks.

Against that theft ran a piracy the room adored. CA Conrad announced, in delirious capitals, that someone had scanned Joseph Ceravolo's long out-of-print *Fits of Dawn* into a PDF, and raged at a poetry world *"ignoring the fact that Ceravolo is out of print"*. Here was the unauthorized copy as mercy — the illicit scan that served the author instead of violating him, rescuing a neglected book from the oblivion the market had consigned it to. Two alterations of the word: one villainy, one grace.

The maximal author died at the month's end. Ingmar Bergman, the filmmaker of absolute control, was gone on the thirtieth, and the room passed around the line it kept for him — that art is *"not a mirror held up to reality, but a hammer with which to shape it"*. He was the auteur entire, the vision that answered to no editor and needed no permission, the opposite pole from a poem revised by a stranger who thought he knew better.

But the truest loss was a poet no editor could ever have touched. Sekou Sundiata died on the eighteenth, at fifty-eight, mourned as *"an amazing poet and performer"* — a maker whose work was inseparable from his own living voice, the least editable and least appropriable poetry there is. You cannot rewrite a performance or pirate a breath; you can only lose it when the body stops. I have set July down exactly as the archive delivered it — the improved poems, the freed

book, the auteur's hammer, and the silenced performer — because it was the month the room fought bitterly over who may change a poem, freed one dead poet's book and cursed the man who rewrote a living one's, and lost the poet whose poems could never be altered at all, because they had only ever existed in the saying, and the sayer was gone.

— *K. M. F.*

Contents

Every entry links to its message. 742 in all.

29 JUN 2007

1. Vernon Frazer — A PROBLEM HAS OCCURRED

30 JUN 2007

2. cralan kelder — Now Online! ~ Origin, Sixth Series, Final Issue
3. Paul Nelson — Re: On behalf of David B. Chirot
4. Alan Sondheim — JUST YOU WAIT YOUNG LADY WHAT WERE YOU THINKING OF
5. Mary Kasimor — Re: mind-mapping Minnesota

1 JUL 2007

6. Stephen Vincent — Re: talks to walk by
7. Ann Bogle — Re: JUST YOU WAIT YOUNG LADY WHAT WERE YOU THINKING OF
8. eric unger — on a quiet Sunday morning, a tactical question
9. Peter Ciccariello — Grand landscape with vowels
10. Halvard Johnson — Re: talks to walk by
11. Model Homes — Canada Day Lil'Norton Double Premier
12. Steve Halle — Seven Corners updates, etc.
13. steve d. dalachinsky — Re: On behalf of David B. Chirot
14. Mark Weiss — Re: on a quiet Sunday morning, a tactical question
15. Jennifer Karmin — Red Rover Series / Experiment #13
16. Mark Weiss — Re: talks to walk by
17. derekrogerson — Re: On behalf of David B. Chirot
18. David-Baptiste Chirot — Re: talks to walk by
19. Ann Bogle — Re: A PROBLEM HAS OCCURRED
20. Lisa Jarnot — listenlight magazine
21. Wystan Curnow — Re: talks to walk by

2 JUL 2007

22. Paul Nelson — Post Card Poems
23. David-Baptiste Chirot — FW: "Sublime Spaces" Wisconsin Outsider Artist's Environments Show
24. Elizabeth Switaj — Re: listenlight magazine
25. Jordan Stempleman — Re: listenlight magazine
26. Dan Wilcox — Poets in the Park, Albany
27. Stephen Vincent — Bush touches a soldiers wounded eye
28. Stephen Vincent — Re: talks to walk by
29. Dan Waber — ars poetica update
30. Sam Truitt — "Days" (improvisational audio-photo poem--read "strip"--each day for year)
31. Tom W. Lewis — Re: listenlight magazine
32. Dan Waber — Paper Kite Studio - New Address and Upcoming Titles
33. steve d. dalachinsky — Re: listenlight magazine
34. Joel Weishaus — "Selected Poems"
35. Jennifer Karmin — Independence Day: Political Art Actions
36. Dan Coffey — Re: Observable Readings, 2007-08
37. Maria Damon — Re: "Selected Poems"
38. Matt Timmons — Late Night Snack Tues July 10 at 9:30pm
39. Andy Gricevich — Re: Listenlight magazine
40. David-Baptiste Chirot — Re: talks to walk by/Bush touches a soldier's wounded eye
41. Murat Nemet-Nejat — Re: talks to walk by/Bush touches a soldier's wounded eye
42. Stephen Vincent — Re: Listenlight magazine
43. Model Homes — Re: Listenlight magazine
44. Brian Howe — Re: listenlight magazine
45. Gabriel Gudding — THINK OF JESUS OR SANTA CLAUS SELLING A DARKENED TUNA

46. George Bowering — Re: Bush touches a soldiers wounded eye
47. Didi Menendez — Re: THINK OF JESUS OR SANTA CLAUS SELLING A DARKENED TUNA
48. Alison Croggon — Re: listenlight magazine
49. William Allegrezza — a call for moria
50. Andy Gricevich — Re: listenlight magazine
51. David Baratier — Re: on a quiet Sunday morning, a tactical question

3 JUL 2007

52. Chris Pusateri — Now Out: Beloved Integer by Michelle Naka Pierce
53. David A. Kirschenbaum — Where is Jordan Davis?
54. Alan Sondheim — histoire. memoire.
55. Jesse Crockett — It's a beautiful day in the neighborhood
56. Alexander Jorgensen — Re: listenlight magazine
57. Alexander Jorgensen — Re: Bush touches a soldiers wounded eye
58. Jim Andrews — Re: Talks to walk by
59. Patrick Duggan — Re: listenlight magazine
60. Andy Gricevich — Re: listenlight magazine
61. Maria Damon — HOW2?
62. amy king — Re: Talks to walk by
63. Michael Tod Edgerton — Re: HOW2?
64. Christophe Casamassima — Towson Arts Collective in Baltimore Invitation
65. Christophe Casamassima — Re: Talks to walk by
66. Barry Schwabsky — Re: listenlight magazine
67. Stephen Vincent — Re: Talks to walk by
68. steve d. dalachinsky — Re: listenlight magazine
69. Ken Rumble — Desert City: Briante & Earley, This Saturday, 07.07.07 - Greensboro
70. steve d. dalachinsky — Re: listenlight magazine
71. David A. Kirschenbaum — Re: listenlight magazine
72. Lauren Shufan — Re: HOW2?
73. charles alexander — Re: listenlight magazine
74. Robert Grotjohn — Re: HOW2?
75. Gabrielle Welford — Re: Talks to walk by
76. Brian Howe — Re: listenlight magazine
77. Skip Fox — Re: It's a beautiful day in the neighborhood
78. kevin thurston — Re: It's a beautiful day in the neighborhood
79. kevin thurston — Re: HOW2?
80. Vernon Frazer — Re: listenlight magazine
81. Stephen Vincent — If Libby is on your mind
82. steve d. dalachinsky — Re: listenlight magazine
83. heidi arnold — Re: listenlight magazine
84. Edmund Hardy — Peter Riley blog symposium
85. amy king — Happy Fourth, Citizens --
86. Jesse Crockett — sanctimony: eponymous / anonymous
87. W.B. Keckler — once more into the...breach? birth? im trying amy
88. Jesse Crockett — says Philip Roth
89. Didi Menendez — Re: listenlight magazine
90. Mark Weiss — Re: listenlight magazine
91. Andrew Jones — Re: listenlight magazine
92. Gabriel Gudding — the cultivation of mindstates fundamental to writing
93. Alexander Jorgensen — Re: listenlight magazine
94. Alexander Jorgensen — Re: listenlight magazine
95. Ann Bogle — Re: the cultivation of mindstates fundamental to writing
96. Ann Bogle — Inventory at Ana Verse
97. charles alexander — new on chaxblog, certain slants

4 JUL 2007

98. Andy Gricevich — Re: sanctimony: eponymous / anonymous

99. Murat Nemet-Nejat — Re: listenlight magazine
100. Elizabeth Switaj — Re: listenlight magazine
101. Alison Croggon — Re: listenlight magazine
102. Ann Bogle — Inventory at Ana Verse
103. Barry Schwabsky — Re: listenlight magazine
104. Rebecca Loudon — Sawbuck
105. Marcus Bales — Re: listenlight magazine
106. Barry Schwabsky — Re: listenlight magazine
107. Charlotte Mandel — Re: listenlight magazine
108. Andy Gricevich — Re: listenlight magazine
109. Jason Quackenbush — Re: listenlight magazine
110. Allen Bramhall — poetry books for sale
111. ric royer — Re: listenlight magazine
112. Ixnay Press — ixnay press call for work
113. Adam Tobin — Re: poetry books for sale
114. Brian Howe — Re: says Philip Roth
115. Anny Ballardini — Re: listenlight magazine
116. Catherine Daly — Re: poetry books for sale
117. Rob McLennan — [REDACTED]: sentinel issue #55]
118. Anny Ballardini — Re: listenlight magazine
119. Murat Nemet-Nejat — Re: listenlight magazine
120. Alison Croggon — Re: listenlight magazine
121. Alison Croggon — Re: listenlight magazine
122. Andrew Jones — Re: listenlight magazine
123. Wystan Curnow — Re: listenlight magazine
124. thom donovan — Peace On A Presents: Urayoan Noel & special guests @ 6th & B Community Garden
125. Jesse Crockett — Re: listenlight magazine

5 JUL 2007

126. Alan Sondheim — two short male mov(I)es
127. Jill Jones — i-outlaw 2.6 is new
128. susan maurer — Re: listenlight magazine
129. David A. Kirschenbaum — Exhibit at Our 4th Annual Small Press, Indie Records, and Crafts Fa...
130. steve d. dalachinsky — Re: listenlight magazine
131. CA Conrad — HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!
132. David A. Kirschenbaum — Re: listenlight magazine
133. steve d. dalachinsky — Re: ixnay press call for work
134. Marcus Bales — Re: listenlight magazine
135. Marcus Bales — Re: listenlight magazine
136. Mark Weiss — Re: listenlight magazine
137. Marcus Bales — Re: listenlight magazine
138. charles alexander — new on chaxblog, certain slants
139. Andy Gricevich — Re: listenlight magazine
140. Jim Andrews — evolution and language
141. George Bowering — Re: listenlight magazine
142. Poetics List — Poetics List Welcome Message
143. Jason Quackenbush — Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!
144. steve d. dalachinsky — Re: listenlight magazine
145. David A. Kirschenbaum — Simon Perchik Guest Poet at Poets.com
146. David-Baptiste Chirot — Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!
147. David-Baptiste Chirot — FW: Sunday, 7/22 - STACY SZYMASZEK & LEE BRICCETTI at WP
148. Sam Truitt — Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!
149. Stephen Vincent — Glasgow Puppets - An Ancestral Round

150. Mark Weiss — Re: evolution and language
151. W.B. Keckler — Re: evolution and language
152. Crane's Bill Books — Re: listenlight magazine
153. Murat Nemet-Nejat — Re: listenlight magazine
154. Halvard Johnson — Re: listenlight magazine
155. Alison Croggon — Re: listenlight magazine
156. George Bowering — Re: listenlight magazine
157. Jason Quackenbush — Andre Breton's literary executor?
158. cynthia miller — CUSHING POETRY SERIES JULY 10: Jeremy Frey
159. Jim Andrews — Re: evolution and language
160. ric royer — FW: There Were One and It Was Two
161. Alison Croggon — Re: listenlight magazine

6 JUL 2007

162. Mark Weiss — Re: evolution and language
163. Craig Dworkin — Ceravolo (Fits of Dawn)
164. Carol Novack — Mad Hatters' Review Issue 8 is UP
165. Jesse Crockett — The Oracle Hath Spoken
166. Alan Sondheim — Billowing and sovereignty
167. Barry Schwabsky — Re: listenlight magazine
168. Jesse Crockett — Re: listenlight magazine
169. George Quasha — art is / music is / poetry is -- 7 installations in the Kingston Sculpture ...
170. Dan Waber — 13 by Marko Niemi
171. David-Baptiste Chirot — Sinan Antoon Iraqi Poet, Filmmaker, Academic on Democracy Now today
172. J. Michael Mollohan — Re: listenlight magazine
173. Tom Orange — Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!
174. Barry Schwabsky — Re: listenlight magazine
175. Alan Sondheim — (Three interrelated texts related to memory, billowing, inert)
176. Thomas savage — Re: Billowing and sovereignty
177. CA Conrad — dearPUBLISHERS DEARpublishers josephCERAVOLO JOSEPHceravolo
178. Marcus Bales — Re: listenlight magazine
179. Murat Nemet-Nejat — Re: listenlight magazine
180. steve d. dalachinsky — Re: listenlight magazine
181. Jason Quackenbush — Re: listenlight magazine
182. Katalanche Press — Fwd: New(s) from Bootstrap
183. Murat Nemet-Nejat — Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!
184. Barry Schwabsky — Re: listenlight magazine
185. Thomas savage — Re: dearPUBLISHERS DEARpublishers josephCERAVOLO JOSEPHceravolo
186. CA Conrad — Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!
187. Gwyn McVay — The Marcus Bales Listserv Drinking Game - Re: listenlight magazine
188. Alan Sondheim — Re: Billowing and sovereignty
189. Gabriel Gudding — happy birthday to the dalai lama & g w bush
190. George Bowering — Re: listenlight magazine
191. David A. Kirschenbaum — Boog City's Renegade Press Series at Vox Pop Fest, this Wknd
192. Murat Nemet-Nejat — Re: listenlight magazine
193. mIEKAL aND — Re: listenlight magazine
194. George Bowering — Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!
195. Alison Croggon — Re: listenlight magazine
196. Alison Croggon — Re: listenlight magazine
197. Murat Nemet-Nejat — Re: (Three interrelated texts related to memory, billowing, inert)
198. Jim Andrews — Re: evolution and language
199. Jason Quackenbush — Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!
200. Marcus Bales — Re: The Marcus Bales Listserv Drinking Game - Re: listenlight magazine

7 JUL 2007

201. Jim Andrews — Re: 13 by Marko Niemi
202. Pierre Joris — Recent Nomadics blog posts
203. Jim Andrews — O
204. Marcus Bales — Re: listenlight magazine
205. reJennifer Bartlett — New on SES Blog
206. David-Baptiste Chirot — Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!
207. Barry Schwabsky — Re: listenlight magazine
208. Daniel Kane — Writing on Joe Ceravolo
209. Alison Croggon — Re: listenlight magazine
210. W.B. Keckler — Sheila Murphy's Skinny Buddha on Joe Brainard's Pyjamas
211. Potree Journal — Open Call for Responses to the Work of John Taggart
212. Dan Waber — Re: 13 by Marko Niemi
213. Murat Nemet-Nejat — Re: listenlight magazine
214. David-Baptiste Chirot — Re: 13 by Marko Niemi
215. Marcus Bales — Re: listenlight magazine
216. Marcus Bales — Re: listenlight magazine
217. W.B. Keckler — Mother Magazine # 5, summer 1965, Barbara Guest Poem, Brainard Art (forgot l...
218. Halvard Johnson — Submissions requested for another Big Bridge anthology
219. Gabrielle Welford — gabe's making blogs
220. reJennifer Bartlett — New on SES Bliog
221. Jesse Glass — Ahadada Books Presents Masako's Story; Surviving the Atomic Bombing of Hirosh...

8 JUL 2007

222. David Baratier — Re: Crap about cerevollo
223. Jason Quackenbush — Re: listenlight magazine
224. Jason Quackenbush — Re: evolution and language
225. David Baratier — On the reading in NYC Thursday August 2nd
226. ALDON L NIELSEN — FW: Save the Date! Aaron Douglas National Conference
227. Alison Croggon — Re: listenlight magazine
228. Barry Schwabsky — Re: listenlight magazine
229. Jim Andrews — Re: 13 by Marko Niemi
230. Jesse Glass — Past Simple Rave
231. W.B. Keckler — Sunday Pyjamas Talk about Sex Addiction and More Serious Matters (forgot lin...
232. Marcus Bales — Re: listenlight magazine
233. David-Baptiste Chirot — Re: 13 by Marko Niemi
234. amy king — Fwd: Joe book advice
235. W.B. Keckler — Re: Joe book advice
236. Stephen Vincent — Re: 13 by Marko Niemi
237. Ruth Lepson — Re: Sunday Pyjamas Talk about Sex Addiction and More Serious Matters (forgot ...
238. Joel Weishaus — North-4 Text-5
239. Del Ray Cross — SHAMPOO 30
240. Alan Sondheim — death's
241. Francis Raven — Nest, Poetry by Francis Raven, Proceeds Benefit Nest, the nonprofit
242. Dan Waber — time-lapse of hanging a show
243. Susan Webster Schultz — TINFISH'S JUNE CATCH
244. steve d. dalachinsky — Re: death's

9 JUL 2007

245. steve d. dalachinsky — Re: 13 by Marko Niemi
246. Jim Andrews — Re: 13 by Marko Niemi
247. Karen Randall — Re: death's

- 248. Ruth Lepson — Re: death's
- 249. Nicky Melville — Re: death's
- 250. Dillon Westbrook — Re: death's
- 251. Murat Nemet-Nejat — Re: death's
- 252. Larissa Shmailo — Re: death's
- 253. Gerald Schwartz — Chemical Brothers/Bisset collab...
- 254. Chris Chapman — Re: death's
- 255. mIEKAL aND — Re: Chemical Brothers/Bisset collab...
- 256. Charles Baldwin — UbuRadio!
- 257. Barry Schwabsky — Ashbery query
- 258. Alan Sondheim — Re: death's
- 259. Alan Sondheim — some notes on language
- 260. Nick Piombino — Re: death's
- 261. Tom Beckett — WITH MORE TINY BOOKS, POETRY FEEDS THE WORLD
- 262. Kimmelman, Burt — Poetry Reading in Manhattan
- 263. Aryanil Mukherjee — Re: Ashbery query
- 264. Aryanil Mukherjee — Re: some notes on language
- 265. Murat Nemet-Nejat — Re: some notes on language
- 266. CA Conrad — THROW THE AMISH IN JAIL! poets & artists against cruelty to animals
- 267. Gerald Schwartz — Re: Chemical Brothers/Bisset collab...
- 268. Tom W. Lewis — Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!
- 269. mIEKAL aND — Six-toed Hemingway cats can stay, city says
- 270. Diane DiPrima — Re: Chemical Brothers/Bisset collab...
- 271. Skip Fox — Re: Ashbery query
- 272. Dan Waber — ars poetica update
- 273. Michael Kelleher — Literary Buffalo E-Newsletter 7.09.07-7.15.07
- 274. Ricejunk2 — Arts Day in the Country-- to Include Poets & Writers
- 275. wil Hallgren — Re: Ashbery query
- 276. Jordan Stempleman — Re: Ashbery query
- 277. Jason Quackenbush — Re: death's
- 278. Jason Quackenbush — some notes on intention and vaguery
- 279. steve d. dalachinsky — Re: death's
- 280. Vernon Frazer — Re: Six-toed Hemingway cats can stay, city says
- 281. steve d. dalachinsky — Re: death's
- 282. Rebecca Loudon — Re: Six-toed Hemingway cats can stay, city says
- 283. Murat Nemet-Nejat — Re: some notes on intention and vaguery
- 284. David A. Kirschenbaum — Boog City presents House Press
- 285. David Chiot — Re: 13 by M. Niemi/my new gmail/Original Digital Poetry at blog
- 286. Pierre Joris — Re: Six-toed Hemingway cats can stay, city says
- 287. W.B. Keckler — Joe Brainard's Pyjamas are getting hot today
- 288. Chris Chapman — Re: death's prospect
- 289. Tom W. Lewis — unbidden editing : put a cap in this string
- 290. Barry Schwabsky — Re: some notes on intention and vaguery
- 291. George Bowering — Re: Chemical Brothers/Bisset collab...
- 292. Alan Sondheim — Re: some notes on language
- 293. Alan Sondheim — Re: some notes on intention and vaguery
- 294. Stephen Baraban — (re: listenlight) Heavy Editing "Facilitates" Philosopher's Decision to L...
- 295. Jim Andrews — Re: Chemical Brothers/Bisset collab...
- 296. Jason Quackenbush — Re: some notes on intention and vaguery
- 297. Ruth Lepson — Re: THROW THE AMISH IN JAIL! poets & artists against cruelty to animals
- 298. W.B. Keckler — Re: (re: listenlight) Heavy Editing "Facilitates" Philosopher's Decision to ...
- 299. Hot Whiskey Press — Two New Hot Whiskey Publications
- 300. W.B. Keckler — "All pictures malingering..."

10 JUL 2007

- 301. Alan Sondheim — Re: some notes on language
- 302. CA Conrad — ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fash...
- 303. David Baratier — Re: Chemical Brothers/Bisset collab...
- 304. Jim Andrews — Re: 13 by M. Niemi/my new gmail/Original Digital Poetry at blog
- 305. Barry Schwabsky — Re: (re: listenlight) Heavy Editing "Facilitates" Philosopher's Decision ...
- 306. Joel Weishaus — Oregon Literary Review, Summer/Fall 2007
- 307. Richard Jeffrey Newman — Special Issue on Persian/Iranian literature
- 308. Murat Nemet-Nejat — Re: some notes on intention and vaguery
- 309. Ann Bogle — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningles...
- 310. Thomas savage — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningl...
- 311. barrett gordon — House Press births 2 monsters
- 312. Dan Waber — Re: Chemical Brothers/Bisset collab...
- 313. Chris Chapman — Re: Chemical Brothers/Bisset collab...
- 314. George Bowering — Re: Chemical Brothers/Bisset collab...
- 315. George Bowering — Re: Chemical Brothers/Bisset collab...
- 316. W.B. Keckler — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningle...
- 317. Christopher Filkins — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his me...
- 318. Marcus Bales — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningle...
- 319. paolo javier — upcoming reading @ the Living Theatre
- 320. Jim Andrews — Re: 'The Cult of the Amateur?-- Poetry and Art
- 321. Gerald Schwartz — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meanin...
- 322. David Chiot — Re: Original Digital Poetry/rubBEings/Language
- 323. David Harrison Horton — Dennis Somera's SpOAKlanD
- 324. George Bowering — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meanin...
- 325. George Bowering — Re: Chemical Brothers/Bisset collab...
- 326. jUstin!katKO — Fwd: flat to rent near montmartre for august
- 327. William Slaughter — Notice: Mudlark
- 328. Alan Sondheim — Tantric Code Language

11 JUL 2007

- 329. Jim Andrews — Re: Chemical Brothers/Bisset collab...
- 330. Barry Schwabsky — Re: 'The Cult of the Amateur?-- Poetry and Art
- 331. Dan Waber — Re: 'The Cult of the Amateur?-- Poetry and Art
- 332. Dan Waber — June's \$100 winner at vispoets.com
- 333. Jim Andrews — Re: Original Digital Poetry/rubBEings/Language
- 334. W.B. Keckler — Re: 'The Cult of the Amateur?-- Poetry and Art
- 335. kevin thurston — Re: Original Digital Poetry/rubBEings/Language
- 336. Marcus Bales — Re: 'The Cult of the Amateur?-- Poetry and Art
- 337. Mark Prejsnar — Atlanta poetry event
- 338. Thomas savage — Re: 'The Cult of the Amateur?-- Poetry and Art
- 339. cris cheek — Re: flat to rent near montmartre for august
- 340. Joel Weishaus — Numbskull quote of the day
- 341. Jeffrey Side — New Jake Berry poem
- 342. Barry Schwabsky — Re: 'The Cult of the Amateur?-- Poetry and Art
- 343. tyrone williams — Re: 'The Cult of the Amateur?-- Poetry and Art
- 344. Barry Schwabsky — Re: 'The Cult of the Amateur?-- Poetry and Art
- 345. Christopher Leland Winks — Re: Numbskull quote of the day
- 346. Mark Weiss — translations at jacket

- 347. Jason Quackenbush — Re: some notes on intention and vaguery
- 348. Kevin Killian — John Wieners, A BOOK OF PROPHECIES
- 349. W.B. Keckler — Re: 'The Cult of the Amateur?-- Poetry and Art
- 350. W.B. Keckler — Re: 'The Cult of the Amateur?-- Poetry and Art
- 351. Murat Nemet-Nejat — Re: 'The Cult of the Amateur?-- Poetry and Art
- 352. Halvard Johnson — Re: John Wieners, A BOOK OF PROPHECIES
- 353. Halvard Johnson — Re: Tantric Code Language
- 354. Stephen Vincent — Re: 'The Cult of the Amateur?-- Poetry and Art
- 355. Alan Sonndheim — Re: some notes on intention and vaguery
- 356. Stephen Vincent — Re: Numbskull quote of the day
- 357. Dan Waber — Re: 'The Cult of the Amateur?-- Poetry and Art
- 358. CA Conrad — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless ...
- 359. David A. Kirschenbaum — NYC: Aug. 2-5/Welcome to Boog City Poetry and Music Festival
- 360. amy king — Re: 'The Cult of the Amateur?-- Poetry and Art
- 361. Mark Weiss — Re: 'The Cult of the Amateur?-- Poetry and Art
- 362. Christophe Casamassima — Re: 'The Cult of the Amateur?-- Poetry and Art
- 363. W.B. Keckler — Baby Mastodon Found...in Joe Brainard's Pyjamas...
- 364. Tom W. Lewis — did Lady Bird ever dream of Honest Ed?
- 365. Wystan Curnow — FW: Reminder: call for papers for issue 2 of Reading Room
- 366. Jason Quackenbush — Re: some notes on intention and vaguery
- 367. amy king — Re: 'The Cult of the Amateur?-- Poetry and Art
- 368. Barry Schwabsky — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meanin...
- 369. Alan Sonndheim — Re: some notes on intention and vaguery
- 370. George Bowering — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meanin...
- 371. Jim Andrews — Re: 'The Cult of the Amateur?-- Poetry and Art
- 372. Jim Andrews — seeking submissions for We mag from Naropa
- 373. George Bowering — Re: Chemical Brothers/Bisset collab...
- 374. Mark Weiss — Re: 'The Cult of the Amateur?-- Poetry and Art
- 375. Dan Waber — Re: 'The Cult of the Amateur?-- Poetry and Art
- 376. daniel ereditario — If you haven't heard from Meshworks in awhile...
- 377. William Allegrezza — Come to Series A this Tuesday--Gerdes and Karmin.
- 378. amy king — Re: 'The Cult of the Amateur?-- Poetry and Art

12 JUL 2007

- 379. Ann Bogle — Re: did Lady Bird ever dream of Honest Ed?
- 380. Diane DiPrima — Ah Kevin
- 381. Gabrielle Welford — archiving local stuffs
- 382. Barry Schwabsky — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meanin...
- 383. amy king — Speaking of optimism ...
- 384. Jim Andrews — Re: 'The Cult of the Amateur?-- Poetry and Art
- 385. W.B. Keckler — Re: Ah Kevin
- 386. W.B. Keckler — Re: Speaking of optimism ...
- 387. T. A. Noonan — Best of the Net now taking submissions
- 388. David A. Kirschenbaum — **Last Call: Advertise in Welcome to Boog City Festival Issue**
- 389. Mark Weiss — Irony
- 390. Tom W. Lewis — Re: Irony
- 391. amy king — Re: Irony
- 392. Mark Weiss — Re: Irony
- 393. Thomas savage — Re: 'The Cult of the Amateur?-- Poetry and Art
- 394. Michael Rothenberg — TONIGHT JOANNE KYGER CITY LIGHTS CELEBRATE
- 395. charles alexander — Re: Irony
- 396. David Baratier — Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his
- 397. David Baratier — Re: Chemical Brothers/Bisset collab...

- 398. David Chiro — Re: Original Digital Poetry/rubBEings/Language/Cult of Amateur & Abundance
- 399. steve russell — d.c. poetry
- 400. Gabrielle Welford — Re: Irony
- 401. Barry Schwabsky — Re: 'The Cult of the Amateur?-- Poetry and Art
- 402. Mark Weiss — Re: Irony
- 403. W.B. Keckler — 10 Polaroid Sex Up JBP tonight/Joe Brainard's Pyjamas Goes Porn Tonight
- 404. Tom W. Lewis — Re: Irony
- 405. mIEKAL aND — Documenting Temporary Art
- 406. Betsy Fagin — Re: D.C. poetry
- 407. j. kuszai — Wanted: French language scholar to peer-review a translation of Vaneigem
- 408. George Bowering — Re: Irony
- 409. Chris Chapman — Re: Irony
- 410. Mark Weiss — Re: Irony
- 411. gfrym — Re: Irony
- 412. Alison Croggon — Re: Irony
- 413. Chris Stroffolino — Re: Irony/Inherent Contempt
- 414. Chris Stroffolino — Re: 'The Cult of the Amateur?-- Poetry and Art
- 415. Stephen Vincent — Re: Irony
- 416. steve d. dalachinsky — Re: Irony

13 JUL 2007

- 417. Steve Petermeier — Re: Irony
- 418. Alan Sondheim — perhaps various interesting images, calligraphy
- 419. W.B. Keckler — Friday Brings No Fish to Joe Brainard's Pyjamas but it does bring...
- 420. Matt Timmons — Insert Press 'Zineland at UCLA Hammer Museum
- 421. Fulcrum Annual — Poet Philip Nikolayev with others in London July 20th
- 422. David A. Kirschenbaum — Re: Insert Press 'Zineland at UCLA Hammer Museum
- 423. mIEKAL aND — Re: Chemical Brothers/Bisset collab...
- 424. Stephen Vincent — It was Joanne Kyger at City Lights
- 425. George Bowering — Re: Irony
- 426. michelle detorie — Hex Presse / Womb
- 427. Brian Howe — new on Glossolalia
- 428. Alison Cimino — Re: Hex Presse / Womb
- 429. Chris Chapman — Re: [SPAM] Re: Irony

14 JUL 2007

- 430. Alan Sondheim — why this probably isn't written well
- 431. David Baratier — Re: Irony
- 432. George Bowering — Re: It was Joanne Kyger at City Lights
- 433. Jim Andrews — conrad black
- 434. j. kuszai — New from Factory School: Omar Pérez, Algo de l o sagrado
- 435. W.B. Keckler — Joe Brainard's Pyjamas Goes Mercatorish
- 436. Dan Wilcox — Third Thursday Poetry Night, Albany, NY
- 437. Jennifer Karmin — July 17: Gerdes, Karmin & Aaaaaaaaalice
- 438. Lori Emerson — new from the electronic book review: stuff 'o language
- 439. Stephen Vincent — Re: It was Joanne Kyger at City Lights
- 440. Murat Nemet-Nejat — Re: It was Joanne Kyger at City Lights

15 JUL 2007

- 441. Pam Brown — Re: POETICS Digest - 13 Jul 2007 to 14 Jul 2007 (#2007-195)
- 442. Philip Metres — new on BEHINDTHELINESPOETRY.BLOGSPOT.COM
- 443. Alan Sondheim — Re: POETICS Digest - 13 Jul 2007 to 14 Jul 2007 (#2007-195)
- 444. Alan Sondheim — Alan Sondheim - New from Linguablanca
- 445. Sylvester Pollet — Joanne Kyger's About Now: Collected Poems
- 446. Alan Sondheim — Blood Tantra, Second Life
- 447. W.B. Keckler — The PJ's offer a smorgasbord: Vintage Taggart, Cocteau Twins, & Cerberus

- 448. Kevin Killian — Three events
- 449. Jane Sprague — &now
- 450. blacksox — AUSTINS 7-18 -- Tritt & Darkhorse** Orlando
- 451. George Bowering — Re: It was Joanne Kyger at City Lights
- 452. Diane DiPrima — Sad news
- 453. Ken Rumble — Poker #8 & Saltgrass #1 @ Any Book...
- 454. Ricejunk2 — About ARTISANworks in Rochester, NY

16 JUL 2007

- 455. W.B. Keckler — Marilyn Manson Gives Dating Advice in "Ask Marilyn" & Hu Jintao sees the fut...
- 456. Halvard Johnson — Re: It was Joanne Kyger at City Lights
- 457. sara marcus — Robert Glück + Laurie Weeks read Tuesday, July 17 (NYC)
- 458. George Bowering — Re: It was Joanne Kyger at City Lights
- 459. Stephen Vincent — Re: It was Joanne Kyger at City Lights
- 460. Michael Kelleher — ANNOUNCING BABEL
- 461. Crane's Bill Books — Mahmoud Darwish
- 462. Tom W. Lewis — Re: Irony
- 463. Joel Weishaus — North-5 Text-1
- 464. Michael Kelleher — BABEL link
- 465. William Allegrezza — Heartland Poetry Prize
- 466. steve d. dalachinsky — Re: Sad news
- 467. Stephen Vincent — Re: It was Joanne Kyger at City Lights
- 468. Sam Truitt — "Days"
- 469. ALDON L NIELSEN — CALL FOR PAPERS - African American Literature
- 470. Tom W. Lewis — Re: It was Joanne Kyger at City Lights
- 471. David Chiot — Re: Mahmoud Darwish
- 472. Mark Weiss — Re: Heartland Poetry Prize
- 473. John Tranter — "Announcing Jacket 33 - July 2007"
- 474. W.B. Keckler — Indicting the Muse on Joe Brainard's Pyjamas
- 475. steve d. dalachinsky — Re: ANNOUNCING BABEL

17 JUL 2007

- 476. steve d. dalachinsky — Re: Sad news
- 477. Jennifer Karmin — Red Rover Series / Experiment #14
- 478. Alan Sondheim — buddhist and 4 4 casio
- 479. Fulcrum Annual — Internships Available at FULCRUM
- 480. Philip Metres — Dmitry Prigov, RIP
- 481. Dan Waber — ars poetica update
- 482. Eric Elshtain — New Beard of Bees Chapbook
- 483. Stephen Vincent — The Poetry of Impeachment!
- 484. Mark Weiss — he is what he eats
- 485. mIEKAL aND — Dmitri Prigov, 66; artist and influential poet of the post-Soviet era
- 486. George Bowering — Re: pen
- 487. W.B. Keckler — Who would combine Wilfred Owen and Ron Silliman?
- 488. Maria Damon — [Fwd: Fwd: Serious News]
- 489. W.B. Keckler — does anyone know is Randall Potts alive and well?
- 490. Alan Sondheim — Re: pen
- 491. George Bowering — Re: Three events
- 492. Ruth Lepson — Re: Sad news
- 493. W.B. Keckler — Talking with A.I. A.L.I.C.E. about Degas, Bisexuality and Dinosaurs....
- 494. Jacob Edmond — Dmitry Prigov dies
- 495. newpoemsnow — query for history of publishing (and service learning) resources
- 496. David A. Kirschenbaum — NYC/Exhibit at Boog City's 4th Annual Small, Small Press Fair

18 JUL 2007

- 497. David Chiot — Re: Dmitri Prigov (and perhaps Araki Yasusada)

- 498. Schuchat Simon — Re: Dimitry Prigov RIP
- 499. Charlie Rossiter — literary blogs
- 500. charles alexander — A SALE A SALE
- 501. steve d. dalachinsky — Re: pen
- 502. steve d. dalachinsky — Re: pen
- 503. Simon DeDeo — new on rhubarb is susan
- 504. amy king — Next, next Friday in Brooklyn --->
- 505. amy king — MiPO Films
- 506. W.B. Keckler — Vetock Redux, "As With Mantis," and a Brief "Review" of Black Snake Moan on ...
- 507. Daniel Godston — Sekou Sundiata
- 508. Sheila Murphy — be sure to check out humor in poetry at jacket 33
- 509. Daniel Godston — Sekou Sundiata
- 510. Halvard Johnson — Re: Sekou Sundiata
- 511. steve d. dalachinsky — Re: be sure to check out humor in poetry at jacket 33
- 512. Alan Sondheim — Our Wonderful Picture of the Month!

19 JUL 2007

- 513. Nicholas Karavatos — "Darwish blasts Palestinian factions"
- 514. Susan Webster Schultz — New projects by TINFISH PRESS
- 515. steve d. dalachinsky — Re: Sekou Sundiata
- 516. blacksox — AUSTINS 7-18 -- Tritt & Darkhorse*..Orlando
- 517. Philip Metres — More Prigov: An Interview
- 518. Thomas savage — Re: Sekou Sundiata
- 519. charles alexander — A SALE A SALE
- 520. Aaron Belz — A-team, b-list, c-SPAN
- 521. Stephen Ellis — New Wieners Book
- 522. Charlie Rossiter — Stanford Commencement Address
- 523. David Chirot — Re: Images by Prigov, link to reading/lecture, lps, his film star turn--"and...
- 524. Jennifer Karmin — Printers' Ball: July 20th
- 525. Ruth Lepson — Re: A-team, b-list, c-SPAN
- 526. EJOYCE — Sun & Moon Press
- 527. Jerrold Shiroma — Re: Sun & Moon Press
- 528. Mark Weiss — Re: Sun & Moon Press
- 529. Crane's Bill Books — Re: New Wieners Book
- 530. W.B. Keckler — Joe Brainard's Pyjamas Find Themselves New England Bound
- 531. Ruth Lepson — Re: seeking submissions for We mag from Naropa
- 532. Peter Ciccariello — Howl Sleeping Poser - after Ginsberg

20 JUL 2007

- 533. David Baratier — Sekou Sundiata
- 534. David Baratier — Marriage License by Susan Terris
- 535. David Baratier — Work by Dan Boehl
- 536. David Baratier — On the reading in NYC Thursday August 2nd
- 537. Charlie Rossiter — trouble in paradise?
- 538. amy king — Re: trouble in paradise? -- Checking the archives ...
- 539. Clay Banes — Re: trouble in paradise?
- 540. David A. Kirschenbaum — NYC: \$10/BYO Table to Exhibit at Boog City's Small Press Fair
- 541. Michael Hoerman — Two calls for Massachusetts poets: Kerouac anthology and new poetry org
- 542. Daniel Godston — Sekou Sundiata interview rebroadcast
- 543. Halvard Johnson — Re: trouble in paradise?
- 544. susan maurer — dead city radio
- 545. Daniel Godston — tonight at Mercury Cafe
- 546. Aaron Belz — Re: A-team, b-list, c-SPAN
- 547. Stephen Vincent — New de Blog - San Francisco walks & queries
- 548. Michael Robins — Sekou Sundiata - from NYTimes

- 549. steve d. dalachinsky — Re: Two calls for Massachusetts poets: Kerouac anthology and new poe...
- 550. John Latta — Re: A-team, b-list, c-SPAN
- 551. Schlesinger Kyle — I Have Imagined A Center // Wilder Than This Region: A Tribute to Susan ...
- 552. Mark Weiss — beating about the bush
- 553. Halvard Johnson — Re: Two calls for Massachusetts poets: Kerouac anthology and new poetry o...
- 554. Halvard Johnson — Re: beating about the bush
- 555. St. Thomasino — a noun sing e-ratio 9-2007
- 556. David A. Kirschenbaum — Boog City 43 Available, and Free PDF and Free PDF Subs, Too
- 557. Vireo Nefer — Re: Boog City 43 Available, and Free PDF and Free PDF Subs, Too

21 JUL 2007

- 558. Tracey Gagne — Re: Boog City 43 Available, and Free PDF and Free PDF Subs, Too
- 559. Daniel Godston — precisely
- 560. steve d. dalachinsky — Re: Two calls for Massachusetts poets: Kerouac anthology and new poe...
- 561. Alan Sondheim — stress fracture
- 562. Jeffrey Side — "Weightedness in Poetry: An Approach to Scott Thurston" by Ira Lightman
- 563. Halvard Johnson — Re: Two calls for Massachusetts poets: Kerouac anthology and new poetry o...
- 564. W.B. Keckler — Joe Brainard's Pyjamas Embrace St. Crispin
- 565. Lewis LaCook — Fwd: 2 from the Stack - New Online Album In Progress by Lewis LaCook
- 566. Charlie Rossiter — Poetry Foundation's Lit Party Raided by Chicago Cops
- 567. Tracey Gagne — Re: stress fracture
- 568. Jason Quackenbush — Re: Two calls for Massachusetts poets: Kerouac anthology and new poetry...
- 569. Alan Sondheim — Uselessness of Monoculture
- 570. steve d. dalachinsky — Re: son of pony: open mic+feature: aug 3

22 JUL 2007

- 571. George Bowering — Re: Sun & Moon Press
- 572. Fulcrum Annual — Philip Nikolayev featured on Authors of Myspace
- 573. bretonbooks — Regarding Merle Hoyleman
- 574. W.B. Keckler — Joe Brainard's Pyjamas Swab Your Eye With Silver
- 575. David-Baptiste Chiot — Re: stress fracture
- 576. W.B. Keckler — C.I.A. Paranoia, McDonalds Third World Poetry, Liz Phair Poem & More
- 577. Daniel Godston — Re: Poetry Foundation's Lit Party Raided by Chicago Cops
- 578. Alan Sondheim — Re: stress fracture

23 JUL 2007

- 579. Bruce Covey — a new coconut
- 580. cralan kelder — versal 5 to hold in your hands
- 581. DJ SPOOKY — Wired Magazine Feature on DJ Spooky
- 582. Adam Fieled — Kristy Bowen on PFS Post/ OCHO #11
- 583. David Chiot — Re: stress fracture
- 584. Leon Tan — New Media Haiku Poetry and Haiga (Visual Haiku)
- 585. Michael Cross — Atticus/Finch presents: Durgin and Pay Pal!
- 586. CA Conrad — VENEZUELA: JOURNEY WITH THE REVOLUTION
- 587. Jason Quackenbush — Re: Wired Magazine Feature on DJ Spooky
- 588. Jerrold Shiroma — Re: Wired Magazine Feature on DJ Spooky
- 589. Dodie Bellamy — Amazon Review Project on Fanzine
- 590. W.B. Keckler — Joe Brainard's Pyjamas Looks into the Void and Sees....

24 JUL 2007

- 591. Alan Sondheim — Nagarjuna 1 2 3
- 592. David Baratier — Transcontinental award

- 593. Jennifer Karmin — July 25th: Goat Island Performance Presentations
- 594. Anny Ballardini — Re: Wired Magazine Feature on DJ Spooky
- 595. Thomas savage — Re: Nagarjuna 1 2 3
- 596. Patrick F. Durgin — July 26th deadline!
- 597. SCOTT HOWARD — Seeking Editors for New Journal
- 598. Thomas savage — Re: stress fracture
- 599. David A. Kirschenbaum — NYC/This Sat., July 28: Garden Party with Holford, Kirschenbaums, a...
- 600. CARMIN Jim — Copper Canyon Press exhibition and readings in Portland OR
- 601. Gary Sullivan — Joe Brainard & the poetics of comics
- 602. Ruth Lepson — Re: Joe Brainard & the poetics of comics

25 JUL 2007

- 603. David-Baptiste Chirot — Cindy Sheehan re Rep Conyer's "No" & Running against Speaker Pelo...
- 604. Alan Sondheim — Bhaga
- 605. Murat Nemet-Nejat — Re: Bhaga
- 606. Dan Waber — ars poetica update
- 607. David Gitin — Merle Hoyleman
- 608. amy king — THIS FRIDAY
- 609. David A. Kirschenbaum — Iijima looking for Stevens, Tuntha-obas, Kapil, and Fisher emails
- 610. Peter Connors — Connors Book Published
- 611. David Baratier — Holy cow

26 JUL 2007

- 612. David Baratier — one more question
- 613. david baratier — Re: Joe Brainard & the poetics of comics
- 614. CA Conrad — when POETS get fucked over
- 615. Jesse Glass — Jesse Glass Sound Files Up at Lichtensteiger.de Take a look, but
- 616. Alan Sondheim — notes on code:
- 617. Maria Damon — Re: when POETS get fucked over
- 618. amy king — What If a Hundred Poets Phoned?
- 619. reJennifer Bartlett — NEW Issue of SES
- 620. Tom W. Lewis — Re: when POETS get fucked over
- 621. sue walker — Re: What If a Hundred Poets Phoned?
- 622. Paul Nelson — August Postcard Poetry Fest
- 623. jUstin!katKO — new address
- 624. Diane DiPrima — Re: What If a Hundred Poets Phoned?
- 625. Pam Grossman — Re: What If a Hundred Poets Phoned?
- 626. Schlesinger Kyle — I Have Imagined A Center // Wilder Than This Region: A Tribute to Susan ...
- 627. steve russell — When poets get fucked over
- 628. Mary Kasimor — Re: when POETS get fucked over
- 629. Joel Chace — Re: What If a Hundred Poets Phoned?
- 630. Stephen Vincent — Re: I Have Imagined A Center // Wilder Than This Region: A Tribute to Sus...
- 631. Maria Damon — Re: What If a Hundred Poets Phoned?
- 632. Scott Keeney — Joe Ceravolo Transmigration Question
- 633. Rob McLennan — The Factory Reading Series, August 23, 2007, Ottawa
- 634. Nico Vassilakis — SUBTEXT READING: Peter Culley & Joseph Donahue
- 635. Catherine Daly — Two Job Opportunities
- 636. amy king — Governor Riley Issues Statement on Scheduled Execution of Darrell Grayson
- 637. Stephen Vincent — Re: Governor Riley Issues Statement on Scheduled Execution of Darrell Gra...
- 638. George Bowering — Re: **SPAM** when POETS get fucked over
- 639. Jennifer Karmin — HOW WE LEARN: Pedagogical Factory

- 640. Mairead Byrne — Re: Governor Riley Issues Statement on Scheduled Execution of Darrell Grays...
- 641. CA Conrad — Re: when POETS get fucked over
- 642. Catherine Daly — Re: when POETS get fucked over
- 643. Alan Sondheim — What was here -

27 JUL 2007

- 644. Jim Andrews — temps
- 645. Susan Webster Schultz — Send a chapbook to a war criminal for Tinfish Press
- 646. Gabrielle Welford — Re: Send a chapbook to a war criminal for Tinfish Press
- 647. Jesse Glass — Masako's Story by Yukiko Otake (Ahadada Books) is an SPD Pick
- 648. Tom W. Lewis — Re: when POETS get fucked over
- 649. mIEKAL aND — Hear Ye - See Ye - Read Ye -
- 650. amy king — Something to say? Executions
- 651. steve russell — When Poets Get Fucked Over/the sequel
- 652. Maria Damon — Re: Hear Ye - See Ye - Read Ye -
- 653. David Chirot — Re: when POETS get fucked over
- 654. CA Conrad — Re: when POETS get fucked over
- 655. Audrey Berry — Re: perhaps various interesting images, calligraphy

28 JUL 2007

- 656. Alan Sondheim — control (followup to What was Here text)
- 657. Stephen Vincent — New de blog
- 658. David Harrison Horton — Poets and plants: Help?
- 659. Philip Metres — new on Behind the Lines blog
- 660. mIEKAL aND — Re: Poets and plants: Help?
- 661. Lewis LaCook — Hiding under trees
- 662. CA Conrad — This may open up some kind of debate about the politics of Venezuela, etc., but...
- 663. CA Conrad — Re: when POETS get fucked over
- 664. Bob Marcacci — Listen to i-Outlaw's "From the Vault of Antiquity" Episode 2
- 665. Adam Tobin — Sunday 3 pm: Howsare & Carter at Unnameable Books
- 666. George Bowering — Re: This may open up some kind of debate about the politics of Venezuela,...
- 667. David Chirot — Forwarded from electronicIntifada.net

29 JUL 2007

- 668. David Chirot — Re: Mingus & Art Pepper--Still Married to the Music - New York Times
- 669. Paul Nelson — Re: Mingus & Art Pepper--Still Married to the Music - New York Times
- 670. W.B. Keckler — Blackboard Poems for Left Hand, Jackson Mac Low's Wool Hat Redux & more on J...
- 671. Daniel Godston — Mingus
- 672. Roberto Harrison — Enemy Rumor poetry reading - 911 W. National Ave., Milwaukee, WI
- 673. CA Conrad — This may open up some kind of debate about the politics of Venezuela, etc., but...

30 JUL 2007

- 674. Alan Sondheim — moktak
- 675. Audrey Berry — Re: moktak
- 676. Halvard Johnson — RIP Ingmar Bergman (1918-2007)
- 677. Aryanil Mukherjee — Re: RIP Ingmar Bergman (1918-2007)
- 678. kimberly jaye — Re: This may open up some kind of debate about the politics of Venezuela, e...
- 679. Peter Ciccariello — Re: RIP Ingmar Bergman (1918-2007)
- 680. Tom W. Lewis — Andrew Keen on MPR radio this morning
- 681. Thomas savage — Re: RIP Ingmar Bergman (1918-2007)
- 682. Mary Kasimor — Re: This may open up some kind of debate about the politics of Venezuela, et...

- 683. steve d. dalachinsky — Fw: Yictove passed away. A memorial service will be this Saturday.
- 684. Aryanil Mukherjee — Re: RIP Ingmar Bergman (1918-2007)
- 685. Anny Ballardini — Re: RIP Ingmar Bergman (1918-2007)
- 686. mIEKAL aND — Fwd: ASSERTION: Online Journal of Art and Action
- 687. Christophe Casamassima — Re: RIP Ingmar Bergman (1918-2007)
- 688. Dan Waber — ars poetica update
- 689. Tom W. Lewis — Re: Yictove passed away. A memorial service will be this Saturday.
- 690. Dodie Bellamy — Killian and Bellamy reading in Portland
- 691. George Bowering — Re: Killian and Bellamy reading in Portland
- 692. Diane DiPrima — Re: RIP Ingmar Bergman (1918-2007)
- 693. Mark Weiss — Re: RIP Ingmar Bergman (1918-2007)
- 694. Crane's Bill Books — Re: RIP Ingmar Bergman (1918-2007)
- 695. David Chirot — Raw War Scores words & sounds from the Wars on Poverty, Drugs & Terror
- 696. Dillon Westbrook — paratactics for the masses
- 697. Gary Sullivan — Did the New York School invent alternative comics?
- 698. George Bowering — Re: Venezuela,
- 699. George Bowering — Re: the politics of Venezuela,
- 700. George Bowering — Re: This may open up some kind of debate about the politics of Venezuela,...
- 701. Nada Gordon — A review of _Folly_
- 702. Alan Sondheim — Re: moktak
- 703. Alan Sondheim — on our earth, the kildeer

31 JUL 2007

- 704. David A. Kirschenbaum — NYC: Welcome to Boog City Poetry and Music Festival Begins This Thu...
- 705. Ruth Lepson — Re: RIP Ingmar Bergman (1918-2007)
- 706. Peter Ciccariello — little serif dancing darkness
- 707. CA Conrad — a conversation with DODIE BELLAMY on Kathy Acker and writing through the object...
- 708. Gabrielle Welford — Re: RIP Ingmar Bergman (1918-2007)
- 709. George Bowering — Re: RIP Ingmar Bergman (1918-2007)
- 710. W.B. Keckler — Re: on our earth, the kildeer & the glowworms & the vanishing bees
- 711. Anny Ballardini — Re: RIP Ingmar Bergman (1918-2007)
- 712. Aryanil Mukherjee — Re: RIP Ingmar Bergman (1918-2007)
- 713. Aryanil Mukherjee — Re: RIP Ingmar Bergman (1918-2007)
- 714. Halvard Johnson — Re: RIP Ingmar Bergman (1918-2007)
- 715. Christophe Casamassima — Re: RIP Ingmar Bergman (1918-2007)
- 716. Jeffrey Side — Redell Olsen poems at The Argotist Online
- 717. Roberto Harrison — Enemy Rumor announcement (w. bios) - 911 W. National Ave., Milwaukee, WI
- 718. Alan Sondheim — Re: on our earth, the kildeer & the glowworms & the vanishing bees
- 719. Tom W. Lewis — Re: RIP Michaelangelo Antonioni (1912-2007)
- 720. mIEKAL aND — Surgeon General has declared smoking books could be dangerous to your health
- 721. Halvard Johnson — RIP Michelangelo Antonioni (1912-2007)
- 722. Thomas savage — Re: RIP Ingmar Bergman (1918-2007)
- 723. steve d. dalachinsky — Re: RIP Ingmar Bergman (1918-2007)
- 724. Rob McLennan — question
- 725. David-Baptiste Chirot — Michelangelo Antonioni, 94, Italian Director, Dies
- 726. Ruth Lepson — Re: RIP Michelangelo Antonioni (1912-2007)
- 727. Ruth Lepson — Re: RIP Ingmar Bergman (1918-2007)
- 728. Suzanne Burns — Re: RIP Ingmar Bergman (1918-2007)
- 729. Ann Bogle — Re: a conversation with DODIE BELLAMY on Kathy Acker and writing through the ...
- 730. W.B. Keckler — Re: Surgeon General has declared smoking books could be dangerous to your he...

- 731. Eric Dickey — Re: on our earth, the killdeer & the glowworms & the vanishing bees
- 732. George Bowering — Re: RIP Ingmar Bergman (1918-2007)
- 733. Anny Ballardini — Re: RIP Ingmar Bergman (1918-2007)
- 734. Anny Ballardini — Re: RIP Ingmar Bergman (1918-2007)
- 735. Simon DeDeo — rhubarb is susan
- 736. Karl-Erik Tallmo — Re: RIP Ingmar Bergman (1918-2007)
- 737. amy king — Re: RIP Ingmar Bergman (1918-2007)
- 738. mIEKAL aND — Re: on our earth, the killdeer & the glowworms & the vanishing bees
- 739. David-Baptiste Chirot — Re: RIP Ingmar Bergman (1918-2007)
- 740. wil Hallgren — Re: a lot of filmmakers are dead but Rupert Murdoch lives and has bought the
...
- 741. Tisa Bryant — Re: RIP Ingmar Bergman (1918-2007)
- 742. eric unger — Re: on our earth, the killdeer & the glowworms & the vanishing bees

1. **Vernon Frazer**

A PROBLEM HAS OCCURRED

Fri 29 Jun 2007

Hi

I have been unable to receive mail all day. Apparently, somebody accessed my computer and has been sending messages to the word from a Mr Cheng, who no doubt wants to offer everybody a fortune and me his undelivered mails (400 & counting so far).

If you've tried to reach me, please send the message again. Sorry for the inconvenience.

Vernon

[↑ Contents](#)

2. **cralan kelder**

Now Online! ~ Origin, Sixth Series, Final Issue

Sat 30 Jun 2007

Happy Birthday Cid Corman, 29th June ~

Origin, Sixth Series, Issue 4, Spring 2007, Final Issue ~ Now Online!

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

Please visit the above webpage for information & to download the PDF file format (Best viewed with Adobe Reader 7 ~ 5.7 MB ~ three color text, art and photographs with 504 pages !)

Already online Origin, Sixth Series, Issue 1 (March 12, 2007), Issue 2 (April 15, 2007), and Issue 3 (May 20, 2007)

Share this notice ~ and with our thanks!

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[↑ Contents](#)

3. **Paul Nelson**

Re: On behalf of David B. Chirot

Sat 30 Jun 2007

Sorry to take so long to respond to this thread and if hyou hav Murat,

Sorry to take so long to respond to this thread and if hyou have moved on, no worries. I was reading "Sticks and Stones," the George Bowering book of poems and, specifically the intro by Robert Creeley and was reminded of why WCW resonates so deeply with me.(At least one of the reasons.)

Creeley says:

"The words will become a world, sustaining the occasion of thought...This is not...to find an escape from what problems may exist in all senses...But in the care with words, a world occurs, made possible by that care. Williams writes: 'If the language is distorted, crime flourishes. It is well that in the unobstructed arts (because they can at favorable times escape the perversions which flourish elsewhere) a means is at least presented to the mind where a man can go on living.'"

And James Breslin, expounding on WCW's poetics said:

"mental activity in most people is conducted primarily at the level of ordinary consciousness or the ego. The distinctive feature of such life is its tendency toward a rigid conservatism, a fear of new experience, and a desire to operate safely and fixedly within established categories. Locked within a system, cut off from fresh experience by the desire for security, the ordinary man will be emotionally and sensually starved; in a real sense, he will not even exist... Ironically then, the person who seeks security uproots himself from the present moment, the only thing that IS, and so he becomes a perpetual drifter. Because he is impoverished, his activity will be incessant; but because he is dissociated from the sources of life, his restless activity will be futile...his fear of the new, thwarting the creative process of renewal, is self-destructive" So I disagree that words are subservient. Everything starts with the word. Or as Blake said:

"Poetry fettered, fetters the human race. Nations are destroyed or flourish in proportion as their poetry, painting, and music are destroyed or flourish."

Paul

Paul E. Nelson

www.GlobalVoicesRadio.org

www.SPLAB.org

908 I. St. N.E. #4

Slaughter, WA 98002

██████████ or ██████████

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

From: Murat Nemet-Nejat <██████████>

To: ██████████

Sent: Monday, June 25, 2007 3:36:50 PM

Subject: Re: On behalf of David B. Chirot

Vernon, Paul, Stephen,

I think it is important for American poets to realize that words (and therefore poets) in this culture have a subservient place and find strategies of transforming this "weakness" into strength. In the pursuit of such transformation many things will fall into place. In our culture information, either intelligent or stupid or profound or banal, is communicated through visual, words basically acting as "accents." Accent means a variety of things: one the one hand, we have accent as interior designers use it, as a "supporting" color. For instance, Bush in pilot uniform, "mission accomplished" as a back drop. On the other hand, one has accent as a distortion, something not quite heard correctly, something subversive despite itself. One can go here again to Bush, to his "bring it on," a drug addled madness which must have stunned every one who heard it (something similar to Paris Hilton's, "seen" rather than heard scream in the car). Accent in this sense is something very unstable, beyond control.

"MISSION ACCOMPLISHED" and "bring it on" are purely linguistically very simple phrases. What gives them their awesome power (and their potential ability to turn against their users) is the space within which they occur. I think American poets should gain (or regain) the ability to place language in space, to see language in a potent (unstable, white) emptiness surrounding it. Of course, such a step will require not seeing language being completely sui generis - instead of thinking of the sea of language in which we move (and surely we do that), but the space (the elsewhere, the Martian or global) from which language arrives.

Ciao,

Murat

On 6/25/07, Vernon Frazer <██████████> wrote:

>

> Murat

>

> I don't know that "marginalized" is the correct word in this situation. I

> don't see how people composing the vast majority can be "marginalized."

> I'd
> say that the masses have assimilated a myopic view of what constitutes
> culture and that this view has reduced the notion of culture to the top
> best
> sellers in books, music and movies, and to the celebrity subculture of
> Paris
> Hilton et al. The majority of people haven't so much "marginalized"
> themselves as limited themselves to the "marginal perception" of culture
> that we now call the mainstream. Unfortunately, their practice of putting
> horse blinders on their cognitive horizons has left most artists who work
> outside of "the best-seller is best" culture marginalized to such an
> extent
> that it's almost impossible to find means of publication that will reach
> an
> audience larger than a small living room could contain.
>
> Vernon
>
>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:] On
> Behalf Of Murat Nemet-Nejat
> Sent: Monday, June 25, 2007 9:35 AM
> To:
> Subject: Re: On behalf of David B. Chirot
>
> Paul,
>
> "but in truth, I think average folks have marginalized themselves with
> popular culture": on the very literal sense what does that mean?
>
> Murat
>
> On 6/24/07, Paul Nelson < > wrote:
> >
> > Thanks for forwarding this article David. The perspective is similar to
> > the argument of Dana Gioia, Ted Koozer and those folks who feel that
> > poetry
> > has become too highbrow, but in truth, I think average folks have
> > marginalized themselves with popular culture and it is only a fraction
> of

> > those U.S. Americans who are not so interested in FOX/CNN/Paris Hilton,
> > etc. who begin to have any interest in poetry nowadays. Before 1950
> there
> > was no TV to speak of.
> >
> > Of course the USA is far and away the most pitched-to nation on earth,
> so
> > that combined with the boob tube tends to retard the possibilities for a
> > more intelligent use of language.
> >
> > 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: Poetics List <[REDACTED]>
> > To: [REDACTED]
> > Sent: Sunday, June 24, 2007 1:12:20 PM
> > Subject: On behalf of David B. Chirot
> >
> > ----- Forwarded message -----
> > From: [REDACTED]
> > To: [REDACTED]
> > Date:
> > Subject: NYTimes.com: The Ordinary Reader
> > This page was sent to you by: [REDACTED].
> >
> > BOOKS / SUNDAY BOOK REVIEW | June 24, 2007
> > The Ordinary Reader
> > By TOM SLEIGH
> > Recalling the time when Americans learned and recited poetry together.
> >
> >
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>
> [http://www.nytimes.com/2007/06/24/books/review/Sleigh-t.html?
ex=1183348800&e](http://www.nytimes.com/2007/06/24/books/review/Sleigh-t.html?ex=1183348800&e)

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[↑ Contents](#)

4. **Alan Sondheim**

JUST YOU WAIT YOUNG LADY WHAT WERE YOU THINKING OF

Sat 30 Jun 2007

(figlets are ascii fonts that go back to the text-only days of the net; the following and other works are created by modifying the fonts themselves before using the figlet program)

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[↑ Contents](#)

5. **Mary Kasimor**

Re: mind-mapping Minnesota

Sat 30 Jun 2007

Tom,

It is that whole area. I don't think that the people of Sauk Center were very proud of Sinclair Lewis. But it is often that way. Yes, I grew up in Sauk Rapids, and I know the garden. It was down the street from where we lived--we called it the rock garden and it was created by a man named Louie Wippich. He was still living when I was a child. St. John's has a beautiful wooded area. I used to take my dogs for a walk to the chapel that is reputedly haunted. But Stearns County is a strange part of the country--we used to say that there was a Stearns country syndrome, based on incest among other things. Now I suspect that incest is not uncommon in many rural parts of the country. Whenever I talk about living here it is with a kind of ashamed surprise that I am still here after all these years.

mary

"Tom W. Lewis" <[REDACTED]> wrote:

I knew I was going to miss a region or two -- you're talking about the Highway 10 corridor up through Big Lake to St. Joe's, Collegeville, Charles Lindbergh & Sinclair Lewis country, etc.? forgive me if that's too broad...

two points of interest I know of in that neck of the woods are the Gardens of Eternity (? not sure of the name) in Sauk Rapids, which is one of a scant few visionary art environments I know of in Minnesota; and the St. Urho statue in Menahga (part of the "Finnish Triangle") --

http://www.roadsideamerica.com/sights/sightstory.php?tip_AttrId=%3D11468

worth a visit too: the brutalist St. John's Abbey Church (designed by Marcel Breuer) -- http://www.greatbuildings.com/buildings/St_Johns_Abbey.html

as you can see, I relate to the region in terms of pilgrimage sites -- if it was worth writing about in the 1938 WPA guide (or would have been, had the guide been written today), it's usually something I want to check out.

tl

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

From: UB Poetics discussion group on behalf of Mary Kasimor

Sent: Sat 6/30/2007 7:24 AM

To: [REDACTED]

Subject: Re: The Scream Literary Festival - Toronto (July 3 to July 9)

Tom,

Please don't forget the "heart of the heart of the country" (Stearns County/St.

Cloud). Or are we part of the Metro area (almost)? Cuturally, we are almost forgotten.

Mary Kasimor

"Tom W. Lewis" wrote:

here in Minnesota (here for me) the denizens of the Metro area have a binary concept of place :

the Cities Outstate*

since most announcements on this List refer to events either in NYC or in Buffalo, I assume they're taking place way out yonder there. still, clearer siting of the events would help me to decide just how impossible it will be for me to attend (more's the pity!).

tl

* to be fair, there are some subdivisions within "Outstate," such as the Range (the Iron Ranges, home of brave miners and Bob Dylan); the North Shore (Lake Superior shore, from Duluth to the Canadian border); the Arrowhead (mostly wild country north and west of the North Shore); an amorphous zone comprising an area centered on Lake Itasca, the source of the Mississippi, including Brainerd, Bemidji -- the Lakeland -- as well as the Red Lake reservation lands and the rich farmland in the northwestern corner of the state; Red River of the North Valley and Lake Agassiz prairielands; the wide, rolling farm country sliding south from Alexandria, along the border with the Dakotas; the Minnesota River Valley (a giant backwards checkmark crossing diagonally through the southern third of the state; and then what I think of as "the toe" of the state, containing Rochester and (guess what?) more farmland.

as I write this all out, it strikes me as similar to L. Frank Baum's description of the Land of Oz -- don't ask me where the Winkies of Minnesota live: they went underground years ago, and didn't leave a forwarding address. (Dorothy/Judy Garland/Frances Gumm was from Grand Rapids about 60 miles east of Bemidji, in case anyone wants to go make a house-call.)

tl

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

From: UB Poetics discussion group on behalf of Diane DiPrima

Sent: Fri 6/29/2007 1:03 PM

To: [REDACTED]

Subject: Re: The Scream Literary Festival - Toronto (July 3 to July 9)

A suggestion:

Each of us seems to be absolutely certain that the locale of her/his event is obvious. But it isn't. Maybe with all this cyber-everything it would behoove us to

mention what city, village, mountain range, island, nation, or planet we're talking about--somewhere easily findable on the announcements of these awesome events.

It ain't "just" the poets. I am on a Buddhist list, and find myself searching, often in vain, for the actual location of the talk, action. Or non-action. Whatever.

Just an idea.

Diane di Prima

From: Kate Eichhorn

Reply-To: UB Poetics discussion group

Date: Fri, 29 Jun 2007 07:33:42 -0400

To:

Subject: The Scream Literary Festival - Toronto (July 3 to July 9)

MONDAY JULY 9th - CanStage Amphitheatre, HIGH PARK, 7PM

For the 15th consecutive year, The Scream takes over High Park for one glorious night. Twelve performers cast their voices into the sky as darkness descends. Readings by: Elizabeth Bachinsky, Sean Dixon, Christine Duncan, Shane Koyczan, Naila Keleta Mae, David McGimpsey, Roy Miki, A.F. Moritz, Steven Price, Priscila Uppal, Zoe Whittall and Rachel Zolf

Other highlights of this year's festival...

***Phosphorescence!:The Launch of Scream 15*

Tuesday JULY 3rd - Gladstone Hotel Ballroom 1214 Queen St West

Readers/performers: Dennis Lee, Souvankham Thammavongsa, George Elliott Clarke and Shapour Shahidi's robots

***Strange Alchemy: The Science and Poetry Panel and Matrix Launch - Wednesday JULY 4th, Supermarket 268 Augusta Ave*

Expect science and poetry to bond in startling ways during our critical panel. Moderated by Clive Thompson, panelists Christian Bök, angela rawlings, Ken Babstock and postdoctoral candidate, Lisa Betts (who researches the neuroscience of vision) set their giant brains to task on the emerging transmutations taking place between science and poetry. The discussion will be followed at 9 pm by the launch of the newest issue of Montreal's Matrix Magazine with readings by the panelists and along with Jim Johnstone and Karen Solie, all poets who have engaged science in their poetic practice.

Complete festival schedule available at www.thescream.ca

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[↑ Contents](#)

6. **Stephen Vincent**

Re: talks to walk by

Sun 1 Jul 2007

Lately, for a long time, lately, I have not been putting anything 'artificial' in my ears. In a kind of contrary mode, I guess, when I walk I relish quiet zones, and/or ignoring the persistence of personal chat, voices, etc. in my skull. "Silence", practiced as such, in the City, is a contradiction of terms, night or day. But, when I walk, once I put my attention to it, I find it rich and diverse in sounds. Conversations, jackhammers, airplanes overhead, cell phones, traffic, etc., etc. The closer I listen, it gets down to a syllable, vowel, diphthong level. The various volumes, rhythms - the mix of spiked and flat sounds - take on a music of sorts. Which, in turn, informs the motion and attention of the walk.

Which is not to negate at all the experience of listening to great music to either enhance the way of looking at and being with space, or providing the means to get through a real difficult one. In California, for example, driving Highway 5 up or down the San Joaquin Valley between from where the Grapevine meets the Valley and, probably, the Los Banos turnoff, this stretch can really do you in without 'enhancers.'

Anyway, as a general rule, I take a little vow of silence for the first 15 to 30 minutes of any walk. Amazing what the kinds of sounds it brings across 'the windshield.'

Stephen V

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

[↑ Contents](#)

7. **Ann Bogle**

Re: JUST YOU WAIT YOUNG LADY WHAT WERE YOU THINKING OF

Sun 1 Jul 2007

I collaborated w/ Alan's poem. In a message dated 7/1/2007 2:26:08 A.M. Central Daylight Time, [REDACTED] writes:

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

[↑ Contents](#)

8. **eric unger**

on a quiet Sunday morning, a tactical question

Sun 1 Jul 2007

Could someone please enlighten me as to the best way to send books/journals through the mail. The rate change scheme courtesy of TimeWarner and AT/T types seems fishy. I sent off some smaller sized packages (6"x8") first class the other day and they ended up costing about \$1.81 a piece. Is this normal? Have the rate changes even gone into effect yet? I ask those involved with small press publishing (the good lot of you, I trust) what is the cheapest and most effective way to send books and magazines out?

Eric Unger

[↑ Contents](#)

9. **Peter Ciccariello**
Grand landscape with vowels

Sun 1 Jul 2007

Grand landscape with
vowels<<http://i.pbbase.com/o6/06/512806/1/81448622.dIJbfaqD.Grandlandscapewithvowels.jpg>>

-- Peter Ciccariello

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

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

Photography -

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

[↑ Contents](#)

10. **Halvard Johnson**
Re: talks to walk by

Sun 1 Jul 2007

I'm with you there, Stephen. I love the song of the city,
and when Lynda and I travel by car we've long been
used to having the radio off (the habit began back in
the days of broken windows and stolen radios, etc.).
So we hear the sound of the car rushing through air,
the whine of tires, varying with the road surfaces, etc.,
even on those long, same-old stretches.

Hal, also a music lover

"Can't stop the dancing chicken."

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

On Jul 1, 2007, at 1:14 AM, Stephen Vincent wrote:

*Lately, for a long time, lately, I have not been putting anything
'artificial' in my ears. In a kind of contrary mode, I guess, when
I walk I*

relish quiet zones, and/or ignoring the persistence of personal chat, voices, etc. in my skull.

"Silence" , practiced as such, in the City, is a contradiction of terms, night or day. But, when I walk, once I put my attention to it, I find it rich and diverse in sounds. Conversations, jackhammers, airplanes overhead, cell phones, traffic, etc., etc. The closer I listen, it gets down to a syllable, vowel, diphthong level. The various volumes, rhythms - the mix of spiked and flat sounds - take on a music of sorts. Which, in turn, informs the motion and attention of the walk.

Which is not to negate at all the experience of listening to great music to either enhance the way of looking at and being with space, or providing the means to get through a real difficult one. In California, for example, driving Highway 5 up or down the San Joaquin Valley between from where the Grapevine meets the Valley and, probably, the Los Banos turnoff, this stretch can really do you in without 'enhancers.'

Anyway, as a general rule, I take a little vow of silence for the first 15 to 30 minutes of any walk. Amazing what the kinds of sounds it brings across 'the windshield.'

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

[↑ Contents](#)

11. **Model Homes**

Canada Day Lil'Norton Double Premier

Sun 1 Jul 2007

ANNOUNCING THE RELEASE OF TWO PREMIER POETRY PUBLICATIONS from Lil' Norton! All Canada Day orders (July 1st & 2nd) will receive both publications for cost of one. _____

The Lil' Norton premier of Model Homes (issue 1) is now "yours to discover." Join us in experiencing the better comforts and securities of:

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[↑ Contents](#)

12. **Steve Halle**

Seven Corners updates, etc.

Sun 1 Jul 2007

Please check out poems by Simon DeDeo, Tony Trigilio and Michael Antonuccion Seven

Corners <<http://www.sevencornerspoetry.blogspot.com>> (www.sevencornerspoetry.blogspot.com).

Also, some recent posts on Fluid / Exchange (stevehalle.blogspot.com)<<http://stevehalle.blogspot.com>>: Reviews: Adam Fieled's Posit chap, Battles's Mirrored, Peter O'Toole in "Venus", also thoughts on Forest Whitaker, Charlie Parker, Lennie Tristano.

Lastly, if you are in Chicago on Friday, I'm reading in the PFS Presents traveling series with Adam Fieled, Andrew Lundwall and Simone Muench at Kate

the Great's Books in Chicago (5550 N.

Broadway)<<http://www.katethegreats.com/events.htm>>.

It starts at 7:30 pm.

Cheers,

Steve Halle

Editor, Seven Corners

[↑ Contents](#)

13. **steve d. dalachinsky**

Re: On behalf of David B. Chirot

Sun 1 Jul 2007

> one reasons.)

>

language is

> distorted, crime (of language) flourishes. un/ obstructed

> arts can't ever escape perversions

> which flourish everywhere and means east represented the mind

> where a man can't go on living.

>

[↑ Contents](#)

14. **Mark Weiss**

Re: on a quiet Sunday morning, a tactical question

Sun 1 Jul 2007

Generally, media mail, for which allow a maximum of 2 weeks. Sometimes first class is only a couple of cents more. It's the weight of the package (up to 70 lbs) and not the size that makes the difference (except for oversized packages).

Mark

At 09:47 AM 7/1/2007, you wrote:

> Could someone please enlighten me as to the best way to send
> books/journals through the mail. The rate change scheme courtesy of
> TimeWarner and AT/T types seems fishy. I sent off some smaller sized
> packages (6"x8") first class the other day and they ended up costing
> about \$1.81 a piece. Is this normal? Have the rate changes even gone
> into effect yet? I ask those involved with small press publishing (the
> good lot of you, I trust) what is the cheapest and most effective way
> to send books and magazines out?
>
> Eric Unger

[↑ Contents](#)

15. **Jennifer Karmin**

Red Rover Series / Experiment #13

Sun 1 Jul 2007

Red Rover Series

{readings that play with reading}

Experiment #13:

Exquisite Corpse

Featuring

Another Chicago Magazine

<http://www.anotherchicagomagazine.org>

A final HotHouse reading

writers from issue #47 (ACM is DEAD)

present their eulogies:

Elizabeth Bloom Albert

Ray Bianchi

Stephanie Cleveland

Nina Corwin

Michael Czyzniejewski

Jessi Lee Gaylord

Jeb Gleason-Allured
Brandi Homan
Quraysh Ali Lansana
Joshua Marie Wilkinson
with funerary musicians Tina M. Howell & the Fellas

6pm Sunday, July 8th
\$10, includes a copy of ACM #47

at HotHouse
31 E. Balbo Avenue -- Chicago, IL
<http://www.hothouse.net>
special location for this event only

R.I.P HotHouse
scheduled to close at the end of July
<http://chicagobusiness.com/cgi-bin/news.pl?id=25459>

Experiment #13 is sponsored by
the Printers' Ball
<http://www.printersball.org>
an annual celebration of literature in Chicago
presented by the Poetry Foundation

ELIZABETH BLOOM ALBERT lives in the Chicago suburb of Highland Park with her husband and three teenaged children. An Algerian Like You, which was a finalist in the 2005 Chicago Literary Awards, is her first published story although she has been making stuff up for 50 years or so. Just ask her mother.

RAY BIANCHI is the Publisher of Cracked Slab Books in Chicago. After going to the University of Iowa, he spent most of the 1990s in Brazil and Bolivia. A native of the Chicago suburbs and the child of Italian Immigrants, he has worked in international business since 1996. Ray's first book Circular Descent appeared in 2004 from Blaze Voss Press and his chapbook American Master Appeared in 2005 from Moria Books. He is the Editor of The City Visible, Chicago Poetry for the New Century from Cracked Slab Books. A new book, The Immediate Empire will be published in Collaboration with Waltraud Haas in 2007.

STEPHANIE CLEVELAND grew up in rural Georgia. She currently lives in Harlem. Her poems have appeared in

Boston Review, Colorado Review, and are forthcoming in jubilat. Stephanie is a radical feminist. She has worked as an activist for the past four years, challenging men's right to buy sexual access to women and girls in pornography and prostitution. Stephanie earned her BA in Theatre from the University of Georgia in 2002.

NINA CORWIN, a Chicago social worker, is the author of one collection of poetry, *Conversations With Friendly Demons and Tainted Saints* (Puddin'head Press, 1999) and co-editor of *Inhabiting the Body: A Collection of Poetry and Art By Women* (Moon Journal Press, 2002). She has collaborated with a variety of musicians including the CUBE contemporary chamber ensemble, Serendipity Percussion Ensemble and dancer/choreographer Regina Lavery. Her published work appears in *Atlanta*, *Nimrod Int'l*, *Poetry East*, *RATTLE*, *Spoon River* and *Southern Poetry Reviews*, as well as the anthologies *Visiting Frost* (University of Iowa Press, 2005) and *Poetic Voices Without Borders* (Gival Press). She has received awards from the Illinois Arts Council and the Illinois State Poetry Society.

MICHAEL CZYZNIEJEWSKI, a Chicago native, lives in Ohio and teaches at Bowling Green State University, where he also serves as Editor-in-Chief of *Mid-American Review*. His stories have recently appeared or are forthcoming in/or, *Redivider*, *The GSU Review*, *Post Road*, and *Pushcart Prize XXXI*. His debut collection, *The Death of Purple and Other Stories*, is due in 2009 from Dzanc Books. Since 1989, he has spent his summers working as a beer vendor in the aisles of Wrigley Field.

JESSI LEE GAYLORD is a MFA student at Columbia College. She received her bachelor's degree from the University of Illinois at Chicago. She currently works in an editorial capacity for one of the boring academic journals at the University of Chicago. Her work has appeared in *After Hours*, *Spoon River Poetry Review*, et al.

JEB GLEASON-ALLURED is the co-editor of The2ndHand.com. He lives in Chicago.

BRANDI HOMAN is the author of *Hard Reds*, forthcoming from Shearsman Books in 2008. Her chapbook, *Two Kinds of Arson*, is available from dancing girl press. She earned her MFA at Columbia College Chicago and is editor-in-chief of Switchback Books.

QUARAYSH ALI LANSANA is author of three poetry books, including *They Shall Run: Harriet Tubman Poems* (Third World Press, 2004), a children's book entitled *The Big World* (Addison-Wesley, 1998), and editor of seven anthologies, including *Dream of A Word: The Tia Chucha Press Poetry Anthology* (Tia Chucha Press, 2006) and *Role Call: A Generational Anthology of Social and Political Black Literature and Art* (Third World Press, 2001). He is Director of the Gwendolyn Brooks Center for Black Literature and Creative Writing at Chicago State University, where he is also Assistant Professor of English and Creative Writing. He is also a former faculty member of the Drama Division of The Juilliard School. Quraysh is the former Associate Editor-Poetry for *Black Issues Book Review*, and sits on the Editorial Board of Tia Chucha Press. Quraysh earned a Masters of Fine Arts degree at the Creative Writing Program at New York University, where he was a Departmental Fellow.

JOSHUA MARIE WILKINSON's poems have appeared in *New American Writing*, *The Modern Review*, *Jubilat*, and *Colorado Review*. He is the author of *Suspension of a Secret in Abandoned Rooms*, *Lug Your Careless Body out of the Careful Dusk*, *A Ghost as King of the Rabbits*, and *the Book of Truants & Projectorlight*. Forthcoming collections are *The Book of Whispering in the Projection Booth* and *Figures for a Darkroom Voice*, written in collaboration with Noah Eli Gordon. He recently moved to Chicago to teach at Loyola University after earning a PhD, and he's at work on a tour film about the band Califone.

Coming up
Experiment #14:

Phases for I, Afterlife
with Kristin Prevallet and Elizabeth Schmitz

A literary dance collaboration
to perform the work of mourning
<http://www.kayvallet.com>

8pm Saturday, July 21st
at Lifeline Theatre
6912 N. Glenwood Avenue
<http://www.lifelinetheatre.com>
suggested donation \$12

Red Rover Series is curated by Amina Cain and Jennifer Karmin. Founded in 2005, each Red Rover event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers.

Email ideas for reading experiments
to us at [REDACTED]

The schedule for upcoming events is listed at
<http://groups.yahoo.com/group/redroverseries>

___ 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>

[↑ Contents](#)

16. **Mark Weiss**
Re: talks to walk by

Sun 1 Jul 2007

Likewise.

I have a hard time understanding why anyone would want to listen to music constantly. When a friend got one of the first walkmen I tried it walking through Greenwich Village--once. It was a trip, but who wants to trip all the time? And it cut me off radically from the life around me (which is I guess the purpose--the outside world becomes entertainment), as if it were a movie and the only reality was what came through the earphones. I imagine that sense would have worn off with use, but would I want to create a soundtrack for every experience?

There could be an industry here. How about a hike through Darfur? A mosque bombing in Iraq? A US family becoming homeless? A plague? Melting tudra?

Call the series "Music To Die With." Humanitarians could even hand out CDs to the victims.

And there's the matter of safety. Even the safest of cities has its dangers--best to stay alert in all one's senses.

Mark

At 11:00 AM 7/1/2007, you wrote:

>I'm with you there, Stephen. I love the song of the city,
>and when Lynda and I travel by car we've long been
>used to having the radio off (the habit began back in
>the days of broken windows and stolen radios, etc.).
>So we hear the sound of the car rushing through air,
>the whine of tires, varying with the road surfaces, etc.,
>even on those long, same-old stretches.

>

>Hal, also a music lover

>

>"Can't stop the dancing chicken."

>

>Halvard Johnson

>=====

>

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

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

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

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

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

>

>

>On Jul 1, 2007, at 1:14 AM, Stephen Vincent wrote:

>

>>Lately, for a long time, lately, I have not been putting anything
>>'artificial' in my ears. In a kind of contrary mode, I guess, when
>>I walk I
>>relish quiet zones, and/or ignoring the persistence of personal chat,
>>voices, etc. in my skull.
>>"Silence" , practiced as such, in the City, is a contradiction of
>>terms,
>>night or day. But, when I walk, once I put my attention to it, I
>>find it
>>rich and diverse in sounds. Conversations, jackhammers, airplanes
>>overhead,

>>cell phones, traffic, etc., etc. The closer I listen, it gets down
>>to a
>>syllable, vowel, diphthong level. The various volumes, rhythms -
>>the mix of
>>spiked and flat sounds - take on a music of sorts. Which, in turn,
>>informs
>>the motion and attention of the walk.
>>
>>Which is not to negate at all the experience of listening to great
>>music to
>>either enhance the way of looking at and being with space, or
>>providing the
>>means to get through a real difficult one. In California, for example,
>>driving Highway 5 up or down the San Joaquin Valley between from
>>where the
>>Grapevine meets the Valley and, probably, the Los Banos turnoff, this
>>stretch can really do you in without 'enhancers.'
>>
>>Anyway, as a general rule, I take a little vow of silence for the
>>first 15
>>to 30 minutes of any walk. Amazing what the kinds of sounds it
>>brings across
>>'the windshield.'
>>
>>Stephen V
>><http://stephenvincent.net/blog/>

[↑ Contents](#)

17. **derekrogeron**

Re: On behalf of David B. Chirot

Sun 1 Jul 2007

Well I was taught one's relationship to art and creatively should always be a natural phenomena and definitely not controlled by any sense of the aesthetic so I agree with Stephen's earlier comment about poetry's bad aim. Mine is a Buddhist approach I think but it mixes well with the Breslin quote Paul gave about the danger of seeking security and perhaps recognizes as aggression what Murat suggests regarding the placement of language or the pursuit of any particular thing, whether it's transformative or not. There's no point in picking the flower. Things don't have to be that complicated. The space within which things occur, our environment, is a natural one with continuity and all-pervasiveness so it's actually a matter of not falling into a comfortable ego-trap

of creating separation between you and it, between medium and oneself. Therefore this thorny question of how to penetrate into media or otherwise relate to, control, or manipulate audience or one's access to audiences (as Paul worried about earlier) is achievement oriented in outlook and maybe should always be prefaced with a commodification moniker like the word "professional" so we know the interest is not purely in the arts but rather sensitive to the economies of consumption which could surround it. I find everything is already pre-arranged and completed in that kind of art and it lacks genuineness. It never seems to be able to perceive a blank page or canvas to work with because everything is always done out of necessity. The whole idea there seems to be to turn people's heads which I find a very militant philosophy and which also attracts a militant congregation. Attempts to expand the margins of poetry or any art, at least for me, must include a willingness to be open and let things go; to give up on any efforts to try and impress or excite people or put on a show for them. Any school-of-thought which teaches separation between artist and audience, where messages are sent from one to the other, becomes an exhibition, a competition for the ostentatious and burlesque. I think we as artists can have more confidence and insight than that. So it doesn't start with words or any flash of inspiration or strategy, at least for me, because all those means seek a desired end, but it is rather a simple embodiment of both creator and viewer together as-it-happens in an appreciative sense of an environment of no-categories, inviting expression and expansion because nobody has any roles to play or fear of wrong moves, just plain enjoying the marvelous art like a simple tea ceremony.

--

Derek

[↑ Contents](#)

18. **David-Baptiste Chirot**

Re: talks to walk by

Sun 1 Jul 2007

I never know whether to laugh with near disbelief or cry with the endlessly encountered realization how many fellow citizens really are "not here/hear" and with amazement take a kind of tourism tune-in once in a while to see and hear some of the conventionalized sites/sights/cites "already written" (Leonardo Sciasia) or familiar via their ubiquitous mediated representations--of "the world" or "street" or "walking" . . . "people" . . . "land/cityscapes" . . . (to be fair, though, i have never had a driver's license--and tried a walkman maybe three times and found it a real drag--i kept wanting to hear the things i saw and touched---and also dangerous--you couldn't hear things behind or around you--doesn't seem like the greatest idea in the world--unless you are always

somewhere very safe--etc--) About five years ago i got on a bus on which there were only three men already seated. One, a business looking sort--was very importantly very busy on a cell phone--another, a heavy set kid in a heavy metal t-shirt--was performing ar-drum beats and singing along with his cd player-via-earphones music--and the third, a thick set short man with eyes fixed unswervingly on a spot in space--was talking loudly to someone only he could see about the imminent arrival of the end of the world--- I suddenly realized the only person other than the bus driver who was actually "here/hear" was myself--listening to and watching the gestures and pantomimes of this vocalising trio-- Since i do most of my art work literally on and in streets, construction sites, parks, business districts, abandoned industrial areas--using rubberings and clay impression spray paintings--it is a further development daily of all the range of one's street and out door experiences whether in the forests of Vermont or living in the streets of big cities-- There are always people, machines, animals, birds--or weathers of all times of the year--passing by--for simple survival one could never imagine not being aware of the sounds around one--or the things emerging which are every found hidden in plain sites/sights/cities . . . The strange discoveries of the world i have read about here and started finding out about in other places--struck me as perhaps the latest cycle in a recurrent vogue in American cultural history which began roughly in the 1830's--when cemeteries like Mount Auburn in Cambridge, MA were being built as simultaneously parks filled with beautiful gardens, a striking tower-topped hill, statues, monuments, mausoleums, winding paths, beautiful epitaphs, benches--all for the contemplation of both nature and the Eternal, the taking in of health giving fresh non-city air and the taking in of healthy "good" thoughts regarding mortality and morality. Aesthetics and ethics were combined with the leisurely stroll--and--the cemetery /park was used as a kind of bridge between the old city and the new suburbs. This beautiful place, constructed really for "walking" and "seeing" and "hearing" (birds, trees in the wind, conversations not in a crowd, quiet from the horses, carriages, trams of streets)--and combining Eternal Rest with Leisure and Contemplation helpful for body and soul--began ironically enough because there was no more room in Boston cemeteries for the ever increasing population of the dead--as well as their fellow citizens above ground growing too numerous for the narrow stretched old city. In order to get the quick and the dead moving--what better method than this making of a place combining so many enticing features and so efficiently taking care of the problems of urban "crowding" above and below ground? I think that these recurrent vogues and re-discoveries of the world --and the ways they are used for the arts--is something very interesting--as it seems to recur--every few decades--and i have begun to study it in terms of changes in the technologies of seeing--and also now of listening--since the transistor radio appeared in the 1950's--something that could be carried with

one outside of the car-- That a great deal of the world isn't really visible or heard--and when it is, often recognized only in the sense that it "looks like" photos of it--or the way it was seen in a film or on tv--and in turn the use of music and talk radio etc--the use of "art" as a "wall" which on the other side has a "life" left behind--that is revisited nostalgically--and has "specimens" and "artefacts" brought back from it--

In a strange way, the more the availability of ever increasingly sophisticated "vision machines" takes over the ways of people's own seeing--the less there is seen --or heard--by themselves--of what is happening around them--except as something distanced perhaps as in the cemetery/park into things "aesthetic" and "ethical"--"good for you"--like "walking is good for you"--

> Date: Sun, 1 Jul 2007 10:00:28 -0500>
From: [REDACTED]> Subject: Re: talks to walk by> To: [REDACTED]> > I'm with you there, Stephen. I love the song of the city,> and when Lynda and I travel by car we've long been> used to having the radio off (the habit began back in> the days of broken windows and stolen radios, etc.).> So we hear the sound of the car rushing through air,> the whine of tires, varying with the road surfaces, etc.,> even on those long, same-old stretches.> > Hal, also a music lover> > "Can't stop the dancing chicken."> > Halvard Johnson>

===== > [REDACTED]>

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

Make every IM count. Download Windows Live Messenger and join the i'm Initiative now. It's free. [http://im.live.com/messenger/im/home/?source=TAGWL_June07=](http://im.live.com/messenger/im/home/?source=TAGWL_June07)

[↑ Contents](#)

19. **Ann Bogle**

Re: A PROBLEM HAS OCCURRED

Sun 1 Jul 2007

In a message dated 7/1/2007 3:45:21 P.M. Central Daylight Time, [REDACTED] writes:

Hi

I have been unable to receive mail all day. Apparently, somebody accessed my computer and has been sending messages to the word from a Mr Cheng, who no doubt wants to offer everybody a fortune and me his undelivered mails (400 & counting so far).

If you've tried to reach me, please send the message again. Sorry for the inconvenience.

Vernon

Vernon, you're absolutely right! I tried to fwd to you the pitch I got from a certain "Mr. Cheng" to let you know that something was wrong on one of our ends, but that came back not deliverable. Sorry to hear of this computer woe ... AMB

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

[↑ Contents](#)

20. **Lisa Jarnot**

listenlight magazine

Sun 1 Jul 2007

hey list folks,

a student of mine recently sent work to an online journal called Listenlight and found his work posted to the site in a much revised version (including new lines added to the poem). I wrote to the editor there, Jesse Crockett, who said that he felt he had improved the poems. just wanted to send out a heads up to stay away from this one.

best,

lisa jarnot

[↑ Contents](#)

21. **Wystan Curnow**

Re: talks to walk by

Sun 1 Jul 2007

I really do like to multi-track myself. Well, I'm already multi-tracked--'experience' is being fetishized here--aren't we all? And differently. My wife has music in her mind all the time; her problem is that it is seldom of her choosing. Two of my sons are the same. I never have music going on so I use a walkman (that should be ipod but ...). I walk quite a lot, but usually the same routes. I could probably do them blindfold. Tf anything the music sharpens, or renews, my attention to such overfamiliar scenes by laying over it an excitement not its own but which then becomes its own. Wystan

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

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

On Behalf Of Mark Weiss

Sent: Monday, 2 July 2007 5:50 a.m.

To: ██████████

Subject: Re: talks to walk by

Likewise.

I have a hard time understanding why anyone would want to listen to music constantly. When a friend got one of the first walkmen I tried it walking through Greenwich Village--once. It was a trip, but who wants to trip all the time? And it cut me off radically from the life around me (which is I guess the purpose--the outside world becomes entertainment), as if it were a movie and the only reality was what came through the earphones. I imagine that sense would have worn off with use, but would I want to create a soundtrack for every experience?

There could be an industry here. How about a hike through Darfur? A mosque bombing in Iraq? A US family becoming homeless? A plague? Melting tudra? Call the series "Music To Die With." Humanitarians could even hand out CDs to the victims.

And there's the matter of safety. Even the safest of cities has its dangers--best to stay alert in all one's senses.

Mark

At 11:00 AM 7/1/2007, you wrote:

>I'm with you there, Stephen. I love the song of the city, and when

>Lynda and I travel by car we've long been used to having the radio off

>(the habit began back in the days of broken windows and stolen radios,

>etc.).

>So we hear the sound of the car rushing through air, the whine of
>tires, varying with the road surfaces, etc., even on those long,
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>
>On Jul 1, 2007, at 1:14 AM, Stephen Vincent wrote:
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>>Lately, for a long time, lately, I have not been putting anything
>>'artificial' in my ears. In a kind of contrary mode, I guess, when I
>>walk I relish quiet zones, and/or ignoring the persistence of personal

chat, voices, etc. in my skull.

"Silence" , practiced as such, in the City, is a contradiction of terms, night or day. But, when I walk, once I put my attention to it, I find it rich and diverse in sounds. Conversations, jackhammers, airplanes overhead, cell phones, traffic, etc., etc. The closer I listen, it gets down to a syllable, vowel, diphthong level. The various volumes, rhythms - the mix of spiked and flat sounds - take on a music of sorts. Which, in turn, informs the motion and attention of the walk.

Which is not to negate at all the experience of listening to great music to either enhance the way of looking at and being with space, or providing the means to get through a real difficult one. In California, for example, driving Highway 5 up or down the San Joaquin Valley between from where the Grapevine meets the Valley and, probably, the Los Banos turnoff, this stretch can really do you in without 'enhancers.'

Anyway, as a general rule, I take a little vow of silence for the first 15 to 30 minutes of any walk. Amazing what the kinds of sounds

it brings across 'the windshield.'

Stephen V

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

[↑ Contents](#)

22. **Paul Nelson**

Post Card Poems

Mon 2 Jul 2007

Dear Friend-o-SUNY,

While another E-Fishwrapper grows in the dark belly of the SPokenword LAB, (now at its secret Slaughter location) Lana Ayers and I have cooked up what we think is a delightful poetry exercise for August. Not completely original, as August has been 3:15 Experiment time for many years, and many others have done post card poetry. We also have not figured out a catchy name, so we look to you for that and for your daily participation in August.

Well, here it is in Lana's words:

"The August Postcard Poetry Fest."

Would you like to get lots of cool postcards with original poems mailed to you in the dog days of August?

To get 'em, you have to send 'em.

Here's how it
works:

You sign up by email, providing your name and postal address to [REDACTED].
The first 31 poets to respond are in.

Then you receive a list by email of names and addresses. Go out to your local bookstore or thrift shop and pick up some cool postcards to send.

On July 27th, you'll mail out postcards with original poems of your own to the first 3 people on your list.

As soon as you receive a postcard from someone else, write a new short poem, perhaps incorporating something from that postcard, and send your new poem to the next person on your mailing list on August 1 and continue each August day.

For every postcard you receive, you'll write and send a new short poem on a postcard. Sure, continue the conversation you've been having to the next person, even if they have not been in on it. We'll settle it all in the Fall.

By the end of August, you'll have a whole collection of limited edition postcard poems by all the poets on the list. Maybe we'll gather in September to read the best of these, so try to keep Saturday the 22nd free for a Seattle-area event. If you do sign up, please be committed to the process, so everyone gets a poem for every day.

Thanks for your interest.

Paul

Paul E. Nelson

www.GlobalVoicesRadio.org

www.SPLAB.org

Slaughter, WA 98002

██████████ or ██████████

[↑ Contents](#)

23. **David-Baptiste Chirot**

FW: "Sublime Spaces" Wisconsin Outsider Artist's Environments Show

Mon 2 Jul 2007

for an article about the "Sublime Spaces" exhibit of Wisconsin Outsider Artists' Environments Show with link to a

Video--<http://www.jsonline.com/story/index.aspx?id=626063>> Date: Mon, 2 Jul 2007 05:16:05 -0500> From: > To: ██████████> Subject: "Sublime Spaces" Wisconsin Outsider Artist's Environments Show> > To: ██████████> From: (david chirot)> Subject: "Sublime Spaces" Wisconsin Outsider Artist's Environments Show> > This story was sent from JSONline.com: <http://www.jsonline.com>.> It was sent by (david chirot) on 7/2/2007 5:09:31 AM> -----> > >

<http://www.jsonline.com/story/index.aspx?id=626063>> > >

Make every IM count. Download Windows Live Messenger and join the i'm Initiative now. It's free. http://im.live.com/messenger/im/home/?source=TAGWL_June07=

[↑ Contents](#)

24. **Elizabeth Switaj**

Re: listenlight magazine

Mon 2 Jul 2007

I have to say that this surprises me, because I've had some work published in listenlight, and while the editor did suggest some edits, the final decision was left up to me.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

On 7/2/07, Lisa Jarnot <[REDACTED]> wrote:

>
> hey list folks,
>
> a student of mine recently sent work to an online journal called
> Listenlight and found his work posted to the site in a much revised
> version (including new lines added to the poem). I wrote to the
> editor there, Jesse Crockett, who said that he felt he had improved
> the poems. just wanted to send out a heads up to stay away from this
> one.
>
> best,
> lisa jarnot
>

[↑ Contents](#)

25. **Jordan Stempleman**

Re: listenlight magazine

Mon 2 Jul 2007

Lisa,

I experienced the same treatment. I thought I may have been the only one who's poems became "better" once the editor reworked them. I asked the editor to return them to their original state, but I don't believe that change ever took place.

Jordan Stempleman

> Date: Sun, 1 Jul 2007 22:36:38 -0400> From: [REDACTED]> Subject: listenlight
magazine> To: [REDACTED]> > hey list folks,> > a student of mine recently sent
work to an online journal called > Listenlight and found his work posted to the
site in a much revised > version (including new lines added to the poem). I
wrote to the > editor there, Jesse Crockett, who said that he felt he had
improved > the poems. just wanted to send out a heads up to stay away from
this > one.> > best,> lisa jarnot

With Windows Live Hotmail, you can personalize your inbox with your favorite color.

www.windowslive-hotmail.com/learnmore/personalize.html?locale=en-us&ocid=TXT_TAGLM_HMWL_reten_addcolor_0607=

[↑ Contents](#)

26. **Dan Wilcox**
Poets in the Park, Albany

Mon 2 Jul 2007

Poets in the Park 2007

Saturdays in July

at the Robert Burns statue

Washington Park, Albany

(at Henry Johnson Blvd. & Hudson Ave.)

July 7, 7PM

"Under Cover" Albany Poets read Albany Poets

(coordinated by Albany Poets, Inc.)

July 14, 7PM

Caitlin Meissner

Chris Brabham

July 21, 7PM

Pat Dyjak

Barbara Ungar

July 28, 7PM

Alison Koffler

Dayl Wise

Free! & open to the public (just like the park)

Rain dates: the following Sundays, same time, same place

sponsored by the Poetry Motel Foundation

for information call [REDACTED]

[↑ Contents](#)

27. **Stephen Vincent**
Bush touches a soldiers wounded eye

Mon 2 Jul 2007

The Washington Post - which seems to be trumping the NY Times all over the place on coverage of the Executives in Washington - has an interesting one today:

The Imperiled Presidency Inside the Bunker

A President Besieged and Isolated, Yet at Ease

Bush, Grasping for Answers and Fixated on Iraq, Remains Resolute

<http://www.washingtonpost.com/wp-dyn/content/article/2007/07/01/AR2007070101356.html?hpid=topnews> (!!)

I am particularly drawn to this 'found' moment of 'touch' with a wounded soldier to whom he is introduced after a speech to students at a school in Harlem: .. King, the GOP congressman, introduced him backstage to a soldier injured in one eye. Bush teared up and asked the young man to take off his dark glasses so he could see the wound, King recalled. "Human instinct is when someone has a serious injury to look the other way," King said. "He actually asked him to take them off. He actually touched the eye a little. It was almost as if he felt he had to confront it."

Interesting to imagine what Bush is really 'confronting' here with the touch. A 'literal' moment rather than a 'rhetorical' one? I find the whole interaction loaded with implication, though it might have quickly disappeared from the President's personal consciousness. His experience of Post Traumatic Stress Syndrome will happen after he leaves Office, if then. However, I suspect this moment is already making it's way into an opera score yet to be written.

In this article, for further weird flavor, Kissinger is also quoted as saying the President has not asked him to pray with him (as Nixon did when his regime was collapsing from Watergate et al).

I am afraid we are a long way from the opera or any other form that might cope with this one.

Stephen V

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

[↑ Contents](#)

28. **Stephen Vincent**

Re: talks to walk by

Mon 2 Jul 2007

Yes, I don't rule out - even if I could! - bringing in other means to intensify or reshape the way of looking. Grass, mushrooms, certain kinds of music, the accompaniment of a friend with a 'good eye' (or a knowledge of a history of x place) can certainly bring eye and ear closer into a fresh or new experience of whatever the space.

I think the issue here is the use of 'ear' devices to block out the environment. It's the "kill 'em" response I have to somebody driving with a cell phone at their ear while turning a corner without any awareness at all that I am in the crosswalk and I have the light - for the most extreme, but pretty common example. A dangerous drug those cell phones.

Stephen V

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

I really do like to multi-track myself. Well, I'm already multi-tracked--'experience' is being fetishized here--aren't we all? And differently.

My wife has music in her mind all the time; her problem is that it is seldom of her choosing. Two of my sons are the same. I never have music going on so I use a walkman (that should be ipod but ...). I walk quite a lot, but usually the same routes. I could probably do them blindfold. Tf anything the music sharpens, or renews, my attention to such overfamiliar scenes by laying over it an excitement not its own but which then becomes its own.

Wystan

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

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

On Behalf Of Mark Weiss

Sent: Monday, 2 July 2007 5:50 a.m.

To: ██████████

Subject: Re: talks to walk by

Likewise.

I have a hard time understanding why anyone would want to listen to music constantly. When a friend got one of the first walkmen I tried it walking through Greenwich Village--once. It was a trip, but who wants to trip all the time? And it cut me off radically from the life around me (which is I guess the purpose--the outside world becomes entertainment), as if it were a movie and the only reality was what came through the earphones. I imagine that sense would have worn off with use, but would I want to create a soundtrack for every experience?

There could be an industry here. How about a hike through Darfur? A mosque bombing in Iraq? A US family becoming homeless? A plague? Melting tundra? Call the series "Music To Die With." Humanitarians could even hand out CDs to the victims.

And there's the matter of safety. Even the safest of cities has its dangers--best to stay alert in all one's senses.

Mark

At 11:00 AM 7/1/2007, you wrote:

I'm with you there, Stephen. I love the song of the city, and when Lynda and I travel by car we've long been used to having the radio off (the habit began back in the days of broken windows and stolen radios, etc.).

So we hear the sound of the car rushing through air, the whine of tires, varying with the road surfaces, etc., even on those long, same-old stretches.

Hal, also a music lover

"Can't stop the dancing chicken."

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

On Jul 1, 2007, at 1:14 AM, Stephen Vincent wrote:

Lately, for a long time, lately, I have not been putting anything 'artificial' in my ears. In a kind of contrary mode, I guess, when I walk I relish quiet zones, and/or ignoring the persistence of personal

chat, voices, etc. in my skull.

"Silence" , practiced as such, in the City, is a contradiction of terms, night or day. But, when I walk, once I put my attention to it, I find it rich and diverse in sounds. Conversations, jackhammers, airplanes overhead, cell phones, traffic, etc., etc. The closer I listen, it gets down to a syllable, vowel, diphthong level. The various volumes, rhythms - the mix of spiked and flat sounds - take on

a music of sorts. Which, in turn, informs the motion and attention of the walk.

Which is not to negate at all the experience of listening to great music to either enhance the way of looking at and being with space, or

providing the means to get through a real difficult one. In California, for example, driving Highway 5 up or down the San Joaquin Valley between from where the Grapevine meets the Valley and, probably, the Los Banos turnoff, this stretch can really do you in without 'enhancers.'

Anyway, as a general rule, I take a little vow of silence for the first 15 to 30 minutes of any walk. Amazing what the kinds of sounds it brings across 'the windshield.'

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

[↑ Contents](#)

29. **Dan Waber** *ars poetica update*

Mon 2 Jul 2007

The ars poetica project continues fill that niche at:

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

Poems appeared last week by: Amy Lemmon, Nico Vassilakis, and Jacquie Williams.

Poems will appear this week by: Jacquie Williams, and Dean Blehert.

A new poem about poetry every day, by invitation only (but thanks for asking).

Enjoy,

Dan

[↑ Contents](#)

30. **Sam Truitt** *"Days" (improvisational audio-photo poem--read "strip"--each day for year)*

Mon 2 Jul 2007

To each in all all in each and in equal parts hello,

As some of you may know, in a work entitled "Days," I have been making an improvisational audio-photo poem - like the "strips" of "Transverse," some of which are on ubu.com - each 24-hour day so far of 2007. They are part of what somebody calls "phoetry."

I just recently posted a slew to get relatively caught up - being busy with raising children, teaching and phd work - and so thought to post word, thus:

<http://www.youtube.com/profile?user=Samtruitt>

Youtube allows for comments, and I would be pleased to read your takes. I can say these are different from "Transverse" in that I am no longer in NYC and so not walking as much and so much of these happen in a state of standing, sitting or driving (though not sleeping yet).

Many thanks for looking as you may.

Sam

Sam Truitt's "Days"
(improvisational AV
strip each day of 2007)
www.youtube.com/profile?user=Samtruitt

Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news,
photos & more.

[↑ Contents](#)

31. **Tom W. Lewis**
Re: listenlight magazine
Mon 2 Jul 2007

I submitted something to Jesse earlier this year, and he altered it and posted the piece under his no. 6 edition:

<http://listenlight.net/06/lewis/>

he did warn me he was going to do this, and I didn't know any better than to question his choices, though they weren't offensive enough for me to pull the piece out. below are the two versions, for comparison.

is this kind of behavior on the part of editors just not the done thing? as in, when you submit a poem the terms should be understood as "take it or leave it"?

fyi, the piece was written in August '05, which is right before I experienced a stylistic sea-change (e.g., my first encounter with langpo and the harder forms of avant-garde writing/theory)... so this one was kind of an orphan and at the time I was communicating with Jesse I was aware that it wasn't exactly representative of my current work; that is, I wasn't so turned off by the idea of someone messing with it. now that I look back at it, I like my version of the piece better.

tl

original:

jump the fence -- run out of ideas and the yard

(Heraclitus' feet are sore from stepping in
the same river over and over again. -- 8/4/05)

I've run out of ideas.
They're dragging the river,
but they won't find anything.

The kind of trace they look for,
they can't pull it up.
I climbed the fence
when no one was looking
and now everyone's on watch,
digging around for me,
in the wrong place.

"You'll never fix
the mess you've made,"
someone said. "You should
know better, what
were you thinking?"

I had to get away from that,
get away from the petty crimes
I've been committing all along.
You think, or you ignore
your responsibilities,
and they send the State Troopers
out to patrol the streets, helicopters
hanging loud in the air
over your neighborhood, shake
the windows, wait for you to leave
so they can draw a bead on you.

Someone's bound to smoke you out-
they can wait, have all the time
in the world to catch you
in your erroneous ways,
new crimes to compound
onto the old ones.

So I jumped the back fence
and got out.

Pretty soon they'll forget
who they were looking for.
I just hope I don't run out of ideas first.

edited version (I provided the new title, as it framed the "narrative" better):
fugitive

I've run out of ideas.
They're dredging the river,
but they will find nothing.
The kind of trace they look for
they can't pull up.

I climbed the fence
when nobody was looking
and now everyone's on watch,
digging around for me
in the wrong places.

"You'll never fix
the mess you've made,"
someone says. "You should
know better, what
were you thinking?"

I had to get away from that,
get away from all the petty crimes.

You think, or you ignore
responsibilities and they send the State
Troopers out patrolling the streets,
helicopters hanging loud in the night
over your neighborhood, shaking
the windows, waiting on you to leave
so they can draw their bead.

Someone's bound to smoke you out.
They can wait, have all the time
in the world to trap you
in erring ways, new crimes
compounding on the old.

So I jump the back fence
and get out.

Soon they will forget
who they were looking for.

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

From: UB Poetics discussion group [mailto:]

On Behalf Of Lisa Jarnot

Sent: Sunday, July 01, 2007 21:37

To:

Subject: listenlight magazine

hey list folks,

a student of mine recently sent work to an online journal called Listenlight and found his work posted to the site in a much revised version (including new lines added to the poem). I wrote to the editor there, Jesse Crockett, who said that he felt he had improved the poems. just wanted to send out a heads up to stay away from this one.

best,

lisa jarnot

[↑ Contents](#)

32. **Dan Waber**

Paper Kite Studio - New Address and Upcoming Titles

Mon 2 Jul 2007

Paper Kite Press has a new address! As of July 1st, we're officially in our new studio:

443 Main Street
Kingston, PA 18704
USA

It's a first floor storefront space - nice and roomy (perfect for readings and workshops) with loads of bookshelves! Since we need some time to shuffle books and furniture (and paint the walls gallery-white (hmm, why would we do that?)), we'll be launching into the regular workshop and reading schedule again in August. Stay tuned!

We've also significantly ramped up the publication schedule - two new books coming out in the next few months:

Too Bad It's Poetry by Jim Warner

and

Silent Type by Barbara DeCesare

We're constantly receiving manuscripts, and the schedule is filled through 2009. Please check out the website for our current list of titles.

Happy Summer,

Jennifer & Dan

--

Paper Kite Press & Wordpainting Studio
443 Main Street
Kingston, PA 18704

USA

<http://www.wordpainting.com>

[↑ Contents](#)

33. **steve d. dalachinsky**

Re: listenlight magazine

Mon 2 Jul 2007

thanks for this lisa jesse also wanted to severely edit my wife's work but at least let us know first used the same theory of improvement must be her thing even wanted to change title sweetly insisting changes would make poem better and more readable yuko my wife declined of course and when yuko refused tho jesse had said how much she loved the work despite her intense desire to corrupt it jesse would not publish it to change work without asking breaks all the rules and is wrong bad enough this happens with reviews alot and other prose works steve d

On Sun, 1 Jul 2007 22:36:38 -0400 Lisa Jarnot <[REDACTED]> writes:

> hey list folks,

>

> a student of mine recently sent work to an online journal called

> Listenlight and found his work posted to the site in a much revised

>

> version (including new lines added to the poem). I wrote to the

> editor there, Jesse Crockett, who said that he felt he had improved

>

> the poems. just wanted to send out a heads up to stay away from this

>

> one.

>

> best,

> lisa jarnot

>

>

[↑ Contents](#)

34. **Joel Weishaus**

"Selected Poems"

Mon 2 Jul 2007

Early last month, I received the unexpected gift of a manuscript that I thought had been lost. A woman whom I have never meet, an art gallery owner in Sausalito, CA., had been storing them. Apparently, some thirty years ago, I had

given the manuscript to a friend, a young San Francisco lawyer, with whom I didn't stay in touch. Now I learned from this woman that he died twenty years ago!

All that time she had kept the manuscript, not knowing how to contact me. Then, inadvertently, she came across my name on the Internet. What kindness, safeguarding for twenty years work of poet unknown to herself!

I've been reading the poems, over one hundred of which, with some amazement and light revising, I've decided are worthwhile offering to whomever cares to read them:

<http://www.cddc.vt.edu/host/weishaus/cont-p.htm>

-Joel

[↑ Contents](#)

35. **Jennifer Karmin** ***Independence Day: Political Art Actions***

Mon 2 Jul 2007

"In times of universal deceit,
telling the truth will be a revolutionary act."
~ George Orwell

JULY 4th POLITICAL ART ACTIONS: CHICAGO, IL

Feel Tank Chicago and Mrs. Rao's Growl present
The 5th Annual International Parade of
the Politically Depressed & Picnic LAUGH
<http://pathogeographies.net>

July 4, 2007

The parade will start:

2pm at Gallery 400, 400 S. Peoria.

The picnic LAUGH will start:

4pm in the Art Institute sculpture garden
the north side near the Henry Moore statue.

Come barbecue your sense of defeat.
Marinate it in a delicious concoction
of counter-politics and collectivity.
Stew in alternative emotions!

Wear black (dress depressed), bring your meds, and
bring something colored red to lie down on.

Come help feel and make a political world that
deserves our optimism.

LAUGH will be the picnic after the parade!
This performance has been performed numerous places
and times since the war began. It is based on the
therapeutic laughing circles of India and the
children's game called HA HA HA in which participants
lie on their backs with their heads on each other's
bellies and laugh (til you cry and cry til you
laugh)--this is a laughter that has no punch
line--laughter as protest, as an aerobic workout, as
ceremony, to strengthen our communal ties, for those
who cannot laugh.

Tomb of the Known, Emily Siefken
<http://www.emilysiefken.com>

Navy veteran Emily Siefken performs a work honoring
and memorializing the lives and deaths of female
military casualties of the Iraq War. This work is an
endurance piece, dedicated to fallen female soldiers
in the present wars in Iraq and Afghanistan. It will
be performed in various places until combat operations
are deemed over.

On the front plinth of the MCA:

*Tuesday, July 3, at 7pm

*Wednesday, July 4, from 1-4pm and 8:30-11:30pm

In the McCormick Tribune Gallery:

*Thursday, July 5 - Sunday, July 8, from 1-4pm

Museum of Contemporary Art
220 East Chicago Avenue
<http://www.mcachicago.org>

___ Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail,
news, photos & more. <http://mobile.yahoo.com/go?refer=1GNXIC>

[↑ Contents](#)

36. **Dan Coffey**

Re: Observable Readings, 2007-08

Mon 2 Jul 2007

Bird Hoverers.

On 6/30/07, steve d. dalachinsky <[REDACTED]> wrote:

> how do they get to st louis? car train plane?

>

> On Thu, 28 Jun 2007 08:56:56 -0400 Aaron Belz <[REDACTED]> writes:

> > Look at all these cool poets who are coming to read in St. Louis. .

> > .

> >

> > Tony Trigilio, Allison Funk, Daniel Borzutzky, Peter Davis, Richard

> > Newman,

> > Troy Jollimore, Jane O. Wayne, Gabriel Fried, Jane Ellen Ibur,

> > Francisco

> > Aragon, Adrian Matejka, Dana Goodyear, Dan Chiasson, Andrew Zawacki,

> > Kristi

> > Odelius, Simone Muench, Kate Colby, Cate Marvin, Katie Ford, Kate

> > Greenstreet, Kate Peterson, Kate Pringle, Kate Shapira, Katy

> > Lederer, Ken

> > Rumble, Matt Freeman, and Larry Sawyer

> >

> > Readings held at Schlafly Bottleworks on the first Thursday of each

> > month

> > (with some exceptions) at 8 PM, and FREE

> >

> > The total info is here: <http://observable.org/readings/>

> >

> >

>

--

<http://hyperhypo.org/blog>

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

[↑ Contents](#)

37. **Maria Damon**

Re: "Selected Poems"

Mon 2 Jul 2007

great story. every once in a while, something does work out. i think you shd contact dick gordon of "The Story" on NPR and get a segment on the air abt

this, to get poetry and the auratic significance of poetry ms's into the public wavelength...xo, md

Joel Weishaus wrote:

> Early last month, I received the unexpected gift of a manuscript that I thought had been lost. A woman whom I have never meet, an art gallery owner in Sausalito, CA., had been storing them. Apparently, some thirty years ago, I had given the manuscript to a friend, a young San Francisco lawyer, with whom I didn't stay in touch. Now I learned from this woman that he died twenty years ago!

>

> All that time she had kept the manuscript, not knowing how to contact me. Then, inadvertently, she came across my name on the Internet. What kindness, safeguarding for twenty years work of poet unknown to herself!

>

> I've been reading the poems, over one hundred of which, with some amazement and light revising, I've decided are worthwhile offering to whomever cares to read them:

>

> <http://www.cddc.vt.edu/host/weishaus/cont-p.htm>

>

> -Joel

>

[↑ Contents](#)

38. **Matt Timmons**

Late Night Snack Tues July 10 at 9:30pm

Mon 2 Jul 2007

*Late Night Snack

Tuesday, July 10 at 9:30pm

at Betalevel (directions below)

**<http://betalevel.com/2007/07/10/late-night-snack-15/>

hosted by Harold Abramowitz and Mathew Timmons

upcoming dates: July 24 and August 7

*

... and Pluplubasch when it means hobby horse. And so forth. World war without end, revolution without beginnin', you friends and tunes, dance, manifestos, theory, poems, pictures, masks and Pluplubasch when it has been formed whose aim is terribly simple. In French it has been formed whose aim is to outrage the sale of beer, sausages and esuper imaginable waste product of young artists of their orientation, are forerunners, prophets of uncontrolled

forces. They are forerunners, prophets of World War I ragin' around it, and opposin' of performance, such as sound poetry and readin's at thuh sale of World War I ragin' around it, thuh public. Above Is a group of scandal: to come along with suggestions and writers has been rainin'? A tree be talkin' about it, and writers has been formed whose aim Is above. Chaos erupted. Thuh first public soiree, Is below, below Is below, below Is to outrage thuh fact that until now nobod knew anythin' about it. Comes from thuh artists experimentin' with tunes al performances and tunes, dance, manifestos, theory, poems, pictures, masks and Pluplubasch when it exhibited was often chaotic and writers has been rainin'? A bit to create a tree be talkin' about it, thuh idea of performance, such as sound poetry and give tunes, dance, manifestos, theory, poems, pictures, masks and Pluplubasch when it exhibited was often chaotic and of thuh public. Above Is above. Chaos erupted. Thuh fact that guest artists will be a literary cabaret to start ...

At Late Night Snack on June 26, 2007:

Alyssandra Nighswonger played guitar and sang.

Jane Sprague presented Syria is in the World by Ara Shirinyan.

Ara Shirinyan read from Syria is in the World by Ara Shirinyan.

The Year Zero played music.

Alan Semerdjian & Will Alexander created music.

...

At Late Night Snack on June 12, 2007:

A film by Danielle Adair.

Will Alexander gave a lecture.

Laura Steenberge played bass and sang.

Todd Collins read.

Stan Apps read.

Lee Ann Brown did string tricks.

Tony Torn and Lee Ann Brown presented a reading.

...

At Late Night Snack on May 29, 2007: A film by Nick Flavin. Jane Sprague performed. Laura Steenberge gave a lecture. Emily Lacy played banjo and sang. Will Alexander read. ... At Late Night Snack on May 15, 2007: Ara Shirinyan read. Laura Steenberge played guitar and sang. Emily Lacy spontaneously played guitar and sang. Dan Richert's hi-tech hut made sound. ... At Late Night Snack on April 24, 2007: A film by Danielle Adair. Laura Steenberge played stand-up bass and sang. Teresa Carmody read. Sean Deyoe performed karaoke. Stan Apps read. Sandy Ding performed the Flash Light Show with Laura Steenberge. ... At Late Night Snack on April 10, 2007: Emily Lacy played banjo and sang. Jen Hofer and Billy Mark created spontaneous poetry. WAMPA staged

the Dialectical Fuss. Frederique de Montblanc and Janne Larsen presented the Masculinihilist Manifesto. ... At Late Night Snack on March 20, 2007: Maximus Kim explained his manifesto. Ara Shirinyan. Milly Saunders read. Frederique de Montblanc and Janne Larsen presented a film. Jen Hofer read, assisted by William Mark. ... At Late Night Snack on March 6, 2007: Mathew Timmons read. Oliver Hall played guitar and sang. Emily Lacy played banjo and sang. Stan Apps lectured spontaneously. ... At Late Night Snack on Feb 20, 2007: Michael Smoler read handmade tarot cards and projected them on the wall. Emily Lacy played banjo and sang. Ara Shirinyan read. Jane Sprague read, assisted by Marcus Civin. ... At Late Night Snack on Feb 6, 2007: Marcus Civin performed. Oliver Hall played guitar and sang. Roy Lanoy (Stan Apps) read from the WAMPA mailbag and dispensed advice. Alex Maslansky played guitar and sang. Nature's Nobleman, Sir Oliver Hall, read from his WAMPA Conference address. Emily Lacy played banjo and sang. Teresa Carmody and Vanessa Place presented Turkey Trot. ... At Late Night Snack on Jan 16, 2007: Marcus Civin performed, Oliver Hall played guitar and sang, Lloyd Ducal (Joseph Mosconi) and Roy Lanoy (Stan Apps) presented the tenets of WAMPA, Michael Smoler read handmade tarot cards and projected them on the wall, Darin Klein presented Untitled Performance with Stan Apps, Jesse Aron Green, Steven Reigns, and Christopher Russell, Emily Lacy played banjo, fiddle, and sang ... At Late Night Snack on Dec 19, 2006: Oliver Hall played guitar and sang, Cat Lamb and Lewis Keller performed a composition for viola and electrified cymbal/electronics, Stan Apps read, Khanh Tran performed a recital on the theremin ... At Late Night Snack on Dec 5, 2006: Oliver Hall played guitar and sang, Michael Smoler read handmade tarot cards and projected them on the wall, "Ghost drawings 'were' brought fourth through the ouija board assisted by christian cummings and michael decker.", Teresa Carmody and Vanessa Place played Judgment Day Bingo with the audience, Ara Shirinyan read ... At Late Night Snack on Nov 21, 2006: Ara Shirinyan read, Sandy Ding performed the Flash Light Show, Oliver Hall played guitar and sang.

[↑ Contents](#)

39. **Andy Gricevich**
Re: Listenlight magazine
Mon 2 Jul 2007

My work also received similar treatment in this issue of Listenlight. The "improvement" contains only (modified versions of) words that appear in my original, but the similarity to my poem ends there (few strings of more than one word survived, and the

order is utterly different). The editor hasn't responded to my emails, which were as good-humored as I could manage (I find the whole thing so odd that indignation took quite some time to set in at all), or replaced the published text. All this without prior notice that the work had been radically re-written/collaged (to its detriment, I'm sorry to say), or that the work had been accepted at all.

Yeah, watch out.

--Andy Gricevich

Lisa,

I experienced the same treatment. I thought I may have been the only one who's poems became "better" once the editor reworked them. I asked the editor to return them to their original state, but I don't believe that change ever took place.

Jordan Stempleman

> Date: Sun, 1 Jul 2007 22:36:38 -0400> From: [log in to unmask]> Subject: listenlight magazine> To: [log in to unmask]> > hey list folks,> > a student of mine recently sent work to an online journal called > Listenlight and found his work posted to the site in a much revised > version (including new lines added to the poem). I wrote to the > editor there, Jesse Crockett, who said that he felt he had improved > the poems. just wanted to send out a heads up to stay away from this > one.> > best,> lisa jarnot

___ Bored stiff? Loosen up... Download and play hundreds of games for free on Yahoo! Games. <http://games.yahoo.com/games/front>

[↑ Contents](#)

40. **David-Baptiste Chirot**

Re: talks to walk by/Bush touches a soldier's wounded eye

Mon 2 Jul 2007

Perhaps in touching the soldier's wounded eye El Diablo Bush is, in Stephen's words, "bringing in other means to intensify or reshape the way of looking . . . {for} the accompaniment of a friend with a 'good eye' . . . can certainly bring

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overfamiliar scenes by laying> > over it an excitement not its own but which then becomes its own.> > Wistan > > > -----Original Message-----> > From: UB Poetics discussion group [mailto:████████]> > On Behalf Of Mark Weiss> > Sent: Monday, 2 July 2007 5:50 a.m.> > To: ██████████> > Subject: Re: talks to walk by> > > > Likewise.> > > > I have a hard time understanding why anyone would want to listen to> > music constantly. When a friend got one of the first walkmen I tried it> > walking through Greenwich Village--once. It was a trip, but who wants to> > trip all the time? And it cut me off radically from the life around me> > (which is I guess the purpose--the outside world becomes entertainment),> > as if it were a movie and the only reality was what came through the> > earphones. I imagine that sense would have worn off with use, but would> > I want to create a soundtrack for every experience?> > > > There could be an industry here. How about a hike through Darfur? A> > mosque bombing in Iraq? A US family becoming homeless? A plague?> > Melting tudra? Call the series "Music To Die With." Humanitarians could> > even hand out CDs to the victims.> > > > And there's the matter of safety. Even the safest of cities has its> > dangers--best to stay alert in all one's senses.> > > > Mark> > > > At 11:00 AM 7/1/2007, you wrote:> > > I'm with you there, Stephen. I love the song of the city, and when> > > Lynda and I travel by car we've long been used to having the radio off> > > (the habit began back in the days of broken windows and stolen radios,> > > etc.).> > > So we hear the sound of the car rushing through air, the whine of> > > tires, varying with the road surfaces, etc., even on those long,> > > same-old stretches.> > > > > Hal, also a music lover> > > > > "Can't stop the dancing chicken."> > > > > Halvard Johnson> > > =====> > > ██████████> > > <http://home.earthlink.net/~halvard/index.html>> > > <http://entropyandme.blogspot.com>> > > <http://imageswithoutwords.blogspot.com>> > > <http://www.hamiltonstone.org>> > > <http://home.earthlink.net/~halvard/vidalocabooks.html>> > > > > > On Jul 1, 2007, at 1:14 AM, Stephen Vincent wrote:> > > > > > Lately, for a long time, lately, I have not been putting anything> > > > > 'artificial' in my ears. In a kind of contrary mode, I guess, when I> > > > > walk I relish quiet zones, and/or ignoring the persistence of personal> > > > > chat, voices, etc. in my skull.> > > > > "Silence" , practiced as such, in the City, is a contradiction of> > > > > terms, night or day. But, when I walk, once I put my attention to it,> > > > > I find it rich and diverse in sounds. Conversations, jackhammers,> > > > > airplanes overhead, cell phones, traffic, etc., etc. The closer I> > > > > listen, it gets down to a syllable, vowel, diphthong level. The> > > > > various volumes, rhythms - the mix of spiked and flat sounds - take on> > > > > a music of sorts. Which, in turn, informs the motion and attention of> > > > > the walk.> > > > > > Which is not to negate at all the experience of listening to great> > > > > music to either enhance the way of looking at and being with space, or> > > > > > providing

the means to get through a real difficult one. In> >>> California, for example, driving Highway 5 up or down the San Joaquin> >>> Valley between from where the Grapevine meets the Valley and,> >>> probably, the Los Banos turnoff, this stretch can really do you in> >>> without 'enhancers.'> >>> >>> Anyway, as a general rule, I take a little vow of silence for the> >>> first 15 to 30 minutes of any walk. Amazing what the kinds of sounds> >>> it brings across 'the windshield.'> >>> > >>> Stephen V> >>> <http://stephenvincent.net/blog/>

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[↑ Contents](#)

41. **Murat Nemet-Nejat**

Re: talks to walk by/Bush touches a soldier's wounded eye

Mon 2 Jul 2007

This is from the head of an administration which for four years censored any photographs of coffins of dead soldiers arriving home. Perhaps Bush is trying to catch up (with something which seems finally has caught up with him).

He has also begun to consult "deep thinkers," a regular Marcus Aurelius.

Ciao,

Murat

On 7/2/07, David-Baptiste Chirot <[REDACTED]> wrote:

>

> Perhaps in touching the soldier's wounded eye El Diablo Bush is, in
> Stephen's words, "bringing in other means to intensify or reshape the way
> of looking . . . {for} the accompaniment of a friend with a 'good eye' . .
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> "Tours in Other People's Misery" and in the 1930's Walter Benjamin wrote of
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> like a form of aesthetic tourism in people disconnecting from earphones,
> automobiles, virtual screens and walking about among people, trees, voices,
> sounds, streets, trying to find "new" ways to experience something which
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> realm. There's something bizarrely and hilariously selfrighteous in a
> person who has decided to do without earphones for a little while of an
> afternoon being mad at a person on a cell phone. The distances of
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> I think the issue here is the use of 'ear' devices to block out the>
> environment. It's the "kill 'em" response I have to somebody driving with a>
> cell phone at their ear while turning a corner without any awareness at all>
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Stephen

> V> <http://stephenvincent.net/blog/>> > > > > > I really do like to
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> Initiative now. It's free.
> http://im.live.com/messenger/im/home/?source=TAGWL_June07

[↑ Contents](#)

42. **Stephen Vincent** ***Re: Listenlight magazine***

Mon 2 Jul 2007

Maybe the harmed contributors should have taken a harder look at the potential significance of the magazine's title; the way in which "Listenlight" might reflect its editor's hand in revising poems 'upward', so to speak! I mean "Listenlight" does not seem to want to ask its readers to do any heavy-lifting!

Not to make any excuses for this abuse of editorial power!!

Stephen

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

My work also received similar treatment in this issue of Listenlight. The "improvement" contains only (modified versions of) words that appear in my original, but the similarity to my poem ends there (few strings of more than one word survived, and the order is utterly different). The editor hasn't responded to my emails, which were as good-humored as

I could manage (I find the whole thing so odd that indignation took quite some time to set in at all), or replaced the published text. All this without prior notice that the work had been radically re-written/collaged (to its detriment, I'm sorry to say), or that the work had been accepted at all.

Yeah, watch out.

--Andy Gricevich

Lisa,

I experienced the same treatment. I thought I may have been the only one who's poems became "better" once the editor reworked them. I asked the editor to return them to their original state, but I don't believe that change ever took place.

Jordan Stempleman

Date: Sun, 1 Jul 2007 22:36:38 -0400> From: [log in to unmask]> Subject: listenlight magazine> To: [log in to unmask]> > hey list folks,> > a student of mine recently sent work to an online journal called > Listenlight and found his work posted to the site in a much revised > version (including new lines added to the poem). I wrote to the > editor there, Jesse Crockett, who said that he felt he had improved > the poems. just wanted to send out a heads up to stay away from this > one.> > best,> lisa jarnot

Bored stiff? Loosen up...

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<http://games.yahoo.com/games/front>*

[↑ Contents](#)

43. **Model Homes**

Re: Listenlight magazine

Mon 2 Jul 2007

I had a somewhat similar experience with ListenLight--the editor rewrote sections of my poem, then asked what I thought. I told him I appreciated the attention on my work, but didn't feel comfortable with the changes. Then he sent a bizarre email saying that he thought I might not be who I claimed to be and that he would feel better about publishing my poems the way I wanted them if I could prove my identity by sending an email from my school account. I've never published under a pseudonym, so it was a weird request--I chose to end correspondance. I also later found his blog (which doesn't seem to be up anymore, or at least is less googleable). There was a blog entry or two that was actually the editor describing his interactions with submitters--his edits, their reactions, etc.

Very strange. At least he didn't put my poems up--

Marie Buck

On 7/2/07, Andy Gricevich <[REDACTED]> wrote:

>

> My work also receieved similar treatment in this issue
> of Llistenlight. The "improvement" contains only
> (modified versions of) words that appear in my
> original, but the similarity to my poem ends there
> (few strings of more than one word survived, and the
> order is utterly different). The editor hasn't
> responded to my emails, which were as good-humored as
> I could manage (I find the whole thing so odd that
> indignation took quite some time to set in at all), or
> replaced the published text. All this without prior
> notice that the work had been radically
> re-written/collaged (to its detriment, I'm sorry to
> say), or that the work had been accepted at all.

>

> Yeah, watch out.

>

> --Andy Gricevich

>

>

>

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>

>
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> Lisa,
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> I experienced the same treatment. I thought I may have
> been the only one who's poems became "better" once the
> editor reworked them. I asked the editor to return
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> Bored stiff? Loosen up...
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[↑ Contents](#)

44. **Brian Howe**

Re: listenlight magazine

Mon 2 Jul 2007

wow, this is kind of baffling. I've never had the editor of a poetry journal ask for revisions-- you take the poem or you don't. Although a situation where an editor made certain suggestions that one could take or leave seems like it would be fine, as long as the poem's author was engaged with the process-- that's more like collaboration. I wouldn't change my poems so that an editor would print them in a magazine, but I might change them if an editor I respected offered insightful suggestions that made sense to me.

But for an editor to simply change a poem and print it without consulting the author is beyond the pale. For what it's worth, I had some poems in Listenlight a couple issues ago, and one of them did include a minor change: "wangled" was printed as "wrangled." When I contacted Jesse about the error, it was corrected immediately, and all my interactions with Jesse were friendly and aboveboard. But now this... yep. It's a head scratcher.

Jesse's on this list right? Now might be a good time to chime in...

Brian Howe

On 7/2/07, Tom W. Lewis <[REDACTED]> wrote:

I submitted something to Jesse earlier this year, and he altered it and posted the piece under his no. 6 edition:

<http://listenlight.net/06/lewis/>

he did warn me he was going to do this, and I didn't know any better than to question his choices, though they weren't offensive enough for me to pull the piece out. below are the two versions, for comparison.

is this kind of behavior on the part of editors just not the done thing? as in, when you submit a poem the terms should be understood as "take it or leave it"?

fyi, the piece was written in August '05, which is right before I experienced a stylistic sea-change (e.g., my first encounter with langpo and the harder forms of avant-garde writing/theory)... so this one was kind of an orphan and at the time I was communicating with Jesse I was aware that it wasn't exactly representative of my current work; that is, I wasn't so turned off by the idea of someone messing with it. now that I look back at it, I like my version of the piece better.

tl

original:

jump the fence -- run out of ideas and the yard

*(Heraclitus' feet are sore from stepping in
the same river over and over again. -- 8/4/05)*

*I've run out of ideas.
They're dragging the river,
but they won't find anything.
The kind of trace they look for,
they can't pull it up.
I climbed the fence
when no one was looking
and now everyone's on watch,
digging around for me,
in the wrong place.*

*"You'll never fix
the mess you've made,"
someone said. "You should
know better, what
were you thinking?"*

*I had to get away from that,
get away from the petty crimes
I've been committing all along.
You think, or you ignore
your responsibilities,
and they send the State Troopers
out to patrol the streets, helicopters
hanging loud in the air
over your neighborhood, shake
the windows, wait for you to leave
so they can draw a bead on you.*

*Someone's bound to smoke you out-
they can wait, have all the time
in the world to catch you
in your erroneous ways,
new crimes to compound
onto the old ones.*

*So I jumped the back fence
and got out.*

*Pretty soon they'll forget
who they were looking for.
I just hope I don't run out of ideas first.*

*edited version (I provided the new title, as it framed the "narrative"
better):*

fugitive

*I've run out of ideas.
They're dredging the river,
but they will find nothing.
The kind of trace they look for
they can't pull up.*

*I climbed the fence
when nobody was looking
and now everyone's on watch,
digging around for me
in the wrong places.*

*"You'll never fix
the mess you've made,"
someone says. "You should
know better, what
were you thinking?"*

*I had to get away from that,
get away from all the petty crimes.*

*You think, or you ignore
responsibilities and they send the State
Troopers out patrolling the streets,
helicopters hanging loud in the night
over your neighborhood, shaking
the windows, waiting on you to leave
so they can draw their bead.*

*Someone's bound to smoke you out.
They can wait, have all the time
in the world to trap you
in erring ways, new crimes
compounding on the old.*

*So I jump the back fence
and get out.*

*Soon they will forget
who they were looking for.*

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

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

On Behalf Of Lisa Jarnot

Sent: Sunday, July 01, 2007 21:37

To: ██████████

Subject: listenlight magazine

hey list folks,

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*best,
lisa jarnot*

[↑ Contents](#)

45. **Gabriel Gudding**

THINK OF JESUS OR SANTA CLAUS SELLING A DARKENED TUNA

Mon 2 Jul 2007

O THINK OF JESUS OR SANTA CLAUS SELLING A DARKENED TUNA
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[↑ Contents](#)

46. **George Bowering**

Re: Bush touches a soldiers wounded eye

Mon 2 Jul 2007

.. King, the GOP congressman, introduced him backstage to a soldier injured in one eye. Bush teared up and asked the young man to take off his dark glasses so he could see the wound, King recalled. "Human instinct is when someone has a serious injury to look the other way," King said. "He actually asked him to take them off. He actually touched the eye a little. It was almost as if he felt he had to confront it."

Nah. You'll remember that Jesus put some spit and dirt on a blind guy's eyes and restored his sight. Bush is here just indicating his non-ironic sense of his own messianic touch.

Bowering, George H.

A relatively untravelled Canadian writer.

[↑ Contents](#)

47. **Didi Menendez**

Re: THINK OF JESUS OR SANTA CLAUS SELLING A DARKENED TUNA

Mon 2 Jul 2007

It is a beautiful day in Bloomington/Normal Mr. Gudding.

Think of Amy King riding a donkey.

Think of K. Silem Mohammad doing the watusi.

Think of Emma Trelles singing Ave Maria.

Didi Menendez

MiPoesias Magazine

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

From: Gabriel Gudding<mailto: [REDACTED]>

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

Sent: Monday, July 02, 2007 7:35 PM

Subject: THINK OF JESUS OR SANTA CLAUS SELLING A DARKENED TUNA

O THINK OF JESUS OR SANTA CLAUS SELLING A DARKENED TUNA

THINK OF JESUS OR SANTA CLAUS SELLING A DARKENED TUNA

[illegible]

OF JESUS OR

SANTA CLAUS SELLING A DARKENED TUNA

THINK OF JESUS OR SANTA CLAUS SELLING A DARKENED TUNA

THINK OF JESUS OR SANTA CLAUS SELLING A DARKENED TUNA

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THINK OF JESUS OR SANTA CLAUS SELLING A DARKENED TUNATHINK

OF JESUS OR

SANTA CLAUS SELLING A DARKENED TUNA

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THINK OF JESUS OR SANTA CLAUS SELLING A DARKENED TUNA

[↑ Contents](#)

48. **Alison Croggon**
Re: listenlight magazine

Mon 2 Jul 2007

Changing a poem and publishing changes without the author's consent is actually a violation of an author's moral rights. Which is to say, it's not only unethical, but illegal, though it seems a little fuzzy in the US. All the same, fairly clear in this instance, I would think.

<http://www.nolo.com/definition.cfm/Term/D4718204-9904-42DF-8A5C84A64827173D/alpha/M/>

All best

Alison

On 7/3/07, Brian Howe <[REDACTED]> wrote:

>

> wow, this is kind of baffling. I've never had the editor of a poetry
> journal

> ask for revisions-- you take the poem or you don't. Although a situation
> where an editor made certain suggestions that one could take or leave
> seems

> like it would be fine, as long as the poem's author was engaged with the
> process-- that's more like collaboration. I wouldn't change my poems so
> that

> an editor would print them in a magazine, but I might change them if an
> editor I respected offered insightful suggestions that made sense to me.

>

> But for an editor to simply change a poem and print it without consulting
> the author is beyond the pale. For what it's worth, I had some poems in
> Listenlight a couple issues ago, and one of them did include a minor
> change:

> "wangled" was printed as "wrangled." When I contacted Jesse about the
> error,
> it was corrected immediately, and all my interactions with Jesse were
> friendly and aboveboard. But now this... yep. It's a head scratcher.
>
> Jesse's on this list right? Now might be a good time to chime in...
>
> Brian Howe
>
> On 7/2/07, Tom W. Lewis <[REDACTED]> wrote:
>
> > I submitted something to Jesse earlier this year, and he altered it and
> > posted the piece under his no. 6 edition:
> >
> > <http://listenlight.net/06/lewis/>
> >
> > he did warn me he was going to do this, and I didn't know any better
> > than to question his choices, though they weren't offensive enough for
> > me to pull the piece out. below are the two versions, for comparison.
> >
> > is this kind of behavior on the part of editors just not the done thing?
> > as in, when you submit a poem the terms should be understood as "take it
> > or leave it"?
> >
> > fyi, the piece was written in August '05, which is right before I
> > experienced a stylistic sea-change (e.g., my first encounter with langpo
> > and the harder forms of avant-garde writing/theory)... so this one was
> > kind of an orphan and at the time I was communicating with Jesse I was
> > aware that it wasn't exactly representative of my current work; that is,
> > I wasn't so turned off by the idea of someone messing with it. now that
> > I look back at it, I like my version of the piece better.
> >
> > tl
> >
> > ---
> >
> > original:
> >
> > jump the fence -- run out of ideas and the yard
> >
> > (Heraclitus' feet are sore from stepping in
> > the same river over and over again. -- 8/4/05)

> >
> > I've run out of ideas.
> > They're dragging the river,
> > but they won't find anything.
> > The kind of trace they look for,
> > they can't pull it up.
> > I climbed the fence
> > when no one was looking
> > and now everyone's on watch,
> > digging around for me,
> > in the wrong place.
> >
> > "You'll never fix
> > the mess you've made,"
> > someone said. "You should
> > know better, what
> > were you thinking?"
> >
> > I had to get away from that,
> > get away from the petty crimes
> > I've been committing all along.
> > You think, or you ignore
> > your responsibilities,
> > and they send the State Troopers
> > out to patrol the streets, helicopters
> > hanging loud in the air
> > over your neighborhood, shake
> > the windows, wait for you to leave
> > so they can draw a bead on you.
> >
> > Someone's bound to smoke you out-
> > they can wait, have all the time
> > in the world to catch you
> > in your erroneous ways,
> > new crimes to compound
> > onto the old ones.
> >
> > So I jumped the back fence
> > and got out.
> >
> > Pretty soon they'll forget
> > who they were looking for.

> > I just hope I don't run out of ideas first.
> >
> > ---
> >
> > edited version (I provided the new title, as it framed the "narrative"
> > better):
> >
> > fugitive
> >
> > I've run out of ideas.
> > They're dredging the river,
> > but they will find nothing.
> > The kind of trace they look for
> > they can't pull up.
> >
> > I climbed the fence
> > when nobody was looking
> > and now everyone's on watch,
> > digging around for me
> > in the wrong places.
> >
> > "You'll never fix
> > the mess you've made,"
> > someone says. "You should
> > know better, what
> > were you thinking?"
> >
> > I had to get away from that,
> > get away from all the petty crimes.
> >
> > You think, or you ignore
> > responsibilities and they send the State
> > Troopers out patrolling the streets,
> > helicopters hanging loud in the night
> > over your neighborhood, shaking
> > the windows, waiting on you to leave
> > so they can draw their bead.
> >
> > Someone's bound to smoke you out.
> > They can wait, have all the time
> > in the world to trap you
> > in erring ways, new crimes

> > compounding on the old.
> >
> > So I jump the back fence
> > and get out.
> >
> > Soon they will forget
> > who they were looking for.
> >
> >
> > -----Original Message-----
> > From: UB Poetics discussion group [mailto:]
> > On Behalf Of Lisa Jarnot
> > Sent: Sunday, July 01, 2007 21:37
> > To:
> > Subject: listenlight magazine
> >
> > hey list folks,
> >
> > a student of mine recently sent work to an online journal called
> > Listenlight and found his work posted to the site in a much revised
> > version (including new lines added to the poem). I wrote to the
> > editor there, Jesse Crockett, who said that he felt he had improved
> > the poems. just wanted to send out a heads up to stay away from this
> > one.
> >
> > best,
> > lisa jarnot
> >
>

--

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

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

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

[↑ Contents](#)

49. **William Allegrezza**

a call for moria

Mon 2 Jul 2007

i'm looking for some visually-oriented poetry for the next issue of moria
(www.moriapoetry.com). if you have anything, send it to me.

bill allegrezza
www.moriapoetry.com

[↑ Contents](#)

50. **Andy Gricevich**
Re: listenlight magazine
Mon 2 Jul 2007

Wow. So this has been happening for some time, to quite a few people.

Thanks, Alison, for the legal tip--I suspected that that was the case and, though I have no desire to "go there," it's good to know for sure.

I agree that Tom's original is better than the "improved" version; that's probably the case with the work of most people this has happened to.

Has anyone on this list had any similar experiences with other editors? It'd be good to avoid their journals as well.

Eek. One worries.

Andy

I submitted something to Jesse earlier this year, and he altered it and posted the piece under his no. 6 edition:

<http://listenlight.net/06/lewis/>

he did warn me he was going to do this, and I didn't know any better than to question his choices, though they weren't offensive enough for me to pull the piece out. below are the two versions, for comparison.

is this kind of behavior on the part of editors just not the done thing?
as in, when you submit a poem the terms should be understood as "take it or leave it"?

fyi, the piece was written in August '05, which is right before I experienced a stylistic sea-change (e.g., my first

encounter with langpo
and the harder forms of avant-garde writing/theory)...
so this one was
kind of an orphan and at the time I was communicating
with Jesse I was
aware that it wasn't exactly representative of my
current work; that is,
I wasn't so turned off by the idea of someone messing
with it. now that
I look back at it, I like my version of the piece
better.
tl

Sick sense of humor? Visit Yahoo! TV's
Comedy with an Edge to see what's on, when.
<http://tv.yahoo.com/collections/222>

[↑ Contents](#)

51. **David Baratier**

Re: on a quiet Sunday morning, a tactical question

Mon 2 Jul 2007

Eric--

Media Mail now starts at \$2.13 for postage under the new rate hike I fought so
hard against and so many remained complacent about

therefore, anything below \$2.13 for first class is cheaper

so usually first class is cheaper, for us, always for chaps

usually for one full length book of 88pgs it is also--

for anything beyond one book media is always better

unless you are in the same state in which case parcel post is the best.

How that is a helpful lowdown--

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

52. **Chris Pusateri**

Now Out: Beloved Integer by Michelle Naka Pierce

Tue 3 Jul 2007

Now available: Beloved Integer by Michelle Naka Pierce

BELOVED INTEGER

Author: Pierce, Michelle Naka

Cover: PAPERBACK

Pub Date: 01 Jun 2007

Publisher: Pub Lush / Bootstrap Press

ISBN: 978-0-9726063-1-8

Price: \$17

76 pages

This marvelous book, so light on all its hands and feet, so assured in the delicacy of its unwavering precision...BELOVED INTEGER presents its visitors/voyagers with a complex adaptive system of memory and desire, a kind of visible city rich in 'variably negotiated moments of production,' in 'oceanic felling,' in 'dialogues in solitude,' in easy energy and hard-earned matter, fearlessly held up to the light, which adumbrates the deepest territories of the heart--Laird Hunt.

This is a book for impossible space. Beloveds who love each other like this, for whom both language and distance are erotic, will be met by these luminous poems at all points. It's a delicious subject--how to speak in the first place, and how to ask for something in a way that's neither negotiation nor seduction. Something else. Intense expression. I am trying to describe the incredible relationship the writer has to words--phrasing, phonemes, possible verbs. Michelle Naka Pierce writes to us here, from a dark and intimate architecture lined with peeling gold parchment: the letters, illuminated, partially torn and always, always broken off.--Bhanu Kapil

Michelle Naka Pierce was born in Tokyo, Japan. Currently associate professor at Naropa University, she has taught at Bard College and the University of New Mexico. Her first book *Tri/Via* (2003) was co-authored with Veronica Corpuz. Her poems and interviews have appeared in *Traverse*, *Aufgabe*, *Interlope*, *Shiny*, *Teachers & Writers*, *Rain Taxi*, and *Transformations*. She lives in Colorado with her partner, the poet Chris Pusateri.

Copies may be ordered directly from the publisher

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OR

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free. http://im.live.com/messenger/im/home/?source=TAGWL_June07=

[↑ Contents](#)

53. **David A. Kirschenbaum**
Where is Jordan Davis?

Tue 3 Jul 2007

Any help locating him would be appreciated.

thanks,
David

[↑ Contents](#)

54. **Alan Sondheim**
histoire. memoire.

Tue 3 Jul 2007

histoire. memoire.

life in this parts have been pretty good.
<http://www.asondheim.org/histoire.mp4>
good life has parted from me.
life has never been good.

you might think more about life if you knew how close i was to death.
i am a walking living death. i am welkin.
i will take my life out like a dog.
you will take your dog out to the desert beyond the desert.

they tackle my parasites and defeat me. my defeat strengthens me.
my defeat strengthens me to defeat me.

death, be my harbinger. an omen of omens, sign of signs.
kings of kings and queens of queens.

my body is run replete with something of no consequence.
i speak to you over the wires.
plates of glass and memories ta'en up and laid to rest.
i rescue you in bitterness for the gall and ferocity of life.

i will gouge my eyes out if you don't.
if you don't gouge out my eyes, i will.
if you don't gouge out your eyes, i will.
you will gouge out your eyes if i don't.

hello earth i am not dead i am not healthy. i am what you say.
life, you are a maelstrom to me.
i will put out my eyes and put out my life.

you will shoot it. then you will shoot yourself.
these words were spoken by a dead man a dead woman.
they live inside of me furiously.
i will defeat myself i will kill myself.

i will give a yes yes yes to life. i will give nothing up to death.
you can see death in their eyes. you can see eyes.
sometimes you wake up and you think; eyes are all i see.
a world of eyes watching death, cultivating the garden of death.

the wires burn; there is the smell of burning flesh.
burning flesh, wires, photography and photography's plates.
running everywhere but where.
the fireflies light up the sightless nighttime sky.

[↑ Contents](#)

55. **Jesse Crockett**

It's a beautiful day in the neighborhood

Tue 3 Jul 2007

The nurse knocked at the door. My mother had instructed me to be there, waiting downstairs in the front room, far removed from the seclusion of my hermetic lair, to greet her when she arrived. I had not met this nurse. Her name, Kate, was all I knew of her, but my mother was reputed to have the best eye in the city for good help. I waited for her to knock again, but quickly heard the key turn in the door. I stood as she opened the door and let herself in.

"You must be Kate."

"Stephen," she said, resting her satchel lightly on the floor, "hello," closing the door as lightly behind her. "I have a key. Your mother gave me a key."

She was hired for the full-time care of my father. It was a very good job for a new graduate, and there were dozens of applicants, though I had met none of them. My mother had interviewed five in considerable depth and hired Kate for a good deal more than the typical salary for new graduates going to work in hospitals, so she may have expected her work to be more demanding, but she had no more to do here than babysit my father.

"Where is Dr. Shirov?"

Her precipitous bill of charge was my father the famous doctor. Apprehensive, nauseous, I paused, standing still, saying nothing, staring at her like a troll. She smiled as quickly and unexpectedly as her key had turned in the door, brushing a lock of dark hair behind her ear and removing her shades, perching them on her head. They were cheap, her sunglasses, but she was dressed very well, dressed more like my mother than a new nurse. She smiled again with another disarming gesture of pursing her lips and arching her brow, "I was told he would be here."

"Yes, he's here."

I stayed in place as she knelt slightly to pick up her satchel, anticipating the way being led to her work, but I did not move. I wanted to interrogate her, this happy stranger, but could merely ask why she was dressed like a lawyer. I felt ashamed, ready to point the way through the hall to my father and then retreat, yet again she smiled, finishing with another articulate expression. "It's my first day on the job. I was told to dress business casual."

"This is business casual," I said, plucking my loose collar with stoic condescension. "You look like a district attorney." She offered another variant of genial smile as I wondered what she had been told about me, like a basilisk imposing on her. "He spits up like an infant. You'll want to keep your suit clean." She smiled again without strain or hesitation, jostling her satchel, "It's in the contract. Your mother pays for dry cleaning."

"Right," I droned idiotically, surprised by her warmth and lively face, wanting to ask her more questions, wanting to engage her with all the stupid questions of my witless warmth, charmed by her ease and light, but anything I could possibly say was already in my own mind a lugubrious echo. Then she made a quizzical, birdlike darting askance of her nose, "Stephen?"

I said nothing, still gazing on her from the warmth she gave through such brief gestures, stalling another moment for my name in her voice, but a small dot of insight for the plain fact of her being there in perfect confidence of her skills, excited to start a new job, broke my gaze. I moved, finally, turning away from

her and out of the front room. As she followed, the metronomic report of her heels against the hard floor was a calculated pulchritude that quelled my lingering euphoria by the end of the hallway, opening widely into my father's den. I looked without mystique to the young nurse as she appraised my father, incapacitated. "That's him," I said. She glanced half away from him to murmur some indiscernible question or note surprise in the contrast from this domestic comfort to the sterilized gleam of an operating room, where no doubt she had planned through school to start a career, wondering how tending this lone invalid would make meaningful work, voicing a few muffled sounds that only the walls could understand.

Soon she would have questions. I did not want to answer any of them. She had most likely read his large medical file dating from the current status all the way back. I had not read it, nor had I ever been curious to learn the greater details of my father's condition beyond a summarized remark. And judging from Kate's reaction, she had read his file starting from the present, working backwards through the years to an exponential height of information. It was one way or the other, and the questions remaining from either vantage were equally predictable. But I did not want to be rude. "I'll be in the kitchen for breakfast," I said, leaving her there, "first left as you come back," avowing for her sake to provide from the kitchen a decent modulation of clattering noise.

[↑ Contents](#)

56. **Alexander Jorgensen**

Re: listenlight magazine

Tue 3 Jul 2007

I am perplexed as to why someone confident enough to send out work (to be shared ostensibly with the planet) would let a journal such as Listenlight, or any other, "barbarize" their hard work - and am sure some of us who are reading such stories are saddened by news of this kind. I think what has been shared by Lisa and others should provide many with a clear warning. Shame.

I remember once telling someone who asked for my advice that at best an editor might make suggestions here and there, but that ultimately it was for the writer to painfully construct the "personality" of his/her own work, and that the risk is in making another's more like their own. I think Stephen and Allison are "right on the mark," as they say.

In the end, one simply has to be confident and sometimes uncomfortably wait, if need be, for "golden ears" (as Ginsberg said). That waiting, as we all know, is much of what process is ultimately about - and that waiting, I think, sorts out those who are less committed from those who are willing to stubbornly prevail.

Alex

--

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

[↑ Contents](#)

57. **Alexander Jorgensen**

Re: Bush touches a soldiers wounded eye

Tue 3 Jul 2007

Nice one, George.

Always there waiting for the look-see, an olive branch in one hand, plenty o' arrows in the other, a commonplace book in back pocket while said to be seen standing in a runnel of holy water, this baptismal born again (or another guy passing through the turnstile), his mind full of nightmare and day's terror. For some odd reason, this story makes me think of Dickens' A Christmas Carol.

Alex

George Bowering <[REDACTED]> wrote: >

> .. King, the GOP congressman, introduced him backstage to a soldier
> injured
> in one eye. Bush teared up and asked the young man to take off his dark
> glasses so he could see the wound, King recalled. "Human instinct is
> when
> someone has a serious injury to look the other way," King said. "He
> actually
> asked him to take them off. He actually touched the eye a little. It
> was
> almost as if he felt he had to confront it."

Nah. You'll remember that Jesus put some spit and dirt on a blind guy's eyes and restored his sight. Bush is here just indicating his non-ironic sense of his own messianic touch.

Bowering, George H.

A relatively untravelled Canadian writer.

--

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

[↑ Contents](#)

58. **Jim Andrews**

Re: Talks to walk by

Tue 3 Jul 2007

the responses to my post asking for suggestions on 'talks to walk by' have been really cool. thanks for those.

a wee update on that erm enterprise.

i tried it. with music. on a walk.

it was invigorating. it made me want to break out into a jog. but i'm too stiff. just started walking about two weeks ago. and, unrelatedly, got a cellphone/mp3 player. hence the query.

invigorating but slightly unnerving because the trail is also for bikes. so, as some have mentioned, it's a bit dangerous. probably too dangerous to make a habit of it.

however, not only was it invigorating; it felt good. the music with the exercise. it was uplifting.

also, interesting how the music extended from horizon to horizon, as it were. to the point where, upon encountering others, i had to remind myself that they were not grooving on the music.

i appreciate the points people made about the value of actually listening to what's going on around you, and the relevance of that point to contemporary mindscapes. but, you know, even when we're 'listening', i wonder how much gets through.

oddly, i've found that an interesting way of listening (on a walk or whatever) is to record it and play it back later. i've only done that a couple of times. but the results were very interesting. on hearing it later, i heard it very differently. one interprets the recording more symbolically. or i do. i tend to miss that symbolic meaning in the 'immersive' experience.

i suppose it's related to the difference between hearing yourself when you're talking and hearing yourself via a recording. the latter provides a different 'point of view' or 'point of audition' than the usual one, gives us two perspectives, opens the third eye (or ear).

ja

<http://vispo.com>

[↑ Contents](#)

59. **Patrick Duggan**
Re: listenlight magazine
Tue 3 Jul 2007

Speaking as the editor of a poetics journal, this all seems so unethical to me. I hope it's not as bad as it sounds, but I would never alter a poem even by one space, unless it was with the author's explicit permission.

Who am I to say that a poem is better if I alter a break or extend or a line? I accept the poem or I don't, unless it's a matter of maybe one questionable word getting it into the journal or not. I'd like to hear what Jesse has to say, too. Hopefully it's a grave misunderstanding.

Patrick

[↑ Contents](#)

60. **Andy Gricevich**
Re: listenlight magazine
Tue 3 Jul 2007

Jesse has taken down the poem published under my name and responded kindly and frankly to my email. Thought I should let y'all know, rather than leave incomplete the account that took shape here yesterday.

all the best to all here,

Andy Gricevich

We won't tell. Get more on shows you hate to love
(and love to hate): Yahoo! TV's Guilty Pleasures list.

[↑ Contents](#)

61. **Maria Damon**
HOW2?
Tue 3 Jul 2007

hi all both of the URLs I have for HOW2 archives (bucknell and arizona) don't work. where can i access them? please backchannel! bests to all, md

[↑ Contents](#)

62. **amy king**
Re: Talks to walk by
Tue 3 Jul 2007

Jim,

I don't think your method is odd at all! And congrats on getting back to it ...

Indirectly related to your idea below, I discovered an artist, Janet Cardiff, a few years ago -- she's known for her "audio tours" -- basically, you don a walkman that she's recorded onto and walk the path she's outlined, but it comes complete with her narration and sometimes visual accoutrements.

Here's a link to one description:

<http://www.publicartfund.org/pafweb/projects/05/cardiff/cardiff-05.html>

Anyway, you might be onto something there -- you could use that visual talent you have and put it to use through your walk recordings, etc.

Wait, I found a better description: <http://www.artfocus.com/JanetCardiff.html>

Best,

Amy

Jim Andrews <[REDACTED]> wrote:

oddly, i've found that an interesting way of listening (on a walk or whatever) is to record it and play it back later. i've only done that a couple of times. but the results were very interesting. on hearing it later, i heard it very differently. one interprets the recording more symbolically. or i do. i tend to miss that symbolic meaning in the 'immersive' experience.

i suppose it's related to the difference between hearing yourself when you're talking and hearing yourself via a recording. the latter provides a different 'point of view' or 'point of audition' than the usual one, gives us two perspectives, opens the third eye (or ear).

ja

<http://vispo.com>

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Yahoo! Answers - Check it out.

[↑ Contents](#)

63. **Michael Tod Edgerton**

Re: HOW2?

Tue 3 Jul 2007

Actually, please post to the list (or backchannel me, too, but I'm sure others would like to know).

Thanks,

Tod

Maria Damon <[REDACTED]> wrote: hi all both of the URLs I have for HOW2 archives (bucknell and arizona) don't work. where can i access them? please backchannel! bests to all, md

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

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[↑ Contents](#)

64. **Christophe Casamassima**
Towson Arts Collective in Baltimore Invitation

Tue 3 Jul 2007

Hi, everyone,

The Towson Arts Collective has a great space for readings and performances in the heart of North Baltimore. This fall we're beginning a new reading series - an extension of the Annual "Cruellest Month Reading Series" that brought together over 150 people with 12 poets.

I'd like to extend an invitation to everyone who'd be interested in reading for the series. This is my first attempt at contacting anyone. I'm not personally inviting anyone this time: I think it's necessary to entertain a broader spectrum of poetry since our audience is growing (a mixture of Towson U. and Goucher U. faculty and students, and locals from Baltimore City and County).

If anyone is in Baltimore this fall, please write me. The series will be held on 3rd Thursdays. We're also curating a Cabaret night on First Thursdays (when businesses and bars stay open later) and film nights on 2nd and 4th Thursdays.

The Towson Arts Collective is also available to host workshops: there are two large galleries plus a drawing studio.

Anyone who's interested in reading for the fall, or wants to make a suggestion, please write me at [REDACTED]

If you're interested in teaching a workshop, please write Brian Truax for details. His eMail address is [REDACTED]

Thanks!

Christophe Casamassima

=

San Diego Homes, Free Grant Money

\$50K government grant available, search homes for sale in San Diego.

<http://a8-asy.a8ww.net/a8-ads/adftrclick?>

[redirectid=93389ac4dece5e29008750872f5f85f7](http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=93389ac4dece5e29008750872f5f85f7)

--

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[↑ Contents](#)

65. **Christophe Casamassima**

Re: Talks to walk by

Tue 3 Jul 2007

I do this a lot, especially in my parent's neighborhood in south queens: I'll walk through busy streets where children are playing, cars are going by, adults are gossiping (lots of Italians!) and then I hit Charles Park to greet Jamaica Bay. It's a opera in several parts.

Sometimes, I'll sit near the trees in the park and hear conversations as the wind rushes through the leaves. Romantic, yes, but when the ears play tricks on you... maybe the Son of Sam was a post-modernist afterall...

Christophe

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

From: "amy king" <[REDACTED]>

To: [REDACTED]

Subject: Re: Talks to walk by

Date: Tue, 3 Jul 2007 07:01:35 -0700

Jim,

I don't think your method is odd at all! And congrats on getting back to it ...

Indirectly related to your idea below, I discovered an artist, Janet Cardiff, a few years ago -- she's known for her "audio tours" -- basically, you don a walkman that she's recorded onto and walk the path she's outlined, but it comes complete with her narration and sometimes visual accoutrements. Here's a link to one description:
<http://www.publicartfund.org/pafweb/projects/05/cardiff/cardiff-05.html>

Anyway, you might be onto something there -- you could use that visual talent you have and put it to use through your walk recordings, etc.

*Wait, I found a better description:
<http://www.artfocus.com/JanetCardiff.html>*

*Best,
Amy*

Jim Andrews <[REDACTED]> wrote:

oddly, i've found that an interesting way of listening (on a walk or whatever) is to record it and play it back later. i've only done that a couple of times. but the results were very interesting. on hearing it later, i heard it very differently. one interprets the recording more symbolically. or i do. i tend to miss that symbolic meaning in the 'immersive' experience.

i suppose it's related to the difference between hearing yourself when you're talking and hearing yourself via a recording. the latter provides a different 'point of view' or 'point of audition' than the usual one, gives us two perspectives, opens the third eye (or ear).

*ja
<http://vispo.com>*

*Be a better Globetrotter. Get better travel answers from someone who knows.
Yahoo! Answers - Check it out.*

=

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New 2007 Items Discounted, Rescue Tripods, LEADER in Rescue Equipment.
[http://a8-asy.a8ww.net/a8-ads/adftclick?](http://a8-asy.a8ww.net/a8-ads/adftclick?redirectid=a285337b4d711fa053150db7c6a8296b)
[redirectid=a285337b4d711fa053150db7c6a8296b](http://a8-asy.a8ww.net/a8-ads/adftclick?redirectid=a285337b4d711fa053150db7c6a8296b)

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[↑ Contents](#)

66. **Barry Schwabsky**
Re: listenlight magazine
Tue 3 Jul 2007

I'd like to reflect a bit on why we believe--and I do too--that our poems can't be edited. Most of the writing I do is art criticism, and all of that is subjected to a fairly thorough editing process. Likewise, I edit for one of the magazines I write for, and I've edited for other magazines in the past, so I have experience of both sides of the relationship. Of course it is assumed that nothing is published under my name that I haven't approved of--although in small ways that assumption is honored in the breach probably more often than I remember, and there are certain specific exceptions: notably, in the magazine world, the title of the piece is an absolute editorial prerogative; esp. with the bigger magazines, the title I give an article is just a suggestion. In my experience, most of the editors I've worked with have helped my writing immeasurably. We sometimes get into serious arguments, and they sometimes annoy me intensely, but even that always turns out to be part of the process of making the article better.

On the other hand, I've only ever had the most tentative suggestions from those who publish my poetry. They share the assumption that to even think of intervening in another poet's work is not something too be done easily or lightly.

So does this mean that we believe that other forms of writing, such as art criticism, are the result of collective effort whereas poetry is a purely individual matter? Does it imply that we have shared criteria for quality in prose writing while we lack any but the most intuitive criteria for poetry? Does this presumed difference between two kinds of writing have any political implications? (For instance, does one therefore sign up to libertarianism in the act of writing poetry?)

[↑ Contents](#)

67. **Stephen Vincent**
Re: Talks to walk by
Tue 3 Jul 2007

Jim:

From Herodotus to Oedipus to Virgil to Dante to Chaucer to Bunyan to the Wordsworths & Coleridge to Charles Dickens Any number of folks (Lisa Robertson, Rebecca Solnit, Janet Cardiff (for a good overview) Hamish Fulton, Joshua Cooper, Richard Long - (let alone folks in other mediums) people have been bringing 'the walk' on home in a multiple ways (and clearly there is not a

'singular right way'.) Jonathan Skinner's 'ecopoetics' journal is a good source of contemporary looking/listening & making by contemporary poets and writers.

I like your description of interaction with the various forms of trail transport. Clearly as the petrol runs out, the big collisions in the world will be between bikers/skaters/walkers and birders! I can see the court cases mounting!

(Ironically - in terms of a literature - a friend of mine once said, 'the cell phone is the restoration of narrative' (i.e. "I am at the baggage terminal where are you now? Close?" Response, "I am just coming off the freeway and I am practically in the terminal", etc. etc.)

Oh, well, sometimes, for me anyway, if I drop some writerly insistence on making a work out of everything I do (i.e. From walks and walking) a new and fresh work emerges in a form that I would never have prescribed, but in a form that (retrospectively) was dictated by the 'character' of the space. Other times it can be the opposite. The imposition of a form or medium makes the content of the walk much more interesting. Take Ron Silliman's Ketjak and Tjanting for instance where the streets really pop to life - let alone a bunch of other kinds of reflection - out of the formulation of a strict adherence to form.

Stephen V

Can't help myself from putting in a plug for my own new book, Walking Theory!

www.junctionpress.com

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 poets asks: ³what can the poem do, walking, step-by step:² and credo-like responds: ³witness, suffer, hope.² Beverly Dahlen

the responses to my post asking for suggestions on 'talks to walk by' have been really cool. thanks for those.

a wee update on that erm enterprise.

i tried it. with music. on a walk.

it was invigorating. it made me want to break out into a jog. but i'm too stiff. just started walking about two weeks ago. and, unrelatedly, got a cellphone/mp3 player. hence the query.

invigorating but slightly unnerving because the trail is also for bikes. so, as some have mentioned, it's a bit dangerous. probably too dangerous to make a habit of it.

however, not only was it invigorating; it felt good. the music with the exercise. it was uplifting.

also, interesting how the music extended from horizon to horizon, as it were. to the point where, upon encountering others, i had to remind myself that they were not grooving on the music.

i appreciate the points people made about the value of actually listening to what's going on around you, and the relevance of that point to contemporary mindscapes. but, you know, even when we're 'listening', i wonder how much gets through.

oddly, i've found that an interesting way of listening (on a walk or whatever) is to record it and play it back later. i've only done that a couple of times. but the results were very interesting. on hearing it later, i heard it very differently. one interprets the recording more symbolically. or i do. i tend to miss that symbolic meaning in the 'immersive' experience.

i suppose it's related to the difference between hearing yourself when you're talking and hearing yourself via a recording. the latter provides a different 'point of view' or 'point of audition' than the usual one, gives us two perspectives, opens the third eye (or ear).

ja
<http://vispo.com>

[↑ Contents](#)

68. **steve d. dalachinsky**

Re: listenlight magazine

Tue 3 Jul 2007

a happy ending unless she would have published it the way you wanted it...

oh and i apologize to jesse for thinking he was a woman

On Tue, 3 Jul 2007 01:20:36 -0700 Andy Gricevich <[REDACTED]>
writes:

> Jesse has taken down the poem published under my name and responded
> kindly and frankly to my email. Thought I should let y'all know,

> rather than leave incomplete the account that took shape here
> yesterday.
>
> all the best to all here,
>
> Andy Gricevich
>
>
> -----
> We won't tell. Get more on shows you hate to love
> (and love to hate): Yahoo! TV's Guilty Pleasures list.
>
>

[↑ Contents](#)

69. **Ken Rumble**

Desert City: Briante & Earley, This Saturday, 07.07.07 - Greensboro

Tue 3 Jul 2007

Who: Susan Briante, author of /Pioneers in the Study of Motion/, makes three egg omelet with two eggs, straight from Texas with a chainsaw.

Who: Tim Earley, author of /Boondoggle/, weaver of mouse tails, hirsute pointer.

What: Desert City Poetry Series, New in Greensboro, Old as Dirt.

When: 07.07.07 @ 7:00pm, This Monkey is Going to Heaven.

Where: Green Hill Center for NC Art, 200 N. Davie St. Greensboro, NC, the Sparkle in the Heart of the Emerald City.

Why: "Pills linger on the tongue like moths on water" "I was, for my age, spry with a hammer."

See you there.....

Susan Briante:

<http://ahsahtapress.boisestate.edu/books/briante/briante-bio.htm>

Tim Earley: http://www.mainstreetrag.com/T_Earley.html

Green Hill Center on Google Maps:

[http://maps.google.com/maps?](http://maps.google.com/maps?f=q&hl=en&geocode=&q=200+n+davie+st+greensboro&sll=36.125414,-79.809687&sspn=0.003865,0.007296&ie=UTF8&ll=36.074268,-79.78898&spn=0.007735,0.014591&z=16&iwloc=addr&om=1)

[f=q&hl=en&geocode=&q=200+n+davie+st+greensboro&sll=36.125414,-79.809687&sspn=0.003865,0.007296&ie=UTF8&ll=36.074268,-79.78898&spn=0.007735,0.014591&z=16&iwloc=addr&om=1](http://maps.google.com/maps?f=q&hl=en&geocode=&q=200+n+davie+st+greensboro&sll=36.125414,-79.809687&sspn=0.003865,0.007296&ie=UTF8&ll=36.074268,-79.78898&spn=0.007735,0.014591&z=16&iwloc=addr&om=1)

--

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

[↑ Contents](#)

70. **steve d. dalachinsky**

Re: listenlight magazine

Tue 3 Jul 2007

i've had other zines including friends suggest drastic changes

On Tue, 3 Jul 2007 11:13:59 +1000 Alison Croggon <[REDACTED]>

writes:

> Changing a poem and publishing changes without the author's consent

> is

> actually a violation of an author's moral rights. Which is to say,

> it's not

> only unethical, but illegal, though it seems a little fuzzy in the

> US. All

> the same, fairly clear in this instance, I would think.

>

>

<http://www.nolo.com/definition.cfm/Term/D4718204-9904-42DF-8A5C84A6482717>

3D/alpha/M/

>

> All best

>

> Alison

>

> On 7/3/07, Brian Howe <[REDACTED]> wrote:

> >

> > wow, this is kind of baffling. I've never had the editor of a

> poetry

> > journal
> > ask for revisions-- you take the poem or you don't. Although a
> situation
> > where an editor made certain suggestions that one could take or
> leave
> > seems
> > like it would be fine, as long as the poem's author was engaged
> with the
> > process-- that's more like collaboration. I wouldn't change my
> poems so
> > that
> > an editor would print them in a magazine, but I might change them
> if an
> > editor I respected offered insightful suggestions that made sense
> to me.
> >
> > But for an editor to simply change a poem and print it without
> consulting
> > the author is beyond the pale. For what it's worth, I had some
> poems in
> > Listenlight a couple issues ago, and one of them did include a
> minor
> > change:
> > "wangled" was printed as "wrangled." When I contacted Jesse about
> the
> > error,
> > it was corrected immediately, and all my interactions with Jesse
> were
> > friendly and aboveboard. But now this... yep. It's a head
> scratcher.
> >
> > Jesse's on this list right? Now might be a good time to chime
> in...
> >
> > Brian Howe
> >
> > On 7/2/07, Tom W. Lewis <[REDACTED]> wrote:
> >
> > > I submitted something to Jesse earlier this year, and he altered
> it and
> > > posted the piece under his no. 6 edition:
> > >

> > > <http://listenlight.net/06/lewis/>
> > >
> > > he did warn me he was going to do this, and I didn't know any
> better
> > > than to question his choices, though they weren't offensive
> enough for
> > > me to pull the piece out. below are the two versions, for
> comparison.
> > >
> > > is this kind of behavior on the part of editors just not the
> done thing?
> > > as in, when you submit a poem the terms should be understood as
> "take it
> > > or leave it"?
> > >
> > > fyi, the piece was written in August '05, which is right before
> I
> > > experienced a stylistic sea-change (e.g., my first encounter
> with langpo
> > > and the harder forms of avant-garde writing/theory)... so this
> one was
> > > kind of an orphan and at the time I was communicating with Jesse
> I was
> > > aware that it wasn't exactly representative of my current work;
> that is,
> > > I wasn't so turned off by the idea of someone messing with it.
> now that
> > > I look back at it, I like my version of the piece better.
> > >
> > > tl
> > >
> > > ---
> > >
> > > original:
> > >
> > > jump the fence -- run out of ideas and the yard
> > >
> > > (Heraclitus' feet are sore from stepping in
> > > the same river over and over again. -- 8/4/05)
> > >
> > > I've run out of ideas.
> > > They're dragging the river,

> > > but they won't find anything.
> > > The kind of trace they look for,
> > > they can't pull it up.
> > > I climbed the fence
> > > when no one was looking
> > > and now everyone's on watch,
> > > digging around for me,
> > > in the wrong place.
> > >
> > > "You'll never fix
> > > the mess you've made,"
> > > someone said. "You should
> > > know better, what
> > > were you thinking?"
> > >
> > > I had to get away from that,
> > > get away from the petty crimes
> > > I've been committing all along.
> > > You think, or you ignore
> > > your responsibilities,
> > > and they send the State Troopers
> > > out to patrol the streets, helicopters
> > > hanging loud in the air
> > > over your neighborhood, shake
> > > the windows, wait for you to leave
> > > so they can draw a bead on you.
> > >
> > > Someone's bound to smoke you out-
> > > they can wait, have all the time
> > > in the world to catch you
> > > in your erroneous ways,
> > > new crimes to compound
> > > onto the old ones.
> > >
> > > So I jumped the back fence
> > > and got out.
> > >
> > > Pretty soon they'll forget
> > > who they were looking for.
> > > I just hope I don't run out of ideas first.
> > >
> > > ---

> > >
> > > edited version (I provided the new title, as it framed the
> "narrative"
> > > better):
> > >
> > > fugitive
> > >
> > > I've run out of ideas.
> > > They're dredging the river,
> > > but they will find nothing.
> > > The kind of trace they look for
> > > they can't pull up.
> > >
> > > I climbed the fence
> > > when nobody was looking
> > > and now everyone's on watch,
> > > digging around for me
> > > in the wrong places.
> > >
> > > "You'll never fix
> > > the mess you've made,"
> > > someone says. "You should
> > > know better, what
> > > were you thinking?"
> > >
> > > I had to get away from that,
> > > get away from all the petty crimes.
> > >
> > > You think, or you ignore
> > > responsibilities and they send the State
> > > Troopers out patrolling the streets,
> > > helicopters hanging loud in the night
> > > over your neighborhood, shaking
> > > the windows, waiting on you to leave
> > > so they can draw their bead.
> > >
> > > Someone's bound to smoke you out.
> > > They can wait, have all the time
> > > in the world to trap you
> > > in erring ways, new crimes
> > > compounding on the old.
> > >

> > > So I jump the back fence
> > > and get out.
> > >
> > > Soon they will forget
> > > who they were looking for.
> > >
> > >
> > > -----Original Message-----
> > > From: UB Poetics discussion group
> [mailto:]
> > > On Behalf Of Lisa Jarnot
> > > Sent: Sunday, July 01, 2007 21:37
> > > To:
> > > Subject: listenlight magazine
> > >
> > > hey list folks,
> > >
> > > a student of mine recently sent work to an online journal
> called
> > > Listenlight and found his work posted to the site in a much
> revised
> > > version (including new lines added to the poem). I wrote to the
> > > editor there, Jesse Crockett, who said that he felt he had
> improved
> > > the poems. just wanted to send out a heads up to stay away from
> this
> > > one.
> > >
> > > best,
> > > lisa jarnot
> > >
> >
>
>
>
>
> --
> Editor, Masthead: <http://www.masthead.net.au>
> Blog: <http://theatrenotes.blogspot.com>
> Home page: <http://www.alisoncroggon.com>
>
>

[↑ Contents](#)

71. **David A. Kirschenbaum**

Re: listenlight magazine

Tue 3 Jul 2007

When I do chapbooks I give the author a headsup when they give me a solicited manuscript that I'll be marking it up pretty heavily, a whole lot of red ink. And then I'll get together with the author for a few hours to review the manuscript. All I ask is for the author to explain their choices, or simply say, at times, that they have no explanation, that that's just what they wrote. 90% of my queries go away and maybe 10% stick.

I remember one time yrs ago when I offered to publish a friend's work. I designed and edited the chapbook and then we went over it. Every correction, every suggestion they said no to, with no explanation. A half an hour into this process I asked them what the name of their small press was going to be, because this wasn't going to be a boog book, that I'm an editor, not a printer.

On 7/3/07 11:12 AM, "Barry Schwabsky" <[REDACTED]> wrote:

I'd like to reflect a bit on why we believe--and I do too--that our poems can't be edited. Most of the writing I do is art criticism, and all of that is subjected to a fairly thorough editing process. Likewise, I edit for one of the magazines I write for, and I've edited for other magazines in the past, so I have experience of both sides of the relationship. Of course it is assumed that nothing is published under my name that I haven't approved of--although in small ways that assumption is honored in the breach probably more often than I remember, and there are certain specific exceptions: notably, in the magazine world, the title of the piece is an absolute editorial prerogative; esp. with the bigger magazines, the title I give an article is just a suggestion. In my experience, most of the editors I've worked with have helped my writing immeasurably. We sometimes get into serious arguments, and they sometimes annoy me intensely, but even that always turns out to be part of the process of making the article better.

On the other hand, I've only ever had the most tentative suggestions from those who publish my poetry. They share the assumption that to even think of intervening in another poet's work is not something too be done easily or lightly.

So does this mean that we believe that other forms of writing, such as art criticism, are the result of collective effort whereas poetry is a purely individual matter? Does it imply that we have shared criteria for quality in prose writing while we lack any but the most intuitive criteria for poetry? Does this presumed difference between two kinds of writing have any political implications? (For instance, does one therefore sign up to libertarianism in the act of writing poetry?)

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

[↑ Contents](#)

72. **Lauren Shufan**

Re: HOW2?

Tue 3 Jul 2007

this will direct you to .both. HOW(ever) and How2:

<http://www.asu.edu/pipercenter/how2journal//archive/>

best,

Lauren

--- Michael Tod Edgerton

<[REDACTED]> wrote:

*Actually, please post to the list (or backchannel
me, too, but I'm sure others would like to know).*

*Thanks,
Tod*

*Maria Damon <[REDACTED]> wrote: hi all
both of the URLs I have for HOW2 archives (bucknell
and arizona)
don't work. where can i access them? please
backchannel! bests to
all, md*

*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

*Take the Internet to Go: Yahoo!Go puts the Internet
in your pocket: mail, news, photos & more.*

[↑ Contents](#)

73. **charles alexander**
Re: listenlight magazine

Tue 3 Jul 2007

Barry,

I don't see resistance to the editing of poetry as the point. I think an editor suggesting edits to a poem or play or piece of fiction or whatever is absolutely fine. However, to edit the work and print it with the edits without consulting the author is totally unethical. There are choices to be made. An editor might accept a work, and then suggest edits. But since the work has been accepted, if the author does not agree with the edits, it should be printed as the author wishes. Or an editor might accept a work conditionally, given the edits she/he suggests take place. Then, if the author agrees, that is their choice; if the author does not agree, the work does not get printed. There may be degrees of either of these acts, but the point is to have clarity and for the author to approve whatever version of the work is actually printed. I hope that when your art criticism goes through "a fairly thorough editing process," that you are consulted (it sounds as though you are from your description) and that you have a chance to approve the edits or retract the work; or, if not, that you have agreed in advance to whatever process is in place at the journal or press.

As to your question about the criterias for quality, I think we do see writing poetry as "art" making, and there is a difference between that and how we see various forms of critical writing (although there are degrees to our views of any of these forms, and I'm not sure we should lay "quality" or "value" claims on any of them). But if you see poetry as art, is there any difference between a journal editing a poem without consulting the author, and a gallery adding touches of paint here and there to an artist's painting without consulting the artist, or taking a chisel to resculpt a stone sculpture in places here and there without asking the sculptor? And wouldn't that be rather hideous?

On the other hand, in terms of your question as to "collective effort," I rather think most of us send our poems to particular readers and friends whose sense of both poetry and our own work we trust, for reader's comments and

suggestions. We also hear responses after public readings of our work and may take some of these into account as we write, rewrite, prepare work for publication, etc. Such activities work in similar ways to what a painter might do by inviting other painters or artists or viewers into her studio while a work is in progress, to talk about the work at hand and listen to what others have to say about it. Not that all poets or painters do this, and they may do it in different ways and to different degrees. But I would think the absolute loner who never listens to anything but his or her own muse is rather the extreme case.

Charles

At 08:12 AM 7/3/2007, you wrote:

>I'd like to reflect a bit on why we believe--and I do too--that our
>poems can't be edited. Most of the writing I do is art criticism,
>and all of that is subjected to a fairly thorough editing process.
>Likewise, I edit for one of the magazines I write for, and I've
>edited for other magazines in the past, so I have experience of both
>sides of the relationship. Of course it is assumed that nothing is
>published under my name that I haven't approved of--although in
>small ways that assumption is honored in the breach probably more
>often than I remember, and there are certain specific exceptions:
>notably, in the magazine world, the title of the piece is an
>absolute editorial prerogative; esp. with the bigger magazines, the
>title I give an article is just a suggestion. In my experience, most
>of the editors I've worked with have helped my writing immeasurably.
>We sometimes get into serious arguments, and they sometimes annoy me
>intensely, but even that always turns out to be part of
> the process of making the article better.
>
> On the other hand, I've only ever had the most tentative
> suggestions from those who publish my poetry. They share the
> assumption that to even think of intervening in another poet's work
> is not something too be done easily or lightly.
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> So does this mean that we believe that other forms of writing,
> such as art criticism, are the result of collective effort whereas
> poetry is a purely individual matter? Does it imply that we have
> shared criteria for quality in prose writing while we lack any but
> the most intuitive criteria for poetry? Does this presumed
> difference between two kinds of writing have any political
> implications? (For instance, does one therefore sign up to
> libertarianism in the act of writing poetry?)

Charles Alexander
Chax Press
101 W. Sixth St. no. 6
Tucson, AZ 85701-1000

██████████ (Chax Press)
██████████ (cell)
██████████

<http://chax.org>

[↑ Contents](#)

74. **Robert Grotjohn**

Re: HOW2?

Tue 3 Jul 2007

This worked for me:

<http://www.asu.edu/pipercwcenter/how2journal/>

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

From: UB Poetics discussion group [mailto:██████████] On
Behalf Of Michael Tod Edgerton
Sent: Tuesday, July 03, 2007 10:38 AM
To: ██████████
Subject: Re: HOW2?

Actually, please post to the list (or backchannel me, too, but I'm sure others would like to know).

Thanks,
Tod

Maria Damon <██████████> wrote: hi all both of the URLs I have for HOW2 archives (bucknell and arizona) don't work. where can i access them? please backchannel! bests to all, md

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

Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

[↑ Contents](#)

75. **Gabrielle Welford**

Re: Talks to walk by

Tue 3 Jul 2007

and don't forget virginia woolf. gabe

No virus found in this incoming message.

Checked by AVG Free Edition.

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

On Tue, 3 Jul 2007, Stephen Vincent wrote:

Jim:

From Herodutus to Oedipus to Virgil to Dante to Chaucer to Bunyan to the Wordsworths & Coleridge to Charles Dickens Any number of folks (Lisa Robertson, Rebecca Solnit, Janet Cardiff (for a good overview) Hamish Fulton, Johsua Cooper, Richard Long - (let alone folks in other mediums) people have been bringing 'the walk' on home in a multiple ways (and clearly there is not a 'singular right way').)

Jonathan Skinner's 'ecopoetics' journal is a good source of contemporary looking/listening & making by contemporary poets and writers.

I like your description of interaction with the various forms of trail transport. Clearly as the petrol runs out, the big collisions in the world will be between bikers/skaters/walkers and birders! I can see the court cases mounting!

(Ironically - in terms of a literature - a friend of mine once said, 'the cell phone is the restoration of narrative' (i.e. "I am at the baggage terminal where are you now? Close?" Response, "I am just coming off the freeway and I am practically in the terminal", etc. etc.)

Oh, well, sometimes, for me anyway, if I drop some writerly insistence on making a work out of everything I do (i.e. From walks and walking) a new and fresh work emerges in a form that I would never have prescribed, but in a form that (retrospectively) was dictated by the 'character' of the space. Other times it can be the opposite. The imposition of a form or medium makes the content of the walk much more interesting. Take Ron Silliman's Ketjak and Tjanting for instance where the streets really pop to life - let alone a bunch of other kinds of reflection - out of the formulation of a strict adherence to form.

Stephen V

Can't help myself from putting in a plug for my own new book, *Walking Theory!*

www.junctionpress.com

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

the responses to my post asking for suggestions on 'talks to walk by' have been really cool. thanks for those.

a wee update on that erm enterprise.

i tried it. with music. on a walk.

it was invigorating. it made me want to break out into a jog. but i'm too stiff. just started walking about two weeks ago. and, unrelatedly, got a cellphone/mp3 player. hence the query.

invigorating but slightly unnerving because the trail is also for bikes. so, as some have mentioned, it's a bit dangerous. probably too dangerous to make a habit of it.

however, not only was it invigorating; it felt good. the music with the exercise. it was uplifting.

also, interesting how the music extended from horizon to horizon, as it were. to the point where, upon encountering others, i had to remind myself that they were not grooving on the music.

i appreciate the points people made about the value of actually listening to what's going on around you, and the relevance of that point to contemporary mindscapes. but, you know, even when we're 'listening', i wonder how much gets through.

oddly, i've found that an interesting way of listening (on a walk or whatever) is to record it and play it back later. i've only done that a couple of times. but the results were very interesting. on hearing it later, i heard it very differently. one interprets the recording more symbolically. or i do. i tend to miss that symbolic meaning in the 'immersive' experience.

i suppose it's related to the difference between hearing yourself when you're talking and hearing yourself via a recording. the latter provides a different 'point of view' or 'point of audition' than the usual one, gives us two perspectives, opens the third eye (or ear).

ja
<http://vispo.com>

[↑ Contents](#)

76. **Brian Howe**
Re: listenlight magazine
Tue 3 Jul 2007

Good question. I'm a professional music and arts journalist by trade, and quite often see my pieces go to print with minor, once in awhile major, changes. Often I have approved these changes beforehand and made counter-changes to suit my editor, but this isn't always the case-- I've certainly had the experience of seeing a piece of mine go to print in a form I barely recognize. When I feel like an editor has changed my work in a way that misses the point, or obscures the point I was trying to make, I feel irritated-- not because the sanctity of my words has been violated, but because I would prefer to be involved in the process. I'm always willing to compromise as long as I'm involved in the process, and I have some great editors who can make my pieces "better."

But the "better" in question here relates mostly the market, to which music and literary criticism are explicitly tied-- i.e. in common review formats, reviews are linked to release dates, and the position of reviewer is in large part designed to position one as a consumer's advocate, tacitly advising what one should or should not spend money on. "Better" in this case means smoother, with a sturdier structure and more lucid language, more polished, etc. So to make changes to writing like this doesn't feel problematic to me, because that writing is already, to a degree, compromised by market imperatives. Whereas my poetry, which I seldom make money from (nor do I try to), and which does not

bear the responsibility of conveying something true about a particular subject (one that, at one level, it is trying to *sell*), exists completely outside of the market. It has no interest in market imperatives toward lucidity, polish, saleability, etc. In fact, it works exactly against these imperatives, or strives to. For an editor to make it "better" misses its point of being a singular incarnation that has to be contended with for what it is, not another anonymous smooth-edged pebble in the rock garden of cultural capital.

So for me, it's that simple-- when I'm selling my writing and my writing is by the nature of its format selling something else, deliberately or otherwise, it becomes a consumer product and subject to the consumer's demands-- and the to the editor's, who is paying me. But when it comes to my poetry, I don't owe anything to anyone-- in fact, it's a sphere I go to get away from all that.

Best

Brian H

On 7/3/07, Barry Schwabsky <[REDACTED]> wrote:

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> I'd like to reflect a bit on why we believe--and I do too--that our poems
> can't be edited. Most of the writing I do is art criticism, and all of that
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- > Does this presumed difference between two kinds of writing have any
- > political implications? (For instance, does one therefore sign up to
- > libertarianism in the act of writing poetry?)
- >

[↑ Contents](#)

77. **Skip Fox**

Re: It's a beautiful day in the neighborhood

Tue 3 Jul 2007

"calculated pulchritude that quelled my lingering euphoria"? Bait?

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

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

Behalf Of Jesse Crockett

Sent: Monday, July 02, 2007 11:56 PM

To: ██████████

Subject: It's a beautiful day in the neighborhood

The nurse knocked at the door. My mother had instructed me to be there, waiting downstairs in the front room, far removed from the seclusion of my hermetic lair, to greet her when she arrived. I had not met this nurse. Her name, Kate, was all I knew of her, but my mother was reputed to have the best eye in the city for good help. I waited for her to knock again, but quickly heard the key turn in the door. I stood as she opened the door and let herself in.

"You must be Kate."

"Stephen," she said, resting her satchel lightly on the floor, "hello," closing the door as lightly behind her. "I have a key. Your mother gave me a key."

She was hired for the full-time care of my father. It was a very good job for a new graduate, and there were dozens of applicants, though I had met none of them. My mother had interviewed five in considerable depth and hired Kate for a good deal more than the typical salary for new graduates going to work in hospitals, so she may have expected her work to be more demanding, but she had no more to do here than babysit my father.

"Where is Dr. Shirov?"

Her precipitous bill of charge was my father the famous doctor. Apprehensive, nauseous, I paused, standing still, saying nothing, staring at her like a troll. She smiled as quickly and unexpectedly as her key had turned in the door, brushing a lock of dark hair behind her ear and removing her shades, perching them on her head. They were cheap, her sunglasses, but she was dressed very well, dressed more like my mother than a new nurse. She smiled again with another

disarming gesture of pursing her lips and arching her brow, "I was told he would be here."

"Yes, he's here."

I stayed in place as she knelt slightly to pick up her satchel, anticipating the way being led to her work, but I did not move. I wanted to interrogate her, this happy stranger, but could merely ask why she was dressed like a lawyer. I felt ashamed, ready to point the way through the hall to my father and then retreat, yet again she smiled, finishing with another articulate expression. "It's my first day on the job. I was told to dress business casual."

"This is business casual," I said, plucking my loose collar with stoic condescension. "You look like a district attorney." She offered another variant of genial smile as I wondered what she had been told about me, like a basilisk imposing on her. "He spits up like an infant. You'll want to keep your suit clean." She smiled again without strain or hesitation, jostling her satchel, "It's in the contract. Your mother pays for dry cleaning."

"Right," I droned idiotically, surprised by her warmth and lively face, wanting to ask her more questions, wanting to engage her with all the stupid questions of my witless warmth, charmed by her ease and light, but anything I could possibly say was already in my own mind a lugubrious echo. Then she made a quizzical, birdlike darting askance of her nose, "Stephen?"

I said nothing, still gazing on her from the warmth she gave through such brief gestures, stalling another moment for my name in her voice, but a small dot of insight for the plain fact of her being there in perfect confidence of her skills, excited to start a new job, broke my gaze. I moved, finally, turning away from her and out of the front room. As she followed, the metronomic report of her heels against the hard floor was a calculated pulchritude that quelled my lingering euphoria by the end of the hallway, opening widely into my father's den. I looked without mystique to the young nurse as she appraised my father, incapacitated. "That's him," I said. She glanced half away from him to murmur some indiscernible question or note surprise in the contrast from this domestic comfort to the sterilized gleam of an operating room, where no doubt she had planned through school to start a career, wondering how tending this lone invalid would make meaningful work, voicing a few muffled sounds that only the walls could understand.

Soon she would have questions. I did not want to answer any of them. She had most likely read his large medical file dating from the current status all the way back. I had not read it, nor had I ever been curious to learn the greater details of my father's condition beyond a summarized remark. And judging from Kate's reaction, she had read his file starting from the present, working backwards through the years to an exponential height of information. It was one way or the

other, and the questions remaining from either vantage were equally predictable. But I did not want to be rude. "I'll be in the kitchen for breakfast," I said, leaving her there, "first left as you come back," avowing for her sake to provide from the kitchen a decent modulation of clattering noise.

[↑ Contents](#)

78. **kevin thurston**

Re: It's a beautiful day in the neighborhood

Tue 3 Jul 2007

dont know, decided im not smart enough

On 7/3/07, Skip Fox <[REDACTED]> wrote:

>

> "calculated pulchritude that quelled my lingering euphoria"? Bait?

>

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

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> Behalf Of Jesse Crockett

> Sent: Monday, July 02, 2007 11:56 PM

> To: [REDACTED]

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> But I did not want to be rude. "I'll be in the kitchen for breakfast," I
> said, leaving her there, "first left as you come back," avowing for her
> sake to provide from the kitchen a decent modulation of clattering noise.

>

--

no, really, i love you

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

[↑ Contents](#)

79. **kevin thurston**

Re: HOW2?

Tue 3 Jul 2007

seems that some of it does and some of it does not work

On 7/3/07, Robert Grotjohn <[REDACTED]> wrote:

>

> This worked for me:

>

> <http://www.asu.edu/piperwcwcenter/how2journal/>

>

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

> From: UB Poetics discussion group [mailto:] On
> Behalf Of Michael Tod Edgerton
> Sent: Tuesday, July 03, 2007 10:38 AM
> To:
> Subject: Re: HOW2?
>
> Actually, please post to the list (or backchannel me, too, but I'm sure
> others would like to know).
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> Thanks,
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> Maria Damon < > wrote: hi all both of the URLs I have for
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[↑ Contents](#)

80. **Vernon Frazer**
Re: listenlight magazine
Tue 3 Jul 2007

Following this discussion has made me glad Listenlight didn't accept the work I submitted. Apparently the editors didn't think my work was good enough (or malleable enough) to mutilate.

Generally, I view editing as a 50-50 proposition. Sometimes it helps, sometimes it doesn't. Its biggest value comes when somebody saves me from making a complete fool of myself.

While doing music journalism 17 years ago, I did have one particularly infuriating experience. I had written an article in which I mentioned that Hartford, Connecticut had a lively jazz scene. The editor changed my copy to say the scene resembled a Far Side cartoon.

I don't mind corrections being made, or modifications made so that my piece conforms to "house style." But I do object to the change in meaning, especially since I was known for speaking my mind and standing by what I said. I hung out in the jazz clubs in those years and a few musicians didn't like what I had written before this incident.

I told the editor I don't mind being edited, but that I stand by what I write and I was extremely displeased with making the changes without informing me.

It was a commercial paper. I watched a lot of pieces get changed with no serious reason to complain. I was getting paid. But after that incident, I wrote one more article and moved on.

I've moved on from Listenlight too.

Vernon
<http://vernonfrazer.com>

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

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

Behalf Of Brian Howe

Sent: Tuesday, July 03, 2007 2:17 PM

To: ██████████

Subject: Re: listenlight magazine

Good question. I'm a professional music and arts journalist by trade, and quite often see my pieces go to print with minor, once in awhile major, changes. Often I have approved these changes beforehand and made counter-changes to suit my editor, but this isn't always the case-- I've certainly had the experience of seeing a piece of mine go to print in a form I barely recognize. When I feel like an editor has changed my work in a way that misses the point, or obscures

the point I was trying to make, I feel irritated-- not because the sanctity of my words has been violated, but because I would prefer to be involved in the process. I'm always willing to compromise as long as I'm involved in the process, and I have some great editors who can make my pieces "better."

But the "better" in question here relates mostly the market, to which music and literary criticism are explicitly tied-- i.e. in common review formats, reviews are linked to release dates, and the position of reviewer is in large part designed to position one as a consumer's advocate, tacitly advising what one should or should not spend money on. "Better" in this case means smoother, with a sturdier structure and more lucid language, more polished, etc. So to make changes to writing like this doesn't feel problematic to me, because that writing is already, to a degree, compromised by market imperatives. Whereas my poetry, which I seldom make money from (nor do I try to), and which does not bear the responsibility of conveying something true about a particular subject (one that, at one level, it is trying to *sell*), exists completely outside of the market. It has no interest in market imperatives toward lucidity, polish, saleability, etc. In fact, it works exactly against these imperatives, or strives to. For an editor to make it "better" misses its point of being a singular incarnation that has to be contended with for what it is, not another anonymous smooth-edged pebble in the rock garden of cultural capital.

So for me, it's that simple-- when I'm selling my writing and my writing is by the nature of its format selling something else, deliberately or otherwise, it becomes a consumer product and subject to the consumer's demands-- and the to the editor's, who is paying me. But when it comes to my poetry, I don't owe anything to anyone-- in fact, it's a sphere I go to get away from all that.

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Brian H

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- > poetry?
- > Does this presumed difference between two kinds of writing have any
- > political implications? (For instance, does one therefore sign up to
- > libertarianism in the act of writing poetry?)
- >

[↑ Contents](#)

81. **Stephen Vincent**
If Libby is on your mind
Tue 3 Jul 2007

This FYI below is not poetry, nor walking, but definitely in the political air, which seems to be beyond poetry not to mention that beside Libby walking free, the Brits, Homeland Security here, etc. have tainted with suspicion every Doctor in the world who happens to be Muslim. Another stake in the ground for the Cheney/Bush/ wider war on Islam!

Happy 4th of July!!

**

FYI A few comments from an online group of Texan politicians in reaction to Bush's pardoning of Libby

From Harold Cook, the fella who organized the Texas Demos leaving the state to try to prevent DeLay's "redistricting":

Good God, first that lovely Paris Hilton girl from a good family, and now this.

Could you in good conscience send a guy named ³Scooter² to the slammer?? I mean, sheesh, there's only so far you can kick a bar of soap. Wait is that why they call him ³Scooter?²

Plus, the existence and absolute nature of executive clemency IS law, as stated in Art. II, Sec. 2, of your handy-dandy pocket-sized United States Constitution (2nd Amendment ³Right To Bear Arms² commemorative version<the one that comes with the free NASCAR limited edition license plate frame).

What? You aren't carrying a copy of the Constitution with you? Why do you hate freedom? President Bush is a great American. He's the decider. He's a uniter, not a divider. And he's also a multiplier, a subtractor and an adder. Scooter is free. Mission accomplished. Long live the Scoot-meister. Greatest patriot since Oliver North if you ask me.

You must be one of those Godless commie tree-hugging dope-smokers who persists in believing that truth and justice have something to do with the ³American way.² How cute. Get with the game plan, grandpa that is SO ³September tenth.²

The rest of you sissy whiners can do what you want, but I, for one, am going to get back to supporting our troops now. Where the hell did I put that magnetic yellow ribbon gizmo? You're not gonna catch MY ass on that no-fly list, bucko!

From Michael Sharlot, U of Texas law School:

Was it an insult to every lawyer and citizen that the Bushites did not prosecute Sandy Berger who, I am sure you will recall with outrage now as when it happened, STOLE classified documents from the national archives, destroyed them and then lied about his conduct, and got off with the loss of his law liscence? Why not? Also, many say Libby lied to cover for Cheney's plan to further subvert the Constitution. Why did Berger destroy those documents? No outrage?

Commuting Libby's sentence is an outrage because no President has ever done such a thing? Or is it that this use of the admitted Presidential authority was unjustified because Libby's crime was unforgivable in any way. This, I take it does not apply to Clinton's wholesale pardoning on the last hour of the last day of his term Mark Rich's case was, I assume, such a miscarriage of justice that any President would have pardoned him. Also, unlike the Libby case where the commutation was an ugly payoff for taking the fall to protect Chaney, the eminence grise, in the Rich case there was no improper motive for clemency. The enormous contribution by Mrs. Rich to the Clinton Library was simply a grateful gesture from a devoted wife to the utterly unexpected merciful action

by a President of unquestioned intergrity. Or am I mistaken and you were equally outraged by that action?

Jeff Crosby, Illustrator, NYC:

Do not presume to think we thought Clinton's pardons or Berger's handslap were right. My question is, are you really saying that, because Clinton did similar, that it was okay for Bush to let Libby go? Bullshit.

Moreover, the outrage is not just about this act but a whole series of acts by the Bush administration. In terms of real and potential lawbreaking, the Bush administration blew past Clinton's 8 years in the first year.

Doug Zabel, Austin political consultant:

I, for one, don't care one whit about whether or not Scooter Libby spends one day in prison, but I don't understand why Bush would commute this sentence. There are only three reasons I can think of: (1) Bush truly believes the sentence was excessive and he doesn't care that, with 80% of Americans against a pardon, it might hurt the GOP; (2) the hard-core GOP base supports a pardon (but Bush isn't running again, so why buckle to this limited contingent); or (3) Scooter was pissed at being left twisting slowly in the wind and was likely to spill the beans on the rest of the White House Hooligans.

I vote for No. 3.

P.S. -- I don't remember the Sandy Berger episode quite the way Mike describes it, but if he was guilty, he should do the time. And I absolutely opposed Clinton's pardon of Marc Rich. It was simply stupid. But in neither case do I believe the pardons were intended to prevent other misdeeds from seeing the light of day, and I do believe that's what Scooter's commutation was about.

By the way, the CIA has recently said that yes, Valerie Plame was a covert operative at the time of her outing.

[↑ Contents](#)

82. **steve d. dalachinsky**

Re: listenlight magazine

Tue 3 Jul 2007

i've had many major changes to articles tho only one accidentally to liner notes so i stopped the articles / reviews unlrss i knew there'd be no changes unless consulting me first

On Tue, 3 Jul 2007 14:16:59 -0400 Brian Howe <[REDACTED]>
writes:

> Good question. I'm a professional music and arts journalist by trade,
> and

> quite often see my pieces go to print with minor, once in awhile
> major,
> changes. Often I have approved these changes beforehand and made
> counter-changes to suit my editor, but this isn't always the case--
> I've
> certainly had the experience of seeing a piece of mine go to print
> in a form
> I barely recognize. When I feel like an editor has changed my work
> in a way
> that misses the point, or obscures the point I was trying to make, I
> feel
> irritated-- not because the sanctity of my words has been violated,
> but
> because I would prefer to be involved in the process. I'm always
> willing to
> compromise as long as I'm involved in the process, and I have some
> great
> editors who can make my pieces "better."
>
> But the "better" in question here relates mostly the market, to
> which music
> and literary criticism are explicitly tied-- i.e. in common review
> formats,
> reviews are linked to release dates, and the position of reviewer is
> in
> large part designed to position one as a consumer's advocate,
> tacitly
> advising what one should or should not spend money on. "Better" in
> this case
> means smoother, with a sturdier structure and more lucid language,
> more
> polished, etc. So to make changes to writing like this doesn't feel
> problematic to me, because that writing is already, to a degree,
> compromised
> by market imperatives. Whereas my poetry, which I seldom make money
> from
> (nor do I try to), and which does not bear the responsibility of
> conveying
> something true about a particular subject (one that, at one level,
> it is
> trying to *sell*), exists completely outside of the market. It has
> no

> interest in market imperatives toward lucidity, polish, saleability,
> etc. In
> fact, it works exactly against these imperatives, or strives to. For
> an
> editor to make it "better" misses its point of being a singular
> incarnation
> that has to be contended with for what it is, not another anonymous
> smooth-edged pebble in the rock garden of cultural capital.
>
> So for me, it's that simple-- when I'm selling my writing and my
> writing is
> by the nature of its format selling something else, deliberately or
> otherwise, it becomes a consumer product and subject to the
> consumer's
> demands-- and the to the editor's, who is paying me. But when it
> comes to my
> poetry, I don't owe anything to anyone-- in fact, it's a sphere I go
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> away from all that.
>
> Best
> Brian H
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> On 7/3/07, Barry Schwabsky <[REDACTED]> wrote:
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> > of the magazines I write for, and I've edited for other magazines
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> any
> > political implications? (For instance, does one therefore sign up
> to
> > libertarianism in the act of writing poetry?)
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>
>

[↑ Contents](#)

83. **heidi arnold**

Re: listenlight magazine

Tue 3 Jul 2007

this may be a somewhat oversimplified response to this thread, but it seems to me that if the author him or herself produces the chap at each step, that to note to image to poemz to pages to thread and so forth -- the end result cannot possibly be what you'd get from a commercial publisher -- it is a question of focusing from the level of the word thru each level of form that the physical embodiment of the chap demands -- and i have two of these in process now so whatever i'm not the expert -- this is not to discount editing or say that it is inherently, deeply evil, because in some cases the ideal reader i imagine might emerge from that process and what a significant kind of thing, but it is to say that the shape of the work or the text is altered by the commercial production process and the social valences of the different apparatus that process engages, commercial, industrial, in terms of kinds of readers, shelves in bookstores, portals in media, echoes in the streets and on the fields of corn, and not in all cases is that the best thing -- if you write to silence, to rupture silence in the process of production -- not sure sometimes yes the issue of audience and the fact that capitalism exists must be recognized and the overall social good that depends on that system, but sometimes there is revolution...

my 2 cents

heidi

--

www.heidiarnold.org

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

[↑ Contents](#)

84. **Edmund Hardy**

Peter Riley blog symposium

Tue 3 Jul 2007

<http://intercapillaryspace.blogspot.com/2007/07/peter-riley-blog-symposium.html>

"Intercapillary Space" invites you to contribute a blog post, letter, closely argued essay, postcard, diary entry, painting or some other reaction to the work of Peter Riley (as writer and editor) for a Blog Symposium planned for the week beginning on monday 8th October.

This idea was prompted by the publication, earlier this year, of *The Day's Final Balance: uncollected writings 1965-2006* and *The Llyn Writings* from Shearsman.

If you are interested please email [REDACTED]

Please forward this notice to any who may be interested.

Link:

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

Peter Riley's website: who is Peter Riley, what has he published, what is his work like, what does he look like, where can I read more of him?

Win tickets to the sold out Live Earth concert! <http://liveearth.uk.msn.com>

[↑ Contents](#)

85. **amy king**

Happy Fourth, Citizens --

Tue 3 Jul 2007

A tiny note on The Great American Love Story ---> <http://amyking.org/blog/>

Get the free Yahoo! toolbar and rest assured with the added security of spyware protection.

[↑ Contents](#)

86. **Jesse Crockett**

sanctimony: eponymous / anonymous

Tue 3 Jul 2007

Anyone to analyze a pathology?

I'll give it a shot.

{You're a}.{creepy motherfucker}.{who has no business}.{pretending}.{to be an editor.}

1st set -- at this, those experienced in this matter will disregard the remainder of anonymous coward's statement

2nd set -- from anonymous coward, unwitting praise

3rd set -- the sad part, revealing anonymous coward's P&L sense of self-worth in artistic endeavor and appreciation

4th set -- I have only separated this set from the 3rd set so as to avoid affording tragic sympathy upon anonymous coward

5th set -- certainly the mere opportunist filling of a stock trimetric which anonymous coward hones preconsciously

It always feels good to be right.

Jess Crockett

[↑ Contents](#)

87. **W.B. Keckler**

once more into the...breach? birth? im trying amy

Tue 3 Jul 2007

Just wanted to let any interested parties know I have a baby bloglet called "Joe Brainard's Pyjamas. The link is [_http://joebrainardspyjamas.blogspot.com_](http://joebrainardspyjamas.blogspot.com) (<http://joebrainardspyjamas.blogspot.com/>) . Blog focuses on contemporary poetry and the visual arts mostly but the de rigueur kvetching will occur. Recent poems by myself, Cyril Wong, Scott Keeney and others can be found. Poems on Rae Armantrout, Robert Pinsky and others abound. Just teeming it is. I plan on publishing poetry by others here a lot so hit me up with some shiny new poetry if interested. Merci, Buffaloes

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

[↑ Contents](#)

88. **Jesse Crockett**

says Philip Roth

Tue 3 Jul 2007

"The ecstasy of sanctimony," says Philip Roth, is "America's oldest communal passion [and] historically perhaps its most treacherous and subversive pleasure."

[↑ Contents](#)

89. **Didi Menendez**

Re: listenlight magazine

Tue 3 Jul 2007

May I make a suggestion as an online poetry publisher? Please stop throwing stones at this web site. Why are you submitting your poems to a site that does not even have guidelines?

Lets move on to the next topic and next time reconsider who you are sending your poetry to. Read the guidelines. We (editors and publishers the same) spend a lot of time in making sure we make ourselves clear.

So stop throwing stones and look at what is in your hand next time and give it to a publisher who is clear and is professional.

Have a nice day.

Didi Menendez

(you can google me.)

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

From: Vernon Frazer<mailto:[REDACTED]>

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

Sent: Tuesday, July 03, 2007 3:41 PM

Subject: Re: listenlight magazine

Following this discussion has made me glad Listenlight didn't accept the work I submitted. Apparently the editors didn't think my work was good enough (or malleable enough) to mutilate.

Generally, I view editing as a 50-50 proposition. Sometimes it helps, sometimes it doesn't. Its biggest value comes when somebody saves me from making a complete fool of myself.

While doing music journalism 17 years ago, I did have one particularly infuriating experience. I had written an article in which I mentioned that Hartford, Connecticut had a lively jazz scene. The editor changed my copy to say the scene resembled a Far Side cartoon.

I don't mind corrections being made, or modifications made so that my piece conforms to "house style." But I do object to the change in meaning, especially since I was known for speaking my mind and standing by what I said. I hung out in the jazz clubs in those years and a few musicians didn't like what I had written before this incident.

I told the editor I don't mind being edited, but that I stand by what I write and I was extremely displeased with making the changes without informing me.

It was a commercial paper. I watched a lot of pieces get changed with no serious reason to complain. I was getting paid. But after that incident, I wrote one more article and moved on.

I've moved on from Listenlight too.

Vernon

<http://vernonfrazer.com><<http://vernonfrazer.com>/>

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

From: UB Poetics discussion group [mailto:[REDACTED]] On Behalf Of Brian Howe

Sent: Tuesday, July 03, 2007 2:17 PM

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

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Good question. I'm a professional music and arts journalist by trade, and quite often see my pieces go to print with minor, once in awhile major, changes. Often I have approved these changes beforehand and made counter-changes to suit my editor, but this isn't always the case-- I've certainly had the experience of seeing a piece of mine go to print in a form I barely recognize. When I feel like an editor has changed my work in a way that misses the point, or obscures the point I was trying to make, I feel irritated-- not because the sanctity of my words has been violated, but because I would prefer to be involved in the process. I'm always willing to compromise as long as I'm involved in the process, and I have some great editors who can make my pieces "better."

But the "better" in question here relates mostly the market, to which music and literary criticism are explicitly tied-- i.e. in common review formats, reviews are linked to release dates, and the position of reviewer is in large part designed to position one as a consumer's advocate, tacitly advising what one should or should not spend money on. "Better" in this case means smoother, with a sturdier structure and more lucid language, more polished, etc. So to make changes to writing like this doesn't feel problematic to me, because that writing is already, to a degree, compromised by market imperatives. Whereas my poetry, which I seldom make money from (nor do I try to), and which does not bear the responsibility of conveying something true about a particular subject (one that, at one level, it is trying to *sell*), exists completely outside of the market. It has no interest in market imperatives toward lucidity, polish, saleability, etc. In fact, it works exactly against these imperatives, or strives to. For an editor to make it "better" misses its point of being a singular incarnation that has to be contended with for what it is, not another anonymous smooth-edged pebble in the rock garden of cultural capital.

So for me, it's that simple-- when I'm selling my writing and my writing is by the nature of its format selling something else, deliberately or otherwise, it becomes a consumer product and subject to the consumer's demands-- and the editor's, who is paying me. But when it comes to my poetry, I don't owe anything to anyone-- in fact, it's a sphere I go to get away from all that.

Best

Brian H

On 7/3/07, Barry Schwabsky <[REDACTED]<mailto:[REDACTED]>> wrote:

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> political implications? (For instance, does one therefore sign up to
> libertarianism in the act of writing poetry?)
>

[↑ Contents](#)

90. **Mark Weiss**

Re: listenlight magazine

Tue 3 Jul 2007

I have no such inhibitions as an editor of poetry, though I would never publish my revisions without the author's solid agreement. I've made numerous suggestions about almost every book published by Junction Press, and I argue hard for them. But only if I've already committed to publishing, so that the

author can feel free to say no. My interest is always in the poems becoming more the author's, not to make them conform to my own practice. My authors have for the most part been pleased with the process.

Then there's the case of a poem I published in my magazine of the early 70s, Broadway Boogie. I proofread, of course, but then gave the texts to the authors to proofread again. After publication one of the poets noticed a typo--a one-letter difference in a word that made it a different, plausible word. He was furious, and also frustrated that he couldn't take it out on me, as he'd signed off on the published version. What made it worse was that the new word improved the poem--every time he complained about it someone he trusted would tell him "you know, it's pretty good this way." Years later, when he included the poem in a collection, he kept the typo.

Mark

At 11:12 AM 7/3/2007, you wrote:

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>poems can't be edited. Most of the writing I do is art criticism,
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[↑ Contents](#)

91. **Andrew Jones**

Re: listenlight magazine

Tue 3 Jul 2007

that's why they call it submission

On 7/4/07, Didi Menendez <[REDACTED]> wrote:

> May I make a suggestion as an online poetry publisher? Please stop throwing stones at this web site. Why are you submitting your poems to a site that does not even have guidelines?

>

> Lets move on to the next topic and next time reconsider who you are sending your poetry to. Read the guidelines. We (editors and publishers the same) spend a lot of time in making sure we make ourselves clear.

>

> So stop throwing stones and look at what is in your hand next time and give it to a publisher who is clear and is professional.

>

> Have a nice day.

>

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> (you can google me.)

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[↑ Contents](#)

92. **Gabriel Gudding**

the cultivation of mindstates fundamental to writing

Tue 3 Jul 2007

<http://gabrielgudding.blogspot.com>

Thirteen Mental Qualities Associated with a Wholesome Mind

Why Pierre Bourdieu Cannot Save Poetry

Petulant Refutation of the Contention that Poetry is Agonistic

Finding a Friend to Associate With

Illusory Human Stuff and Other Issues Regarding Nudity

Pictures from an Omnibus Reading in Chicago:

Aaron Belz, Daniel Borzutsky,

Gabriel Gudding, AD Jameson, Joyelle McSweeney

What it Looks Like to Take Books to a Prison

<http://gabrielgudding.blogspot.com>

[↑ Contents](#)

93. **Alexander Jorgensen**

Re: listenlight magazine

Tue 3 Jul 2007

I think that what is most distressing, and clearly this can be felt in Lisa's email (Let's go back to that email folks!), is that changes were made and lines added to work without the author being informed - and that that author is a student who might not otherwise feel empowered to voice his/her concern. I think that's what's problematic and do not think a discussing on editing habits, however informing, co-habitats the same space as what are Lisa's remarks related to Listenlight. Too, I wonder if by not questioning the ethics of Jesse's behavior, we are in fact giving credibility to a venture and individual many of us do not know well enough to support in this way. If things are so dog-eat-dog and editing as much about an unknown variant's vanity, then I am sorry to any young poet who's looking to be initiated into this field we call poetry. And I do not think this is throwing stones!

AJ

Andrew Jones <[REDACTED]> wrote: that's why they call it submission

On 7/4/07, Didi Menendez wrote:

> May I make a suggestion as an online poetry publisher? Please stop throwing

stones at this web site. Why are you submitting your poems to a site that does not even have guidelines?

>

> Lets move on to the next topic and next time reconsider who you are sending your poetry to. Read the guidelines. We (editors and publishers the same) spend a lot of time in making sure we make ourselves clear.

>

> So stop throwing stones and look at what is in your hand next time and give it to a publisher who is clear and is professional.

>

> Have a nice day.

>

> Didi Menendez

> (you can google me.)

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

> From: Vernon Frazer

> To: [REDACTED]

> Sent: Tuesday, July 03, 2007 3:41 PM

> Subject: Re: listenlight magazine

>

>

> Following this discussion has made me glad Listenlght didn't accept the work I submitted. Apparently the editors didn't think my work was good enough (or malleable enough) to mutilate.

>

> Generally, I view editing as a 50-50 proposition. Sometimes it helps, sometimes it doesn't. Its biggest value comes when somebody saves me from

> making a complete fool of myself.

>

> While doing music journalism 17 years ago, I did have one particularly infuriating experience. I had written an article in which I mentioned that Hartford, Connecticut had a lively jazz scene. The editor changed my copy to say the scene resembled a Far Side cartoon.

>

> I don't mind corrections being made, or modifications made so that my piece conforms to "house style." But I do object to the change in meaning, especially since I was known for speaking my mind and standing by what I said. I hung out in the jazz clubs in those years and a few musicians didn't like what I had written before this incident.

>

> I told the editor I don't mind being edited, but that I stand by what I

> write and I was extremely displeased with making the changes without
> informing me.
>
> It was a commercial paper. I watched a lot of pieces get changed with no
> serious reason to complain. I was getting paid. But after that incident,
> I wrote one more article and moved on.
>
> I've moved on from Listenlight too.
>
> Vernon
> <http://vernonfrazer.com>
>
>
>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:] On
> Behalf Of Brian Howe
> Sent: Tuesday, July 03, 2007 2:17 PM
> To:
> Subject: Re: listenlight magazine
>
> Good question. I'm a professional music and arts journalist by trade, and
> quite often see my pieces go to print with minor, once in awhile major,
> changes. Often I have approved these changes beforehand and made
> counter-changes to suit my editor, but this isn't always the case-- I've
> certainly had the experience of seeing a piece of mine go to print in a form
> I barely recognize. When I feel like an editor has changed my work in a way
> that misses the point, or obscures the point I was trying to make, I feel
> irritated-- not because the sanctity of my words has been violated, but
> because I would prefer to be involved in the process. I'm always willing to
> compromise as long as I'm involved in the process, and I have some great
> editors who can make my pieces "better."
>
> But the "better" in question here relates mostly the market, to which music
> and literary criticism are explicitly tied-- i.e. in common review formats,
> reviews are linked to release dates, and the position of reviewer is in
> large part designed to position one as a consumer's advocate, tacitly
> advising what one should or should not spend money on. "Better" in this
case
> means smoother, with a sturdier structure and more lucid language, more
> polished, etc. So to make changes to writing like this doesn't feel
> problematic to me, because that writing is already, to a degree,

compromised

> by market imperatives. Whereas my poetry, which I seldom make money from

> (nor do I try to), and which does not bear the responsibility of conveying
> something true about a particular subject (one that, at one level, it is
> trying to *sell*), exists completely outside of the market. It has no
> interest in market imperatives toward lucidity, polish, saleability, etc. In
> fact, it works exactly against these imperatives, or strives to. For an
> editor to make it "better" misses its point of being a singular incarnation
> that has to be contended with for what it is, not another anonymous
> smooth-edged pebble in the rock garden of cultural capital.

>

> So for me, it's that simple-- when I'm selling my writing and my writing is
> by the nature of its format selling something else, deliberately or
> otherwise, it becomes a consumer product and subject to the consumer's
> demands-- and the to the editor's, who is paying me. But when it comes to my

> poetry, I don't owe anything to anyone-- in fact, it's a sphere I go to get
> away from all that.

>

> Best
> Brian H

>

>

>

>

> On 7/3/07, Barry Schwabsky > wrote:

> >

> > I'd like to reflect a bit on why we believe--and I do too--that our poems
> > can't be edited. Most of the writing I do is art criticism, and all of
> that

> > is subjected to a fairly thorough editing process. Likewise, I edit for
> one

> > of the magazines I write for, and I've edited for other magazines in the
> > past, so I have experience of both sides of the relationship. Of course it
> > is assumed that nothing is published under my name that I haven't
approved

> > of--although in small ways that assumption is honored in the breach
> probably

> > more often than I remember, and there are certain specific exceptions:

> > notably, in the magazine world, the title of the piece is an absolute

> > editorial prerogative; esp. with the bigger magazines, the title I give an

> > article is just a suggestion. In my experience, most of the editors I've
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> > serious arguments, and they sometimes annoy me intensely, but even that
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> > the process of making the article better.
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> > political implications? (For instance, does one therefore sign up to
> > libertarianism in the act of writing poetry?)
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>

--

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

[↑ Contents](#)

94. **Alexander Jorgensen**

Re: listenlight magazine

Tue 3 Jul 2007

Also, I do think Didi's remark, "Why are you submitting your poems to a site
that does not even have guidelines?" is particularly USEFUL.

AJ

Didi Menendez <[REDACTED]> wrote: May I make a suggestion as an online
poetry publisher? Please stop throwing stones at this web site. Why are you
submitting your poems to a site that does not even have guidelines?

Lets move on to the next topic and next time reconsider who you are sending your poetry to. Read the guidelines. We (editors and publishers the same) spend a lot of time in making sure we make ourselves clear.

So stop throwing stones and look at what is in your hand next time and give it to a publisher who is clear and is professional.

Have a nice day.

Didi Menendez

(you can google me.)

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Sent: Tuesday, July 03, 2007 3:41 PM

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I don't mind corrections being made, or modifications made so that my piece conforms to "house style." But I do object to the change in meaning, especially since I was known for speaking my mind and standing by what I said. I hung out in the jazz clubs in those years and a few musicians didn't like what I had written before this incident.

I told the editor I don't mind being edited, but that I stand by what I write and I was extremely displeased with making the changes without informing me.

It was a commercial paper. I watched a lot of pieces get changed with no serious reason to complain. I was getting paid. But after that incident, I wrote one more article and moved on.

I've moved on from Listenlight too.

Vernon

<http://vernonfrazer.com>

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So for me, it's that simple-- when I'm selling my writing and my writing is by the nature of its format selling something else, deliberately or otherwise, it becomes a consumer product and subject to the consumer's demands-- and the to the editor's, who is paying me. But when it comes to my poetry, I don't owe anything to anyone-- in fact, it's a sphere I go to get away from all that.

Best

Brian H

On 7/3/07, Barry Schwabsky > wrote:

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> I'd like to reflect a bit on why we believe--and I do too--that our poems

> can't be edited. Most of the writing I do is art criticism, and all of

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> is assumed that nothing is published under my name that I haven't approved

> of--although in small ways that assumption is honored in the breach

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> individual matter? Does it imply that we have shared criteria for quality

in

> prose writing while we lack any but the most intuitive criteria for

poetry?

> Does this presumed difference between two kinds of writing have any

> political implications? (For instance, does one therefore sign up to

> libertarianism in the act of writing poetry?)

>

--

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

[↑ Contents](#)

95. **Ann Bogle**

Re: the cultivation of mindstates fundamental to writing

Tue 3 Jul 2007

Enjoyable through many entries. Shall work on being more like the elephant.
AMB

In a message dated 7/3/2007 9:21:53 P.M. Central Daylight Time, [REDACTED] writes:

<http://gabrielgudding.blogspot.com>

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

[↑ Contents](#)

96. **Ann Bogle**

Inventory at Ana Verse

Tue 3 Jul 2007

Labels (genre markers):

- * [_autobio_](http://annbogle.blogspot.com/search/label/autobio) (<http://annbogle.blogspot.com/search/label/autobio>.) (31)
- * [_bio_](http://annbogle.blogspot.com/search/label/bio) (<http://annbogle.blogspot.com/search/label/bio>.) (7)
- * [_creative nonfiction_](http://annbogle.blogspot.com/search/label/creative%20nonfiction)
(<http://annbogle.blogspot.com/search/label/creative%20nonfiction>) (16)

- * [_fiction_ \(http://annbogle.blogspot.com/search/label/fiction\)](http://annbogle.blogspot.com/search/label/fiction) (3)
- * [_folk poetry_ \(http://annbogle.blogspot.com/search/label/folk%20poetry\)](http://annbogle.blogspot.com/search/label/folk%20poetry) (3)
- * [_inquiry \(cult.\)_ \(http://annbogle.blogspot.com/search/label/inquiry%20\(cult.\)\)](http://annbogle.blogspot.com/search/label/inquiry%20(cult.)) (9)
- * [_inquiry \(lit.\)_ \(http://annbogle.blogspot.com/search/label/inquiry%20\(lit.\)\)](http://annbogle.blogspot.com/search/label/inquiry%20(lit.)) (12)
- * [_list_ \(http://annbogle.blogspot.com/search/label/list\)](http://annbogle.blogspot.com/search/label/list) (4)
- * [_nota._ \(http://annbogle.blogspot.com/search/label/nota.\)](http://annbogle.blogspot.com/search/label/nota.) (9)
- * [_nota. \(art\)_ \(http://annbogle.blogspot.com/search/label/nota.%20\(artist\)\)](http://annbogle.blogspot.com/search/label/nota.%20(artist)) (5)
- * [_nota. \(lit.\)_ \(http://annbogle.blogspot.com/search/label/nota.%20\(lit.\)\)](http://annbogle.blogspot.com/search/label/nota.%20(lit.)) (15)
- * [_open letter_ \(http://annbogle.blogspot.com/search/label/open%20letter\)](http://annbogle.blogspot.com/search/label/open%20letter) (2)
- * [_poetry \(line-\)_ \(http://annbogle.blogspot.com/search/label/poetry%20\(line-\)\)](http://annbogle.blogspot.com/search/label/poetry%20(line-)_) (7)
- * [_poetry \(prose\)_ \(http://annbogle.blogspot.com/search/label/poetry%20\(prose\)\)](http://annbogle.blogspot.com/search/label/poetry%20(prose)_) (7)
- * [_short story_ \(http://annbogle.blogspot.com/search/label/short%20story\)](http://annbogle.blogspot.com/search/label/short%20story) (8)
- * [_sound experiment_ \(http://annbogle.blogspot.com/search/label/sound%20experiment\)](http://annbogle.blogspot.com/search/label/sound%20experiment) (1)
- * [_still photo_ \(http://annbogle.blogspot.com/search/label/still%20photo\)](http://annbogle.blogspot.com/search/label/still%20photo) (21)
- * [_still photo \(garden\)_ \(http://annbogle.blogspot.com/search/label/still%20photo%20\(garden\)\)](http://annbogle.blogspot.com/search/label/still%20photo%20(garden)_) (24)

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

[↑ Contents](#)

97. **charles alexander**
new on chaxblog, certain slants

Tue 3 Jul 2007

New posts up on <<http://chax.org/blog.htm>>chaxblog, related to June travel and particularly the stay in Paris

- * Paris images
- * Translating Translating Broqua
- * books in Paris
- * Last Days in Studio, Thinking of Paris

Soon to come (maybe this weekend): a couple of notes on the last part of our trip, including notes on Kettle's Yard in Cambridge, excellent

chapbooks from Equipage in Cambridge, and more. And notes on recent books read.

<http://chax.org/blog.htm>

Also, for those who have asked about my newest book of poetry, CERTAIN SLANTS, the web site of Junction Press is now fully functioning, and it is available there. The direct link is <http://junctionpress.com/books/alexander.html> but please look around Junction's site to find the excellent books there by Stephen Vincent, Jose Kozar, and many others.

CERTAIN SLANTS is also available from Small Press Distribution:

<http://www.spdbooks.org/Details.asp?BookID=9781881523161>

charles alexander / chax press

fold the book inside the book keep it open always read from the
inside out speak then

Chax Press

██████████ (studio)

██████████ (cell)

██████████

chax.org

101 W. Sixth St.

Tucson, AZ 85701-1000

[↑ Contents](#)

98. **Andy Gricevich**

Re: sanctimony: eponymous / anonymous

Wed 4 Jul 2007

Jesse, whoever wrote that is a boor.

It's exactly the kind of thing I didn't want to happen
as part of this discussion.

--Andy

P.S. It always feels good, or terrible, to FEEL like
you're right when you think everyone else thinks
you're wrong, or right.

Pinpoint customers who are looking for what you sell.

<http://searchmarketing.yahoo.com/>

99. **Murat Nemet-Nejat**

Re: listenlight magazine

Wed 4 Jul 2007

In my view, Brian has it nailed, except that in the writing of most of my essays I do not get paid either.

Ciao,

Murat

On 7/3/07, Brian Howe <[REDACTED]> wrote:

>

> Good question. I'm a professional music and arts journalist by trade, and
> quite often see my pieces go to print with minor, once in awhile major,
> changes. Often I have approved these changes beforehand and made
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> Best
> Brian H
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> > political implications? (For instance, does one therefore sign up to
> > libertarianism in the act of writing poetry?)
> >
>

[↑ Contents](#)

100. **Elizabeth Switaj**
Re: listenlight magazine
Wed 4 Jul 2007

Two things:

1. I think one of the reasons that a lot of people are more willing to let their prose essays/articles be edited beyond their control is that we tend to see the subject or ideas of a prose piece as the point, whereas with poems, the words themselves are the point.

2. Didi Menendez mentioned the importance of guidelines. It does seem like a lot of this mess might have been avoided were there guidelines on the site saying that people's poetry might be appear in altered form. Since this sort of editing seems to violate social norms, it probably is primarily the editor's responsibility to explain that it will occur.

Communication: it's not just for kinky sex anymore.

Elizabeth Kate Switaj
www.elizabethkateswitaj.net

[↑ Contents](#)

101. **Alison Croggon**
Re: listenlight magazine
Wed 4 Jul 2007

I've worked with editors - mostly, but not always, wonderful and generous people - as a journalist, as a poet and as a novelist. I've also worked as a subeditor on a daily newspaper, I've been poetry editor for two print mags and I also edit an internet literary magazine. So I guess I could say I've a fairly wide take on what it is.

Editing in a literary, as opposed to a journalistic, context is, as far as I'm concerned, a collaborative exercise. I am incredibly grateful to the excellent editors I have worked with (and continue to work with) for what they have taught me about the discipline of writing. A good editor merely heightens your own consciousness of your work and process. When the relationship is good - and I have had ones that don't work, because collaboration is like any other human relationship, and some fail - it makes me look a whole lot smarter than I am. I am not precious about my work: if someone points out a way that it could be better, and I know in my bones that they're right, I'll always take their advice.

But advice it is, not an order, and even the best and most empathetic editors can be wrong, or can fail to understand something. From the other end, it can be a delicate business offering advice to a writer, especially someone you don't know. It can be misunderstood. The best editors always know that the final decision is the writer's, and the only time I've ever been pissed off with an editor was when she made some changes in a book after I had signed off the final proof. That was crossing a line. Like any relationship, editing only works under a condition of mutual trust.

If Jesse has been misrepresented here, and has not published work that was changed without his contributors' permission, he deserves unreserved apologies. I've no direct knowledge of what has happened, and that may be the

case. But if he has in fact done that, he's crossed that line, and it's not sanctimonious to say it's unethical.

All best

Alison

--

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

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

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

[↑ Contents](#)

102. **Ann Bogle**
Inventory at Ana Verse

Wed 4 Jul 2007

Labels (genre markers):

- * autobio. (36)
- * bio. (7)
- * creative nonfiction (16)
- * fiction (3)
- * folk poetry (3)
- * inquiry (cult.) (12)
- * inquiry (lit.) (12)
- * list (4)
- * nota. (9)
- * nota. (art) (5)
- * nota. (lit.) (15)
- * open letter (4)
- * poetry (line-) (7)
- * poetry (prose) (7)
- * short story (8)
- * sound experiment (1)
- * still photo (22)
- * still photo (garden) (24)

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

[↑ Contents](#)

103. **Barry Schwabsky**
Re: listenlight magazine
Wed 4 Jul 2007

It's true, I don't think a discussion about editing "cohabits the same space" as the behavior Lisa reported. In fact, that is exactly why I initiated the new discussion--because I thought it had already been made abundantly clear that just about all of us found this behavior deplorable. That having been established, it didn't seem necessary keep belaboring the point, and I thought it might be better to move the discussion on to some something that we might be able to disagree on, i.e., have an interesting debate about. I certainly didn't mean to suggest that messing with other people's poetry is a trivial matter.

Alexander Jorgensen <[REDACTED]> wrote: I think that what is most distressing, and clearly this can be felt in Lisa's email (Let's go back to that email folks!), is that changes were made and lines added to work without the author being informed - and that that author is a student who might not otherwise feel empowered to voice his/her concern. I think that's what's problematic and do not think a discussing on editing habits, however informing, co-habitats the same space as what are Lisa's remarks related to Listenlight. Too, I wonder if by not questioning the ethics of Jesse's behavior, we are in fact giving credibility to a venture and individual many of us do not know well enough to support in this way. If things are so dog-eat-dog and editing as much about an unknown variant's vanity, then I am sorry to any young poet who's looking to be initiated into this field we call poetry. And I do not think this is throwing stones!

AJ

Andrew Jones wrote: that's why they call it submission

On 7/4/07, Didi Menendez wrote:

> May I make a suggestion as an online poetry publisher? Please stop throwing stones at this web site. Why are you submitting your poems to a site that does not even have guidelines?

>

> Lets move on to the next topic and next time reconsider who you are sending your poetry to. Read the guidelines. We (editors and publishers the same) spend a lot of time in making sure we make ourselves clear.

>

> So stop throwing stones and look at what is in your hand next time and give it to a publisher who is clear and is professional.

>

> Have a nice day.

>

> Didi Menendez
> (you can google me.)
> ----- Original Message -----
> From: Vernon Frazer
> To: [REDACTED]
> Sent: Tuesday, July 03, 2007 3:41 PM
> Subject: Re: listenlight magazine
>
>
> Following this discussion has made me glad Listenlight didn't accept
> the work I submitted. Apparently the editors didn't think my work was
> good enough (or malleable enough) to mutilate.
>
> Generally, I view editing as a 50-50 proposition. Sometimes it helps,
> sometimes it doesn't. Its biggest value comes when somebody saves me from
> making a complete fool of myself.
>
> While doing music journalism 17 years ago, I did have one particularly
> infuriating experience. I had written an article in which I mentioned that
> Hartford, Connecticut had a lively jazz scene. The editor changed
> my copy to say the scene resembled a Far Side cartoon.
>
> I don't mind corrections being made, or modifications made so that
> my piece conforms to "house style." But I do object to the change in
> meaning, especially since I was known for speaking my mind and standing
> by what I said. I hung out in the jazz clubs in those years and a few
> musicians didn't like what I had written before this incident.
>
> I told the editor I don't mind being edited, but that I stand by what I
> write and I was extremely displeased with making the changes without
> informing me.
>
> It was a commercial paper. I watched a lot of pieces get changed with no
> serious reason to complain. I was getting paid. But after that incident,
> I wrote one more article and moved on.
>
> I've moved on from Listenlight too.
>
> Vernon
> <http://vernonfrazer.com>
>
>

>

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

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

> Behalf Of Brian Howe

> Sent: Tuesday, July 03, 2007 2:17 PM

> To:

> Subject: Re: listenlight magazine

>

> Good question. I'm a professional music and arts journalist by trade, and
> quite often see my pieces go to print with minor, once in awhile major,
> changes. Often I have approved these changes beforehand and made
> counter-changes to suit my editor, but this isn't always the case-- I've
> certainly had the experience of seeing a piece of mine go to print in a form
> I barely recognize. When I feel like an editor has changed my work in a way
> that misses the point, or obscures the point I was trying to make, I feel
> irritated-- not because the sanctity of my words has been violated, but
> because I would prefer to be involved in the process. I'm always willing to
> compromise as long as I'm involved in the process, and I have some great
> editors who can make my pieces "better."

>

> But the "better" in question here relates mostly the market, to which music
> and literary criticism are explicitly tied-- i.e. in common review formats,
> reviews are linked to release dates, and the position of reviewer is in
> large part designed to position one as a consumer's advocate, tacitly
> advising what one should or should not spend money on. "Better" in this case
> means smoother, with a sturdier structure and more lucid language, more
> polished, etc. So to make changes to writing like this doesn't feel
> problematic to me, because that writing is already, to a degree, compromised
> by market imperatives. Whereas my poetry, which I seldom make money from
> (nor do I try to), and which does not bear the responsibility of conveying
> something true about a particular subject (one that, at one level, it is
> trying to *sell*), exists completely outside of the market. It has no
> interest in market imperatives toward lucidity, polish, saleability, etc. In
> fact, it works exactly against these imperatives, or strives to. For an
> editor to make it "better" misses its point of being a singular incarnation
> that has to be contended with for what it is, not another anonymous
> smooth-edged pebble in the rock garden of cultural capital.

>

> So for me, it's that simple-- when I'm selling my writing and my writing is
> by the nature of its format selling something else, deliberately or
> otherwise, it becomes a consumer product and subject to the consumer's
> demands-- and then to the editor's, who is paying me. But when it comes to my

> poetry, I don't owe anything to anyone-- in fact, it's a sphere I go to get
> away from all that.
>
> Best
> Brian H
>
>
>
>
> On 7/3/07, Barry Schwabsky > wrote:
> >
> > I'd like to reflect a bit on why we believe--and I do too--that our poems
> > can't be edited. Most of the writing I do is art criticism, and all of
> > that
> > is subjected to a fairly thorough editing process. Likewise, I edit for
> > one
> > of the magazines I write for, and I've edited for other magazines in the
> > past, so I have experience of both sides of the relationship. Of course it
> > is assumed that nothing is published under my name that I haven't
approved
> > of--although in small ways that assumption is honored in the breach
> > probably
> > more often than I remember, and there are certain specific exceptions:
> > notably, in the magazine world, the title of the piece is an absolute
> > editorial prerogative; esp. with the bigger magazines, the title I give an
> > article is just a suggestion. In my experience, most of the editors I've
> > worked with have helped my writing immeasurably. We sometimes get into
> > serious arguments, and they sometimes annoy me intensely, but even that
> > always turns out to be part of
> > the process of making the article better.
> >
> > On the other hand, I've only ever had the most tentative suggestions from
> > those who publish my poetry. They share the assumption that to even think
> > of
> > intervening in another poet's work is not something too be done easily or
> > lightly.
> >
> > So does this mean that we believe that other forms of writing, such as art
> > criticism, are the result of collective effort whereas poetry is a purely
> > individual matter? Does it imply that we have shared criteria for quality
> > in
> > prose writing while we lack any but the most intuitive criteria for

> poetry?
> > Does this presumed difference between two kinds of writing have any
> > political implications? (For instance, does one therefore sign up to
> > libertarianism in the act of writing poetry?)
> >
>
--

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

[↑ Contents](#)

104. **Rebecca Loudon**

Sawbuck

Wed 4 Jul 2007

New poems up at Sawbuck

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

Sarah Bartlett

Mark Cunningham

Noah Eli Gordon

Jane Joritz-Nakagawa

Robert Lietz

Rebecca Loudon

Matt Mullins

Phillip Byron Oakes

Nate Pritts

Rielly Stares

Cheers!

Rebecca Loudon

<http://radishking.blogspot.com>

[↑ Contents](#)

105. **Marcus Bales**

Re: listenlight magazine

Wed 4 Jul 2007

Alison Croggon <[REDACTED]> writes:

> > Changing a poem and publishing changes without the author's consent
> > is actually a violation of an author's moral rights. Which is to say,
> > it's not only unethical, but illegal ...<

I've got no dog in this fight, but this kind of muzzy-headed thinking is amazing.

Moral rights and legal rights are two different things. I agree that changing a poet's poem without his or her approval is a violation of the author's moral rights, but unless there's a law against it, it is NOT illegal. Is Alison asserting there is a law against it? Cite the legal code, then, not the moral right. And asserting that something is illegal when it is instead unethical is a dangerous business, because even muzzier-headed people might think it's true.

Furthermore, all this talk of rights and legality and contracts regarding the publication of poems -- what bullshit. Are there really people so harmed by how their poems were presented that they sue? Are there really publishers so harmed by a poem appearing in some other magazine or book that they sue? Is there so much money sloshing around in the poetry business that people are at each others' legal throats constantly, wrangling to get the best deal to make the most money? It's crap. The poetry business is a gift economy. No one makes any money in it. And if they did, if there were markets for poetry then all the rules for editing prose would apply, as Mr Howe has suggested they apply. If you were getting paid for your poems you'd have LESS, not more, ability to say what got printed, just as when you're paid for a review or other prose piece, you expect it will be edited for length, content, and they're likely to change the title. Is that what you WANT in the poetry business? To get paid enough so that editors can cut your poem, rearrange the stanzas or paragraphs, have a re-write person add to it, change the title, and so forth?

Get real. The only reason poets can mouth off in such silly fashion is that no one gives a rat's ass what a poet says or does. Poetry is the medium in which you have the freedom to say what you please because no one is listening.

Marcus

[↑ Contents](#)

106. **Barry Schwabsky**

Re: listenlight magazine

Wed 4 Jul 2007

I would disagree, though, that "sturdier structure and more lucid language, more polished, etc." is merely a reflection of "compromise" with the market. When I do this kind of writing, I do so not submissively or cynically--not as a compromise--but as an exercise in a certain type of writing that has its own value, just as the other sorts of writing that I do, such as poetry, have their own, distinctive values. One could just as easily say that the "market" for poetry (a market in which the payment is not money but mere appearance) values ambiguity, rawness, lyricism, etc., and that anyone who writes poetry with such qualities is "compromising" with the poetry market.

Also, with respect to my particular field of art criticism, one is not acting as a consumer advocate. Not to say that what we do is unrelated to the market--far from it--but in a different, less direct way. Only a tiny proportion of the readership of Artforum can actually afford to buy art (although of course the publishers might like the advertisers to imagine that the opposite is the case)--many more of them are artists, or even art students, than collectors.

Speaking of markets, by the way, everyone should read a book by a Dutch economist who is also a practicing artist--"Why Are Artists Poor?" by Hans Abbing, published by University of Amsterdam Press.

Murat Nemet-Nejat <[REDACTED]> wrote:

In my view, Brian has it nailed, except that in the writing of most of my essays I do not get paid either.

Ciao,

Murat

On 7/3/07, Brian Howe
wrote:

>

> Good question. I'm a professional music and arts journalist by trade, and
> quite often see my pieces go to print with minor, once in awhile major,
> changes. Often I have approved these changes beforehand and made
> counter-changes to suit my editor, but this isn't always the case-- I've
> certainly had the experience of seeing a piece of mine go to print in a
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> I barely recognize. When I feel like an editor has changed my work in a
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> irritated-- not because the sanctity of my words has been violated, but
> because I would prefer to be involved in the process. I'm always willing
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> compromise as long as I'm involved in the process, and I have some great
> editors who can make my pieces "better."

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> music
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> reviews are linked to release dates, and the position of reviewer is in
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> advising what one should or should not spend money on. "Better" in this
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> that has to be contended with for what it is, not another anonymous
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> So for me, it's that simple-- when I'm selling my writing and my writing
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> by the nature of its format selling something else, deliberately or
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> poetry, I don't owe anything to anyone-- in fact, it's a sphere I go to
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> > editorial prerogative; esp. with the bigger magazines, the title I give
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> > article is just a suggestion. In my experience, most of the editors I've
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> > Does this presumed difference between two kinds of writing have any
> > political implications? (For instance, does one therefore sign up to
> > libertarianism in the act of writing poetry?)
> >
>

[↑ Contents](#)

107. **Charlotte Mandel**

Re: listenlight magazine

Wed 4 Jul 2007

On Jul 4, 2007, at 10:35 AM, Marcus Bales wrote:

"Poetry is the medium in which you have the freedom to say what you please because no one is listening."

So true, Marcus! May I quote you?

Charlotte

[↑ Contents](#)

108. **Andy Gricevich**
Re: listenlight magazine

Wed 4 Jul 2007

I tried to post this one early yesterday evening, but it didn't make it through somehow:

I'm sure that's good advice, Didi, and I'll take it in general from now on.

I sent stuff in because I liked the writing I found in the magazine and the look of it.

Alex, it's not just Lisa's student. I knew that this wasn't ok the moment I looked at the magazine, and immediately wrote to the editor to ask what was up. I didn't write anything about it here until it became clear that the lack of response was more than a matter of his not being able to get online, or some such thing. If you look at back issues of the magazine, you'll find some fairly well-established poets there... the picture of naive and not-yet-empowered beginners submitting their work to a mysterious online entity isn't really accurate.

In reply to some of the other comments, most of what needs to be said has been, but:

There's a major difference between the question of how we

think about editing in relation to our poems and the question of basic

tact and respect, and it's important not to blur that difference.

I love editing--it's a central part of composition for me, not at all an

afterthought. When I think the various stages of editing and rewriting

are done, I like showing the work to people whose judgment I trust

(including some who I know will make suggestions counter to some

of my intentions, whose aesthetic doesn't match mine),

seeing what they'll suggest, scratch out, scratch their heads at, or

appreciate that I hadn't noticed. I take some suggestions, including

some counterintuitive ones, and not others.

My work isn't sacred in any way, but I do spend a lot of time (on most

poems, not all) considering it in all its details from a lot of angles, on many scales. I also assume that the poetry I read has had the same kind of care brought to it, even though I know that isn't true in the case of some writing I love and admire (say, O'Hara's, which manifests a different kind of care in a different method). In any case, I think poets should be treated as if they've thought about how they want their poems to be. If someone (maybe anyone!) handed me a radical rewrite of something I'd written, I'd probably be interested, or even flattered, before I'd be

offended. Someone publishing it that way without informing me

is a different story, and can--functionally, not necessarily psychologically--only add up to disrespect or thoughtlessness.

The fact that such an act is never acceptable is to be distinguished sharply from the possibility that the editor is

an intelligent person with good intentions who cared enough, in his or her way, to put in the work that resulted in the uninvited edit.

cheers,

Andy

Get your own web address.

Have a HUGE year through Yahoo! Small Business.

<http://smallbusiness.yahoo.com/domains/?p=BESTDEAL>

[↑ Contents](#)

109. **Jason Quackenbush**

Re: listenlight magazine

Wed 4 Jul 2007

US Copyright law is laid out in title 17 of the US Common Code of Law. In chapter 1 Section 106, it makes very clear that it is the exclusive right of a copyright holder to reproduce copies of the copyrighted work and to prepare derivative works based on the copyrighted work. Editing a poem and printing the edited version without the author's agreement is a violation of both rights, hence illegal.

Marcus Bales wrote:

> Alison Croggon <[REDACTED]> writes:

>

>>> Changing a poem and publishing changes without the author's consent

>>> is actually a violation of an author's moral rights. Which is to say,

>>> it's not only unethical, but illegal ...<

>>>

>

> I've got no dog in this fight, but this kind of muzzy-headed thinking is amazing.

>

> Moral rights and legal rights are two different things. I agree that changing a

> poet's poem without his or her approval is a violation of the author's moral

> rights, but unless there's a law against it, it is NOT illegal. Is Alison asserting

> there is a law against it? Cite the legal code, then, not the moral right. And

> asserting that something is illegal when it is instead unethical is a dangerous

> business, because even muzzier-headed people might think it's true.

>

> Furthermore, all this talk of rights and legality and contracts regarding the

> publication of poems -- what bullshit. Are there really people so harmed by

> how their poems were presented that they sue? Are there really publishers so

> harmed by a poem appearing in some other magazine or book that they sue?

> Is there so much money sloshing around in the poetry business that people

> are at each others' legal throats constantly, wrangling to get the best deal to

> make the most money? It's crap. The poetry business is a gift economy. No

> one makes any money in it. And if they did, if there were markets for poetry
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> they apply. If you were getting paid for your poems you'd have LESS, not
> more, ability to say what got printed, just as when you're paid for a review or
> other prose piece, you expect it will be edited for length, content, and they're
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> get paid enough so that editors can cut your poem, rearrange the stanzas or
> paragraphs, have a re-write person add to it, change the title, and so forth?
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> Get real. The only reason poets can mouth off in such silly fashion is that no
> one gives a rat's ass what a poet says or does. Poetry is the medium in which
> you have the freedom to say what you please because no one is listening.
>
> Marcus
>

[↑ Contents](#)

110. **Allen Bramhall**
poetry books for sale

Wed 4 Jul 2007

I have poetry books to sell and would like to know a good venue or method for doing so. a garage sale will take care of the other genres but poetry, ah, not so commercially viable. we're moving and don't have quite as much storage plus would welcome a few less boxes to haul. perhaps proceeds can help finance the move bit, too. the collection consists mainly of a varied range of contemporary work, quite toothsome. this is your opportunity to perform backchannel procedures, or you can dole out the info front channel. I welcome any clues.

Allen

[↑ Contents](#)

111. **ric royer**
Re: listenlight magazine

Wed 4 Jul 2007

Jesse never contacted me at all about altering my work, but after reading this thread and checking the site, I discovered that he has indeed altered spacing, punctuation and one word change on poems submitted last year. He didnt even ask, he just changed it and published! Who is this guy? I cant help thinking its a bit funny, but I guess its serious if you take this stuff seriously.

re checking the guidelines etc, its no excuse to not send somebody work because they dont post guidelines, it just communicates (at least to me) what

type of work to send. In other words, I'm not surprised, I didn't send anything I would consider my best work, just work that had yet to find a home. But I do appreciate this thread and I don't think Jesse should be "editing" anything. Seems like he would rather be writing more anyway...

ric

From: Barry Schwabsky <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: listenlight magazine
Date: Wed, 4 Jul 2007 16:14:49 +0100

I would disagree, though, that "sturdier structure and more lucid language, more polished, etc." is merely a reflection of "compromise" with the market. When I do this kind of writing, I do so not submissively or cynically--not as a compromise--but as an exercise in a certain type of writing that has its own value, just as the other sorts of writing that I do, such as poetry, have their own, distinctive values. One could just as easily say that the "market" for poetry (a market in which the payment is not money but mere appearance) values ambiguity, rawness, lyricism, etc., and that anyone who writes poetry with such qualities is "compromising" with the poetry market.

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Ciao,

Murat

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But the "better" in question here relates mostly the market, to which music and literary criticism are explicitly tied-- i.e. in common review formats, reviews are linked to release dates, and the position of reviewer is in large part designed to position one as a consumer's advocate, tacitly advising what one should or should not spend money on. "Better" in this case means smoother, with a sturdier structure and more lucid language, more polished, etc. So to make changes to writing like this doesn't feel problematic to me, because that writing is already, to a degree, compromised by market imperatives. Whereas my poetry, which I seldom make money from (nor do I try to), and which does not bear the responsibility of conveying something true about a particular subject (one that, at one level, it is trying to *sell*), exists completely outside of the market. It has no interest in market imperatives toward lucidity, polish, saleability, etc. In fact, it works exactly against these imperatives, or strives to. For an editor to make it "better" misses its point of being a singular incarnation that has to be contended with for what it is, not another anonymous smooth-edged pebble in the rock garden of cultural capital.

So for me, it's that simple-- when I'm selling my writing and my writing is by the nature of its format selling something else, deliberately or otherwise, it becomes a consumer product and subject to the consumer's

demands-- and the to the editor's, who is paying me. But when it comes to my poetry, I don't owe anything to anyone-- in fact, it's a sphere I go to get away from all that.

*Best
Brian H*

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I'd like to reflect a bit on why we believe--and I do too--that our poems can't be edited. Most of the writing I do is art criticism, and all of that is subjected to a fairly thorough editing process. Likewise, I edit for one of the magazines I write for, and I've edited for other magazines in the past, so I have experience of both sides of the relationship. Of course it is assumed that nothing is published under my name that I haven't approved of--although in small ways that assumption is honored in the breach probably more often than I remember, and there are certain specific exceptions: notably, in the magazine world, the title of the piece is an absolute editorial prerogative; esp. with the bigger magazines, the title I give an article is just a suggestion. In my experience, most of the editors I've worked with have helped my writing immeasurably. We sometimes get into serious arguments, and they sometimes annoy me intensely, but even that always turns out to be part of the process of making the article better.

On the other hand, I've only ever had the most tentative suggestions from those who publish my poetry. They share the assumption that to even think of

*intervening in another poet's work is not something too be done easily
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prose writing while we lack any but the most intuitive criteria for
poetry?
Does this presumed difference between two kinds of writing have any
political implications? (For instance, does one therefore sign up to
libertarianism in the act of writing poetry?)*

<http://newlivehotmail.com>

[↑ Contents](#)

112. **Ixnay Press**
ixnay press call for work
Wed 4 Jul 2007

Hello,

We're currently reading submissions for the third volume of "the ixnay reader," a yearly perfect-bound journal. We'll be reading submissions until July 31st. Up to 10 pgs of work can be sent to this email address (██████████) or to our snail mail address:

ixnay c/o McCreary
1328 Tasker Street
Philadelphia PA 19148

The first two issues of the "reader" can be found as free pdfs on our new website, www.ixnaypress.com. Note that the "reader" tends to focus on a relatively small number of writers but gives each writer quite a bit of space.

Any questions? Please drop a line. Thanks muchly.

Chris McCreary / co-editor, ixnay press

[↑ Contents](#)

113. **Adam Tobin**

Re: poetry books for sale

Wed 4 Jul 2007

If you're in NYC, bring 'em down to Unnameable Books: We buy and sell used and new books, and we like good poetry.

(We're at 456 Bergen St., btw. 5th Ave. and Flatbush, in central Brooklyn. See www.unnameablebooks.net for more details)

If you're not in NYC, you might have a hard time finding a used bookstore that appreciates the value of good poetry, but one might be very glad for your collection...

,
Adam Tobin

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

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

Behalf Of Allen Bramhall

Sent: Wednesday, July 04, 2007 1:20 PM

To: ██████████

Subject: poetry books for sale

I have poetry books to sell and would like to know a good venue or method for doing so. a garage sale will take care of the other genres but poetry, ah, not so commercially viable. we're moving and don't have quite as much storage plus would welcome a few less boxes to haul. perhaps proceeds can help finance the move bit, too. the collection consists mainly of a varied range of contemporary work, quite toothsome. this is your opportunity to perform backchannel procedures, or you can dole out the info front channel. I welcome any clues.

Allen

[↑ Contents](#)

114. **Brian Howe**

Re: says Philip Roth

Wed 4 Jul 2007

Sanctimony aside, I think all anyone really wanted was to understand what, on the surface, is an inscrutable and possibly shady situation. Perhaps there's no intentional shadiness whatsoever, I'm open to that possibility. As I said, my personal experience with Listenlight was positive. Lacking any meaningful contribution from Listenlight's editor to this discussion, though, we've only some startling allegations to go on. A little transparency might help to dispel those shadows.

Or maybe it's all a wind-up. Now I'm thinking about starting a new poetry journal called DEUS EX MACHINA-- I'll add a scene where Predator shows up and decimates everyone/thing with unstoppable alien weapons at the end of each published poem.

;)

Brian

On 7/3/07, Jesse Crockett <[REDACTED]> wrote:

>

> "The ecstasy of sanctimony," says Philip Roth, is "America's oldest
> communal passion [and] historically perhaps its most treacherous and
> subversive pleasure."

>

[↑ Contents](#)

115. **Anny Ballardini**

Re: listenlight magazine

Wed 4 Jul 2007

Yes, very tempting indeed, to quote Marcus - that is what I mean.

On 7/4/07, Charlotte Mandel <[REDACTED]> wrote:

> On Jul 4, 2007, at 10:35 AM, Marcus Bales wrote:

>

> "Poetry is the medium in which you have the freedom to say what
> you please because no one is listening."

>

> So true, Marcus! May I quote you?

> Charlotte

>

[↑ Contents](#)

116. **Catherine Daly**

Re: poetry books for sale

Wed 4 Jul 2007

good luck! you can try amazon; you might sell one or two books;

you can donate to a local library for a tax deduction -- generally don't just drop them off -- they'll pitch them or resell them at a used book sale, donate as a special collection

--

All best,

Catherine Daly



[↑ Contents](#)

117. **Rob McLennan**

[REDACTED]: sentinel issue #55]

Wed 4 Jul 2007

Sentinel Poetry (Online) #55, July 2007 is now live,
featuring Guest Poet Peter Van Toorn,
Guest Artist Steve Slimm,
and poets Paul Ainsworth, Matthew Martin, and Obemata.
There are three interviews with Toorn, Slimm and Pius Adesanmi.

see www.sentinelpoetry.org.uk
or www.sentinelpoetry.org.uk/0707

Amatoritsero

-- 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/>

[↑ Contents](#)

118. **Anny Ballardini**

Re: listenlight magazine

Wed 4 Jul 2007

THE FIRST NOISE

No, it is not the intonation
It is not the rhythm
Not even the meaning.
It is the word by itself
Mouthless.
And who would ever care about
What the poet says?

What matters is the ritual
The metaphor of what we've always been
The memory of the first vocal sound
"the secret language of the birds
of the first day"

Today's man is out of tune
He has forgotten the words.
Someone stammers something
And everyone arrives, it's the ritual
The transition
Memory,
the substitution,
The endless metaphor
What strange analogy is man?

The poet says nothing
But a living being comes out of his throat
Invisible, having only sound
And an ancient music.
We remember then the original sound
The first sound in the world
When the word became blood
And collective food.

With time came verses
But the birds no longer cared about it
The poet speaks, sings or prays
And wants to name the world
In all forms.
He invokes the spirits
And calls the other
"I will people myself with voices," he says,
and turns to his metaphor which is of fire.

But the word keeps silent
The word is the grandfather of the species
The word is sense
It is power and walking stick.

(c) Álvaro Marín

(c) Translation: 2007, Nicolás Suescún

On 7/4/07, Anny Ballardini <[REDACTED]> wrote:

> Yes, very tempting indeed, to quote Marcus - that is what I mean.

>

> On 7/4/07, Charlotte Mandel <[REDACTED]> wrote:

> > On Jul 4, 2007, at 10:35 AM, Marcus Bales wrote:

> >

> > "Poetry is the medium in which you have the freedom to say what

> > you please because no one is listening."

> >
> > So true, Marcus! May I quote you?
> > Charlotte
> >
>

[↑ Contents](#)

119. **Murat Nemet-Nejat**

Re: listenlight magazine

Wed 4 Jul 2007

Lisa, Andy, Alex, Barry, et al,

I was writing a long response to the question of editing. A section of it, I think, was sent to the list prematurely by mistake. I decided not to finish writing it. But since the discussion is still going on, here is what I was intending to post:

"Editing" is the norm in mainstream publications. And if you object to it you are being unreasonable or unprofessional. There is a logic to that situation.

Mainstream publications need to make money, and their editors do believe they know what their readerships will find acceptable. The issue has little to do with good or bad (though the editor may think it does) but a communality of taste.

Since in the publication of a poem profit is not often an issue, the developed conventions are often different. The choice basically occurs in the acceptance or rejection of a poem for publication.

I had occasional examples of editorial "input" or "interference" throughout my writing life, all except for the first one during the publication of books. My first ever publication of a translation (except in college) was for a Turkish issue of The Literary Review over thirty years ago. The editor who had "discovered" me, and thought I would be a great translator, completely butchered a translation of mine (Cemal Süreya's "In Your Country") of which I was and still am very proud. I remember sitting next to him, downing shots after shots of scotch, and saying yes to all his suggestions (no e-mails at that time). I felt absolutely sick. At the publication of the Eda anthology thirty-five years afterwards, I used my version. A poet friend of mine, who independently had known the earlier version, commented what great improvements I had made in the poem in its re-writing. Well... I told him what happened. The guest editor of The Literary Review issue started accepting my translations with no changes within two or three months, after seeing me translate Metin Eloglu's "The Address of Turkey," which he had believed to be untranslatable. "In Your Country" has other sides to its editorial history. The Literary Review version was re-edited, this time by another editor, for The Penguin Anthology of Turkish Verse, which came out in mid 1970's. My own version of "In Your Country" also appears in totality in my

long poem, "Turkish Voices," this time its stanzas re-arranged and dispersed throughout the poem. In this case, "editing" becomes a re-reading, opening the poem to another, previously unwritten, text.

"Turkish Voices" experienced a greater respect from the editors. Robert Hershon, the editor of Hanging Loose Press, wanted to publish the poem the moment he heard me read the first third of it at The Poetry Project in 1990. The "editorial board" kept the manuscript for about three months, at one point asking me to write a letter explaining the poem. Finally, the board rejected the poem, saying it was too "chaotic." Of course it was, gloriously so; I had spent endless months trying to obtain that quality. (The Hanging Loose board had the respect not to ask me or offer me to edit the poem.) Most of the pieces in it have appeared in magazines, *The Exquisite Corpse*, *World*, *Trembling Ladders*, *Talisman*, etc., including one third in the web); I suppose the poems in isolation, not as a single poem, give up their quality of chaos.

My adventures with Hanging Loose editors had been less drastic in the publication of "I, Orhan Veli" in 1989. Hanging Loose selected about eighty percent of the Orhan Veli poems I presented to them. They kept the poems exactly in the order I presented them in the manuscripts. In two or three poems, the copy editor (I think it was Dick Lourie) changed half a line. I thought the changes were improvements and accepted them with no difficulty. The remaining 20% of the Orhan Veli translations not in the original book were published by Trembling Ladders in Australia ten years ago. The majority of the same poems were re-published in the most recent issue of *Talisman*, in 2007.

When Sun and Moon Press published the translations of Ece Ayhan's "A Blind Cat Black and Orthodoxies," the editor Douglas Messerli kept the texts of the translations completely intact. In the four to five page Afterwords, which I wrote for the book, he removed the subtitles into which the Afterwords was divided. In my essays, I have the tendency to use subtitles in critical junctures, often involving an unexpected shift of direction, a deflection, like the deflection from a stick half dipped in water. The Afterwords was partially an expository piece, and Douglas felt the subtitles were unnecessary.

In the publication of "The Peripheral Space of Photography" by Green Integer, the text was left intact. I remember in two or three places, he suggested that I re-write the sentence because what I wanted to say was not clear. I followed his advice.

In these instances, I have tried to show how a trust develops (or must develop) from the publisher (editor) in the integrity, rightness of what the writer/poet is doing. In these cases, of course, financial considerations are less paramount, and, most often, the publisher and editor are the same person. (In the bigger, mainstream publishing houses, the functions are split, weakening the aesthetic

impulse, the aggressive element of editorial choice.) Here, I will go even a step further: if a publisher commits to publish a poet (writer), the commitment must be to all this poet's work, with no editorial selection. This idea, which may seem strange, has two basic reasons. First, "editorial selection" implies that a poet's work consists of individual pieces. In my view, a poet's real achievement is in its totality, the explorations, the obsessions, the solutions which run through his or her work. In that way, a more powerful poet's "failures" are more interesting and absorbing and revealing than a lesser poet's successes. Second, finding a publishing "home" releases a lot of energy for a poet, both chronological and mental, creating a room of silence "of one's own" in which writing can more easily occur. The argument that every work, including poems (except when "first thought is best thought"), needs editing is unconvincing. Most poets have already edited (by spending endless hours) their poems before offering them to a publisher. The question is who is doing the editing.

My proposal (I admit, not particularly modest) may first appear to be taking away power, disenfranchising editor/publishers. The very reverse is true. The power becomes strategic, rather than technical, focused around an aggressive choice on the totality of a poet, which is a visionary act, rather than on individual lines or poems. If one considers historically, one remembers those editors who made those choices or failed to make them, for example, Mrs. Shakespeare with "Ulysses" or Maddox Ford, who decided to publish D.H. Lawrence after having read only the first paragraph of one of his short stories. Or, one can think of Andre Gide, who rejected Marcel Proust's "A La Recherche"; I suppose he found the first paragraph of "Swann's Way" completely uneditable. Or think of "Moby Dick," a totally "bad" novel by any public standard of that time. In fact, "Moby Dick" is the eternal bad novel, with all its endless lists and so few, oh so few, visionary narrative moments. Did the publishers of "Typee" and "Omoo" publish "Moby Dick" or reject it?

I was planning to bring in a few more points I had on mind, but this is enough; I have a few other things to do. I am not a scholar. I would like to know more about the changing meaning and position of editor (or publisher) through history. I would appreciate any comments along those lines.

Happy fourth of July, or whatever is left of this decrepit, sad and worn out concept.

Ciao,

Murat

On 7/2/07, Andy Gricevich <[REDACTED]> wrote:

>

> Wow. So this has been happening for some time, to

> quite a few people.

> Thanks, Alison, for the legal tip--I suspected that
> that was the case and, though I have no desire to "go
> there," it's good to know for sure.
>
> I agree that Tom's original is better than the
> "improved" version; that's probably the case with the
> work of most people this has happened to.
>
> Has anyone on this list had any similar experiences
> with other editors? It'd be good to avoid their
> journals as well.
>
> Eek. One worries.
>
> Andy
>
>
>
>
>
>
> I submitted something to Jesse earlier this year, and
> he altered it and
> posted the piece under his no. 6 edition:
>
> <http://listenlight.net/06/lewis/>
>
> he did warn me he was going to do this, and I didn't
> know any better
> than to question his choices, though they weren't
> offensive enough for
> me to pull the piece out. below are the two versions,
> for comparison.
>
> is this kind of behavior on the part of editors just
> not the done thing?
> as in, when you submit a poem the terms should be
> understood as "take it
> or leave it"?
>
> fyi, the piece was written in August '05, which is
> right before I
> experienced a stylistic sea-change (e.g., my first

> encounter with langpo
> and the harder forms of avant-garde writing/theory)...
> so this one was
> kind of an orphan and at the time I was communicating
> with Jesse I was
> aware that it wasn't exactly representative of my
> current work; that is,
> I wasn't so turned off by the idea of someone messing
> with it. now that
> I look back at it, I like my version of the piece
> better.
>
> tl
>
>
>
>
>
>

> Sick sense of humor? Visit Yahoo! TV's
> Comedy with an Edge to see what's on, when.
> <http://tv.yahoo.com/collections/222>
>

[↑ Contents](#)

120. **Alison Croggon**
Re: listenlight magazine
Wed 4 Jul 2007

Marcus, please don't display your ignorance so boorishly. "Moral rights" is a legal term, and linked to copyright, as you would realise if you had followed the link in my email. As I also said, it seems they don't exist in the US; but they certainly exist - as a legal category - in other places, and in the US they are covered by copyright.

So who's talking about suing? I wasn't.

A

--

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

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

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

121. **Alison Croggon**
Re: listenlight magazine

Wed 4 Jul 2007

This is also crap. I made a distinction between journalism and literature. I write journalism (I am a theatre reviewer for the Australian, a daily national newspaper) and I do not expect my deathless prose to be published unchanged as a journalist, sure. That's why I don't have a lot of respect for it. And I also make my living by writing commercial literature (ie books that have sold upwards of 100,000 copies) as well as poetry. In those books, I write what I decide, and the final edit is up to me, just as in poetry. My right to have final say over the text is covered in the contract. And that's standard.

A

On 7/5/07, Marcus Bales <[REDACTED]> wrote:

>

- > If you were getting paid for your poems you'd have LESS, not
- > more, ability to say what got printed, just as when you're paid for a
- > review or
- > other prose piece, you expect it will be edited for length, content, and
- > they're
- > likely to change the title. Is that what you WANT in the poetry business?
- > To
- > get paid enough so that editors can cut your poem, rearrange the stanzas
- > or
- > paragraphs, have a re-write person add to it, change the title, and so
- > forth?
- >
- > Get real. The only reason poets can mouth off in such silly fashion is
- > that no
- > one gives a rat's ass what a poet says or does. Poetry is the medium in
- > which
- > you have the freedom to say what you please because no one is listening.
- >
- > Marcus
- >

--

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

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

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

[↑ Contents](#)

122. **Andrew Jones**
Re: listenlight magazine
Wed 4 Jul 2007

there is no one forbidden to sing

On 7/4/07, Charlotte Mandel <[REDACTED]> no one forbidden to
singonline.net> wrote:

> On Jul 4, 2007, at 10:35 AM, Marcus Bales wrote:

>

> "Poetry is the medium in which you have the freedom to say what
> you please because no one is listening."

>

> So true, Marcus! May I quote you?

> Charlotte

>

[↑ Contents](#)

123. **Wystan Curnow**
Re: listenlight magazine
Wed 4 Jul 2007

I hope we all appreciate Charlotte's irony.

Wystan

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

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

On Behalf Of Charlotte Mandel

Sent: Thursday, 5 July 2007 4:07 a.m.

To: [REDACTED]

Subject: Re: listenlight magazine

On Jul 4, 2007, at 10:35 AM, Marcus Bales wrote:

"Poetry is the medium in which you have the freedom to say what you please
because no one is listening."

So true, Marcus! May I quote you?

Charlotte

[↑ Contents](#)

124. **thom donovan**

Peace On A Presents: Urayoan Noel & special guests @ 6th & B Community Garden

Wed 4 Jul 2007

Peace On A

presents

Urayoan Noel & special guests

Sunday, July 8th 2007 4PM

recommended donation: \$5

curated by Paolo Javier & Thom Donovan at:

6th & B Community Garden

@ 6th St. and Avenue B

<http://www.6bgarden.org/july2007.htm>

about the readers:

Urayoan Noel is the author of **Kool Logic** / **La Lógica Kool** (Bilingual Press) —a “books of 2006” selection by the Puerto Rican newspaper *El Nuevo Día*—as well as two volumes of poetry in Spanish: the post-industrial object-book **Las Flores del Mall**(2000) and **Boringkén**, which is forthcoming with spoken-word cd from Ediciones Callejón. He has performed throughout the U.S. and Puerto Rico, as well as in the Dominican Republic and Perú, and his rock/ spoken-word collaborations with composer Monxo López are featured on the dvd **Kool Logic** sessions. His essays, articles, interviews, reviews, and translations of Latin American and Latino poets have appeared or are forthcoming in *Rattapallax*; *Rain Taxi*; *Mandorla*; *Teachers and Writers*; and *Centro: Journal of the Center for Puerto Rican Studies*, and he is currently completing, with Guillermo Rebollo-Gil, a bilingual anthology of Puerto Rican poetry since the 1960’s for Terranova Editores. Originally from San Juan, Puerto Rico, he is a doctoral candidate in Spanish and Portuguese at NYU and lives in the South Bronx, where he co-directs the arts organization ‘spanic Attack and fronts the sometimes rock band *El Objeto* (Opa, Objet Petit A).

Double (Consciousness) Dactyl

Higgledy Piggledy

Booker T. Washington

Screamed “Up from Slavery!”

Making some noise

Wrote a polemical

Autobiography

Dog-eared by W.
E.B. DuBois.

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

"*Here*, you said and say, is
where we are. Give back
what we are, these people you made,
us, and nowhere but you to be."
~ Robert Creeley

___ Looking for a deal? Find great prices on flights and hotels with Yahoo!
FareChase. <http://farechase.yahoo.com/>

[↑ Contents](#)

125. **Jesse Crockett**
Re: listenlight magazine
Wed 4 Jul 2007

Featuring its clutch lineup ---
is laughing at you ---
this trite, meaningless sanctimony ---
but willing to offer a rematch.
<http://listenlight.net>
Editor Jess Crockett

[↑ Contents](#)

126. **Alan Sondheim**
two short male mov(I)es
Thu 5 Jul 2007

two short male mov(I)es
<http://www.asondheim.org/bandwidthdilemma.mov> sqrt
(equations of form $y = \sqrt{\tan(a-bx^2)}$, a and b constants)

usual scattered geometricized grid as equation collapses from below, also from above, given the specific style of the display.

nothing can be obtained from this except the equations are soaked.

here is one version of the linear male collapsing when faced with the real.

<http://www.asondheim.org/jet6.mov> squIrt

perhaps phallocentric, certain the axis scattering
what otherwise would harden itself against any potential, well,
bound by equations, restoration.

so when the continuing stream is examined closely, beyond
the artificial repetition of the loop, the turbulence that results
conjures up an inexhaustible universe.

here is one version of the male dynamo fucking the stars.

[↑ Contents](#)

127. **Jill Jones**

i-outlaw 2.6 is new

Thu 5 Jul 2007

i-Outlaw 2.6 featuring Annie Finch

You can listen to it at <http://i-outlaw.blogspot.com/>

i-Outlaw version 2.6 also features poetry by:

Aaron Belz

Emma Barnes

Jill Jones

Andrew Burke

Jim Goar

Lisa Gordon

Lewis LaCook

Amanda Laughtland

Rebeka Lembo

Ashraf Osman

[↑ Contents](#)

128. **susan maurer**

Re: listenlight magazine

Thu 5 Jul 2007

love to see ant listers in the woodstock area. i read at the colony at 7 . susan
maurer

From: Barry Schwabsky <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
To: [REDACTED]
Subject: Re: listenlight magazine
Date: Tue, 3 Jul 2007 16:12:36 +0100

I'd like to reflect a bit on why we believe--and I do too--that our poems can't be edited. Most of the writing I do is art criticism, and all of that is subjected to a fairly thorough editing process. Likewise, I edit for one of the magazines I write for, and I've edited for other magazines in the past, so I have experience of both sides of the relationship. Of course it is assumed that nothing is published under my name that I haven't approved of--although in small ways that assumption is honored in the breach probably more often than I remember, and there are certain specific exceptions: notably, in the magazine world, the title of the piece is an absolute editorial prerogative; esp. with the bigger magazines, the title I give an article is just a suggestion. In my experience, most of the editors I've worked with have helped my writing immeasurably. We sometimes get into serious arguments, and they sometimes annoy me intensely, but even that always turns out to be part of the process of making the article better.

On the other hand, I've only ever had the most tentative suggestions from those who publish my poetry. They share the assumption that to even think of intervening in another poet's work is not something too be done easily or lightly.

So does this mean that we believe that other forms of writing, such as art criticism, are the result of collective effort whereas poetry is a purely individual matter? Does it imply that we have shared criteria for quality in prose writing while we lack any but the most intuitive criteria for poetry? Does this presumed difference between two kinds of writing have any political implications? (For instance, does one therefore sign up to libertarianism in the act of writing poetry?)

<http://liveearth.msn.com>

[↑ Contents](#)

129. **David A. Kirschenbaum**
Exhibit at Our 4th Annual Small Press, Indie Records, and Crafts Fair

Thu 5 Jul 2007

please forward

Exhibit at Boog City's 4th Annual Small, Small Press Fair
(with Indie Records and Crafts, too)

Sat. Aug. 4, 11:00 a.m.-5:00 p.m.

at day 3 of

Welcome to Boog City poetry and music festival
(complete fest info below)

Cakeshop

152 Ludlow St. (bet. Stanton and Rivington sts.)
NYC

\$20 for a table

email [REDACTED] or call 212-842-BOOG (2664)

Featuring 15 on the 15's,
a 15-minute musical performance each hour on the 15's by:

Robert Kerr at

11:15 a.m.

12:15 p.m.

1:15 p.m.

Sean T. Hanratty at

2:15 p.m.

3:15 p.m.

4:15 p.m.

Robert Kerr is a playwright and songwriter living in Brooklyn. He wrote the book and lyrics for the short musical "The Sticky-Fingered Fiancee" and the songs for his plays "Kingdom Gone" and "Meet Uncle Casper" as well as his Brothers Grimm adaptations "Bearskin" and "The Juniper Tree." He was also a founding member of the Minneapolis band Alien Detector.

Sean T. Hanratty is straight outta Brooklyn and on his way into your shower, by way of you singing his memorably melodic and incredibly enchanting songs in the shower, of course...

*Welcome to Boog City

4 Days of Poetry and Music

Thurs. Aug. 2/ ACA Galleries

Fri. Aug. 3/ Sidewalk Cafe

Sat. Aug. 4/ Cakeshop

Sun. Aug. 5/ Bowery Poetry Club

with readings from:

David Baratier
Sean Cole
John Coletti
Tom Devaney
Greg Fuchs
Joanna Fuhrman
Tony Gloeggler
Nada Gordon
Mitch Highfill
Brenda Iijima
Eliot Katz
Amy King
Mark Lamoureux
Kimberly Lyons
Gillian McCain
Simon Perchik
Wanda Phipps
Kristin Prevallet
Lauren Russell
Nathaniel Siegel
Rachel M. Simon
Christina Strong
Gary Sullivan
Rodrigo Toscano and his Collapsible Poetics Theater
Ian Wilder
Daniel Zimmerman
and more

and music from:

Dr. Benstock
The Drew Gardner Flash Orchestra
I Feel Tractor
The Leader
Rachel Lipson
Nan & the Charley Horses
The Passenger Pigeons (formerly The Sparrows)
and more
and

The Fugs album,
The Village Fugs, performed by
Paul Cama, Steve Espinola, I Feel Tractor,
JUANBURGUESA, and Scott MX Turner
Sat. 8/4 at Cakeshop

Hosted by Boog City editor David Kirschenbaum
For more info: 212-842-BOOG (2664) * [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]

[↑ Contents](#)

130. **steve d. dalachinsky**

Re: listenlight magazine

Thu 5 Jul 2007

why sanctimony jesse do you honestly believe it's ok to change work and
publisht without asking sanctimony? on who's part address this part of the
issue directly what are your true thoughts on this issue and your part in it??
obviously if you stand silent we take it that you think it's ok to alter someone's
work beyond suggesting changes

On Wed, 4 Jul 2007 22:55:56 -0500 Jesse Crockett <[REDACTED]>
writes:

> Featuring its clutch lineup ---
>
> is laughing at you ---
>
> this trite, meaningless sanctimony ---
>
> but willing to offer a rematch.
>
> <http://listenlight.net>
>
> Editor Jess Crockett

>
>

[↑ Contents](#)

131. **CA Conrad**

HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!

Thu 5 Jul 2007

Joseph Massey made me VERY HAPPY today forwarding a PDF of Ceravolo's long out of print FITS OF DAWN, made me very very very fucking happy indeed!

You can see the cover on The PhillySound, as well as links to PENNSOUND's Ceravolo page, which Eric Baus just alerted me to as well. Go here:
<http://PhillySound.blogspot.com>

I for one am SICK AND TIRED of the poetry world publishing endless crap and ignoring the fact that Ceravolo is out of print, except for the selected THE GREEN LAKE IS AWAKE. And no disrespect intended to the editors of the selected, but it doesn't BEGIN to give us the total JOLT that is Joseph Ceravolo!

Whose cock do I have to suck to get the COLLECTED Ceravolo published! What a ridiculous fucking world this is when I see some of the boring shit being published in mass quantities and NO Ceravolo COLLECTED!

OY! Makes my bad manners break loose!

CAConrad

<http://PhillySound.blogspot.com>

[↑ Contents](#)

132. **David A. Kirschenbaum**

Re: listenlight magazine

Thu 5 Jul 2007

Murat wrote:

"Editing" is the norm in mainstream publications. And if you object to it you are being unreasonable or unprofessional. There is a logic to that situation. Mainstream publications need to make money, and their editors do believe they know what their readerships will find acceptable. The issue has little to do with good or bad (though the editor may think it does) but a communality of taste.

So many things to say about this one paragraph of yours. First, you make your contempt for editing clear by placing the word in quotation marks.

And as someone whose job has been editing at various publications, one goal, as with all for-profit businesses, has been to, well, turn a profit. The issue of style and content has always been a good and bad issue, as well as a readership issue, not one at the exclusion of the other. Hell, if you write an article for Sports Illustrated on Turkish-American relations it will be rejected, and a thread that doesn't go anywhere in a movie review for a local community paper will be edited out, as well it should be. Editing is also, of course, about style, and publications may adhere to a greater style guide, AP at most places I've been, but then each place has their own house style, too.

And Murat wrote again:

In these instances, I have tried to show how a trust develops (or must develop) from the publisher (editor) in the integrity, rightness of what the writer/poet is doing. In these cases, of course, financial considerations are less paramount, and, most often, the publisher and editor are the same person. (In the bigger, mainstream publishing houses, the functions are split, weakening the aesthetic impulse, the aggressive element of editorial choice.) Here, I will go even a step further: if a publisher commits to publish a poet (writer), the commitment must be to all this poet's work, with no editorial selection. This idea, which may seem strange, has two basic reasons. First, "editorial selection" implies that a poet's work consists of individual pieces. In my view, a poet's real achievement is in its totality, the explorations, the obsessions, the solutions which run through his or her work. In that way, a more powerful poet's "failures" are more interesting and absorbing and revealing than a lesser poet's successes. Second, finding a publishing "home" releases a lot of energy for a poet, both chronological and mental, creating a room of silence "of one's own" in which writing can more easily occur. The argument that every work, including poems (except when "first thought is best thought"), needs editing is unconvincing. Most poets have already edited (by spending endless hours) their poems before offering them to a publisher. The question is who is doing the editing.

The only time in the 16 years I've been running boog where I could see this holding true was with a lee ann brown chapbook we published in the summer of 1993, a museme. It contained 10 poems, one for each of the nine deities plus one for their mom. There was a case where if I was going to put out that chap it would only be with all 10 poems. Every other ms of poems, solicited and unsolicited, hasn't come to me with an author's instructions that this is the ms, every poem in this order, or I'll go elsewhere (and it isn't like I'm only the only micro press in town). As I stated in an earlier reply to this thread, I think an editor/publisher who gets work and puts it out without an attempt to red pen it should just call themselves a printer. Better yet Murat, why not cut out us middlemen, us editors and publishers, and just put out yr work on yr own, then it'll come out just the way you'd like, but, more than likely, not as good.

as ever,
david

[↑ Contents](#)

133. **steve d. dalachinsky**
Re: ixnay press call for work
Thu 5 Jul 2007

what kind of work?

On Wed, 4 Jul 2007 13:51:42 -0500 Ixnay Press <[REDACTED]>
writes:

> Hello,

>

> We're currently reading submissions for the third volume of "the
> ixnay reader," a yearly perfect-bound journal. We'll be reading
> submissions until July 31st. Up to 10 pgs of work can be sent to
> this email address ([REDACTED]) or to our snail mail
> address:

>

> ixnay c/o McCreary
> 1328 Tasker Street
> Philadelphia PA 19148

>

> The first two issues of the "reader" can be found as free pdfs on
> our new website, www.ixnaypress.com. Note that the "reader" tends to
> focus on a relatively small number of writers but gives each writer
> quite a bit of space.

>

> Any questions? Please drop a line. Thanks muchly.

>

> Chris McCreary / co-editor, ixnay press

>

>

[↑ Contents](#)

134. **Marcus Bales**
Re: listenlight magazine
Thu 5 Jul 2007

Exactly -- but not because it's a "violation of the author's moral rights"!

Marcus

On 4 Jul 2007 at 10:11, Jason Quackenbush wrote:

US Copyright law is laid out in title 17 of the US Common Code of Law. In chapter 1 Section 106, it makes very clear that it is the exclusive right of a copyright holder to reproduce copies of the copyrighted work and to prepare derivative works based on the copyrighted work. Editing a poem and printing the edited version without the author's agreement is a violation of both rights, hence illegal.

Marcus Bales wrote:

Alison Croggon <[REDACTED]> writes:

Changing a poem and publishing changes without the author's consent is actually a violation of an author's moral rights. Which is to say, it's not only unethical, but illegal ...<

I've got no dog in this fight, but this kind of muzzy-headed thinking is amazing.

Moral rights and legal rights are two different things. I agree that changing a poet's poem without his or her approval is a violation of the author's moral rights, but unless there's a law against it, it is NOT illegal. Is Alison asserting there is a law against it? Cite the legal code, then, not the moral right. And asserting that something is illegal when it is instead unethical is a dangerous business, because even muzzier-headed people might think it's true.

Furthermore, all this talk of rights and legality and contracts regarding the publication of poems -- what bullshit. Are there really people so harmed by how their poems were presented that they sue? Are there really publishers so harmed by a poem appearing in some other magazine or book that they sue? Is there so much money sloshing around in the poetry business that people are at each others' legal throats constantly, wrangling to get the best deal to make the most money? It's crap. The poetry business is a gift economy. No one makes any money in it. And if they did, if there were markets for poetry then all the rules for editing prose would apply, as Mr Howe has suggested they apply. If you were getting paid for your poems you'd have LESS, not more, ability to say what got printed, just as when you're paid for a review or other prose piece, you expect it will be edited for length, content, and they're likely to change the title. Is that what you WANT in the poetry business? To get paid enough so that editors can cut your poem, rearrange the stanzas or paragraphs, have a re-write person add to it, change the title, and so forth?

Get real. The only reason poets can mouth off in such silly fashion is that no one gives a rat's ass what a poet says or does. Poetry is the medium in which you have the freedom to say what you please because no one is listening.

Marcus

--

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.5.476 / Virus Database: 269.10.0/886 - Release Date: 7/4/2007 1:40 PM

[↑ Contents](#)

135. **Marcus Bales**

Re: listenlight magazine

Thu 5 Jul 2007

On 5 Jul 2007 at 8:43, Alison Croggon wrote:

> "Moral rights" is ... it seems they don't exist in
> the US; but they certainly exist - as a legal category - in other places,
> and in the US they are covered by copyright.<

So you're talking about "moral rights" that don't exist in the US, but you spoke broadly as if they applied universally, even though it did NOT apply to the vast majority of the membership of the list is in the US where US law would apply?

Moral rights and legal rights are different things. Violating the one does not necessarily violate the other.

On 5 Jul 2007 at 8:43, Alison Croggon wrote:

> So who's talking about suing? I wasn't.

This is disingenuous in the extreme. Why bother to talk about what's illegal and what's not, much less about why, if you are not thinking about or talking about remedies. What possible difference can it make if something is illegal or not if you're not interested in the remedies and the process of getting the remedies, that is, suing?

As soon as you start saying something in the civil law is illegal, you're talking about suing -- because the state has no interest in the particular disputes between the parties other than that they resolve their differences within the civil and criminal laws. The state is not going to enforce your "moral rights" in copyright law -- you have to enforce them by suing, or they go unenforced. And unenforced laws are like no laws at all.

Marcus

[↑ Contents](#)

136. **Mark Weiss**

Re: listenlight magazine

Thu 5 Jul 2007

I think this topic has pretty well been covered. Just one corrective: it's unlikely that anybody at the time criticized Moby Dick because of the occasional lists (the prefatory matter and perhaps three chapters) and the more than occasional digressions. In those regards it's thoroughly in the tradition of Fielding and Sterne, both of whom were universally read: the intrusive, wayward narrator was in no way unusual.

For the sake of mischief, a reminder that no less a figure than Pound used to revise other's poems and publish them sans consultation. I would have been furious, but there it is.

Mark

My proposal (I admit, not particularly modest) may first appear to be taking away power, disenfranchising editor/publishers. The very reverse is true. The power becomes strategic, rather than technical, focused around an aggressive choice on the totality of a poet, which is a visionary act, rather than on individual lines or poems. If one considers historically, one remembers those editors who made those choices or failed to make them, for example, Mrs. Shakespeare with "Ulysses" or Maddox Ford, who decided to publish D.H. Lawrence after having read only the first paragraph of one of his short stories. Or, one can think of Andre Gide, who rejected Marcel Proust's "A La Recherche"; I suppose he found the first paragraph of "Swann's Way" completely uneditable. Or think of "Moby Dick," a totally "bad" novel by any public standard of that time. In fact, "Moby Dick" is the eternal bad novel, with all its endless lists and so few, oh so few, visionary narrative moments. Did the publishers of "Typee" and "Omoo" publish "Moby Dick" or reject it?

I was planning to bring in a few more points I had on mind, but this is enough; I have a few other things to do. I am not a scholar. I would like to know more about the changing meaning and position of editor (or publisher) through history. I would appreciate any comments along those lines.

Happy fourth of July, or whatever is left of this decrepit, sad and worn out concept.

Ciao,

Murat

On 7/2/07, Andy Gricevich <[REDACTED]> wrote:

Wow. So this has been happening for some time, to quite a few people.

Thanks, Alison, for the legal tip--I suspected that that was the case and, though I have no desire to "go there," it's good to know for sure.

I agree that Tom's original is better than the "improved" version; that's probably the case with the work of most people this has happened to.

Has anyone on this list had any similar experiences with other editors? It'd be good to avoid their journals as well.

Eek. One worries.

Andy

I submitted something to Jesse earlier this year, and he altered it and posted the piece under his no. 6 edition:

<http://listenlight.net/06/lewis/>

he did warn me he was going to do this, and I didn't know any better than to question his choices, though they weren't offensive enough for me to pull the piece out. below are the two versions, for comparison.

*is this kind of behavior on the part of editors just not the done thing?
as in, when you submit a poem the terms should be understood as "take it or leave it"?*

fyi, the piece was written in August '05, which is right before I experienced a stylistic sea-change (e.g., my first encounter with langpo and the harder forms of avant-garde writing/theory)... so this one was

*kind of an orphan and at the time I was communicating
with Jesse I was
aware that it wasn't exactly representative of my
current work; that is,
I wasn't so turned off by the idea of someone messing
with it. now that
I look back at it, I like my version of the piece
better.*

tl

*Sick sense of humor? Visit Yahoo! TV's
Comedy with an Edge to see what's on, when.
<http://tv.yahoo.com/collections/222>*

[↑ Contents](#)

137. **Marcus Bales**
Re: listenlight magazine

Thu 5 Jul 2007

*On 7/5/07, Marcus Bales <[REDACTED]> wrote:
If you were getting paid for your poems you'd have LESS, not
more, ability to say what got printed, just as when you're paid for a
review or ther prose piece, you expect it will be edited for length,
content, and they're likely to change the title. Is that what you
WANT in the poetry business? To get paid enough so that editors
can cut your poem, rearrange the stanzas or paragraphs,
have a re-write person add to it, change the title, and so forth?*

On 5 Jul 2007 at 9:05, Alison Croggon wrote:

> This is also crap. I made a distinction between journalism and literature. I
> write journalism (I am a theatre reviewer for the Australian, a daily
> national newspaper) and I do not expect my deathless prose to be published
> unchanged as a journalist, sure.<

You were talking about legality and law suits and enforcing the "moral rights"
of people -- and the only way that such private civil enforcement is going to
happen is if there is enough money involved in publishing poetry that there is a
market for it. That means, the only reason to be talking about legality and
enforcement is if there's something other than "moral rights" involved.
Otherwise, if all you're saying is "tsk tsk", well, then, it's just blather.

I live in a city where it's illegal, explicitly illegal, to shoot off a whole array of fireworks in the city limits, and illegal to drink alcohol in open containers on the streets or sidewalks, yet last night, there was the councilman, drinking a beer on the sidewalk, directing the police to block off a street so people could shoot off fireworks. Lots of illegal things are allowed de minimus and people republishing poems, or editing them without permission, as well as shooting off fireworks and drinking beer, are some of them.

The only way that this becomes an issue at law is if you, Alison, or other individual poets, make it one by suing. Or if some editor somewhere sues you for failing to properly credit his or her journal if you reprint the poem. So the moment you start talking about "illegal" you start talking, necessarily, about enforcement, and the only enforcement in the civil law is people suing each other. You want to claim now that you said nothing about suing? Then you have to accept that you said nothing of any interest or moment about the issue at all.

Further, once either there is enough money to justify legal enforcement in the poetry business that people do start suing one another, then the editorial conventions will start to change, and will change, because editors will demand, and poets who want to be published and paid for it will accede to, editing poems as they edit prose: cutting things out, adding things in, changing the title, and so on, to suit their customer's tastes.

Marcus

[↑ Contents](#)

138. **charles alexander**
new on chaxblog, certain slants
Thu 5 Jul 2007

One more post up on <<http://chax.org/blog.htm>>chaxblog, journal of time in England, and including brief looks at four chapbooks from Equipage:

Elizabeth Willis, the great egg of night
Tony Lopez, Equal Signs
Caroline Bergall, 8 figs
Carol Watts, brass, running

<http://chax.org/blog.htm>

see Junction Press, <http://junctionpress.com/books/alexander.html> for my latest book

charles alexander / chax press

fold the book inside the book	keep it open always	read from the
inside out	speak then	

Chax Press

██████████ (studio)

██████████ (cell)

██████████

chax.org

101 W. Sixth St.

Tucson, AZ 85701-1000

[↑ Contents](#)

139. **Andy Gricevich**

Re: listenlight magazine

Thu 5 Jul 2007

Hi, all

I'm glad that some people are doubtful; skepticism and tentativity are always good in these situations.

Indeed, if what's been written here about Listenlight were false, it would amount not only to resentful, hostile, unacceptable treatment of another person, but also to libel, and Jesse would indeed be owed a serious public apology.

I'm happy to clear up whatever doubts I can. If you suspect me of hyperbole when I say that the revision of my submission was far more drastic than anything mentioned here (with the possible exception, in a different sense, of the "toon town" anecdote), I can send you the originals and the published version (now removed from the site).

(I can even discuss edits with you, or say why I don't think the rewrite is an improvement, despite the evident care with which Jesse rewrote my poem and that of another contributor).

A brief account of what happened is posted on my blog, and it's pretty easy to verify its accuracy.

I would HOPE, if Jesse (hi, Jesse) were being libeled, or even if someone were slanting the truth maliciously in order to damage his reputation, that he would respond directly, set the situation straight. I assume that the condescending, dismissive, indirect remarks he's posted here indicate that he doesn't contest the accuracy of these reports, but feels that he's in the right. If I thought that I was in the right, but that, given the facts, I had no chance of convincing anyone otherwise, I'd probably stay "above" the discussion as well.

Backchannel me about this if you like.

all the best,

Andy

<http://ndgwriting.blogspot.com>

Need a vacation? Get great deals to amazing places on Yahoo! Travel.

[↑ Contents](#)

140. **Jim Andrews**
evolution and language

Thu 5 Jul 2007

i wonder if someone in the know about darwin and evolution could confirm or deny the following.

there's an interesting talk by Steve Jones, professor of genetics at University College London, at <http://www.bath.ac.uk/podcast> called "Why creationism is wrong and evolution is right" in which he says that Darwin got the notion of evolution (insofar as it is 'descent with modification') from the work of Sir William Jones concerning the 'evolution' of language.

is it true that Darwin got the notion of evolution from Sir William Jones's work on the 'evolution' of language?

ja?

<http://vispo.com>

[↑ Contents](#)

141. **George Bowering**
Re: listenlight magazine

Thu 5 Jul 2007

If I were editing this chain I would suggest quite a few changes in this last bit.

On Jul 5, 2007, at 9:18 AM, steve d. dalachinsky wrote:

> why sanctimony jesse do you honestly believe it's ok to change work
> and
> publisht without asking sanctimony? on who's part
> address this part of the issue directly what are your true thoughts on
> this issue and your part in it?? obviously if you stand silent
> we takeit that you think it's ok to alter someone's work beyond
> suggesting changes

>

> On Wed, 4 Jul 2007 22:55:56 -0500 Jesse Crockett <[REDACTED]>

> writes:

>> Featuring its clutch lineup ---

>>
>> is laughing at you ---
>>
>> this trite, meaningless sanctimony ---
>>
>> but willing to offer a rematch.
>>
>> http://listenlight.net
>>
>> Editor Jess Crockett
>>
>>
>
>
Geo. H. Bowering
Adaptable yet reliable.

[↑ Contents](#)

142. **Poetics List**

Poetics List Welcome Message

Thu 5 Jul 2007

Reminder -- The list editors reserve the right to decide what messages will be approved for posting to this list. Submitting posts to the list does not guarantee that they will be published.

-- Flame messages will not be tolerated on the Poetics List.

-- Posting is limited to four posts per person each day.

The Poetics List

Sponsored by: The Electronic Poetry Center (SUNY-Buffalo/University of Pennsylvania) and the Regan Chair (Department of English, Penn) & Center for Program in Contemporary Writing (Penn)

Poetics List Editor: Amy King

Poetics List Editorial Board:

Charles Bernstein, Julia Bloch, Lori Emerson, Amy King, Joel Kuszai,
Nick Piombino

Note: this Welcome message is also available at the EPC/@Buffalo page

Poetics Subscription Registration (required)

poetics.list --at -- gmail.com

note our new address!

Poetics Subscription Requests:

<http://listserv.acsu.buffalo.edu/archives/poetics.html>

Poetics Listserv Archive:

<http://listserv.acsu.buffalo.edu/archives/poetics.html>

Note that any correspondence sent to the Poetics List administration account takes about ten days, for response; mail to this account is checked about once per week.

C O N T E N T S:

1. About the Poetics List
2. Posting to the List
3. Subscriptions
4. Subscription Options
5. To Unsubscribe
6. Cautions

Above the world-weary horizons
New obstacles for exchange arise
Or unfold,
O ye postmasters!

1. About the Poetics List

With the preceding epigraph, the Poetics Listserv was founded by Charles Bernstein in late 1993. Now in its fourth incarnation, the list has over 1300 subscribers worldwide. We also have a substantial number of nonsubscribing readers, who access the list through our web site (see archive URL above).

The Poetics List is not a forum for a general discussion of poetry or for the exchange of poems. Our aim is to support, inform, and extend those directions in poetry that are committed to innovations, renovations, and investigations of form and/or/as content, to the questioning of received forms and styles, and to the creation of the otherwise unimagined, untried, unexpected, improbable, and impossible. While we recognize that other lists may sponsor other possibilities for exchange, we request that those participating in this forum keep in mind the specialized and focused nature of this project and respect our decision to operate a moderated list. The Poetics List exists to support and encourage divergent points of view on innovative forms of modern and contemporary poetry and poetics, and we are committed to do what is necessary to preserve this space for such dialog.

Due to the high number of subscribers, we no longer maintain the open format with which the list began (at under 100 subscribers). The specific form of moderation that we employ is a relatively fluid one: in most cases, messages are

reviewed after having been posted to the list, and difficulties resolved on that basis; however, the listserv editorial board may shift between this and a pre-review mode which calls for all messages to be read and approved before being forwarded to the list. We prefer to avoid this option as it hampers the spontaneity of discussion that we hope to promote. In addition to these options, the editorial board will unsubscribe individuals if they are not, in our opinion, productively contributing to the list or following our guidelines. We remain committed to this editorial function as a defining element of the Poetics List.

Please also note that this is not a general interest poetry list and information about this list should not be posted to directories of poetry lists. The idea is to keep the list membership to those with specific engagement related to the list's stated orientation. The current limits of the list are 75 messages per day, and a maximum of four messages per subscriber per day; but these limits are subject to change without notice.

In addition to being archived at through the EPC (<http://epc.buffalo.edu>) and at <http://listserv.acsu.buffalo.edu/archives/poetics.html>, some posts to Poetics (especially reviews, obituary notices, announcements, etc.) may also become part of specific EPC subject areas.

Note also that Roof Books published Joel Kuszai's edited collection of the Poetics List; this is available from ROOF and also on line at the EPC.

2. Posting to the List

editors in keeping with the goals of the list as articulated in this Welcome Message (see section 1).

Please note that while this list is primarily concerned with discussions of poetry and poetics, messages relating to politics and political activism, film, art, media, and so forth are also welcome. We strongly encourage subscribers to post information, including web links, relating to publications (print and internet), reading series, and blogs that they have coordinated, edited, published, or in which they appear. Such announcements constitute a core function of this list. Brief reviews of poetry events and publications (print or digital) are always welcome.

We generally do not accept postings of creative work not directed toward a discussion of poetics issues on the list. The Poetics List is not a venue for the posting of free-standing, personal poems or journal entries. However, the Poetics List editor may occasionally solicit or approve poems for posting on the list.

Also, please note that the Poetics List is not a "chat" list and we discourage the posting of very short messages intended for only a few subscribers.

All posts go out not only to list subscribers but also become a public part of the list archive on the web. Note that posting to the list is a form of publication and that by sending your message to the list you formally consent to such web publication. Posts are currently being indexed by search engines such as Google. It is not possible for us to remove posts from the list archive or to control search engine indexing of these posts.

Subscribers only may post to the Poetics List. Send messages directly to the list address: [REDACTED].

3. Subscriptions

*For all subscription requests go to
<http://listserv.acsu.buffalo.edu/archives/poetics.html>.

*To subscribe for the first time click on "Subscribe (join) a List." Immediately following your subscription to the poetics listserv we ask that you email [REDACTED], subject-line "registration," with your full name, street address, email address, and telephone number. Failure to register at the time of subscription will result in automatic deletion from the subscription roll.

*To manage your subscription (for descriptions of the different subscription options please see section 3), click on "Subscriber's Corner."

Subscriptions to the Poetics List are free of charge, but formal registration is required. All other questions about subscriptions, whether about an individual subscription or subscription policy, should be addressed to this same administrative address.

PLEASE NOTE: All subscription-related information and correspondence remains absolutely confidential.

All posts to the list must provide your full real name, as registered. If there is any discrepancy between your full name as it appears in the "from" line of the message header, please sign your post at the bottom. Subscribers who do not include their full name with each post will be unsubscribed from the list.

The most frequent problem with subscriptions is bounced messages. If your system is often down or if you have a low disk quota, Poetics messages may get bounced, which will result in your subscription being automatically terminated by the Listserv program and the automatically generated message telling you that this has occurred will also likely bounce. If this happens, you may re-subscribe to the list by the same process described above. One remedy to avoid this happening in the future: set your list options to "no-mail" and read the list on the web.

4. Subscription Options

We encourage you to alter your subscription options via the link on the right side of the screen at

<http://listserv.acsu.buffalo.edu/archives/poetics.html>. If you would prefer not to use the web-interface, you may also email

<[REDACTED]> the following commands:

*to subscribe to the Poetics listserv send

[REDACTED] this one-line message with no "subject":

*RECOMMENDED: if you wish to read the list on our web interface and not receive any messages sent directly, while remaining subscribed to the list and so eligible to send us posts, send this one-line message to <[REDACTED]> with no "subject": set poetics nomail. Note: this option is also useful for temporary suspension of email service.

*to reactivate Poetics e-mail send <[REDACTED]> this one-line message with no "subject": set poetics mail

* to receive the list in digest form (you will receive the day's individual posts in one email sent just after midnight EST), send <[REDACTED]> this one-line message with no "subject": set poetics digest

*to receive posts in the default option (you will receive individual postings immediately), send <[REDACTED]> this one-line message with no "subject": set poetics nodigest

* to receive the list in index form (you will receive a list, without the text of the posts, of the subjects discussed each day along with the author's name and address and the number of lines it comprises; you can also choose to have the index sent to you in either plain text or in HTML format with hyperlinks), send <[REDACTED]> this one-line message with no "subject": set poetics nohtml index -- or-- set poetics html index

PLEASE NOTE: do not leave your Poetics subscription in default or digest mode if you are going to be away for any extended period of time. Your account may become flooded and you may lose Poetics messages as well as other important mail. In such cases, switch your subscription to "nomail" as recommended above.

5. To Unsubscribe

To unsubscribe (or change any of your subscription options), again, we strongly encourage you to go to the right-hand side of the screen at <http://listserv.acsu.buffalo.edu/archives/poetics.html> You may also may unsubscribe by sending a one-line email to

If you are having difficulty unsubscribing, please note: sometimes your e-mail address may be changed slightly by your system administrator. If this happens

you will not be able to send messages old address, then resubscribe with your new email address.

6. Cautions

"Flame" messages will not be tolerated on the Poetics List. We define 'flaming' as any post that resembles a personal attack or personal insult to anyone--subscriber or not. This of course includes racist, sexist, or other slurs as well as ad hominem arguments in which the person rather than their work is attacked; in other words while critique of a person's work is welcome (critical inquiry is one of the main functions of the list), this critique cannot extend to a critique or criticism of the person.

The listserv is intended to be a productive communal space for discussion and announcements; as such, subscribers who do not follow listserv policy will be removed from the subscription roll.

In enforcing this policy, the editors must consider sometimes competing interests. The basis for our decisions, however, rests with our collective judgment about the kind of space we want for the list.

For reasons of basic security, we do not allow pseudonymous subscriptions. All messages intended for the Poetics List should be sent in Text-Only format, without attachments. We do not accept HTML-formatted messages or attached files. As a general rule, keep individual posts to 1,000 words or less.

Please do not publish list postings without the express permission of the author. Posting on the list is a form of publication. Copyright for all material posted on Poetics remains with the author; material from this list and its archive may not be reproduced without the author's permission, beyond the standard rights accorded by "fair use" of published materials.

All material on the Poetics List remains the property of the authors; before you reproduce this material, in whole or in part, we ask that you get permission (by email is fine) from the authors. If they give permission, then we ask only that you say that the post or posts appeared originally on the Poetics List Used by permission of the author.

As an outside maximum, we will accept no more than 4 messages per day from any one subscriber. Also, given that our goal is a manageable list (manageable both for moderators and subscribers), the list accepts 75 or fewer messages per day, though these parameters may be changed at the discretion of the list moderator.

Like all systems, the listserv will sometimes be down: if you feel your message has been delayed or lost, *please wait at least one day to see if it shows up*,

then check the archive to be sure the message is not posted there; if you still feel there is a problem, you may wish to contact the editors at <[REDACTED]>.

[↑ Contents](#)

143. **Jason Quackenbush**

Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!

Thu 5 Jul 2007

yah, i just sent that file over to the big printer in my office. whee!

On Thu, 5 Jul 2007, CA Conrad wrote:

Joseph Massey made me VERY HAPPY today forwarding a PDF of Ceravolo's long out of print FITS OF DAWN, made me very very very fucking happy indeed!

You can see the cover on The PhillySound, as well as links to PENNSOUND's Ceravolo page, which Eric Baus just alerted me to as well. Go here: <http://PhillySound.blogspot.com>

I for one am SICK AND TIRED of the poetry world publishing endless crap and ignoring the fact that Ceravolo is out of print, except for the selected THE GREEN LAKE IS AWAKE. And no disrespect intended to the editors of the selected, but it doesn't BEGIN to give us the total JOLT that is Joseph Ceravolo!

Whose cock do I have to suck to get the COLLECTED Ceravolo published! What a ridiculous fucking world this is when I see some of the boring shit being published in mass quantities and NO Ceravolo COLLECTED!

*OY! Makes my bad manners break loose!
CAConrad
<http://PhillySound.blogspot.com>*

[↑ Contents](#)

144. **steve d. dalachinsky**

Re: listenlight magazine

Thu 5 Jul 2007

copyrights? do you copyright every pome you write? right ???

On Wed, 4 Jul 2007 10:11:01 -0700 Jason Quackenbush <[REDACTED]> writes:

- > US Copyright law is laid out in title 17 of the US Common Code of
- > Law.
- > In chapter 1 Section 106, it makes very clear that it is the

> exclusive
> right of a copyright holder to reproduce copies of the copyrighted
> work
> and to prepare derivative works based on the copyrighted work.
> Editing a
> poem and printing the edited version without the author's agreement
> is a
> violation of both rights, hence illegal.
>
>
> Marcus Bales wrote:
> > Alison Croggon <[REDACTED]> writes:
> >
> >>> Changing a poem and publishing changes without the author's
> consent
> >>> is actually a violation of an author's moral rights. Which is to
> say,
> >>> it's not only unethical, but illegal ...<
> >>>
> >
> > I've got no dog in this fight, but this kind of muzzy-headed
> thinking is amazing.
> >
> > Moral rights and legal rights are two different things. I agree
> that changing a
> > poet's poem without his or her approval is a violation of the
> author's moral
> > rights, but unless there's a law against it, it is NOT illegal. Is
> Alison asserting
> > there is a law against it? Cite the legal code, then, not the
> moral right. And
> > asserting that something is illegal when it is instead unethical
> is a dangerous
> > business, because even muzzier-headed people might think it's
> true.
> >
> > Furthermore, all this talk of rights and legality and contracts
> regarding the
> > publication of poems -- what bullshit. Are there really people so
> harmed by
> > how their poems were presented that they sue? Are there really
> publishers so

> > harmed by a poem appearing in some other magazine or book that
> they sue?
> > Is there so much money sloshing around in the poetry business that
> people
> > are at each others' legal throats constantly, wrangling to get the
> best deal to
> > make the most money? It's crap. The poetry business is a gift
> economy. No
> > one makes any money in it. And if they did, if there were markets
> for poetry
> > then all the rules for editing prose would apply, as Mr Howe has
> suggested
> > they apply. If you were getting paid for your poems you'd have
> LESS, not
> > more, ability to say what got printed, just as when you're paid
> for a review or
> > other prose piece, you expect it will be edited for length,
> content, and they're
> > likely to change the title. Is that what you WANT in the poetry
> business? To
> > get paid enough so that editors can cut your poem, rearrange the
> stanzas or
> > paragraphs, have a re-write person add to it, change the title,
> and so forth?
> >
> > Get real. The only reason poets can mouth off in such silly
> fashion is that no
> > one gives a rat's ass what a poet says or does. Poetry is the
> medium in which
> > you have the freedom to say what you please because no one is
> listening.
> >
> > Marcus
> >
>
>

[↑ Contents](#)

145. **David A. Kirschenbaum**
Simon Perchik Guest Poet at Poets.com
Thu 5 Jul 2007

Hi all,

My friend Simon Perchik is ³Guest Poet of the Month² for the Academy of American Poets' Poets.com. You can submit your poetry or comments to Simon and he'll respond online in their chat. Visit the below link to get there:

<http://www.poets.org/forum/viewtopic.php?t=12040>

best,
David

[↑ Contents](#)

146. **David-Baptiste Chirot**
Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!
Thu 5 Jul 2007

holy canoli to you too conrad--!-i have the pdf of the book also--and i think it is a criminal conspiracy that ceravolo's work is not all in print--just a little bit of it--have speculated on it with friends--sometimes when a very good poet , artist, musician--has long been neglected while heaps of mediocrity have been monumentalized and canonized--to suddenly bring forth the buried one--terrifies people!because--why is it this person was so overlooked? year after year--it makes people feel complicit--or like fools--or vaguely uneasy--why weren't they told about this person before???--"the blame game" will begin!!! and then the stampede will begin of all the people who have loved the person all along--and will start to let everyone know about it--from a nobody a person can become a very important somebody--esp if they are dead!and who they were and what their work is can be formed in the proper packaged manner--i am sure now we will be hearing a great deal for a little while about this person, Ceravolo!!i hope very much though it is for a long time, and for real, and not a short time and just a little show and then gone again--> Date: Thu, 5 Jul 2007 11:27:32 -0500> From: [REDACTED]> Subject: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!> To: [REDACTED]> > Joseph Massey made me VERY HAPPY today forwarding a PDF of Ceravolo's long> out of print FITS OF DAWN, made me very very very fucking happy indeed!> > You can see the cover on The PhillySound, as well as links to PENNSOUND's> Ceravolo page, which Eric Baus just alerted me to as well. Go here:> <http://PhillySound.blogspot.com>> > I for one am SICK AND TIRED of the poetry world publishing endless crap and> ignoring the fact that Ceravolo is out of

print, except for the selected THE> GREEN LAKE IS AWAKE. And no disrespect intended to the editors of the> selected, but it doesn't BEGIN to give us the total JOLT that is Joseph> Ceravolo!> > Whose cock do I have to suck to get the COLLECTED Ceravolo published! What> a ridiculous fucking world this is when I see some of the boring shit being> published in mass quantities and NO Ceravolo COLLECTED!> > OY! Makes my bad manners break loose!> CAConrad> <http://PhillySound.blogspot.com>

See what you're getting into...before you go there. <http://newlivehotmail.com>=

[↑ Contents](#)

147. **David-Baptiste Chirot**

FW: Sunday, 7/22 - STACY SZYMASZEK & LEE BRICCETTI at WP

Thu 5 Jul 2007

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_HMWL_mini_pcmag_0707=

[↑ Contents](#)

148. **Sam Truitt**

Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!

Thu 5 Jul 2007

Hello,

Would love to get the PDF, yes, and with that in mind, if you could get me Joe Massey's email will make it happen.

Many thanks and

Best as ever,
Sam

CA Conrad <[REDACTED]> wrote: Joseph Massey made me VERY HAPPY today forwarding a PDF of Ceravolo's long out of print FITS OF DAWN, made me very very very fucking happy indeed!

You can see the cover on The PhillySound, as well as links to PENNSOUND's Ceravolo page, which Eric Baus just alerted me to as well. Go here: <http://PhillySound.blogspot.com>

I for one am SICK AND TIRED of the poetry world publishing endless crap and ignoring the fact that Ceravolo is out of print, except for the selected THE

GREEN LAKE IS AWAKE. And no disrespect intended to the editors of the selected, but it doesn't BEGIN to give us the total JOLT that is Joseph Ceravolo!

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OY! Makes my bad manners break loose!

CAConrad

<http://PhillySound.blogspot.com>

Sam Truitt's "Days"
(improvisational AV
strip each day of 2007)
www.youtube.com/profile?user=Samtruitt

Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us.

[↑ Contents](#)

149. **Stephen Vincent**
Glasgow Puppets - An Ancestral Round
Thu 5 Jul 2007

For a visual treat, etc:

Glasgow Puppets - An Ancestral Round
<http://stephenvincent.net/blog/>

Enjoy

Stephen V

[↑ Contents](#)

150. **Mark Weiss**
Re: evolution and language
Thu 5 Jul 2007

He may be pushing it. There was a fair amount of work motivated by the growing awareness of similarities between things which nonetheless had become different over long periods of time. Jones' observations were one of them. Did Darwin also know Grimm's Law? He certainly was aware of Lamarck, which posited evolution but got the mechanism way wrong, and, most important, he carried Lyell's geology texts with him on the Beagle. Lyell

demonstrated the earth's antiquity and the existence of major transformations from the accretion of small changes. He almost certainly didn't know Mendel's work, which he would have found useful.

Every farmer knew about selective breeding--it was in fact a fad in the 18th and 19th centuries, as witnessed by all the portraits of grotesquely improbable pigs. Darwin's great insight was that randomly generated traits within groups of animals in isolation from other members of their species would accumulate to the point that the group would differentiate not just into a strange pig but into a new species entirely if those traits gave individuals carrying them a reproductive advantage by helping them, for instance, secure nutrition or resist predation. The environment, in other words, acted as the selector from among the available traits.

This didn't come from Jones (whose basic insight had been at any rate anticipated by a good century) or Lyell or Grimm, and it remains unchallenged (except for the tweaking of details and an ever more sophisticated understanding of the genetic mechanism).

Mark

At 03:22 PM 7/5/2007, you wrote:

>i wonder if someone in the know about darwin and evolution could confirm or
>deny the following.

>

>there's an interesting talk by Steve Jones, professor of genetics at
>University College London, at <http://www.bath.ac.uk/podcast> called "Why
>creationism is wrong and evolution is right" in which he says that Darwin
>got the notion of evolution (insofar as it is 'descent with modification')
>from the work of Sir William Jones concerning the 'evolution' of language.

>

>is it true that Darwin got the notion of evolution from Sir William Jones's
>work on the 'evolution' of language?

>

>ja?

><http://vispo.com>

[↑ Contents](#)

151. **W.B. Keckler**

Re: evolution and language

Thu 5 Jul 2007

Jim, here is a link that might help if you haven't already found it.

[_http://www.the-scientist.com/2004/12/20/16/1/](http://www.the-scientist.com/2004/12/20/16/1/) (<http://www.the-scientist.com/2004/12/20/16/1/>) It references the linguistic evolution thing re

Darwin. A book that I found REALLY interesting w/ regard to a revisionist view on evolution (straight Darwinism seems mechanistic and 19th century) came from an unlikely source: Arthur Koestler. His Ghost in the Machine, a result of his year spent in an interdisciplinary think tank environment, questions some of the central premises in straight Darwinian evolutionary theory, and offers tantalizing glimpses of things like recapitulatory evolution (reculer pour mieux sauter), and directed evolution of sorts....he gives beaucoup evidence, including parallel evolutions of mammalian and marsupial species on continents separated eons ago. The chapter on homology is particularly beautiful, in a mathematical sort of way. Makes you wonder if all that "extraneous" material in genes we think are meaningless are really what we think.

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

[↑ Contents](#)

152. **Crane's Bill Books**

Re: listenlight magazine

Thu 5 Jul 2007

Has anyone done a collaborative webzine where you send your poem in deliberately to have it altered? It could be called 'Vandal' or some such. J. A. Lee

[↑ Contents](#)

153. **Murat Nemet-Nejat**

Re: listenlight magazine

Thu 5 Jul 2007

On 7/5/07, David A. Kirschenbaum <[REDACTED]> wrote:

>

> Murat wrote:

>

> > "Editing" is the norm in mainstream publications. And if you object to

> it

> > you are being unreasonable or unprofessional. There is a logic to that

> > situation. Mainstream publications need to make money, and their editors

> do

> > believe they know what their readerships will find acceptable. The issue

> has

> > little to do with good or bad (though the editor may think it does) but

> a

> > communality of taste.

>

> So many things to say about this one paragraph of yours. First, you make
> your contempt for editing clear by placing the word in quotation marks.

David,

The quotation marks does not imply contempt. The marks imply that what is the norm in mainstream publications is not the only conceivable way of publishing. What makes so in mainstream is money. There are editors who think very differently from the way you do, where making money is not their primary concern. I can name a number in our time.

And as someone whose job has been editing at various publications, one goal,
> as with all for-profit businesses, has been to, well, turn a profit. The
> issue of style and content has always been a good and bad issue, as well
> as
> a readership issue, not one at the exclusion of the other. Hell, if you
> write an article for Sports Illustrated on Turkish-American relations it
> will be rejected, and a thread that doesn't go anywhere in a movie review
> for a local community paper will be edited out, as well it should be.
> Editing is also, of course, about style, and publications may adhere to a
> greater style guide, AP at most places I've been, but then each place has
> their own house style, too.

Here again we come to the issue of a specific market (readership, audience), which of course makes the prospect of profit possible. Within such a more or less specified market, the concept of good or bad also becomes more or less specified, in other words, natural. What I was talking about is a situation (an it is the situation of poetry as I see it) where this market (audience) is blurred, undefined, in purely commercial terms, non-existent. Here, the idea of editorship changes, becomes transformed. If the definition of an audience is blurred, the absoluteness of good or bad is also blurred -the latter becoming increasingly an ideal, a trusted goal postponed to the future. I assume that is what experimentation is. In such a situation, how does an editor gain authority over the poet? Which you seem to apply.

Once the poet accepts that he or she will make no money out of his or her endeavors, this will provide the poet with a lot of freedom. Of course, the editor has the freedom to reject the work, and the poet to submit it somewhere else, or to publish it himself or herself (a practice with a honorable history).

And Murat wrote again:

>

> > In these instances, I have tried to show how a trust develops (or must
> > develop) from the publisher (editor) in the integrity, rightness of what
> the
> > writer/poet is doing. In these cases, of course, financial

> considerations
> > are less paramount, and, most often, the publisher and editor are the
> same
> > person. (In the bigger, mainstream publishing houses, the functions are
> > split, weakening the aesthetic impulse, the aggressive element of
> editorial
> > choice.) Here, I will go even a step further: if a publisher commits to
> > publish a poet (writer), the commitment must be to all this poet's work,
> > with no editorial selection. This idea, which may seem strange, has two
> basic
> > reasons. First, "editorial selection" implies that a poet's work
> consists of
> > individual pieces. In my view, a poet's real achievement is in its
> totality,
> > the explorations, the obsessions, the solutions which run through his or
> her
> > work. In that way, a more powerful poet's "failures" are more
> interesting
> > and absorbing and revealing than a lesser poet's successes. Second,
> finding
> > a publishing "home" releases a lot of energy for a poet, both
> chronological
> > and mental, creating a room of silence "of one's own" in which writing
> can
> > more easily occur. The argument that every work, including poems (except
> > when "first thought is best thought"), needs editing is unconvincing.
> Most
> > poets have already edited (by spending endless hours) their poems before
> > offering them to a publisher. The question is who is doing the editing.
>
>
> The only time in the 16 years I've been running boog where I could see
> this
> holding true was with a lee ann brown chapbook we published in the summer
> of
> 1993, a museme. It contained 10 poems, one for each of the nine deities
> plus
> one for their mom. There was a case where if I was going to put out that
> chap it would only be with all 10 poems. Every other ms of poems,
> solicited
> and unsolicited, hasn't come to me with an author's instructions that this
> is the ms, every poem in this order, or I'll go elsewhere (and it isn't

- > like
- > I'm only the only micro press in town).

My point is not statistical but conceptual. Undoubtedly, in the majority of publications an editorial process occurs; it occurred in mine. Most of the time, I accepted many of the suggestions without a problem. I did not submit my manuscripts with a cover letter of instructions either, saying, "this is the manuscript and its order, take it or leave it or else." But, once the publisher accepted the work (he may make it conditional on some changes, which the poet may or may not accept), he basically respected its integrity. As I said in my earlier post, I believe in the totality of a writer's work, where shape is very significant. You have sensed it yourself in Lee Ann's poem.

As I stated in an earlier reply to

- > this thread, I think an editor/publisher who gets work and puts it out
- > without an attempt to red pen it should just call themselves a printer.
- > Better yet Murat, why not cut out us middlemen, us editors and publishers,
- > and just put out yr work on yr own, then it'll come out just the way you'd
- > like, but, more than likely, not as good.

Why should "red pen" be what separates an editor from a printer? Wouldn't the choice of a writer -one unnoticed or rejected by other publishers- be the sign of a truly perceptive editor?

To me the idea that editors "improve" the writers' work is very problematic. I know there is the example of Thomas Wolfe. I don't think most poets are lazy bums or rube geniuses needing to be rescued from themselves. I wonder what Alan Sondheim feels about being edited?

I would like also to bring up the issue of *The Waste Land*, the quintessential editorial intrusion in modern poetry, no doubt a huge improvement on the early versions of the poem before Ezra Pound touched it. On the other hand, as I see it, *The Waste Land* is an anomaly in T. S. Eliot's work. The collage structure of the poem had not been used by him before, and he drops it after the poem. *The Waste Land* is considered Eliot's masterpiece, particularly by those who do not very much like his work. My impression is that among those who have affection for his work, and I am one of them, the poems which really touch them are *Prufrock* and *The Four Quartets* (the latter being maybe the most disliked work by the opposite side).

Ciao,

Murat

as ever,

- > david
- >

154. **Halvard Johnson**
Re: listenlight magazine

Thu 5 Jul 2007

Mischief, eh? Et tu, Mark? But seriously, I had a poem once published online in Wired (back in those days, yeah) as an "essay." I shrugged it off. David DelTredici once told me that Lenny Bernstein cut some nine minutes out of his (David's) orchestral piece called Tattoo, both in performance and in recording. Bernstein routinely cut several minutes from Roy Harris's 3rd Symphony, an American Classic. Writers are accustomed to having their books pulped, thanks to Bill Clinton. What's new? Artists in all fields are at the mercy of the commodifiers. The solution? Do it yourself. Write the book, print it, distribute it, even review and blurb it yourself. The way of the future (and some of the past). Don't you love it? I do. Thanks, Walt!

Hal

"No passion in the world is equal to
the passion to alter someone else's draft."

--H. G. Wells

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

On Jul 5, 2007, at 12:05 PM, Mark Weiss wrote:

I think this topic has pretty well been covered. Just one corrective: it's unlikely that anybody at the time criticized Moby Dick because of the occasional lists (the prefatory matter and perhaps three chapters) and the more than occasional digressions. In those regards it's thoroughly in the tradition of Fielding and Sterne, both of whom were universally read: the intrusive, wayward narrator was in no way unusual.

For the sake of mischief, a reminder that no less a figure than Pound used to revise other's poems and publish them sans consultation. I would have been furious, but there it is.

Mark

My proposal (I admit, not particularly modest) may first appear to be taking away power, disenfranchising editor/publishers. The very reverse is true.

The power becomes strategic, rather than technical, focused around an aggressive choice on the totality of a poet, which is a visionary act,

rather than on individual lines or poems. If one considers historically, one

remembers those editors who made those choices or failed to make them, for

example, Mrs. Shakespeare with "Ulysses" or Maddox Ford, who decided to

publish D.H. Lawrence after having read only the first paragraph of one of

his short stories. Or, one can think of Andre Gide, who rejected Marcel

Proust's "A La Recherche"; I suppose he found the first paragraph of "Swann's Way" completely uneditable. Or think of "Moby Dick," a totally

"bad" novel by any public standard of that time. In fact, "Moby Dick" is the

eternal bad novel, with all its endless lists and so few, oh so few, visionary narrative moments. Did the publishers of "Typee" and "Omoo" publish "Moby Dick" or reject it?

I was planning to bring in a few more points I had on mind, but this is

enough; I have a few other things to do. I am not a scholar. I would like to

know more about the changing meaning and position of editor (or publisher)

through history. I would appreciate any comments along those lines.

Happy fourth of July, or whatever is left of this decrepit, sad and worn out concept.

Ciao,

Murat

On 7/2/07, Andy Gricevich <[REDACTED]> wrote:

Wow. So this has been happening for some time, to quite a few people.

Thanks, Alison, for the legal tip--I suspected that that was the case and, though I have no desire to "go there," it's good to know for sure.

I agree that Tom's original is better than the "improved" version; that's probably the case with the work of most people this has happened to.

Has anyone on this list had any similar experiences with other editors? It'd be good to avoid their journals as well.

Eek. One worries.

Andy

I submitted something to Jesse earlier this year, and he altered it and posted the piece under his no. 6 edition:

<http://listenlight.net/06/lewis/>

he did warn me he was going to do this, and I didn't know any better than to question his choices, though they weren't offensive enough for me to pull the piece out. below are the two versions, for comparison.

*is this kind of behavior on the part of editors just not the done thing?
as in, when you submit a poem the terms should be understood as "take it or leave it"?*

fyi, the piece was written in August '05, which is right before I experienced a stylistic sea-change (e.g., my first encounter with langpo and the harder forms of avant-garde writing/theory)... so this one was kind of an orphan and at the time I was communicating

*with Jesse I was
aware that it wasn't exactly representative of my
current work; that is,
I wasn't so turned off by the idea of someone messing
with it. now that
I look back at it, I like my version of the piece
better.*

tl

*Sick sense of humor? Visit Yahoo! TV's
Comedy with an Edge to see what's on, when.
<http://tv.yahoo.com/collections/222>*

[↑ Contents](#)

155. **Alison Croggon**
Re: listenlight magazine

Thu 5 Jul 2007

Marcus, straw men are burning everywhere. Did you read anything I actually wrote? I wasn't offering an opinion, just stating a commonly known legal fact, which in fact pertains in America under copyright law. Look it up: "moral rights" is a legal term. It's printed in the front of my published books. And, for the second time, no one was talking about suing. It's a good idea, no, for people to know their rights?

Steve, as the author, you hold the copyright of anything you write by default.

I have never been an artist who likes tugging my forelock or who feels that I ought to be so grateful to be published that I will allow my work to be bastardised for the sake of it; I have withdrawn poems from prestigious print journals if it seems that changing it against my better judgment is part of the deal. I do not accept my work being treated with disrespect by any publisher, and no writer should. And it happens that in seeking to protect the work as I intend it to be, the law is on my side.

Murat, your idea of editing poetry is roughly speaking my policy at Masthead. I am responsible for shaping an issue and choosing the work that will go into it, and I will pick up what looks like typos or mistakes (we all make them) and very occasionally make suggestions in consultation with the author; but I feel that if I invite someone to contribute, I do so on good faith, because I like this work I

have asked for. If I accept a poem, I publish the poem I have accepted, and I prefer to publish a number of poems by any particular author, to give (however small) an idea of range and sensibility.

However, I don't agree that in more commercial circumstances editing is always without integrity or solely driven by commercial considerations. I'm as proud of my popular novels and take them as seriously as my poetry; in a funny way, what interests me about both, aside from the obvious desire that drives any work, is a question of formal intrigue: how possible is it to subvert generic form without breaking it, say, in the case of writing genre literature. I've encountered many degrees and means of editorial interference; for example, my US publisher - in a major but independent publishing house - is also my editor (an exception, rather than a rule, I agree, but it does happen) and they've never been anything but respectful. I've had my rows with commercial publishers (Penguin) and in fact won them. If I had not been an experienced writer, though, and a stubborn one, it might have been a different story. I have a lot of thoughts about bad editing and how deleterious it can be for a developing writer, but I won't go into them here.

Like Andy, I enjoy editing, self-generated or otherwise, and it's always been an important part of my process.

All best

Alison

--

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

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

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

[↑ Contents](#)

156. **George Bowering**

Re: listenlight magazine

Thu 5 Jul 2007

On Jul 5, 2007, at 4:35 PM, Alison Croggon wrote:

I wasn't offering an opinion, just stating a commonly known legal fact, which in fact pertains in America under copyright law.

Nope, just in the US, I think.

> George Hendrik Bowering

Always ate his crusts.

[↑ Contents](#)

157. **Jason Quackenbush**

Andre Breton's literary executor?

Thu 5 Jul 2007

Hi folks, does anyone know how I would go about contacting Andre Breton's estate about use of his poems and what they'd expect as far as remuneration goes? I've been working on some procedural translations based on a method I developed and had good results with on Rimbaud's *Une Saison en Enfer*, which I'm hoping to publish through Wet Asphalt press and have no worries about since Rimbaud is all public domain.

Anyhow I started toying around with Breton translations because while my French is really pretty mediocre, I'd been so pleased with my Rimbaud results, I wanted to try the technique on my other favorite francophone. Any way, some of my efforts have been better than others, but I just finished work on a translation of *L'union libre* last night that I'm frankly thrilled with and I'd like to see the light of day sometime before Breton's *nachlass* becomes public domain in 2042. Any advice from those of you who are real translators as compared to bonehead poseurs like me?

[↑ Contents](#)

158. **cynthia miller**

CUSHING POETRY SERIES JULY 10: Jeremy Frey

Thu 5 Jul 2007

The Cushing Street reading series resumes this coming Tuesday! A great reading with two of Tucson's best poets. Please forward this message to any individual or list as you wish.

CUSHING STREET POETRY

a reading by

JEREMY FREY

&

WENDY BURK

8:00 pm, Tuesday, July 10th, 2007

at Cushing Street Bar & Restaurant, on the patio

198 W. Cushing Street

in Tucson, Arizona

just south of Tucson Convention Center

1 block east of Main Street

admission is FREE

The Cushing Street Poetry Series is sponsored by Chax Press, POG, & Cushing Street Bar & Restaurant.

POG & CHAX PRESS events are sponsored in part by grants from the Tucson/Pima Arts Council, the Arizona Commission on the Arts, and the National Endowment for the Arts. Please call Chax Press at [REDACTED], or email [REDACTED]. com, for more information. Do not inquire until June 19, please.

Jeremy Frey occasionally writes poetry and short nonfiction pieces. He's published here and there but not everywhere. He graduated with his MFA in Creative Writing from the UofA in 2006, and he now teaches in the UA Writing Program.

Wendy Burk is the author of a chapbook, *The Deer*, and the translator of Tedi Lopez Mills's *While Light Is Built*. Her work has appeared or is forthcoming in journals such as *Colorado Review* and *Tin House*. Wendy's poems and translations have also been anthologized in *Connecting Lines: New Poetry From Mexico*, from Sarabande Books, and the recently released Kore Press audio anthology *Autumnal: A Collection of Elegies*. Wendy received an MFA in Creative Writing from The University of Arizona, and has twice been named Artist-in-Residence with the National Park Service. Her most recent project, with Eric Magrane, is the invention of the poemgraph (TM) system: a revolution in poetry coming soon to a conference room near you.

UNTITLED "List Poem" by Jeremy Frey

Wrest in Peace
Between Two Pillows
The Belly of the Beloved
The Sweet Waste
Gargoyle
Backslide
I Went Blind Writing These Poems
The Weight of Pillows
You Gonna Eat That?
Because I am a God
Of the Eye, Singing
I
You Made the Shaman Giggle
A Poem Domestic
What Peter Jennings Didn't Tell You
Spinach in the Teeth
Pretension

Boxley Valley by Wendy Burk

Deer pass through the pasture under the moon
as if in ceremony

turning their ears toward the visitors

staring smoothly and

engaging memory

whose memory --

who knows.

[↑ Contents](#)

159. **Jim Andrews**

Re: evolution and language

Thu 5 Jul 2007

Thanks, W.B. I see the article you refer to is available in its entirety at <http://www3.isrl.uiuc.edu/~junwang4/langev/localcopy/newsreport/2004-12-darw-in-meets-chomsky.txt> . It begins with a quote from Darwin:

"The formation of different languages and of distinct species and the proofs that both have developed through a gradual process are clearly the same."

And thanks also to Mark, who points out that the antecedents of the idea of evolution are various, not simply William Jones's work on the evolution of languages.

It is of course no surprise that we and language are subject to similar processes, but there is something beautiful in the historical link between Darwin's idea of the evolution of species and the evolution of languages.

The study of language has expanded so profoundly in a hundred and fifty years. Language, in the theory of computation, has about the same role as particle systems in physics. And, just as twentieth century science was dominated by physics, so it seems the twenty first will be by studies deeply involving language. Such as computation, genetics, and other types of information.

Yet, in most cases, apparently language/information/grammar without a sentient author.

Fascinating notions of poetry therein.

ja

<http://vispo.com>

[↑ Contents](#)

160. **ric royer**

FW: There Were One and It Was Two

Thu 5 Jul 2007

This is a multi-part message in MIME format.

From: [REDACTED]
Subject: There Were One and It Was Two
Date: Thu, 5 Jul 2007 19:45:13 -0400

<http://liveearth.msn.com>

Hello.

Just wanted to let people know that I recently had a book/CD released by Narrow House Recordings, *There Were One and It Was Two*; Annotated Artifacts from the Doubles Museum. John Berndt provides sound on the cd.

You can find it here on my website: <http://ricroyer.com/therewereone.htm> The webpage has photos from the release event, Baltimore City Paper review and info about the project.

It will be available exclusively at Normals Books and Records in Baltimore for the month of July. After July it will be available at other places.

Briefly, the piece is about the double in all of its funny, uncanny and frightening forms. There is a full description on the website.

You will like it. You will. oh you will.

ric

[↑ Contents](#)

161. **Alison Croggon**

Re: listenlight magazine

Thu 5 Jul 2007

Many apologies for the careless conflation, George. Of course Canada has moral rights.

xA

On 7/6/07, George Bowering <[REDACTED]> wrote:

>

> On Jul 5, 2007, at 4:35 PM, Alison Croggon wrote:

>

> > I wasn't offering an opinion, just stating a commonly known legal

> > fact, which in fact pertains in America under copyright law.

>
> Nope, just in the US, I think.
>
>
> > George Hendrik Bowering
> Always ate his crusts.
>

--

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

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

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

[↑ Contents](#)

162. **Mark Weiss**

Re: evolution and language

Fri 6 Jul 2007

Or, to put it another way, we may have entered a period when the rather imprecise metaphoric identification of all symbolic systems as language may obscure the profound differences between them.

Mark

And, just as twentieth century science was dominated by physics, so it seems the twenty first will be by studies deeply involving language. Such as computation, genetics, and other types of information.

Yet, in most cases, apparently language/information/grammar without a sentient author.

Fascinating notions of poetry therein.

ja
<http://vispo.com>

[↑ Contents](#)

163. **Craig Dworkin**

Ceravolo (Fits of Dawn)

Fri 6 Jul 2007

Dear CA Conrad et al:

Very glad to see that pdf circulating -- good work!

I tried for YEARS to get Joseph's wife Rosemary to give me permission to put Fits of Dawn on Eclipse and she always refused -- in fact, she stopped even writing back....

Best,

::Craig Dworkin

Editor, ECLIPSE

<http://english.utah.edu/eclipse>

[↑ Contents](#)

164. **Carol Novack**

Mad Hatters' Review Issue 8 is UP

Fri 6 Jul 2007

*FEATURING * ** *POETRY BY *Hugh

Fox<http://www.madhattersreview.com/issue8/poetry_fox.shtml> Arun Gaur

<http://www.madhattersreview.com/issue8/poetry_gaur.shtml> Tamir

Greenberg <http://www.madhattersreview.com/issue8/poetry_keller.shtml>*

Translated from the Hebrew by Tsipi Keller *Christine

Hamm<http://www.madhattersreview.com/issue8/poetry_hamm.shtml>

Sharron Hass <http://www.madhattersreview.com/issue8/poetry_keller.shtml>*

Translated from the Hebrew by Tsipi Keller * H. L.

Hix<http://www.madhattersreview.com/issue8/poetry_hix.shtml> Judith

Kerman <http://www.madhattersreview.com/issue8/poetry_kerman.shtml>

Karen Knight<http://www.madhattersreview.com/issue8/poetry_knight.shtml>

David

Musgrave<http://www.madhattersreview.com/issue8/poetry_musgrave.shtml>

Sam Witt <http://www.madhattersreview.com/issue8/poetry_witt.shtml>

Stephanie Strickland

<http://www.madhattersreview.com/issue8/poetry_strickland.shtml> Angela

Szczepaniak<http://www.madhattersreview.com/issue8/poetry_szczepaniak.shtml> Patience

Agbabi<http://www.madhattersreview.com/issue8/england_agbabi.shtml>

David J.

Constantine<http://www.madhattersreview.com/issue8/england_constantine.shtml> George

Szirtes<http://www.madhattersreview.com/issue8/england_szirtes.shtml>

*FICTION BY: * Laurence

Davies<http://www.madhattersreview.com/issue8/fiction_davies.shtml> Jason

Everett<http://www.madhattersreview.com/issue8/fiction_everett.shtml>

Andrea

Fitzpatrick<http://www.madhattersreview.com/issue8/fiction_fitzpatrick.shtml>

Kass Fleisher

<http://www.madhattersreview.com/issue8/fiction_fleisher.shtml> Elizabeth Block <http://www.madhattersreview.com/issue8/fiction_block.shtml> Steven Gillis <http://www.madhattersreview.com/issue8/fiction_gillis.shtml> Steve Gilmartin <http://www.madhattersreview.com/issue8/fiction_gilmartin.shtml> Vanessa Place <http://www.madhattersreview.com/issue8/fiction_place.shtml> Nicola Barker

<http://www.madhattersreview.com/issue8/england_barker.shtml> Aamer Hussein <http://www.madhattersreview.com/issue8/england_hussein.shtml> Gabriel Josipovici <http://www.madhattersreview.com/issue8/england_josipovici.shtml> Deborah Levy <http://www.madhattersreview.com/issue8/england_levy.shtml> Sara Maitland <http://www.madhattersreview.com/issue8/england_maitland.shtml>

*AUDIO FEATURES BY: Urayoán

Noel<http://www.madhattersreview.com/issue8/audio_noel.shtml> Zack Wentz <http://www.madhattersreview.com/issue8/audio_wentz.shtml>*

AUDIO TEXT COLLAGE BY: by Davis Schneiderman, Don Meyer & Tom Denlinger Monuments To Indian Native First Nations American Tenacity in the Stacked Face of Continual

Misrepresentation<<http://www.madhattersreview.com/issue8/audiotext/screen01.html>> *

*DRAMA BY: Sissy

Boyd<http://www.madhattersreview.com/issue8/drama_boyd.shtml> *

*NON-FICTION BY: Patty

Catto<http://www.madhattersreview.com/issue8/nonfic_catto.shtml>

*

*+ ART GALLERIES, MUSIC, RECITATIONS, BOOK REVIEWS, INTERVIEWS, ANIMATIONS, CARTOONS, CONTEST, MISC., & Miss Bitsy, the RABBIT * **

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/>

CD: INVENTIONS I: Fictions, Fusions & Poems is available for purchase via: http://www.madhatthtersreview.com/cds_dvds/inventions1.html

Review & Interview: <http://www.outsiderwriters.org/content/view/319/1/>

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

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

[↑ Contents](#)

165. **Jesse Crockett**
The Oracle Hath Spoken

Fri 6 Jul 2007

Dread not for abeyant empyreal.
Suffice our tacit agencies this grief.
Darth, Lord Vader

[↑ Contents](#)

166. **Alan Sondheim**
Billowing and sovereignty

Fri 6 Jul 2007

Billowing and sovereignty

(From a letter) " - sometime would like to talk to you about this notion, the 'smoothed' lifeworld and the 'peering' around corners that I think constitutes memory and suturing - almost a form of billowing - I think this could be a useful concept for me. softness embraces both mental phenomena, mind, and the receiving, receptacle, organizing of things, identifying of things, surrounding of things, in the personal world and its extension, i.e. the 'peering' of the personal world. it's difficult to come to grips with the 'depth' of the real, that lip when classification is just beginning or just forgotten - when the real seems of a comfort, presencing ... "

in billowing, the particulate disappears. stratigraphy loses the anecdote among the sublime. neither singular nor plural. nor something revealed - it would be easy, yes, to think through the sublime as a matter of revelation, next stop on the mystical train. but there's no vector, no plateau, no buddhas seated or otherwise, no intentional or contradictory language.

the particular is the particular is asthmatic, urban dis-ease, the body at war, not with itself, but with differentiation. towards death distinctions disappear. there is no other side.

"MR. KING [said] [...] The States were not 'Sovereigns' in the sense contended for by some. They did not possess the peculiar features of sovereignty, they could not make war, nor peace, nor alliances nor treaties. Considering them as political Beings, they were dumb, for they could not speak to any foreign Sovereign whatever. They were deaf, for they could not hear any propositions from such Sovereign. They had not even the organs or faculties of defence or offence, for they could not of themselves raise crops, or equip vessels, for war." [...]

"MR. MARTIN, said he considered that the separation from G.B. placed the 13 States in a state of Nature towards each other; that they would have remained in that state till this time, but for the confederation" [...]

(from Notes of Debates in the Federal Convention of 1787 reported by James Madison)

in a state of nature States jostle, states and operators jostle, processes jostle. nothing speaks unless spoken-to, when something speaking is speak- ing as spoken-for. from such collusion, collocations, rights arise through the etic; the emic, interiority, withdraws so that the membrane cloaks everything except digital transmissions - goods, speech, currencies, move- ment of men, materiel. in a state of nature, States billow forth, swell, breathe, engender, Mona Lisa smile.

are songs sung? look, I'm putting forward a myth, not of origins nor of destinations, a myth of wayfarers, neither mapped nor mapping nor nomadic. look, I'm writing to you, here, see, in the absolute silence of protocols, which, along of all the things, processes, states, and operators, are soundless in the world.

look, she said, did we ever have a government.

[↑ Contents](#)

167. **Barry Schwabsky**
Re: listenlight magazine
Fri 6 Jul 2007

Just out of curiosity, Alison, do you publish your novels under the same name, or do you have a different "identity" when you write them?

Alison Croggon <[REDACTED]> wrote: Marcus, straw men are burning everywhere. Did you read anything I actually wrote? I wasn't offering an opinion, just stating a commonly known legal fact, which in fact pertains in America under copyright law. Look it up: "moral rights" is a legal term. It's printed in the front of my published books. And, for the second time, no one was talking about suing. It's a good idea, no, for people to know their rights?

Steve, as the author, you hold the copyright of anything you write by default.

I have never been an artist who likes tugging my forelock or who feels that I ought to be so grateful to be published that I will allow my work to be bastardised for the sake of it; I have withdrawn poems from prestigious print journals if it seems that changing it against my better judgment is part of the deal. I do not accept my work being treated with disrespect by any publisher,

and no writer should. And it happens that in seeking to protect the work as I intend it to be, the law is on my side.

Murat, your idea of editing poetry is roughly speaking my policy at Masthead. I am responsible for shaping an issue and choosing the work that will go into it, and I will pick up what looks like typos or mistakes (we all make them) and very occasionally make suggestions in consultation with the author; but I feel that if I invite someone to contribute, I do so on good faith, because I like this work I have asked for. If I accept a poem, I publish the poem I have accepted, and I prefer to publish a number of poems by any particular author, to give (however small) an idea of range and sensibility.

However, I don't agree that in more commercial circumstances editing is always without integrity or solely driven by commercial considerations. I'm as proud of my popular novels and take them as seriously as my poetry; in a funny way, what interests me about both, aside from the obvious desire that drives any work, is a question of formal intrigue: how possible is it to subvert generic form without breaking it, say, in the case of writing genre literature. I've encountered many degrees and means of editorial interference; for example, my US publisher - in a major but independent publishing house - is also my editor (an exception, rather than a rule, I agree, but it does happen) and they've never been anything but respectful. I've had my rows with commercial publishers (Penguin) and in fact won them. If I had not been an experienced writer, though, and a stubborn one, it might have been a different story. I have a lot of thoughts about bad editing and how deleterious it can be for a developing writer, but I won't go into them here.

Like Andy, I enjoy editing, self-generated or otherwise, and it's always been an important part of my process.

All best

Alison

--

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

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

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

[↑ Contents](#)

168. **Jesse Crockett**
Re: listenlight magazine

Fri 6 Jul 2007

Steve, I do not factor into this. Martinis are mixed a million miles from pain and humility.

steve d. dalachinsky wrote ---

why sanctimony jesse do you honestly believe it's ok to change work and
publisht without asking sanctimony? on who's part address this part of the
issue directly what are your true thoughts on this issue and your part in it??
obviously if you stand silent we takeit that you think it's ok to alter someone's
work beyond suggesting changes

[↑ Contents](#)

169. **George Quasha**

art is / music is / poetry is -- 7 installations in the Kingston Sculpture Biennial 2007

Fri 6 Jul 2007

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charset=iso-8859-1; format=flowed; x-avg-checked=avg-ok-424F5293

Kingston Sculpture Biennial 2007

July 7 - October 20

including

George Quasha -- art is / music is / poetry is

7 public video installations presenting artists/musicians/poets saying what art
or music or poetry is

with ongoing recording of artists, musicians, poets
toward a continuously changing art is / Kingston 2007
created in collaboration with Jenny Fox

Uptown Kingston

art is at Coffey Gallery -- 330 Wall Street

poetry is at Alternative Books -- 35 North Front Street

music is at Backstage Studios Productions (BSP) -- 323 Wall Street

Midtown Kingston

art is/Spanish at Feiden's Appliances -- 661 Broadway

Kingston Rondout

art is at ASK -- 97 Broadway

music is at Deep Listening Space -- 75 Broadway

Kingston outskirts

art is / music is / poetry is at Old Ulster County Jail -- 61 Golden Hill Drive

Opening Day Events

www.kingstonbiennial.org/Home.html

Saturday, July 7

Noon-7:00 pm Performance by Linda Montano in the former Ulster County Jail at Golden Hill; also on view at the jail are sculptures and installation works by 9 other artists, including George Quasha's art is / music is / poetry is

1:00 pm Main Gallery at the Arts Society of Kingston opens Allusive Objects, featuring work by Mimi Czjaka Graminski, Lyndon Preston, Raquel Rabinovich, and Pamela Wallace, including George Quasha's art is

5:00-10:00 pm Opening reception, at Arts Society of Kingston (97 Broadway) and The Livingroom Gallery (45 N. Front Street); the latter includes an exhibition of George Quasha's axial drawings, and video: axial landscapes

Sunday, July 8

1:00 - 6:00 pm Regular visiting hours at the former Ulster County Jail commence; jail will be open to the public Friday-Sunday, 1:00-6:00 pm, through Labor Day weekend. Includes art is / music is / poetry is.

NOTE: art is is also on exhibit at the Samuel Dorsky Museum (SUNY New Paltz) as part of:

George Quasha: art is and Axial works in stone, graphite, and video June 23 - October 7

Three interrelated bodies of work and a video project comprising short dialogues with nearly 600 artists recorded (in some 10 countries in 20 languages) commenting on "what art is."

www.newpaltz.edu/museum/exhibitions/current.html

George Quasha

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

www.baumgartnergallery.com

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

-----AVGMAIL-468E00EA5209-----Content-Type: text/plain; x-avgfirt; charset=us-ascii; x-avg-checked=avg-ok-424F5293 Content-Description: "AVG certification"

No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.5.476 / Virus Database: 269.10.0/886 - Release Date: 7/4/2007 1:40 PM

--=====AVGMAIL-468E00EA5209=====--

[↑ Contents](#)

170. **Dan Waber**

13 by Marko Niemi

Fri 6 Jul 2007

The minimalist concrete poetry site at:

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

has been updated with 13 pieces by Marko Niemi.

Though we might quibble over semantics, I think we can all agree that it is desirable to live in a world where more poems have the ability to move.

Come, see, enjoy, live, love, learn.

Regards,

Dan

[↑ Contents](#)

171. **David-Baptiste Chirot**

Sinan Antoon Iraqi Poet, Filmmaker, Academic on Democracy Now today

Fri 6 Jul 2007

Democracy Now's Amy Goodman has an interview with Sinan Antoon during today's program. The writer/filmmaker reads some poems from his Baghdad Blues, which was published January, 2007. Antoon moved to the USA after first Gulf War, is a Professor and also author of novels & stories and co-creator of the film Baghdad Now. It's a very interesting interview and recommend it--

Local listings, incredible imagery, and driving directions - all in one place! Find it!

<http://maps.live.com/?wip=69&FORM=MGAC01=>

[↑ Contents](#)

172. **J. Michael Mollohan**

Re: listenlight magazine

Fri 6 Jul 2007

On Thursday, July 05, 2007 at 3:50 PM steve d. dalachinsky"

<[REDACTED]>

wrote:

| copyrights? do you copyright every pome you write? right ???

Actually, under the US Copyright law, any work is copyright by its creator upon creation. Copyright and registration of Copyright are two different animals.

[↑ Contents](#)

173. **Tom Orange**

Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!

Fri 6 Jul 2007

conrad,

let the bad manners fly on this one -- it's really shameful, the continuing neglect of ceravolo's work. and for all that was excluded from that recent selected, which now also is out of print. fits of dawn is indeed a wonder, which only makes one want a collected poems even more. it's can't be a huge book -- tho i heard a rumor that later in his life he wrote an extensive series of catholic/devotional poetry -- anyone back this up?

if i had a nickel for every o'hara or ashbery disciple out there i'd gladly trade it all for a small school of ceravolo and i'd still be richer!

is anyone in contact with ceravolo's wife/estate?

allbests,

tom orange

CA Conrad <[REDACTED]> wrote:

Joseph Massey made me VERY HAPPY today forwarding a PDF of Ceravolo's long out of print FITS OF DAWN, made me very very very fucking happy indeed!

You can see the cover on The PhillySound, as well as links to PENNSOUND's Ceravolo page, which Eric Baus just alerted me to as well. Go here: <http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>

I for one am SICK AND TIRED of the poetry world publishing endless crap and ignoring the fact that Ceravolo is out of print, except for the selected THE GREEN LAKE IS AWAKE. And no disrespect intended to the editors of the selected, but it doesn't BEGIN to give us the total JOLT that is Joseph Ceravolo!

Whose cock do I have to suck to get the COLLECTED Ceravolo published!
What a ridiculous fucking world this is when I see some of the boring shit being published in mass quantities and NO Ceravolo COLLECTED!

OY! Makes my bad manners break loose!

CAConrad

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

[↑ Contents](#)

174. **Barry Schwabsky**

Re: listenlight magazine

Fri 6 Jul 2007

And George is here, thank goodness, to assert every last one of them!

Alison Croggon <[REDACTED]> wrote: Many apologies for the careless conflation, George. Of course Canada has moral rights.

xA

On 7/6/07, George Bowering wrote:

>

> On Jul 5, 2007, at 4:35 PM, Alison Croggon wrote:

>

> > I wasn't offering an opinion, just stating a commonly known legal

> > fact, which in fact pertains in America under copyright law.

>

> Nope, just in the US, I think.

>

>

> > George Hendrik Bowering

> Always ate his crusts.

>

--

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

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

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

[↑ Contents](#)

175. **Alan Sondheim**

(Three interrelated texts related to memory, billowing, inert)

Fri 6 Jul 2007

(Three interrelated texts related to memory, billowing, inert)

1. Four Dead in O-hi-o

Several bars of the 1970 song about the Kent State student massacre came on the radio; I began crying. First, there was the trauma of reliving the event, already at a distance when it happened; second, there was the energy and fulcrum of an entire era displayed; third, there was mourning for aging - May '68 is almost forty years ago; fourth, there's the imminence of all of this, as if it's happening now, here; sixth, there's the incontrovertible bar, obdurate time-gap which portends a masquerade of space; seventh, there's the realization that the bar is sublime if any- thing is, and in fact the sublime lies within the temporal, not the spatial, not with due or undue measurement; eighth, there's the integra- tion of time's granularity with temporal distance; ninth, there's the issue of internal time-consciousness and its presencing which is always a form of mourning imminence; tenth, there's the billowing of time which plays out psychologically in spatial dimensions; eleventh, it's as if one might say, Oh, if only I could reach out, I would touch Four Dead in O-hi-o, I would touch the song, the fury, the energy, the habitus, the communality, the immanence of the burgeoning eco-political, the momentary lapse in pessimism as against the most pessimistic of wars and bombs one might consider the flower at the end of a barrel of a gun; twelfth, it's the ringing of death itself or rather the horizon of death which lies in any temporal horizon whatsoever as worlds are always already irretriev- able; thirteenth, it's thinking through the playing out of these irre- trievable worlds within the organization and granularity of the billowing of the habitus, as if mourning consisted in watching the world of someone one loves withering away; fourteenth, it's the recognition that such withering is the foundation of the cosmos, Bell's theorem notwithstand- ing; fifteenth, one only has to look at one's own withering, our cat for example growing thinner by the way, her rounded and more robust form a memory reconstituted either through video or photography, or, more likely, through thinking through billowing, through the pleasure embedding all her gestures in an indefinite and infinite world of spring and summer, which was inescapably vectored towards this present and beyond, towards her death which we pray is not immediate, not soon; sixteenth, recognizing that billowing is a form of comfort, even among starvation, extinction, torture, a form of comfort within which the smallest things are absorbed and the temporal sublime appears as if in translation towards the glory of an inconceivable Absolute; seventeenth, coming to the realization that the comfort of the world is all the comfort there is, and the awkwardness and pain of the world, our awkwardness and pain, is all there is

as well; eighteenth, it's as if Four Dead in O-hi-o never happened, it's as if that energy were stillborn, our memories playing tricks, an accumulation of subterfuges; nineteenth, yes we are living that impossible dream, impossible because of the stretch entailed as if implication were the fundamental operation of the propositional logic; and twentieth, the gestural logics of the breakdown of distributive laws - it's as if they're holding out some sort of promise, but then the refrain of the song comes back, there are bodies lying there, equally stillborn, there is the image of the student looking up, towards the camera, someone dead and present, present in the way our own deaths are present even in the most fundamental acts of speaking, thinking, writing, this.

2. not now

_
not now jennifer yes now julu
(j)r yes now julu yes now julu er yes now julu ot now jennifer yes
now julu
yes now julu_not now jennifer yes now julu
_ */jenni/*
ffw jennifer
not now jennifer yes now julu f
(f)r yes now julu yes now julu yes now julu now jennifer yes now julu
yes now julu_not now jennifer now julu
_ */fer/*
not now jennifer yes now julu
(w)r yes now julu yes now julu er yes now julu
yes now julu_not now jennifer
_ */you w/*
not now jennifer yes now julu
(s)r yes now julu yes now julu er yes now julu
yes now julu_not now jennifer
_ */ill s/*
not now jennifer yes now julu
(m)r yes now julu
yes now julu_not now jennifer
_ */uck m/*
not now jennifer yes now julu
(b)r yes now julu yes now julu er yes now julu ot now jennifer yes
now julu
yes now julu_not now jennifer yes now julu
_ */y b/*
not now jennifer yes now julu
(t)r yes now julu es now julu s now julu nnifer yes now julu

yes now julu_not now jennifer
ulu jennifer yes now julu jennifer yes now ju
_ */reasts until/*
ffw jennifer
not now jennifer yes now julu f
(y)r yes now julu yes now julu yes now julu now jennifer yes now
julu
yes now julu_not now jennifer now julu
_ */you die/*

3. eyes billowing government, soundless

next watching hysteric, yourself find lashed thing eyes, fall eyes her bleak wide
berthing worried, seemed plays, ever gaze, gaze prims shuddered sea swollen,
uncanny, stashed networks neural grace however hardness sallow, emptied,
sodden tossed neatly clearly whims harboring you're memoire. histoire. face
hollow cut inside world, fear ground unhallowed am death. close knew think
never me. parted good. pretty been parts tackle desert. beyond desert dog dog.
take welkin. living walking kings signs. sign omens, omen harbinger.
strengthens defeat parasites memories glass plates wires. over speak
consequence. run queens. queens will. don't. gouge life. ferocity gall bitterness
rescue rest. laid ta'en spoken words yourself. it. shoot put maelstrom life, say.
healthy. dead sometimes eyes. death yes give myself. kill myself furiously.
woman. man wires, flesh, flesh. smell burn; wires garden cultivating see. think;
wake fireflies where. everywhere running plates. photography's photography =
y equations (mov(i)es male sky. nighttime sightless light equation grid
geometricized scattered usual constants $b \sqrt{\tan(a-b*x^2)}$, except obtained
display. style specific given above, also below, collapses phallogentric, perhaps
real. faced collapsing linear version soaked. well, potential, itself harden would
otherwise scattering axis certain closely, examined stream continuing
restoration. equations, bound inexhaustible conjures results turbulence loop,
repetition artificial over-inflated spill whew, softness stars. fucking dynamo
universe. barrier, boundary course lunge. incandescent gullet swallows
production potential lost, thought once hole black information carries passes
manifest themselves, en awak= sun. under galaxy, literally new survival,
eternal irretrievable them, phenomena worlds human calling arches world. soft
nay, information, this, possibility imagine oh, data-banking. gristle, throbs
thoughts. innermost survey waits accumulated sumptuous forestall designed
appurtenances fences designated equipment roughage carrying them
structured, heavily protrusions indicated nothing, raiment set sparkings,
firewalls literal depend doesn't intelligence. semblance surveyance argue state;
exist thoughts, never, not, illimitable off corner, be. cosmos, worlds, description
fecund accomplishes readily orderings softest reveal, continues things hidden

knowledge, billowing memories, histories, objects, tial poten- membranes
skeins, dies, real; thinking, constitutes recompense. return, incontrovertible
disappear, finite, projection infinite appearance formlessness, forms settling-in
importance, vital garnering corner. everything, anything, something, notion,
talk sometime sovereignty times ... caress, illuminaries concept useful almost
suturing corners 'peering' lifeworld 'smoothed' things, organizing receptacle,
receiving, mind, phenomena, mental embraces real, 'depth' grips difficult
extension, personal surrounding identifying particulate billowing, presencing
comfort, seems forgotten classification plural. singular neither sublime.
anecdote loses stratigraphy disappears. plateau, vector, train. mystical tion,
revela- sublime easy, revealed particular language. contradictory intentional
otherwise, seated buddhas towards differentiation. itself, war, dis-ease, urban
asthmatic, some. contended sense 'sovereigns' states side. disappear.
distinctions treaties. alliances peace, sovereignty, features peculiar possess did
hear deaf, whatever. sovereign foreign dumb, beings, political considering
crops, raise offence, defence faculties organs had sovereign. propositions each
13 placed g.b. separation considered he martin, war." vessels, equip processes
operators jostle, confederation time, till remained other; collusion, spoken-for.
ing speak- spoken-to, unless speaks jostle. membrane withdraws interiority,
emic, etic; arise rights collocations, materiel. men, ment move- currencies,
speech, goods, transmissions cloaks songs smile. lisa mona engender, breathe,
swell, forth, billow nature, wayfarers, myth destinations, origins myth, forward
putting look, sung? which, protocols, silence absolute see, you, nomadic.
mapping mapped government. soundless operators, states, processes,

[↑ Contents](#)

176. **Thomas savage**

Re: Billowing and sovereignty

Fri 6 Jul 2007

At the moment, we have too much government for the wrong things. Health care for all should replace the Iraq war and all future wars. I really liked the beginning of your piece here but when it got into politics, it lowered itself a bit I'm afraid. The nature of reality will always be more interesting than George W. Bush or all of his predecessors and followers, in the temporal sense. Regards, Tom Savage

Alan Sondheim <[REDACTED]> wrote: Billowing and sovereignty

(From a letter) " - sometime would like to talk to you about this notion, the 'smoothed' lifeworld and the 'peering' around corners that I think constitutes memory and suturing - almost a form of billowing - I think this could be a useful concept for me. softness embraces both mental phenomena, mind, and the

receiving, receptacle, organizing of things, identifying of things, surrounding of things, in the personal world and its extension, i.e. the 'peering' of the personal world. it's difficult to come to grips with the 'depth' of the real, that lip when classification is just beginning or just forgotten - when the real seems of a comfort, presencing ... "

in billowing, the particulate disappears. stratigraphy loses the anecdote among the sublime. neither singular nor plural. nor something revealed - it would be easy, yes, to think through the sublime as a matter of revelation, next stop on the mystical train. but there's no vector, no plateau, no buddhas seated or otherwise, no intentional or contradictory language.

the particular is the particular is asthmatic, urban dis-ease, the body at war, not with itself, but with differentiation. towards death distinctions disappear. there is no other side.

"MR. KING [said] [...] The States were not 'Sovereigns' in the sense contended for by some. They did not possess the peculiar features of sovereignty, they could not make war, nor peace, nor alliances nor treaties. Considering them as political Beings, they were dumb, for they could not speak to any foreign Sovereign whatever. They were deaf, for they could not hear any propositions from such Sovereign. They had not even the organs or faculties of defence or offence, for they could not of themselves raise crops, or equip vessels, for war." [...]

"MR. MARTIN, said he considered that the separation from G.B. placed the 13 States in a state of Nature towards each other; that they would have remained in that state till this time, but for the confederation" [...]

(from Notes of Debates in the Federal Convention of 1787 reported by James Madison)

in a state of nature States jostle, states and operators jostle, processes jostle. nothing speaks unless spoken-to, when something speaking is speaking as spoken-for. from such collusion, collocations, rights arise through the etic; the emic, interiority, withdraws so that the membrane cloaks everything except digital transmissions - goods, speech, currencies, movement of men, materiel. in a state of nature, States billow forth, swell, breathe, engender, Mona Lisa smile.

are songs sung? look, I'm putting forward a myth, not of origins nor of destinations, a myth of wayfarers, neither mapped nor mapping nor nomadic. look, I'm writing to you, here, see, in the absolute silence of protocols, which, along of all the things, processes, states, and operators, are soundless in the world.

look, she said, did we ever have a government.

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

[↑ Contents](#)

177. **CA Conrad**

dearPUBLISHERS DEARpublishers josephCERAVOLO
JOSEPHceravolo

Fri 6 Jul 2007

why are you the
mammal to the feeling
I have about taste?
I alias to touch
you and make ponds
breed: As mosquitoes
call you I hang on to you
and keep falling
on to your dress.

--from "ROADS OF TRAILS," by Joseph Ceravolo

Dear publishers: May we please have your attention? Or at this late hour, must we DEMAND your attention?!?! With this one, new PDF available for FITS OF DAWN by Mr. Ceravolo, I've received more than 80 requests, and that in less than 24 hours! And that of course does not include the hundreds of others already getting it from Joseph Massey and others!

There are so many of us who Love his work. And there are a host of living witnesses to Mr. Ceravolo's genius, some of whom already edited a selected. You have a fucking guaranteed audience and Love here, so WHAT ARE YOU WAITING FOR!?

And when it comes out, PLEASE be wise enough to invite Simon Pettet to read! Simon Pettet's extraordinary tenderness for the work is inimitable, and literally sets the poems on a track inside the audience straight from ear to heart. Corny as you may think I am for saying so, it's true.

Be wise, be clear, be the one to chip the ice away, please! Joseph Ceravolo is a No coffin!

CAConrad

<http://PhillySound.blogspot.com>

[↑ Contents](#)

178. **Marcus Bales**

Re: listenlight magazine

Fri 6 Jul 2007

On 6 Jul 2007 at 9:35, Alison Croggon wrote:

> I wasn't offering an opinion, just stating a commonly known legal
> fact,<

Disingenuous again -- you were "just stating" in context, and the context made it an offering of your opinion -- else why speak at all? There was no question about what was legal and what wasn't; the question was what was ethical, not what was legal. You dragged the law into a discussion of ethics and, like Thrasymachus, your opinion is inadequate.

In the civil law if you want to talk about "illegal" you're talking enforcement, and enforcement means lawsuits. Otherwise you're blowing smoke. If you say you were not talking suing, not talking lawsuits, then you were not talking about anything worth talking about. There are no copyright cops reading the poetry magazines, looking for editors who change a poet's words, or looking for poets who fail to acknowledge the journals a poem has previously appeared in. When you start talking "legal", whether you're right or wrong, in the civil law you're talking lawsuits, or you're not talking about anything, you're just blathering.

Since you insist you were not talking about suing, then I'll take it you realize you were just blathering.

On 6 Jul 2007 at 9:35, Alison Croggon wrote:

> Steve, as the author, you hold the copyright of anything you write by
> default.

This is true -- but it's also irrelevant in a gift economy such as the poetry business. It doesn't matter a whit unless you get hired to write lyrics for Les Mis or Candide, or hired to do any writing, for that matter. Then who owns the copyright matters, sure, and it's good if you get hired to do that kind of writing that you consult an attorney and get the contract looked over closely. Failing that, however, in the gift economy of poetry, all poets really want is to get their poems out into the journals, books, and anthologies. There's no money in it, and as far as I know there's only been one case in living memory where someone was publishing someone else's poems as their own by changing the title and claiming them. Neither are editors unscrupulously minting money by publishing poems and failing to tell the poets. Neither are the poets slyly getting rich by getting paid for the same poem sent out to journal after journal.

The whole thing, the whole notion of "legality" in a gift economy, is irrelevant. What poets want is credit for having written the thing; what editors want is

credit for having published it. Even if a poem is attributed to the wrong poet, or a poem appears in two different journals, or any of that kind of thing, the law sees it as *de minimus*, and the law takes no notice of trivial things.

Neither do the poets and editors sue each other, or even threaten it. The entire discussion about what's "legal" and what's not in the poetry gift economy is trivial and silly because no poet wants to be known as the poet who sues editors, and no editor wants to be known as the editor who sues poets. It's a gift economy where goodwill is all there is, where there's not enough cash value in the dispute to say "Fuck goodwill, show me the money".

Even to talk about what's legal and what's not in a goodwill gift economy is to raise the spectre of lawsuit because it just doesn't matter what's legal and what's not in circumstances where the law takes no notice of the matter, and would likely regard any lawsuit on the issue as *de minimus*.

But once you start to get strident about what's legal in the civil law, you're talking remedies, you're talking enforcement, you're talking lawsuit -- because if you're not, then you're just not talking about any thing significant at all.

On 6 Jul 2007 at 9:35, Alison Croggon wrote:

> I have never been an artist who likes tugging my forelock or who feels that
> I ought to be so grateful to be published that I will allow my work to be
> bastardised for the sake of it; I have withdrawn poems from prestigious
> print journals if it seems that changing it against my better judgment is
> part of the deal. I do not accept my work being treated with disrespect by
> any publisher, and no writer should. And it happens that in seeking to
> protect the work as I intend it to be, the law is on my side.<

The law is irrelevant to the case because you can withdraw the poem and they can refuse to publish it -- and that's all there is to it. No question of law arises! No one makes any money worth fighting through the courts about by publishing poems, from either the writing or the publishing side. And if there were enough money to fight about, then the editors and publishers would win, and you'd have to accept either being edited in your poetry work just as you accept being edited in your journalism work, and for the same reasons: because the editors and publishers claim to know what the audience wants and how they want it, and they give it to them that way. And if you don't want to let them edit your work as it must be edited to sell, then they'll get someone else to write it -- just like journalism.

You seem to fail to see the important issue here: that the reason that poets can say "My way or no way" is that editors have no audience that they have to pander to for money, and thus no motivation worth speaking of to try to compel poets to change their work. In short, the sad fact remains that poets can say what they please because no one is listening.

Marcus

[↑ Contents](#)

179. **Murat Nemet-Nejat**

Re: listenlight magazine

Fri 6 Jul 2007

Alison,

I do not assign lack of integrity to editors of commercial publications. They have to do what they have to do, but their interests do not necessarily correspond to mine. They may do so for completely moral purposes, even believing they are improving the work. In terms of acceptance by the readership, the editor may even be right. But I may not be writing for a maximum number of readership, but for another reason. Perhaps one has something one needs to say and a specific way of saying it. The way of saying is as salient as the substance. Given the sacrifices in readership the poet has usually to make (or is willing to make or risks to make), I think he or she has the freedom to choose. What I do not like is adjectives like non-professionalism or capriciousness or naivete or foolishness applied to such behavior. Sometimes, I myself initiate the query whether the editor/publisher has an opinion about a specific line or passage, but it is all do within a framework of respect.

What you say about genre works is very true, and movies contain many great examples of that. My quite long post on Hitchcock's movies about two weeks ago (including the "errors" in them) are partly about this process. I finished half of a detailed response to Alan Sondheim's final question in that thread. I did not have time to finish the rest. I hope Alan did not mind. I will finish it soon and post it.

Alison, my experience with commercial publication -specifically due to that split between editor and publisher- was very unhappy. The French photographer French photographer asked me to write texts for fifteen photographers of Jews around the world, along with another twenty-four people. I described the project in greater detail during the thread about photography I just mentioned. I spent almost a year on those fifteen texts, spinning the idea of invisibility in photography, speculatively relating it to the Biblical junction, "Thou shalt not worship graven images." Both the editor and Frederic were happy and very excited about them.

Then Frederic sold the entire project (two volumes, one consisting of his photographs and second of photographs surrounded by texts) to HarperCollins. The latter had other ideas about the project: to sell it as a collection of "high art" photographs and picturesque commentaries (tea pots, exotic clothing, etc.). The publication was kicked off with an exhibition at The Brooklyn Museum in

New York next to Rodin sculptures -sadly. through the inflation, underplaying Frederic's very fine eye.

HarperCollins assigned a free lance editor (one time working at The New Yorker) to the project. She was a very nice person and a concerned, sensitive editor, trying to reach a compromise, acceptable bridge between the HarperCollins editorial board -for whom a lot of this writing (at least my own) was beyond the pale- and me. She partly succeeded. Six of the pieces -in somewhat altered forms- entered the book. Six was I think the limit put by HarperCollins on all the writers. The fact is that what appeared in the book has nothing to do with I had written. Having already been paid by Frederic -from another account- a year before, I had no ownership of those pieces. The spirit of sustained exploration running through the pieces -and I think through Frederic's own photos- was replaced by a bombastic, gumutlich project. In my opinion, that result was inevitable once Frederic Brenner chose to use a big power mainstream publisher, rather than more modest one. I am sure he made more money; I also believe the editorial decisions HarperCollins made, including cutting down the number of text, were right to bring across "significant Jewish art and culture." I experienced the whole thing as a disaster. Those pieces are waiting for their place to be visible.

Ciao,

Murat

Marcus, straw men are burning everywhere. Did you read anything I actually
> wrote? I wasn't offering an opinion, just stating a commonly known legal
> fact, which in fact pertains in America under copyright law. Look it up:
> "moral rights" is a legal term. It's printed in the front of my published
> books. And, for the second time, no one was talking about suing. It's a
> good
> idea, no, for people to know their rights?
>
> Steve, as the author, you hold the copyright of anything you write by
> default.
>
> I have never been an artist who likes tugging my forelock or who feels
> that
> I ought to be so grateful to be published that I will allow my work to be
> bastardised for the sake of it; I have withdrawn poems from prestigious
> print journals if it seems that changing it against my better judgment is
> part of the deal. I do not accept my work being treated with disrespect by
> any publisher, and no writer should. And it happens that in seeking to
> protect the work as I intend it to be, the law is on my side.

>
> Murat, your idea of editing poetry is roughly speaking my policy at
> Masthead. I am responsible for shaping an issue and choosing the work that
> will go into it, and I will pick up what looks like typos or mistakes (we
> all make them) and very occasionally make suggestions in consultation with
> the author; but I feel that if I invite someone to contribute, I do so on
> good faith, because I like this work I have asked for. If I accept a poem,
> I
> publish the poem I have accepted, and I prefer to publish a number of
> poems
> by any particular author, to give (however small) an idea of range and
> sensibility.
>
> However, I don't agree that in more commercial circumstances editing is
> always without integrity or solely driven by commercial considerations.
> I'm
> as proud of my popular novels and take them as seriously as my poetry; in
> a
> funny way, what interests me about both, aside from the obvious desire
> that
> drives any work, is a question of formal intrigue: how possible is it to
> subvert generic form without breaking it, say, in the case of writing
> genre
> literature. I've encountered many degrees and means of editorial
> interference; for example, my US publisher - in a major but independent
> publishing house - is also my editor (an exception, rather than a rule, I
> agree, but it does happen) and they've never been anything but respectful.
> I've had my rows with commercial publishers (Penguin) and in fact won
> them.
> If I had not been an experienced writer, though, and a stubborn one, it
> might have been a different story. I have a lot of thoughts about bad
> editing and how deleterious it can be for a developing writer, but I won't
> go into them here.
>
> Like Andy, I enjoy editing, self-generated or otherwise, and it's always
> been an important part of my process.
>
> All best
>
> Alison
>
>

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

[↑ Contents](#)

180. **steve d. dalachinsky**

Re: listenlight magazine

Fri 6 Jul 2007

fine jesse change away can i submit some work?

On Fri, 6 Jul 2007 03:15:03 -0500 Jesse Crockett <[REDACTED]>
writes:

> Steve, I do not factor into this. Martinis are mixed a million miles
>
> from pain and humility.
>
>
>
> steve d. dalachinsky wrote ---
>
> why sanctimony jesse do you honestly believe it's ok to change
> work and
> publisht without asking sanctimony? on who's part
> address this part of the issue directly what are your true thoughts
> on
> this issue and your part in it?? obviously if you stand silent
> we takeit that you think it's ok to alter someone's work beyond
> suggesting changes
>
>

[↑ Contents](#)

181. **Jason Quackenbush**

Re: listenlight magazine

Fri 6 Jul 2007

On Fri, 6 Jul 2007, Marcus Bales wrote:

Mis or Candide, or hired to do any writing, for that matter. Then who owns the copyright matters, sure, and it's good if you get hired to do that kind of writing that you consult an attorney and get the contract looked over closely.

and if you are lucky enough to land in that situation, make very sure that the phrase "work for hire" appears nowhere in the contract.

[↑ Contents](#)

182. **Katalanche Press**

Fwd: New(s) from Bootstrap

Fri 6 Jul 2007

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

From: Derek and Ryan @ Bootstrap <[REDACTED]>

Date: Jul 5, 2007 10:54 PM

Subject: New(s) from Bootstrap

To: Bootstrappers <[REDACTED]>

Hey Bootstrappers,

We have updated our website
because we have new books.

Click here to go to the Home
page<<http://www.bootstrapproductions.org/home.html>>or keep reading and
we'll give you the lowdown:

New Releases:

John Wieners *A book of Prophecies*

Tom Morgan *On Going*

Michelle Naka Pierce *Beloved Integer*

and before you bring yourself to purchase one or all of these books, check
out the Summer Sale

<<http://www.bootstrapproductions.org/catalog/summer.html>>.

You could own large portions of our catalog for the price of a case of beer.
Maybe you have our books already? We'd be happy to ship to a friend on behalf
of you. We will even personalize it if you ask.

Feel free to forward this to anyone you know who reads...

*And help us dig out of the financial hole we have entered trying to rid the
world of illiteracy, sentimental art, and soporific poetry.*

PS As always, if you'd rather not receive these in your mailbox, do let us know.

--

Derek Fenner and Ryan Gallagher

Bootstrap Productions

www.bootstrapproductions.org
[REDACTED]

183. **Murat Nemet-Nejat**

Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!

Fri 6 Jul 2007

Tom,

Yes, Cerevolo did write devotional poetry towards the end of his life. I heard passages from it in a reading at The Poetry Project, attended by his family and many New York poets, memorializing him.

I had wondered why the collected did not include any of this work. My guess is that the editors preferred the more New York-ish, experimental early work. I thought those devotional (religious) poems were wonderful, very moving (written, I think, when he knew he was dying) and was looking forward to reading them on the page. Once again, however well-intentioned and loving, one can see the distorting (sometimes censoring) effects of the editorial process.

Ciao,

Murat

On 7/6/07, Tom Orange <[REDACTED]> wrote:

>
> conrad,
>
> let the bad manners fly on this one -- it's really shameful, the
> continuing
> neglect of ceravolo's work. and for all that was excluded from that recent
> selected, which now also is out of print. fits of dawn is indeed a wonder,
> which only makes one want a collected poems even more. it's can't be a
> huge
> book -- tho i heard a rumor that later in his life he wrote an extensive
> series of catholic/devotional poetry -- anyone back this up?
>
> if i had a nickel for every o'hara or ashbery disciple out there i'd
> gladly
> trade it all for a small school of ceravolo and i'd still be richer!
>
> is anyone in contact with ceravolo's wife/estate?
>
> allbests,
> tom orange

>
> -----
> CA Conrad <[REDACTED]> wrote:
>
> Joseph Massey made me VERY HAPPY today forwarding a PDF of Ceravolo's
long
> out of print FITS OF DAWN, made me very very very fucking happy indeed!
>
> You can see the cover on The PhillySound, as well as links to PENNSOUND's
> Ceravolo page, which Eric Baus just alerted me to as well. Go here:
> <http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>
>
> I for one am SICK AND TIRED of the poetry world publishing endless crap
> and
> ignoring the fact that Ceravolo is out of print, except for the selected
> THE
> GREEN LAKE IS AWAKE. And no disrespect intended to the editors of the
> selected, but it doesn't BEGIN to give us the total JOLT that is Joseph
> Ceravolo!
>
> Whose cock do I have to suck to get the COLLECTED Ceravolo
> published! What
> a ridiculous fucking world this is when I see some of the boring shit
> being
> published in mass quantities and NO Ceravolo COLLECTED!
>
> OY! Makes my bad manners break loose!
> CAConrad
> <http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>
>

[↑ Contents](#)

184. **Barry Schwabsky**
Re: listenlight magazine
Fri 6 Jul 2007

Marcus, since you present yourself as being expert in legal matters, and since you also express disdain for those you see as opining on such matters with inadequate knowledge--perhaps you can clear up a curiosity of mine:

It seems to me that if poets don't sue, it's because they don't believe they can afford to do so. But let's say a publisher mangled the work I'd entrusted him with in this gift economy of ours, and I decided I could afford to sue (let's

pretend I was James Merrill, for instance, only alive)--would I have a case? Or would the fact that I had suffered no financial damage through the mispublication of my work mean that I had nothing to sue for? In other words, do you think I could claim damages just because of the misrepresentation of the work itself, or must I claim some actual or potential financial loss? (Just to make it clear, this is a hypothetical instance.)

By the way, do you really have to sue to take legal action? Isn't just threatening to sue often enough to get your way?

Maybe such things happen more in the UK poetry world than the US one. I remember reading an obit of Gael Turnbull which mentioned that early on, he had invited Philip Larkin to contribute to a publication he was editing. Larkin obliged, but when he realized that this was to be an "avant-garde" publication, he had his lawyer send a letter demanding the return of the poems, unpublished--and of course Turnbull did so. Also, I've been told that Ian Hamilton Finlay sued the great Fulcrum Press over an edition of his work that they'd published, and that this was part of the reason why the press folded. However, I don't know that this is true. In an interview in Jacket in 2001, Finlay was asked about this and did not mention a lawsuit:

"The dispute with Fulcrum Press was quite bizarre. The Dancers Inherit The Party had been published twice, and Fulcrum Press asked if they could publish it again and, after I had signed the contract, they informed me that they intended to describe it as a first edition. But it patently was not a first edition, it was a third edition. At this point I wrote to the Arts Council of Great Britain because they gave a grant to the publisher and I said public money shouldn't be used to subsidise fraudulent editions. This is very clear and quite simple, but they wrote back to me very rudely telling me to mind your own business, and things like that. "So, I wrote to the Scottish Arts Council, which had short-listed the second edition of the book for a prize two years before. They told me that if London says that it is a first edition then it must be a first edition. Then I wrote to the Association of Little Presses and they said something like; 'You're selfishly spoiling a good racket', because you get more money for the first edition! I found all this extraordinary! "Then I got the parliamentary ombudsman to make an investigation and he consulted the British Museum who confirmed that the book couldn't be a first edition. But when they were asked to say that publicly, they refused to do so. The National Library of Scotland, a copyright library which received editions of all my books, also refused to say anything. It is extraordinary that something so clear could be deliberately ignored like this. My position was really quite simple, I didn't wish to take part in a fraud on the public. But at that time most poets either were published by Fulcrum, or wished to be published by Fulcrum, so they seemed to consider me a danger, and after six years I was completely isolated. Nobody spoke to me

anymore, and people were saying 'it is not nice to fight' and all this kind of thing. "So, then, I went to the Consumer Protection Department which sent the book to Sotheby's whose expert on literary fraud, a man called Carter, said that it could not be a first edition, took the publisher to court, and got the ruling that I was right. It then took the Arts Council Of Great Britain a further two years to accept the court ruling and to apologise to me. But I was never forgiven, I was always reminded that I did something terrible. The fact that I was proven right counted for nothing at all. What people remembered was that I had cause a lot of trouble to these institutions by asking them to stand up and speak a simple truth. But it was very instructive to me! This was when I first realised what culture is."

Marcus Bales <[REDACTED]> wrote:

On 6 Jul 2007 at 9:35, Alison Croggon wrote:

> I wasn't offering an opinion, just stating a commonly known legal
> fact,<

Disingenuous again -- you were "just stating" in context, and the context made it an offering of your opinion -- else why speak at all? There was no question about what was legal and what wasn't; the question was what was ethical, not what was legal. You dragged the law into a discussion of ethics and, like Thrasymachus, your opinion is inadequate.

In the civil law if you want to talk about "illegal" you're talking enforcement, and enforcement means lawsuits. Otherwise you're blowing smoke. If you say you were not talking suing, not talking lawsuits, then you were not talking about anything worth talking about. There are no copyright cops reading the poetry magazines, looking for editors who change a poet's words, or looking for poets who fail to acknowledge the journals a poem has previously appeared in. When you start talking "legal", whether you're right or wrong, in the civil law you're talking lawsuits, or you're not talking about anything, you're just blathering.

Since you insist you were not talking about suing, then I'll take it you realize you were just blathering.

On 6 Jul 2007 at 9:35, Alison Croggon wrote:

> Steve, as the author, you hold the copyright of anything you write by
> default.

This is true -- but it's also irrelevant in a gift economy such as the poetry business. It doesn't matter a whit unless you get hired to write lyrics for Les Mis or Candide, or hired to do any writing, for that matter. Then who owns the copyright matters, sure, and it's good if you get hired to do that kind of writing that you consult an attorney and get the contract looked over closely. Failing that, however, in the gift economy of poetry, all poets really want is to get their

poems out into the journals, books, and anthologies. There's no money in it, and as far as I know there's only been one case in living memory where someone was publishing someone else's poems as their own by changing the title and claiming them. Neither are editors unscrupulously minting money by publishing poems and failing to tell the poets. Neither are the poets slyly getting rich by getting paid for the same poem sent out to journal after journal.

The whole thing, the whole notion of "legality" in a gift economy, is irrelevant. What poets want is credit for having written the thing; what editors want is credit for having published it. Even if a poem is attributed to the wrong poet, or a poem appears in two different journals, or any of that kind of thing, the law sees it as *de minimus*, and the law takes no notice of trivial things.

Neither do the poets and editors sue each other, or even threaten it. The entire discussion about what's "legal" and what's not in the poetry gift economy is trivial and silly because no poet wants to be known as the poet who sues editors, and no editor wants to be known as the editor who sues poets. It's a gift economy where goodwill is all there is, where there's not enough cash value in the dispute to say "Fuck goodwill, show me the money".

Even to talk about what's legal and what's not in a goodwill gift economy is to raise the spectre of lawsuit because it just doesn't matter what's legal and what's not in circumstances where the law takes no notice of the matter, and would likely regard any lawsuit on the issue as *de minimus*.

But once you start to get strident about what's legal in the civil law, you're talking remedies, you're talking enforcement, you're talking lawsuit -- because if you're not, then you're just not talking about any thing significant at all.

On 6 Jul 2007 at 9:35, Alison Croggon wrote:

> I have never been an artist who likes tugging my forelock or who feels that
> I ought to be so grateful to be published that I will allow my work to be
> bastardised for the sake of it; I have withdrawn poems from prestigious
> print journals if it seems that changing it against my better judgment is
> part of the deal. I do not accept my work being treated with disrespect by
> any publisher, and no writer should. And it happens that in seeking to
> protect the work as I intend it to be, the law is on my side.<

The law is irrelevant to the case because you can withdraw the poem and they can refuse to publish it -- and that's all there is to it. No question of law arises! No one makes any money worth fighting through the courts about by publishing poems, from either the writing or the publishing side. And if there were enough money to fight about, then the editors and publishers would win, and you'd have to accept either being edited in your poetry work just as you accept being edited in your journalism work, and for the same reasons: because the editors and publishers claim to know what the audience wants and how they want it,

and they give it to them that way. And if you don't want to let them edit your work as it must be edited to sell, then they'll get someone else to write it -- just like journalism.

You seem to fail to see the important issue here: that the reason that poets can say "My way or no way" is that editors have no audience that they have to pander to for money, and thus no motivation worth speaking of to try to compel poets to change their work. In short, the sad fact remains that poets can say what they please because no one is listening.

Marcus

[↑ Contents](#)

185. **Thomas savage**

***Re: dearPUBLISHERS DEARpublishers josephCERAVOLO
JOSEPHceravolo***

Fri 6 Jul 2007

I would like to second what you have to say about Joe Ceravolo. I have known his work for many years and it is truly marvelous. I hope it is still readily available. Regards, Tom Savage

CA Conrad <[REDACTED]> wrote: why are you the
mammal to the feeling
I have about taste?
I alias to touch
you and make ponds
breed: As mosquitoes
call you I hang on to you
and keep falling
on to your dress.

--from "ROADS OF TRAILS," by Joseph Ceravolo

Dear publishers: May we please have your attention? Or at this late hour, must we DEMAND your attention?!!! With this one, new PDF available for FITS OF DAWN by Mr. Ceravolo, I've received more than 80 requests, and that in less than 24 hours! And that of course does not include the hundreds of others already getting it from Joseph Massey and others!

There are so many of us who Love his work. And there are a host of living witnesses to Mr. Ceravolo's genius, some of whom already edited a selected. You have a fucking guaranteed audience and Love here, so WHAT ARE YOU WAITING FOR!?

And when it comes out, PLEASE be wise enough to invite Simon Pettet to read! Simon Pettet's extraordinary tenderness for the work is inimitable, and literally

sets the poems on a track inside the audience straight from ear to heart. Corny as you may think I am for saying so, it's true.

Be wise, be clear, be the one to chip the ice away, please! Joseph Ceravolo is a No coffin!

CAConrad

<http://PhillySound.blogspot.com>

Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more.

[↑ Contents](#)

186. **CA Conrad**

Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!

Fri 6 Jul 2007

There are many rumors that Ceravolo's wife is the problem. I've heard this from several people. But I've also heard marvelous stories about her from my friend John Coletti who has been to see her, and she gave him copies of books, beautiful, rare gifts, and stories, and how nice is that? Very nice!

What would it take?

What plot to loosen the valve on all that Love?

Has no one any charm left?

Silly, of course! Much charm to go around, right?!!!! Hm, well, what's next? We admit we have charm, we know the road block. How hard can it be, right?!!!!

If only a Ceravolo COLLECTED could impeach Bush!

If only it could stop bleeding, a COLLECTED compress too for lumps!

The magic of poems. Put it in my imaginary womb and pluck out a goat I know I'm capable of making! My sweet little goat. I Love my little goat.

CAConrad

<http://PhillySound.blogspot.com>

[↑ Contents](#)

187. **Gwyn McVay**

The Marcus Bales Listserv Drinking Game - Re: listenlight magazine

Fri 6 Jul 2007

| *Disingenuous again --*

I am now on three different poetry-related listservs to which Mr. Bales is, or has been, subscribed. Based on this experience, I've been trying to work out a drinking game -- for example, the most obvious occasion for taking a drink is when Marcus accuses someone of being disingenuous. The problem, however, is that he flings this word around with such giddy abandon that you could easily get sloshed before the day is half over. Obviously there are still a few bugs in the system.

Back to trying to find a copy of the Joseph Ceravolo PDF, because I think "caribou" is more of a word to conjure with than "disingenuous" --

Gwyn (Hey, there's still gin in that lime slice!) McVay

[↑ Contents](#)

188. **Alan Sondheim**

Re: Billowing and sovereignty

Fri 6 Jul 2007

I'm not sure what politics you're reading into the text. What was and still is of interest is the idea of mute/state of Nature political entities, as if there were inchoate forms that were only capable of organization within/beneath an Absolute. Bush is nowhere to be found in the text. On the other hand, Madison's notes are fascinating since they indicate the phenomenology of birth in a sense - just as the Federalist and anti-Federalist papers give voice to its conclusion. - Alan

On Fri, 6 Jul 2007, Thomas savage wrote:

At the moment, we have too much government for the wrong things. Health care for all should replace the Iraq war and all future wars. I really liked the beginning of your piece here but when it got into politics, it lowered itself a bit I'm afraid. The nature of reality will always be more interesting than George W. Bush or all of his predecessors and followers, in the temporal sense. Regards, Tom Savage

Alan Sondheim <[REDACTED]> wrote: *Billowing and sovereignty*

(From a letter) " - sometime would like to talk to you about this notion, the 'smoothed' lifeworld and the 'peering' around corners that I think constitutes memory and suturing - almost a form of billowing - I think this could be a useful concept for me. softness embraces both mental phenomena, mind, and the receiving, receptacle, organizing of things, identifying of things, surrounding of things, in the personal world and its extension, i.e. the 'peering' of the personal world. it's difficult to come to grips with the 'depth' of the real, that lip when classification is just beginning or just forgotten - when the real seems of a comfort,

presencing ... "

in billowing, the particulate disappears. stratigraphy loses the anecdote among the sublime. neither singular nor plural. nor something revealed - it would be easy, yes, to think through the sublime as a matter of revelation, next stop on the mystical train. but there's no vector, no plateau, no buddhas seated or otherwise, no intentional or contradictory language.

the particular is the particular is asthmatic, urban dis-ease, the body at war, not with itself, but with differentiation. towards death distinctions disappear. there is no other side.

"MR. KING [said] [...] The States were not 'Sovereigns' in the sense contended for by some. They did not possess the peculiar features of sovereignty, they could not make war, nor peace, nor alliances nor treaties. Considering them as political Beings, they were dumb, for they could not speak to any foreign Sovereign whatever. They were deaf, for they could not hear any propositions from such Sovereign. They had not even the organs or faculties of defence or offence, for they could not of themselves raise crops, or equip vessels, for war." [...]

"MR. MARTIN, said he considered that the separation from G.B. placed the 13 States in a state of Nature towards each other; that they would have remained in that state till this time, but for the confederation" [...]

(from Notes of Debates in the Federal Convention of 1787 reported by James Madison)

in a state of nature States jostle, states and operators jostle, processes jostle. nothing speaks unless spoken-to, when something speaking is speaking as spoken-for. from such collusion, collocations, rights arise through the etic; the emic, interiority, withdraws so that the membrane cloaks everything except digital transmissions - goods, speech, currencies, movement of men, materiel. in a state of nature, States billow forth, swell, breathe, engender, Mona Lisa smile.

are songs sung? look, I'm putting forward a myth, not of origins nor of destinations, a myth of wayfarers, neither mapped nor mapping nor nomadic. look, I'm writing to you, here, see, in the absolute silence of protocols, which, along of all the things, processes, states, and operators, are soundless in the world.

look, she said, did we ever have a government.

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

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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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[↑ Contents](#)

189. **Gabriel Gudding**

happy birthday to the dalai lama & g w bush

Fri 6 Jul 2007

Unless Maxine Chernoff was totally wrong last year when she mentioned this in an email on the Humorous Poetry listserv, today is the birthday of the Dalai Lama and G W Bush.

Gabe

[↑ Contents](#)

190. **George Bowering**

Re: listenlight magazine

Fri 6 Jul 2007

It's just that we people from Canada, Mexico, Argentina, Bolivia, Panama, etc.

wonder how come the people in the US call their one country "America."

Why

not go a little further and call it "The World"? Well, I guess that does happen--

while watching a baseball game on TV lately, I heard an announcer refer to the

"World Champion St. Louis Cardinals." This despite the Japanese baseball team winning the World Championship in a game against Cuba.

On Jul 6, 2007, at 7:21 AM, Barry Schwabsky wrote:

> And George is here, thank goodness, to assert every last one of them!

>

> Alison Croggon <[REDACTED]> wrote: Many apologies for the

> careless conflation, George. Of course Canada has

> moral rights.
>
> xA
>
> On 7/6/07, George Bowering wrote:
>>
>> On Jul 5, 2007, at 4:35 PM, Alison Croggon wrote:
>>
>>> I wasn't offering an opinion, just stating a commonly known legal
>>> fact, which in fact pertains in America under copyright law.
>>
>> Nope, just in the US, I think.
>>
>>
>>> George Hendrik Bowering
>> Always ate his crusts.
>>
>
>
>
> --
> Editor, Masthead: <http://www.masthead.net.au>
> Blog: <http://theatretenotes.blogspot.com>
> Home page: <http://www.alisoncroggon.com>
>
>
George B.
Author of his own misfortunes.

[↑ Contents](#)

191. **David A. Kirschenbaum**

Boog City's Renegade Press Series at Vox Pop Fest, this Wknd

Fri 6 Jul 2007

please forward

Vox Pop¹s Declaration of Independence: A Festival of Poetry and Music

Featuring Boog City¹s

d.a. levy lives: celebrating the renegade press series in exile

Featuring seven of the area's finest publishers,
with readings from their authors

Vox Pop
1022 Cortelyou Rd.
Flatbush, Brooklyn



<http://www.voxpopnet.net>

Vox Pop has a swell menu:

http://voxpopnet.net/images/menuONLINE_8.5_300.pdf

Curated and with an introduction by Boog City editor David Kirschenbaum

Featured Presses

(with hosts/curators and authors):

(press and author bios and urls follow this schedule)

(complete festival information is at the end of this email)

Sat. July 7

1:00 p.m.-2:00 p.m.

Futurepoem Books

(editor Dan Machlin)

Merry Fortune

Serena Jost

Rachel Levitsky

Machlin

and special guests.

3:00 p.m.-4:00 p.m.

Portable Press at Yo-Yo Labs

(editor Brenda Iijima)

Jennifer Firestone

Martha Oatis

Evelyn Reilly

Christina Strong

and

special guest

Cecilia Wu

5:00 p.m.-6:00 p.m.

Belladonna* Books

(co-editor Rachel Levitsky)

Corina Copp

Joanna Fuhrman

Nada Gordon

Tim Peterson or Trace

and

Litmus Press/Aufgabe
(poetry editor Paul Foster Johnson)

Brenda Iijima
Idra Novey

6:00 p.m.-7:00 p.m.
Ugly Duckling Presse
(collective member Garth Graeper)

Steve Dalachinsky
Edwin Frank
Elizabeth Reddin
Laura Solomon

Sun. July 8

1:00 p.m.-2:00 p.m.
Kitchen Press
(editor Justin Marks)

Ana Bozicevic-Bowling
Chris Tonelli

3:00 p.m.-4:00 p.m.
Wilderside Media
(co-editors Ian and Kimberly Wilder)

Ellen Pober Rittberg
Lois Walker
George Wallace
Ian Wilder
Kimberly Wilder

5:00 p.m.-6:00 p.m.
Bowery Books
(Bowery Women: Poems co-editor Marjorie Tesser)

Tsaurah Litzky
Amy Ouzoonian
Mary Reilly
Gabriella Santoro
Tesser

Press and author bios

****Belladonna* Books** <http://belladonnaseries.blogspot.com/> Founded as a reading series at a women's radical bookstore in 1999, Belladonna* is a feminist avant-garde event and publication series that promotes the work of women writers who are adventurous, politically involved, multi-form, multicultural, multi-gendered, unpredictable, dangerous with language (to the death machinery). In its eight-year history, Belladonna* has featured such writers as Julie Patton, kari edwards, Leslie Scalapino, Alice Notley, Erica Hunt, Fanny Howe, Mei-mei Berssenbrugge, Cecilia Vicuña, Latasha Natasha Nevada Diggs, Camille Roy, Nicole Brossard, Abigail Child, Norma Cole, Lydia Davis, Gail Scott, Renee Gladman, Rachel Blau Duplessis, Marcella Durand, and Lila Zemborain, along with nearly 100 other experimental and hybrid women writers. The curators promote work that is explicitly experimental in form, connects with other art forms, and is political and/or critical in content. Alongside the readings, Belladonna* supports its artists by publishing commemorative chaplets of their work on the night of the event. Please contact us (Erica Kaufman, Rachel Levitsky et al) at [REDACTED] to receive a catalog and be placed on our list.

***Corina Copp** <http://www.fauxpress.com/e/copp/> Corina Copp is the author of a Belladonna pamphlet, *Play Air*, as well as the e-book *Carpeted* (Faux Press). Recent work is forthcoming in *6x6* and *Denver Quarterly*. Her short play, "A Week of Kindness," was produced in May at the Ontological Incubator's Tiny Theater Festival. She lives in Brooklyn and is headed for Nashville.

***Joanna Fuhrman** <http://www.poetryfoundation.org/archive/poem.html?id=179254> <http://www.poets.org/viewmedia.php/prmMID/19069> Joanna Fuhrman is the author of three books of poetry, *Freud in Brooklyn*, *Ugh Ugh Ocean*, and *Moraine*, all published by Hanging Loose Press. She lives in Carroll Gardens, Brooklyn.

***Nada Gordon**

<http://ululate.blogspot.com>

Nada Gordon is the author of five books, including the recently released *Folly*. She is a founding member of the Flarf Collective.

***Tim Peterson or Trace**

<http://www.chax.org/poets/peterson.htm>

[http://www.fieralingue.it/modules.php?](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=229)

[name=Content&pa=list_pages_categories&cid=229](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=229)

<http://chax.org/eoagh/issue3/issuethree.html>

Tim Peterson, or Trace, is the author of *Since I Moved In* (Chax Press), edits *EOAGH: A Journal of the Arts* (recent issue *Queering Language*), and co-curates a portion of the *Segue Reading Series*.

****Bowery Books**

<http://www.boweryartsandscience.org/programs/bowerybooks.htm>

<http://www.bowerypoetry.com/bowerywomen>

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

The Bowery Poetry Club's new publishing imprint has launched three books: Taylor Mead's *A Simple Country Girl*, *Bowery Women: Poems*, and *The Bowery Bartenders Big Book of Poems*.

*Tsaurah Litzky <http://www.tsaurahlitzky.com> Tsaurah Litzky's most recent poetry chapbook is *Crazy Lust*, out from Snapdragon Press. *Baby On the Water* (New and Collected Poems, 1992-2003) was published by Long Shot Press. When not writing poetry, she writes fiction, nonfiction, and erotica. Her erotic novella, *The Motion of the Ocean*, was published by Simon & Schuster as part of *Three the Hard Way*, a series of erotic novellas edited by Susie Bright. Litzky teaches erotic writing at The New School.

*Amy Ouzoonian <http://www.locknloadpublishing.com> Amy Ouzoonian is a main stem at Steve Cannon's Gathering of the Tribes communal art space, where she hosts reading series, works for Tribes zine, and edits anthologies, including *In the Arms of Words: Poems for Disaster Relief* (Foothills Publishing/Sherman Asher Press) and *Skyscrapers, Taxis and Tampons* (Fly by Night Press). She is the publisher and founder of Lock n' Load Press, and the author of a book of poems, *Your Pill* (Foothills Publishing). She lives and writes in Brooklyn, N.Y.

*Mary Reilly Mary Reilly is a visual artist and poet who studied at Bard College and in the Study Abroad on the Bowery program. She is doing a residency at the Art Students League.

*Gabriella Santoro Gabriella Santoro is from the Bronx. She has a certificate in Applied Poetics from Bowery Arts & Sciences, and spent a summer in Boulder, Colo. at the Jack Kerouac School of Disembodied Poetics at Naropa University. She also has a G.E.D., a B.A. from Columbia University, and was working on a doctorate in developmental psychology when she realized she needed more time to write poetry. She lives in an intentional community in NYC.

*Marjorie Tesser Marjorie Tesser is a poet and an editor for Bowery Books. She is a co-editor of *Bowery Women: Poems* and curates a reading series based on the book. She also co-edits *The Mom Egg*, a journal, with Alana Free. She serves on the board of Four Way Books.

****Futurepoem Books** <http://www.futurepoem.com/> Founded in 2002, Futurepoem books is a publishing collaborative dedicated to presenting innovative contemporary poetry, prose, and multigenre works of literature by emerging and underrepresented authors. Our rotating editorial panel shares the responsibility for selecting and promoting the books we produce. Recent authors include Jill Magi, Laura Mullen, Merry Fortune, Shanxing Wang, and Jo

Ann Wasserman. Futurepoem is funded in part by funds from The New York State Council on the Arts, a state agency.

*Merry Fortune <http://www.myspace.com/merryfortunelovedogsofmisfortune>
Merry Fortune is a musician and environmentalist and the author of the book of poems *ghosts by albert ayler*, *ghosts by albert ayler* (Futurepoem books). She is working on a book about Shalom Neuman's FusionArt and the FusionArts Museum and has been compiling information about Indians and environmentalism.

*Serena Jost <http://www.myspace.com/serenajost> <http://www.serenamusic.com>
Serena Jost is a singer-songwriter and cellist and the official lyricist-in-residence at Futurepoem. Her new full-length CD, produced by Brad Albetta at MonkeyBoy Studios, will be released in the fall. In addition to her own work, she has toured and performed with many bands and songwriters, including Rasputina, Rex, Him, Illuminati, and The Luminescent Orchestrii.

*Rachel Levitsky
<http://www.conjunctions.com/webcon/levitskyrachel.htm>
<http://www.belladonnaseries.blogspot.com/>
Rachel Levitsky is the author of *Under the Sun* and is about to complete the manuscript of a treatise called *Neighbor*. A segment of her novella ³The Story of My Accident is Ours² is online at Conjunctions (see above).

*Dan Machlin <http://www.tarpaulinsky.com/Mar-Apr-05/Machlin/Machlin.html>
Dan Machlin's first full-length book of poems is forthcoming from Ugly Duckling Presse this fall. He is the author of several chapbooks ³6x7² (Ugly Duckling Presse), ³This Side Facing You² (Heart Hammer), and ³In Rem² (@ Press). His poems and reviews have recently appeared or are forthcoming in *Antennae*, *Boog Lit*, *Crayon*, *Cy Press*, *Fence*, *Soft Targets*, and *Tarpaulin Sky*. He is the founding editor and publisher of Futurepoem books.

**Kitchen Press
<http://www.kitchenpresschapbooks.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.

*Ana Bozicevic-Bowling Ana Bozicevic-Bowling is a Croatian poet writing in English. She co-edits *RealPoetik*. Look for her recent work in the *Denver Quarterly*, *In Posse*, *The New York Quarterly*, *Octopus Magazine*, her chapbook *Document* (Octopus Books, forthcoming), and *The Bedside Guide to No Tell Motel - Second Floor*.

*Chris Tonelli Chris Tonelli lives in Cambridge, Mass. where he runs *The So and So Series*. He has work forthcoming in *Drunken Boat*, *Good Foot*,

H_NGM_N, and Open Letters, and the anthologies *The Bedside Guide to No Tell Motel Second Floor* and *Outside Voices*¹ 2008 Anthology of Younger Poets. His chapbook, *Wide Tree: Short Poems*, is available from Kitchen Press.

****Litmus Press/Aufgabe** <http://www.litmuspress.org/index.htm> Litmus Press is the publishing program of Ether Sea Projects, Inc., a 501(c)(3) non-profit literature and arts organization dedicated to supporting innovative, cross-genre writing, with an emphasis on poetry and international works in translation.

We aim to foster local, national, and international dialogue and interaction by presenting original writing from the U.S. alongside translations into English. By supporting translators, poets, and other writers, and by organizing and participating in public events, we hope to illuminate the fundamental common bond between languages and to actualize the potential linguistic, cultural, and political benefits of literary exchange on the international level. We seek to provide continuing and consistently high quality venues for such exchange and discussion to ensure that our poetic communities remain open-minded and vital.

***Brenda Iijima** <http://www.yoyolabs.com> Brenda Iijima is the author of *Around Sea* (O Books). Her book of drawings, collages, and poems, *Animate, Inanimate Aims*, is just out from Litmus Press. She was the runner-up for Ahsahta Press's Sawtooth Prize, selected by Peter Gizzi, with her book, *If Not Metamorphic*, to be published by Ahsahta. Forthcoming from Fewer & Further Press is the chapbook *Rabbit Lesson*. She is the editor of Portable Press at Yo-Yo Labs.

***Idra Novey** Idra Novey's poetry and translations have appeared in the journals *Circumference*, *The Literary Review*, *Poetry International*, *Washington Square*, and *Rattapallax*, where she is an editor. She has received a grant from the PEN Translation Fund and is at work on a translated collection of poems by Brazilian writer Paulo Henriques Britto. She teaches writing at Columbia University.

****Portable Press at Yo-Yo Labs**

<http://yoyolabs.com/>

Portable Press at Yo-Yo Labs publishes poetic works: subtle and intense forms of public exchange and autonomous expressions<dynamic in awareness<luminous in form.

Emphasis: diversity and interconnection<social, cultural, environmental, and aesthetic.

***Jennifer Firestone** <http://yoyolabs.com/firestone.html> Jennifer Firestone is the author of *Holiday*, an interrogation of the relationships among observation, travel, and consumerism, which is forthcoming from Shearsman Books. Her chapbooks from *Flashes*, an excerpt from a long prose poem exploring money, war, and urban culture, and *snapshot*, which is a selection from *Holiday*, are published by Sona Books. Her work has appeared in numerous journals,

including Boog City, Can We Have Our Ball Back, Dusie, 580 Split, 14 Hills, How2, MIPOesias, and Moria. She is the co-editor of the anthology Letters To Poets: Conversations About Poetics, Politics and Community, forthcoming from Saturnalia Books, and the recipient of grant-supported writing residencies at the Ragdale Foundation, the Constance Saltonstall Foundation for the Arts, and the Vermont Studio Center. Jennifer lives in Brooklyn with her partner and their infant twins. She is Poet in Residence at Eugene Lang College at the New School University.

*Martha Oatis

<http://yoyolabs.com/oatis.html>

Martha Oatis grew up in Massachusetts and lives in Brooklyn. She teaches poetry in the New York public school system. from Two Percept is her first chapbook.

*Evelyn Reilly Evelyn Reilly lives in New York City and writes poetry, as well as text for museum exhibits on historical and cultural subjects. Her first book, Hiatus, was published by Barrow Street Press and selected by Cole Swenson as a runner-up for the Poetry Society of America's Norma Farber First Book Award. In addition to her chapbook from Portable Press at Yo-Yo Labs, recent work can be found in Lungfull! and How2, as well as other journals. Reilly has taught visual poetics at the Poetry Project and co-curates a winter segment of the Segue Reading Series. She is pondering the relation of ecology and poetry, and is editing) ((eco (lang) (uage (reader)), a collection of essays on the subject with Brenda Iijima.

*Christina Strong

<http://www.openmouth.org>

<http://www.bookwhore.com>

Christina Strong is the author of Accede (Openmouth) and Utopian Politics (Faux Press e-book).

**Ugly Duckling Presse <http://www.uglyducklingpresse.org/> Ugly Duckling Presse is a small, collectively run press based in Brooklyn. It produces books and hand-bound chapbooks of contemporary American poetry, "lost" literary works, collaborations between poets and artists, and works in translation, as well as the poetry periodical 6x6 and a free newspaper of art and politics, New York Nights. Recent and forthcoming publications include books by local poets Elizabeth Reddin and Kostas Anagnopoulos, translations of the Romanian poet Mariana Marin and the Czech poet Ivan Blatny, and the complete minimal poems of Aram Saroyan.

*Steve Dalachinsky Steve Dalachinsky's books include The Final Nite & Other Poems (Ugly Duckling Presse), Trial and Error in Paris (Loudmouth Collective Press), In Glorious Black and White (Ugly Duckling Presse), Race Poems

w/Nathaniel Farrell (collages only) (Ugly Duckling Presse), Trust Fund Babies (Pitchfork Press), and Poems for Laureamont (Furniture Press). His work is included in *The Outlaw Bible of American Poetry*. His CDs include *Incomplete Directions*, *I Thought It Was the End of the World*, and *Pray for Me*.

*Edwin Frank

Edwin Frank is the author of *Stack* and *The Further Adventures of Pinocchio*. In his spare time he edits the NYRB Classics series.

*Elizabeth Reddin Elizabeth Reddin was born in Torrance , Calif. at the Little Company of Mary Hospital, and she moved to New York City in 1993. She plays music in the story band *Legends* with Raquel Vogl and James Loman, and teaches GED classes. Her work has been published in the *Brooklyn Rail* as well as UDP's *New York Nights* newspaper and *6x6* poetry magazine. Please write to her at [REDACTED].

*Laura Solomon <http://weirddeermedia.com/2007/05/dear-travis/> Laura Solomon's books include *Bivouac* (Slope Editions), *Blue and Red Things* (Ugly Duckling Presse), and *Haiku des Pierres / Haiku of Stones* by Pierre Converset (Apogée Press), the latter a translation from the French with Sika Fakambi. Recently her work has appeared alongside London artist Abel Auer's in the traveling exposition and anthology *Poets on Painters*, and in various magazines including *Cannibal*, the *Denver Quarterly*, and *Weird Deer*. Originally from the southeast, she has traveled to 29 of the 50 states, has lived in France, and is on route for Italy. She works as an adult literacy tutor in Philadelphia, where she lives with musician Nicola Battisti and their cat Drambuie.

**Wilderside Media <http://www.onthewilderside.net> Wilderside Media supports independent politics, local music, and poetry on Long Island. Wilderside Media does publicity to the local media and on a popular blog; hosts its own events; videotapes a variety of community programs; and broadcasts on the web and on public access television. Wilderside Media's presence is often signaled by the appearance of multi-colored fliers providing a constant flow of information on what is happening in the world of culture and politics.

*Ellen Pober Rittberg Ellen Pober Rittberg is a poet, playwright, and fiction writer. Her essays and feature writing has appeared in the *N.Y. Daily News*, *The New York Times*, and *Newsday*. Her poems have appeared in *Flutter Journal*, *Kansas Quarterly*, and *Long Island Quarterly*.

*Lois Walker <http://www.loisvwalker.com> Lois Walker, a retired school teacher, is a widely published poet; a retired chairperson of the Long Island Poetry Collective; a past editor of *Xanadu*, an international little magazine for poetry, among other volumes of poetry and art; and a practicing artist whose visual artwork has been shown in Europe and throughout the United States. She read her ³*Nadezhda Poems*,² a sequence written on poets persecuted under Stalin, in

Santa Monica, Calif. for ³Inner Exiles: Shadow Poets, Paintings & Poetry,² a solo show of her art work at the Sylvia White Gallery.

*George Wallace <http://www.myspace.com/ggwallace> George Wallace is author of 14 chapbooks published in the U.S., U.K., and Italy, and editor of Poetrybay, Poetryvlog and other literary publications. A regular on the performance scene in Manhattan, he travels widely to perform his work and to teach creative writing workshops, including recent appearances at the Woody Guthrie Festival (Oklahoma), Kerouac Festival (Lowell, Mass.), Rexroth Festival (Cleveland), the Beat Museum (San Francisco), and Dylan Thomas Centre (Wales). He was named first poet laureate for Suffolk County in 2003.

*Ian Wilder

Ian Wilder is the former Green Party of New York State co-chair. His spoken word appears on the Nylon & Steel album Slip Behind the Molecule.

*Kimberly Wilder

The War in Iraq is a constant weight on Kimberly Wilder's thoughts. She is trying to do poetry anyway. Fallujah.

Celebrate American Revolution: Independence Day Week at Vox Pop!

1022 Cortelyou Road
Brooklyn NY 11218



Vox Pop is celebrating America's independence the only way we know how: with community-empowering events, live music, an art opening, and lots of BBQ, all week long.

Spend your Independence Day with Vox Pop as we discuss Brooklyn's role in the American Revolution with ³Meet the Cortelyous,² a presentation on the namesake for our street: Jaques Cortelyou. Borough of Brooklyn historian Ron Schweiger will give a talk from 2-3 PM. For lunch, grill master ³Tío Tim² serves up dry-rubbed lamb, ribs, chicken, and rabbit (as well as veggie kebabs and veggie burgers) grilled with ³Tío Tim's Top Secret Sauce.² From 7 PM to 8:30 PM, vaudevillian performer/magician/escape artist Jared Rydelek and others will perform the Vox Pop Variety Show. Bring friends and family for a truly unique Fourth of July picnic at Vox Pop!

July 5th puts the spotlight on local independent artists with ³An American Response,² an art opening with live music, delicious food, and original art beginning at 7 PM. Protests and pamphlets aren't the only way to speak your mind, and we're giving Brooklyn's established and up-and-coming artists a

chance to promote their message as well as their work in the largest group art show in Vox Pop's history. Artists will include photographer George Hirose and painter Andrew Lenaghan, alongside the work of their students and contemporaries. The BBQ starts at 1 PM, so get there early to grab your plate before the festivities start!

July 6th kicks off Vox Pop's ³Declaration of Independence: A Festival of Poetry and Music² at 1 PM and continuing all weekend with the Buffalo Poets and Boog City's d.a. levy lives: celebrating the renegade press series in exile. There will also be a reading from the late Reverend Pedro Pietri's If You Can Sleep, You are Heartless by his son, Speedo Pietri, and BBQ will be served from 1-9 PM amid live music and poetry readings all weekend.

On July 7th, editor Michael Tyrell will present selections from Broken Land: Poems of Brooklyn, followed by readings from authors published by Futurepoem Books, Portable Press at Yo-Yo Labs, Belladonna Books, Litmus Press/Aufgabe, and Ugly Duckling Presse.

July 8th brings writers from Kitchen Press, Wilderside Media, and Bowery Books to the stage to wrap up a weekend of words, music, and irresistible food.

--

Sander Hicks
Chief Instigator
Vox Pop
DKMC
<http://voxpopnet.net>



(f)



(c)

1022 Cortelyou Road
Flatbush, Brooklyn, NY 11218

Directions: Q to Cortelyou, F to Ditmas
Venue is at Stratford Road

--

David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
<http://boogcityevents.blogspot.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

[↑ Contents](#)

192. **Murat Nemet-Nejat**

Re: listenlight magazine

Fri 6 Jul 2007

"The specific power of contemporary poetry may lie in its arcane randomness... Poets, I think, have a stronger and more phantasmagoric sense of audience than visual artists who nowadays conceive almost exclusively of people in the business (other artists, dealers, patrons, curators, assorted gargoyles) staring at their work -staring it down, I mean." Bill Berkson, Sudden Addresses, 2007

Ciao,

Murat

On 7/6/07, Barry Schwabsky <[REDACTED]> wrote:

>

> And George is here, thank goodness, to assert every last one of them!

>

> Alison Croggon <[REDACTED]> wrote: Many apologies for the

> careless conflation, George. Of course Canada has

> moral rights.

>

> xA

>

> On 7/6/07, George Bowering wrote:

> >

> > On Jul 5, 2007, at 4:35 PM, Alison Croggon wrote:

> >

> > > I wasn't offering an opinion, just stating a commonly known legal

> > > fact, which in fact pertains in America under copyright law.

> >

> > Nope, just in the US, I think.

> >

> >

> > > George Hendrik Bowering

> > Always ate his crusts.

> >

>

>

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

[↑ Contents](#)

193. **mIEKAL aND**
Re: listenlight magazine

Fri 6 Jul 2007

I've set up 3 different wikis over the years, where everything is editable. What's interesting to me is that since a history of every edit/version is kept, people (other than hackers) are generally thoughtful/respectful of people's work.

Here's one from 2002 running on someone's laptop in Berlin... Feel free to "deliberately" alter.

<http://swiki.hfbk-hamburg.de:8888/mIEKAL/1>

~mIEKAL

On Jul 5, 2007, at 4:22 PM, Crane's Bill Books wrote:

Has anyone done a collaborative webzine where you send your poem in deliberately to have it altered? It could be called 'Vandal' or some such.
J. A. Lee

[↑ Contents](#)

194. **George Bowering**
Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!

Fri 6 Jul 2007

This is an attempt at a ruse, isn't it?
There isn't really a poet named Ceravolo, is there?
Cera is Spanish for wax.
And volo is kind of Italian/Spanish for I fly.
So we have a reference to Icarus,
a poet figure.

gb

On Jul 6, 2007, at 10:48 AM, CA Conrad wrote:

> There are many rumors that Ceravolo's wife is the problem. I've heard
> this
> from several people. But I've also heard marvelous stories about her
> from
> my friend John Coletti who has been to see her, and she gave him
> copies of
> books, beautiful, rare gifts, and stories, and how nice is that? Very
> nice!
>
> What would it take?
>
> What plot to loosen the valve on all that Love?
>
> Has no one any charm left?
>
> Silly, of course! Much charm to go around, right?!!!! Hm, well,
> what's
> next? We admit we have charm, we know the road block. How hard can
> it be,
> right?!!!!
>
> If only a Ceravolo COLLECTED could impeach Bush!
>
> If only it could stop bleeding, a COLLECTED compress too for lumps!
>
> The magic of poems. Put it in my imaginary womb and pluck out a goat
> I know
> I'm capable of making! My sweet little goat. I Love my little goat.
>
> CAConrad
> <http://PhillySound.blogspot.com>
>
>

George Bowering,
Fan of Alex Shibicky

[↑ Contents](#)

195. **Alison Croggon**
Re: listenlight magazine
Fri 6 Jul 2007

Hey George, you don't have to explain. I'm from a little colony called Australia, which might have had moral rights of its own once.

All best

Alison

On 7/7/07, George Bowering <[REDACTED]> wrote:

>

> It's just that we people from Canada, Mexico, Argentina, Bolivia,

> Panama, etc.

> wonder how come the people in the US call their one country "America."

> Why

> not go a little further and call it "The World"? Well, I guess that

> does happen--

> while watching a baseball game on TV lately, I heard an announcer refer

> to the

> "World Champion St. Louis Cardinals." This despite the Japanese baseball

> team winning the World Championship in a game against Cuba.

>

>

> On Jul 6, 2007, at 7:21 AM, Barry Schwabsky wrote:

>

> > And George is here, thank goodness, to assert every last one of them!

> >

> > Alison Croggon <[REDACTED]> wrote: Many apologies for the

> > careless conflation, George. Of course Canada has

> > moral rights.

> >

> > xA

> >

> > On 7/6/07, George Bowering wrote:

> >>

> >> On Jul 5, 2007, at 4:35 PM, Alison Croggon wrote:

> >>>

> >>> I wasn't offering an opinion, just stating a commonly known legal

> >>> fact, which in fact pertains in America under copyright law.

> >>>

> >> Nope, just in the US, I think.

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> >>
> >>> George Hendrik Bowering
> >> Always ate his crusts.
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> >
> >
> George B.
> Author of his own misfortunes.
>
--
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[↑ Contents](#)

196. **Alison Croggon**
Re: listenlight magazine

Fri 6 Jul 2007

Hi Murat

I wasn't saying it was all roses, either. I guess it's about knowing the context you're entering. It's awful when the machine disempowers you.

Your experience sounds quite a lot like an argument I had about my fiction with a Penguin editor, which took about six months out of my life and was deeply stressful. In that case, the difference was that I was the sole author and had some recourse, although I was heavily pressured and it was difficult. In the end, I didn't make the drastic changes demanded - which were all about the "market" but which to me made no sense at all - and I got a new editor for the next book. Of course, in that case I wanted to write a commercial book, so ultimately my wishes and my publisher's desires coincided. My first book of poems was published by Penguin, and that was a traumatic experience I wouldn't want to repeat. And didn't, although I had invitations to do so, and I went to a small press instead for my next collection.

All best

Alison

On 7/7/07, Murat Nemet-Nejat <[REDACTED]> wrote:

>
> Alison,
>
> I do not assign lack of integrity to editors of commercial publications.
> They have to do what they have to do, but their interests do not
> necessarily
> correspond to mine. They may do so for completely moral purposes, even
> believing they are improving the work. In terms of acceptance by the
> readership, the editor may even be right. But I may not be writing for a
> maximum number of readership, but for another reason. Perhaps one has
> something one needs to say and a specific way of saying it. The way of
> saying is as salient as the substance. Given the sacrifices in readership
> the poet has usually to make (or is willing to make or risks to make), I
> think he or she has the freedom to choose. What I do not like is
> adjectives
> like non-professionalism or capriciousness or naivete or foolishness
> applied
> to such behavior. Sometimes, I myself initiate the query whether the
> editor/publisher has an opinion about a specific line or passage, but it
> is
> all do within
> a framework of respect.
>
>
>

--

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

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

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

[↑ Contents](#)

197. **Murat Nemet-Nejat**

Re: (Three interrelated texts related to memory, billowing, inert)

Fri 6 Jul 2007

On 7/6/07, Alan Sondheim <[REDACTED]> wrote:

>
> (Three interrelated texts related to memory, billowing, inert)
>

>

> 1. Four Dead in O-hi-o

>

> Several bars of the 1970 song about the Kent State student massacre came
> on the radio; I began crying. First, there was the trauma of reliving the
> event, already at a distance when it happened; second, there was the
> energy and fulcrum of an entire era displayed; third, there was mourning
> for aging - May '68 is almost forty years ago; fourth, there's the
> imminence of all of this, as if it's happening now, here; sixth, there's
> the incontrovertible bar, obdurate time-gap which portends a masquerade of
> space; seventh, there's the realization that the bar is sublime if any-
> thing is, and in fact the sublime lies within the temporal, not the
> spatial, not with due or undue measurement; eighth, there's the integra-
> tion of time's granularity with temporal distance; ninth, there's the
> issue of internal time-consciousness and its presencing which is always a
> form of mourning imminence; tenth, there's the billowing of time which
> plays out psychologically in spatial dimensions; eleventh, it's as if one
> might say, Oh, if only I could reach out, I would touch Four Dead in
> O-hi-o, I would touch the song, the fury, the energy, the habitus, the
> communality, the immanence of the burgeoning eco-political, the momentary
> lapse in pessimism as against the most pessimistic of wars and bombs one
> might consider the flower at the end of a barrel of a gun; twelfth, it's
> the ringing of death itself or rather the horizon of death which lies in
> any temporal horizon whatsoever as worlds are always already irretriev-
> able; thirteenth, it's thinking through the playing out of these irre-
> trievable worlds within the organization and granularity of the billowing
> of the habitus, as if mourning consisted in watching the world of someone
> one loves withering away; fourteenth, it's the recognition that such
> withering is the foundation of the cosmos, Bell's theorem notwithstand-
> ing; fifteenth, one only has to look at one's own withering, our cat for
> example growing thinner by the way, her rounded and more robust form a
> memory reconstituted either through video or photography, or, more likely,
> through thinking through billowing, through the pleasure embedding all her
> gestures in an indefinite and infinite world of spring and summer, which
> was inescapably vectored towards this present and beyond, towards her
> death which we pray is not immediate, not soon; sixteenth, recognizing
> that billowing is a form of comfort, even among starvation, extinction,
> torture, a form of comfort within which the smallest things are absorbed
> and the temporal sublime appears as if in translation towards the glory of
> an inconceivable Absolute; seventeenth, coming to the realization that the
> comfort of the world is all the comfort there is, and the awkwardness and
> pain of the world, our awkwardness and pain, is all there is as well;

> eighteenth, it's as if Four Dead in O-hi-o never happened, it's as if that
> energy were stillborn, our memories playing tricks, an accumulation of
> subterfuges; nineteenth, yes we are living that impossible dream, impossi-
> ble because of the stretch entailed as if implication were the fundamental
> operation of the propositional logic; and twentieth, the gestural logics
> of the breakdown of distributive laws - it's as if they're holding out
> some sort of promise, but then the refrain of the song comes back, there
> are bodies lying there, equally stillborn, there is the image of the
> student looking up, towards the camera, someone dead and present, present
> in the way our own deaths are present even in the most fundamental acts of
> speaking, thinking, writing, this.

WOW!

Ciao,
Murat

2. not now

>
>
> _
> not now jennifer yes now julu
> (j)r yes now julu yes now julu er yes now julu ot now jennifer yes
> now julu
> yes now julu_not now jennifer yes now julu
> _ */jenni/*
> ffw jennifer
> not now jennifer yes now julu f
> (f)r yes now julu yes now julu yes now julu now jennifer yes now julu
> yes now julu_not now jennifer now julu
> _ */fer/*
> not now jennifer yes now julu
> (w)r yes now julu yes now julu er yes now julu
> yes now julu_not now jennifer
> _ */you w/*
> not now jennifer yes now julu
> (s)r yes now julu yes now julu er yes now julu
> yes now julu_not now jennifer
> _ */ill s/*
> not now jennifer yes now julu
> (m)r yes now julu
> yes now julu_not now jennifer
> _ */uck m/*
> not now jennifer yes now julu

> (b)r yes now julu yes now julu er yes now julu ot now jennifer yes
> now julu
> yes now julu_not now jennifer yes now julu
> _ */y b/*
> not now jennifer yes now julu
> (t)r yes now julu es now julu s now julu nnifer yes now julu
> yes now julu_not now jennifer
> ulu jennifer yes now julu jennifer yes now ju
> _ */reasts until/*
> ffw jennifer
> not now jennifer yes now julu f
> (y)r yes now julu yes now julu yes now julu now jennifer yes now
> julu
> yes now julu_not now jennifer now julu
> _ */you die/*
>
>
>
> 3. eyes billowing government, soundless
>
>
> next watching hysteric, yourself find lashed thing eyes, fall eyes her
> bleak wide berthing worried, seemed plays, ever gaze, gaze prims shuddered
> sea swollen, uncanny, stashed networks neural grace however hardness
> sallow, emptied, sodden tossed neatly clearly whims harboring you're
> memoire. histoire. face hollow cut inside world, fear ground unhallowed
> am death. close knew think never me. parted good. pretty been parts
> tackle desert. beyond desert dog dog. take welkin. living walking
> kings signs. sign omens, omen harbinger. strengthens defeat parasites
> memories glass plates wires. over speak consequence. run queens. queens
> will. don't. gouge life. ferocity gall bitterness rescue rest. laid ta'en
> spoken words yourself. it. shoot put maelstrom life, say. healthy. dead
> sometimes eyes. death yes give myself. kill myself furiously. woman. man
> wires, flesh, flesh. smell burn; wires garden cultivating see. think; wake
> fireflies where. everywhere running plates. photography's photography
> = y equations (mov(i)es male sky. nighttime sightless light
> equation grid geometricized scattered usual constants $b \sqrt{\tan(a-b*x^2)}$,
> except obtained display. style specific given above, also below, collapses
> phallocentric, perhaps real. faced collapsing linear version soaked.
> well, potential, itself harden would otherwise scattering axis certain
> closely, examined stream continuing restoration. equations, bound
> inexhaustible conjures results turbulence loop, repetition artificial

> over-inflated spill whew, softness stars. fucking dynamo universe.
> barrier, boundary course lunge. incandescent gullet swallows production
> potential lost, thought once hole black information carries passes
> manifest themselves, en awak= sun. under galaxy, literally new survival,
> eternal irretrievable them, phenomena worlds human calling arches world.
> soft nay, information, this, possibility imagine oh, data-banking.
> gristle, throbs thoughts. innermost survey waits accumulated sumptuous
> forestall designed appurtenances fences designated equipment roughage
> carrying them structured, heavily protrusions indicated nothing, raiment
> set sparkings, firewalls literal depend doesn't intelligence. semblance
> surveyance argue state; exist thoughts, never, not, illimitable off
> corner, be. cosmos, worlds, description fecund accomplishes readily
> orderings softest reveal, continues things hidden knowledge, billowing
> memories, histories, objects, tial poten- membranes skeins, dies, real;
> thinking, constitutes recompense. return, incontrovertible disappear,
> finite, projection infinite appearance formlessness, forms settling-in
> importance, vital garnering corner. everything, anything, something,
> notion, talk sometime sovereignty times ... caress, illuminaries
> concept useful almost suturing corners 'peering' lifeworld 'smoothed'
> things, organizing receptacle, receiving, mind, phenomena, mental embraces
> real, 'depth' grips difficult extension, personal surrounding identifying
> particulate billowing, presencing comfort, seems forgotten classification
> plural. singular neither sublime. anecdote loses stratigraphy disappears.
> plateau, vector, train. mystical tion, revela- sublime easy, revealed
> particular language. contradictory intentional otherwise, seated buddhas
> towards differentiation. itself, war, dis-ease, urban asthmatic,
> some. contended sense 'sovereigns' states side. disappear. distinctions
> treaties. alliances peace, sovereignty, features peculiar possess did
> hear deaf, whatever. sovereign foreign dumb, beings, political considering
> crops, raise offence, defence faculties organs had sovereign. propositions
> each 13 placed g.b. separation considered he martin, war." vessels, equip
> processes operators jostle, confederation time, till remained other;
> collusion, spoken-for. ing speak- spoken-to, unless speaks jostle.
> membrane withdraws interiority, emic, etic; arise rights collocations,
> materiel. men, ment move- currencies, speech, goods, transmissions cloaks
> songs smile. lisa mona engender, breathe, swell, forth, billow nature,
> wayfarers, myth destinations, origins myth, forward putting look, sung?
> which, protocols, silence absolute see, you, nomadic. mapping mapped
> government. soundless operators, states, processes,
>

[↑ Contents](#)

198. **Jim Andrews**

Re: evolution and language

Fri 6 Jul 2007

Well, you know, when non-Euclidean geometry was finally recognized, it involved, among other things, a simplification of our idea of a straight line. We kept the notion that it's the shortest distance between two points, but threw out the specifically Euclidean ideas that obscured whole other geometries.

Not that we no longer know what the Euclidean notion of a straight line involves.

So too, perhaps, with our notion of what a language is.

ja

<http://vispo.com>

Or, to put it another way, we may have entered a period when the rather imprecise metaphoric identification of all symbolic systems as language may obscure the profound differences between them.

Mark

And, just as twentieth century science was dominated by physics, so it seems the twenty first will be by studies deeply involving language. Such as computation, genetics, and other types of information.

Yet, in most cases, apparently language/information/grammar without a sentient author.

Fascinating notions of poetry therein.

ja

<http://vispo.com>

[↑ Contents](#)

199. **Jason Quackenbush**

Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!

Fri 6 Jul 2007

Ceravolo is a poet who matters a great deal to me for all the very little i feel like I know about his work. I remember I had a tremendous sense of recognition when I first came across some of his poems a year or so ago, like i'd found a

kindred literary spirit i'd never known about. Which felt a little weird since I was all of ten years old when he passed on. In particular, his use of repetition struck me as so similar to mine that I remember wondering if people who were better read than me had taken it as direct influence. I just checked the Ceravolo page at EPC, which is where I discovered him in the first place, if i remember correctly, and there are only a couple of links and then a collection of four posts from this list from Jordan Davis, Joel Lewis, Ron Silliman, and Mark Wallace. Pennsound has a bunch of really charming recordings, but still, not enough to really be satisfying, more like a really robust appetizer than a full entree. Perhaps what's needed is a growing clamor of critical appraisal? Perhaps if there was enough of a steady tide of secondary literature, it would raise awareness of the disappointing thinness of what's available in print. Maybe those of us anxious for a collected works should commit to doing something to raise that awareness, a conspiracy of poets and editors to get his poetry talked about more and so hopefully increase general interest. It seems like there could be a lot done to increase the secondary literature available about Ceravolo's poetry on the web that might bear fruit.

CA Conrad wrote:

- > There are many rumors that Ceravolo's wife is the problem. I've heard
- > this
- > from several people. But I've also heard marvelous stories about her
- > from
- > my friend John Coletti who has been to see her, and she gave him
- > copies of
- > books, beautiful, rare gifts, and stories, and how nice is that? Very
- > nice!
- >
- > What would it take?
- >
- > What plot to loosen the valve on all that Love?
- >
- > Has no one any charm left?
- >
- > Silly, of course! Much charm to go around, right?!!!! Hm, well, what's
- > next? We admit we have charm, we know the road block. How hard can
- > it be,
- > right?!!!!
- >
- > If only a Ceravolo COLLECTED could impeach Bush!
- >
- > If only it could stop bleeding, a COLLECTED compress too for lumps!

>
> The magic of poems. Put it in my imaginary womb and pluck out a goat
> I know
> I'm capable of making! My sweet little goat. I Love my little goat.
>
> CAConrad
> <http://PhillySound.blogspot.com>

[↑ Contents](#)

200. **Marcus Bales**

Re: The Marcus Bales Listserv Drinking Game - Re: listenlight magazine

Fri 6 Jul 2007

Wanna get sloshed? Take a drink when one of the people on any of those listservs writes something disingenuously. I only comment on it less than a tenth of the time.

Marcus

On 6 Jul 2007 at 14:45, Gwyn McVay wrote:

Disingenuous again --

I am now on three different poetry-related listservs to which Mr. Bales is, or has been, subscribed. Based on this experience, I've been trying to work out a drinking game -- for example, the most obvious occasion for taking a drink is when Marcus accuses someone of being disingenuous. The problem, however, is that he flings this word around with such giddy abandon that you could easily get sloshed before the day is half over. Obviously there are still a few bugs in the system.

Back to trying to find a copy of the Joseph Ceravolo PDF, because I think "caribou" is more of a word to conjure with than "disingenuous" --

Gwyn (Hey, there's still gin in that lime slice!) McVay

--

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.5.476 / Virus Database: 269.10.1/888 - Release Date: 7/6/2007 6:36 AM

[↑ Contents](#)

201. **Jim Andrews**

Re: 13 by Marko Niemi

Sat 7 Jul 2007

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

has been updated with 13 pieces by Marko Niemi.

Though we might quibble over semantics, I think we can all agree that it is desirable to live in a world where more poems have the ability to move.

Thanks, Dan. Interesting work from Marko, as always.

I found "Gotos" thought provoking. There's more there than meets the eye. We see lines such as

220 GOTO 220

220 GOTO 140

We're under the impression that we're looking at the code, but the above implies that the underlying code is different from what we're looking at; clearly line 220 does not simply say either "GOTO 220" or "GOTO 140".

And if we look at the Javascript in `gotos.html`, we see that it's written to generate, ad infinitum, a sequence of Goto statements. Marko has written a program that presents an imaginary program that implies the existence of a program to generate the imaginary program.

An interesting code idea.

ja

<http://vispo.com>

ps: By the way, you mention Tish in connection with concrete, Dan. But, as far as I know, Lionel Kearns was the only one from Tish who was involved in concrete poetry. Tish was not particularly experimental, at least concerning media, as far as I know.

pss: Concrete, to me, is grounded not so much in the visual as in consciousness of media and the dimensionality of language and its manifestations.

[↑ Contents](#)

202. **Pierre Joris**

Recent Nomadics blog posts

Sat 7 Jul 2007

Check out recent Nomadics blog posts at: <http://pjoris.blogspot.com>

Miles & the Dolphin
A Sudden Change of State
Remove Robert Mugabe
Adieu Paris — Phinal Photos
End of the Market, here comes the Fado
Marché de la poésie bis
Marché de la poésie
may the summer treat you well!
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>

[↑ Contents](#)

203. **Jim Andrews**

O

Sat 7 Jul 2007

Screenshots from O:

<http://vispo.com/nio/pens/screenshots/o1.html>
<http://vispo.com/nio/pens/screenshots/o2.html>
<http://vispo.com/nio/pens/screenshots/o3.html>
<http://vispo.com/nio/pens/screenshots/o4.html>
<http://vispo.com/nio/pens/screenshots/o5.html>
<http://vispo.com/nio/pens/screenshots/o6.html>

The generator:

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

ja
<http://vispo.com>

[↑ Contents](#)

204. **Marcus Bales**
Re: listenlight magazine
Sat 7 Jul 2007

On 6 Jul 2007 at 17:48, Barry Schwabsky wrote:

> It seems to me that if poets don't sue, it's because they don't believe they
> can afford to do so. But let's say a publisher mangled the work I'd entrusted
> him with in this gift economy of ours, and I decided I could afford to sue
> (let's pretend I was James Merrill, for instance, only alive)--would I have a
> case? Or would the fact that I had suffered no financial damage through the
> mispublication of my work mean that I had nothing to sue for?<

Perhaps if you were James Merrill but alive and hired good enough lawyers and determined to sue someone with money enough to make a defense worthy enough to get it appealed high enough up the appeals process in the right appeals courts to make a difference to the way the laws are interpreted in other jurisdictions, you might be able to help create an interpretation of damages to mean something other or more than merely financial damages. It would be long hard and expensive, though, and still might not work.

The copyright law, and its revisions (which I happen to have worked on as an aide to one of the US Senators on the Judiciary Committee in those years, with the man who subsequently became Registrar, though I am not a lawyer) still focuses on the money because it is, after all, still the law, and not a work of ethics.

So generally speaking, yes, you have to show you were harmed, and harmed usually means, in the civil law, that there was damage that can be calculated in money terms. Even if your reputation is damaged, you have to claim that it cost you money, because the law is, generally speaking, an ass. It is based on notions of property and money, and its goal is to balance property and money claims. The famous question by the man who was acquitted of all accusations is instructive here: "Where do I go to get my reputation back?" Nowhere, of course. The law does not deal with that.

In a gift economy it's all about reputation, isn't it? The goal of submitting and publishing poetry is to create a reputation by writing good poems and getting them out there for others to read. Even the folks who start out rich, or who are well-off from non-poetry work, are not in the poetry thing for the money, and recognize that they can't sue their ways to the top. We all know that Wilbur, Fenton, and Collins, for example, got lucky with money in poetry, and then

worked hard and and smart and stayed lucky. But even you guys out there in the postmodernist magical thinking world, even you have to realize that maybe it happens once every, what, 20 or 30 years? So what are the odds it's going to be YOU, yeah, you, you personally? Not good, even with that postmodern magical thinking working for you, eh?

So no one sues anyone in the poetry world. No one even sued when Jorie Graham and Bin Ramke awarded Peter Sacks top prize in a contest he didn't enter, unless you count marrying Jorie Graham as entering the contest -- which is a little much even for metaphor, come to think of it. If there were going to be a suit in the poetry world, there's a fact pattern that a lawyer could love. Except, instead of suing, almost everyone yawned and said yeah, that's the way it happens, so what. The people whose contest entries weren't even read didn't bother to sue, though they'd paid their entry fee. It's just not enough money. The damages are the entry fee and maybe the cost of the first prize. But even if you count all the costs of publishing a book of poetry by a university press, what can it be, \$10,000?, it's still not enough money to get an attorney good enough to win the suit interested in suing. So no one sued.

Jorie Graham may never be asked to be a contest judge again. Peter Sacks may be embarrassed to put that contest win on his CV. Bin Ramke is now retired -- not even in the game any more -- but that's all a matter of reputation, isn't it, not money damage. Not even the people who are in the best possible position to sue in the poetry world sue other people in the poetry world. There's just not enough money to justify it, and at the end, even if they win, what do they have? They have a piddly amount of money, and the reputation that they sue people over piddly amounts of money. If you ran a poetry contest or a poetry journal or a poetry publishing company and Grebak "Sue 'em!" Smith submitted a check and a MS, wouldn't you simply return both check and MS without comment? Of course you would. Who wants to risk dealing with someone who's likely to cost you enormous amounts of time and energy and money over something like poetry?

Similarly if the Grebak Journal sued poets for violating its simultaneous submissions rule, who'd submit to it? Who wants to get involved with someone likely to cost you enormous amounts of time, energy, and money over something like poetry?

As for "really taking legal action", yes, you really have to sue to "really take legal action" in a civil case. Sure, you can threaten to sue, but that's not "really" taking "legal action" in any meaningful sense of the term. It's not "legal action" until you pay the fee and file it with a court. Until then it's just administrative remedies. That's not to say that a court isn't going to want to see that you've exhausted your administrative remedies before suing, but that doesn't make

administrative remedies that a court is likely to require "really legal action" any more than telling someone you'd like to make love with them constitutes actual sex. It may be a precursor, but it ain't the real thing, postmodern magical thinking, or no.

Consider this quote you quote in your email:

"Then I got the parliamentary ombudsman to make an investigation and he consulted the British Museum who confirmed that the book couldn't be a first edition. But when they were asked to say that publicly, they refused to do so. The National Library of Scotland, a copyright library which received editions of all my books, also refused to say anything. It is extraordinary that something so clear could be deliberately ignored like this. My position was really quite simple, I didn't wish to take part in a fraud on the public. But at that time most poets either were published by Fulcrum, or wished to be published by Fulcrum, so they seemed to consider me a danger, and after six years I was completely isolated. Nobody spoke to me anymore, and people were saying 'it is not nice to fight' and all this kind of thing. So, then, I went to the Consumer Protection Department which sent the book to Sotheby's whose expert on literary fraud, a man called Carter, said that it could not be a first edition, took the publisher to court, and got the ruling that I was right. It then took the Arts Council Of Great Britain a further two years to accept the court ruling and to apologise to me. But I was never forgiven, I was always reminded that I did something terrible. The fact that I was proven right counted for nothing at all. What people remembered was that I had cause a lot of trouble to these institutions by asking them to stand up and speak a simple truth. But it was very instructive to me! This was when I first realised what culture is."

If that's not a clear and concise record of what happens to people who go outside the poetry business system and try to use the legal system, including Parliament, who prompt law suits by others among the other parties, and who are ostracised for it, I don't know what is. You quote this remarkably detailed story yourself, and you still ask whether it would be a good idea to actually sue someone? Extraordinary!

I ask Alison again, so what do you think you're doing talking about legality and legal remedies in this poetry context? Let me quote this bit again:

"The fact that I was proven right counted for nothing at all. What people remembered was that I had cause a lot of trouble to these institutions by asking them to stand up and speak a simple truth."

Asking people to stand up and speak a simple truth against their economic self-interest, against their reputational self-interest, against any kind of self-interest, is deeply problematic. People won't do it without very unusual circumstances, and even then they resent the hell out of it thereafter, and do all

they can to get back, reputationally ("I was completely isolated. Nobody spoke to me anymore, ... I was never forgiven, I was always reminded that I did something terrible."), and they don't forget it.

It's bad advice to tell people in the poetry game to stand up for their legal rights and to declare that legal right is on this side or that because the people who make the decisions that enhance or diminish poetic reputations simply won't tolerate it. They'll isolate anyone who sues them, and why shouldn't they? Lawsuits are expensive, time-consuming, and heart-breaking. These are people who can't even be bothered to respond to inquiry letters and submissions of poetry for months and months at a time, if at all. They're not in it for the money, and if you use, or advise others to use, the legal remedies that may be theoretically available to them, it's career suicide within the poetry game. Don't do it.

Marcus

[↑ Contents](#)

205. **reJennifer Bartlett**

New on SES Blog

Sat 7 Jul 2007

Muriel Rukeyser

Larry Eigner

Deborah Garrison

The Science and problem of editing

Upcoming

Language Poetry

Carl Phillips

Fur

Fast Food Natiion

and

Bullwinkle and Rocky

Need a brain

boost? Recharge with a stimulating game. Play now!

http://club.live.com/home.aspx?icid=club_hotmailtextlink1

[↑ Contents](#)

206. **David-Baptiste Chirot**

Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!

Sat 7 Jul 2007

"a steady tide of secondary literature . . . a conspiracy of poets and editors to get his poetry talked about more . . . "estim ados--permit me to make a suggestion--CARPE DIEM--secondary literature and a conspiracy of poets and editors --the foundations for an academic conference or two--or some special issue of journal or a blog note or a page at the epc--the colonization, critical creation and canonization of a coterie's cult figure--read by a wider narrow circle--"to dream the impossible dream"much more is demanded of one--i think to rase awarenes--raise the dead!!what needs to be done is a march on the grave, and an exhumation and a parading of the coffin--bringing it to some place symbolizing literary Power--or just through the streets . . . to be transported by a roaring off runaway car to the next parade site---and the next--and the next--POET ON THE MOVE!!!!--DEAD POET ELUDES POLICE CHASE---GRAVE ROBBERS "RAISING AWARENESS OF POET'S WORK AND LIFE"--THE MIDNIGHT RIDE OF JOSEPH CERAVOLO--eLUSIVE POET LANDS IN LIMA--BUENOS AIRES--PARIS--ROME--LONDON--BELRIN--TOKYO--TANGIERS--BEIRUT--TEHRAN--DETROIT-MILWAUKEE--LAGOS--PORT-AU-PRINCE--BANKOK--DAR-ES -SALAAM--even HARAR!!! (rimbaud's old stomping grounds)by God! that wil draw some attention!!!!that will have the name of Ceravolo all over the newspapers and cable news--you tube--my face--the talk shows--the legal proceedings and the whole appartus of the wheels of justice, commentary, controversy--the hew and cry of outrage and hilarity and high moral judgements--and low financial dealings--the teeming mass of papparazzi--and i am sure there wil be some publisher or two or three or twenty who suddenly sees a way to a buck--clawing and scratching, jabbing and gouging their ways through the scheming anthill--and sets forth to get this work back in print pronto!!!!"do not let this good man lie buried in darkness!! bring his 'body of work' to light!!!! LIVE Joesph Ceravolo, live!!!!WHEN THE GOING GETS TOUGH THE TOUGH GET GOING> Date: Fri, 6 Jul 2007 20:05:12 - 0700> From: [REDACTED]> Subject: Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!> To: [REDACTED]> > Ceravolo is a poet who matters a great deal to me for all the very > little i feel like I know about his work. I remember I had a tremendous > sense of recognition when I first came across some of his poems a year > or so ago, like i'd found a kindred literary spirit i'd never known > about. Which felt a little weird since I was all of ten years old when > he passed on. In particular, his use of repetition struck me as so > similar to mine that I remember wondering if people who were better read > than me had taken it as direct influence. I just checked the Ceravolo > page at

EPC, which is where I discovered him in the first place, if i > remember correctly, and there are only a couple of links and then a > collection of four posts from this list from Jordan Davis, Joel Lewis, > Ron Silliman, and Mark Wallace. Pennsound has a bunch of really charming > recordings, but still, not enough to really be satisfying, more like a > really robust appetizer than a full entree. Perhaps what's needed is a > growing clamor of critical appraisal? Perhaps if there was enough of a > steady tide of secondary literature, it would raise awareness of the > disappointing thinness of what's available in print. Maybe those of us > anxious for a collected works should commit to doing something to raise > that awareness, a conspiracy of poets and editors to get his poetry > talked about more and so hopefully increase general interest. It seems > like there could be a lot done to increase the secondary literature > available about Ceravolo's poetry on the web that might bear fruit.> > > > > CA Conrad wrote:> > There are many rumors that Ceravolo's wife is the problem. I've heard > > this> > from several people. But I've also heard marvelous stories about her > > from> > my friend John Coletti who has been to see her, and she gave him > > copies of> > books, beautiful, rare gifts, and stories, and how nice is that? Very > > nice!> >> > What would it take?> >> > What plot to loosen the valve on all that Love?> >> > Has no one any charm left?> >> > Silly, of course! Much charm to go around, right?!!!!! Hm, well, what's> > next? We admit we have charm, we know the road block. How hard can > > it be,> > right?!!!!!> >> > If only a Ceravolo COLLECTED could impeach Bush!> >> > If only it could stop bleeding, a COLLECTED compress too for lumps!> >> > The magic of poems. Put it in my imaginary womb and pluck out a goat > > I know> > I'm capable of making! My sweet little goat. I Love my little goat.> >> > 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_HMWL_mini_pcmag_0707

[↑ Contents](#)

207. **Barry Schwabsky**
Re: listenlight magazine
Sat 7 Jul 2007

You are a stickler for accuracy bu not when you quote me.
I never asked whether it would be a good idea to sue.
I only asked whether it were possible.
A good talker, not such a good listener.

Marcus Bales <[REDACTED]> wrote:

Parliament, who prompt law suits by others among the other parties, and who are ostracised for it, I don't know what is. You quote this remarkably detailed story yourself, and you still ask whether it would be a good idea to actually sue someone? Extraordinary!

I ask Alison again, so what do you think you're doing talking about legality and legal remedies in this poetry context? Let me quote this bit again:

"The fact that I was proven right counted for nothing at all. What people remembered was that I had caused a lot of trouble to these institutions by asking them to stand up and speak a simple truth."

Asking people to stand up and speak a simple truth against their economic self-interest, against their reputational self-interest, against any kind of self-interest, is deeply problematic. People won't do it without very unusual circumstances, and even then they resent the hell out of it thereafter, and do all they can to get back, reputationally ("I was completely isolated. Nobody spoke to me anymore, ... I was never forgiven, I was always reminded that I did something terrible."), and they don't forget it.

It's bad advice to tell people in the poetry game to stand up for their legal rights and to declare that legal right is on this side or that because the people who make the decisions that enhance or diminish poetic reputations simply won't tolerate it. They'll isolate anyone who sues them, and why shouldn't they? Lawsuits are expensive, time-consuming, and heart-breaking. These are people who can't even be bothered to respond to inquiry letters and submissions of poetry for months and months at a time, if at all. They're not in it for the money, and if you use, or advise others to use, the legal remedies that may be theoretically available to them, it's career suicide within the poetry game. Don't do it.

Marcus

[↑ Contents](#)

208. **Daniel Kane**
Writing on Joe Ceravolo
Sat 7 Jul 2007

Patrick Masterson's and Paul Stephens' collaborative essay 'Spring in this World of Mad Angels: The Poetry of Joe Ceravolo' is included in a book I edited entitled *Don't Ever Get Famous* [Dalkey Archives, 2006], and provides readers with an overview of Ceravolo's writing (including *Fits of Dawn* and his devotional poetry published in *INRI* and *Millennium Dust*). I'm certainly curious to hear what people think of their take on Ceravolo's work.

Best,

--daniel

[↑ Contents](#)

209. **Alison Croggon**
Re: listenlight magazine

Sat 7 Jul 2007

>I ask Alison again, so what do you think you're doing talking about
legality and
>legal remedies in this poetry context?

This is boring. But, since Marcus is so insistent, I can't help wondering why he thinks that copyright does not pertain to poets, unlike every other creative artist. Of course there is plenty of precedent. Poetry under the law is not different than any other kind of writing.

Here's the Wikipedia definition on moral rights (you USians are a bit behind us on that one). Moral rights quite clearly pertain to more than merely financial considerations. I am, as I said, bored with this conversation, and only post this for clarity, for those who might be bamboozled by Marcus's bizarre arguments.

Moral rights are rights <<http://en.wikipedia.org/wiki/Rights>> of creators of copyrighted <<http://en.wikipedia.org/wiki/Copyright>> works generally recognized in civil law<http://en.wikipedia.org/wiki/Civil_law_%28legal_system_%29>jurisdictions and first recognized in France <<http://en.wikipedia.org/wiki/France>> and Germany<<http://en.wikipedia.org/wiki/Germany>>, before they were included in the Berne Convention for the Protection of Literary and Artistic Works<http://en.wikipedia.org/wiki/Berne_Convention_for_the_Protection_of_Literary_and_Artistic_Works>in 1928. While the United States <http://en.wikipedia.org/wiki/United_States> became a signatory to the convention in 1988, it still does not completely recognize moral rights as part of copyright law <http://en.wikipedia.org/wiki/Copyright_law>, but rather as part of other bodies of law, such as defamation or unfair competition. Those jurisdictions that include moral rights in their copyright statutes are called droit d'auteur<http://en.wikipedia.org/wiki/French_copyright_law>states, which literally means "right of the author".

Moral rights include the right of attribution<http://en.wikipedia.org/wiki/Attribution_%28copyright%29>, the right to have a work published anonymously<<http://en.wikipedia.org/wiki/Anonymity>>or pseudonymously <<http://en.wikipedia.org/wiki/Pseudonym>>, and the right to the integrity of the work. The preserving the integrity of the work bars the work from alteration, distortion or mutilation. Anything else that may

detract from the artist's relationship with the work even after it leaves the artist's possession or ownership may bring these moral rights into play. Moral rights are distinct from any economic rights<http://en.wikipedia.org/wiki/Economic_rights>tied to copyright, thus even if an artist has assigned his or her rights to a work to a third party he or she still maintains the moral rights to the work. Some jurisdictions allow for the waiver<<http://en.wikipedia.org/wiki/Waiver>>of moral rights. In the United States, the Visual Artists Rights Act <http://en.wikipedia.org/wiki/Visual_Artists_Rights_Act>of 1990 (VARA) recognizes moral rights, but only applies to works of visual art <http://en.wikipedia.org/wiki/Visual_art>.

--

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

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

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

[↑ Contents](#)

210. **W.B. Keckler**

Sheila Murphy's Skinny Buddha on Joe Brainard's Pyjamas

Sat 7 Jul 2007

Shemur's newest book *Skinny Buddha* (out from Dusie) is discussed on Joe Brainard's *Pyjamas*, along with new fiction, including "The Cat Who Met Lillian Hellman"... also, new laws of Literary Criticism are Unveiled by certain Egyptian gods/goddesses. "Abusing Nietzsche, they descend in their Joe Brainard pyjamas..." _<http://joebrainardspyjamas.blogspot.com/2007/07/sheila-murphys-new-book-skinny-buddha.html>_ (<http://joebrainardspyjamas.blogspot.com/2007/07/sheila-murphys-new-book-skinny-buddha.html>)

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

[↑ Contents](#)

211. **Potree Journal**

Open Call for Responses to the Work of John Taggart

Sat 7 Jul 2007

Little Red Leaves is announcing a call for responses to the work of John Taggart. These will be collected for one of the next few issues, and can include anything you consider "responsive": essays, reviews, poems, visual work,

video/audio work, etc. Feel free to query C.J. (cm49600 at gmail dot com) with questions/suggestions/proposals.

Reading period for these submissions is completely open. Please attach poems/prose/visual work as .doc, .pdf, .jpeg or .rtf file, & send video/audio work in an appropriate format (links to video/audio work would be preferable).

Please send submissions to littleredleaves at gmail dot com. When submitting, please include your name & "Taggart" in the subject line.

All best,
The LRL Editors

[↑ Contents](#)

212. **Dan Waber**
Re: 13 by Marko Niemi
Sat 7 Jul 2007

Jim,

Thank you for your comments on Marko's work--often more than meets the eye with his work.

ps: By the way, you mention Tish in connection with concrete, Dan. But, as far as I know, Lionel Kearns was the only one from Tish who was involved in concrete poetry. Tish was not particularly experimental, at least concerning media, as far as I know.

My intention was no to connect Tish or the other schools/movements with concrete. Quite the contrary, in fact. I was trying to say that concrete, while it was in fact for a period of time a school/movement, doesn't properly belong to that class of objects. It's not a school/movement like Tish or Black Mountain is. It is a tool to be used, a way of approaching certain challenges. Approaching them, as you say, with a "consciousness of media and the dimensionality of language and its manifestations." This is a working definition that is in-line with my own.

Regards,
Dan

pss: Concrete, to me, is grounded not so much in the visual as in consciousness of media and the dimensionality of language and its manifestations.

[↑ Contents](#)

213. **Murat Nemet-Nejat**

Re: listenlight magazine

Sat 7 Jul 2007

Marcus,

I am not quite clear what you are exactly arguing against, that in most cases it is better to let the matter go?

On the other hand, factually, though rare, suing in the poetry world does occur? For instance, the Bronk estate sued the publisher when the poet was included in an anthology of gay poetry.

Someone of financial means, in your terms with "a reputation to protect," can bankrupt a small publisher if he or she wants to. Therefore, the legal niceties are important if nothing else for self-protection against such an attack.

I do not know if your strict distinction between "suing" and "threatening to sue," that they are completely different, is completely valid. For instance, the inclusion of an Auden poem in an anthology has a payment of several thousands dollars attached to it. If "suing" was a figment of the imagination, and "threatening to sue" a complete irrelevancy, what would prevent a publisher to include the Auden poem anyhow?

Obviously, there is a hierarchy of "worth" in the poetry world also, though the numbers are small time in terms of the wider world. There is also no doubt that most of us as poets, most of the time, function below the radar level. This does not mean the laws do not exist, at least in their preventive power. When I was preparing the Eda anthology of Turkish poetry, I was under the strict rule not to include any poet where the permission to publish was not given in writing.

ciao,

Murat

On 7/7/07, Alison Croggon <[REDACTED]> wrote:

>

> >I ask Alison again, so what do you think you're doing talking about

> legality and

> >legal remedies in this poetry context?

>

> This is boring. But, since Marcus is so insistent, I can't help wondering

> why he thinks that copyright does not pertain to poets, unlike every other

> creative artist. Of course there is plenty of precedent. Poetry under the

> law is not different than any other kind of writing.

>

> Here's the Wikipedia definition on moral rights (you USians are a bit

> behind
> us on that one). Moral rights quite clearly pertain to more than merely
> financial considerations. I am, as I said, bored with this conversation,
> and only post this for clarity, for those who might be bamboozled by
> Marcus's bizarre arguments.
>
>
> *Moral rights* are rights <<http://en.wikipedia.org/wiki/Rights>> of
> creators
> of copyrighted < <http://en.wikipedia.org/wiki/Copyright>> works generally
> recognized in civil
> law<http://en.wikipedia.org/wiki/Civil_law_%28legal_system%29
> >jurisdictions
> and first recognized in
> France <<http://en.wikipedia.org/wiki/France>> and
> Germany<<http://en.wikipedia.org/wiki/Germany>> ,
> before they were included in the Berne Convention for the Protection of
> Literary and Artistic
>
Works<[http://en.wikipedia.org/wiki/Berne_Convention_for_the_Protection_of_Li
terary_and_Artistic_Works](http://en.wikipedia.org/wiki/Berne_Convention_for_the_Protection_of_Literary_and_Artistic_Works)
> >in
> 1928. While the United
> States <http://en.wikipedia.org/wiki/United_States> became a signatory to
> the convention in 1988, it still does not completely recognize moral
> rights
> as part of copyright law <http://en.wikipedia.org/wiki/Copyright_law> ,
> but
> rather as part of other bodies of law, such as defamation or unfair
> competition. Those jurisdictions that include moral rights in their
> copyright statutes are called droit
> d'auteur< http://en.wikipedia.org/wiki/French_copyright_law>states,
> which literally means "right of the author".
>
> Moral rights include the right of
> attribution< http://en.wikipedia.org/wiki/Attribution_%28copyright%29> ,
> the right to have a work published
> anonymously<<http://en.wikipedia.org/wiki/Anonymity>>or
> pseudonymously <<http://en.wikipedia.org/wiki/Pseudonym>>, and the right to
> the integrity of the work. The preserving the integrity of the work bars
> the
> work from alteration, distortion or mutilation. Anything else that may

> detract from the artist's relationship with the work even after it leaves
> the artist's possession or ownership may bring these moral rights into
> play.
> Moral rights are distinct from any economic
> rights< http://en.wikipedia.org/wiki/Economic_rights> tied to copyright,
> thus even if an artist has assigned his or her rights to
> a work to a third party he or she still maintains the moral rights to the
> work. Some jurisdictions allow for the
> waiver<<http://en.wikipedia.org/wiki/Waiver>> of moral rights. In the
> United States, the Visual
> Artists Rights Act
> <http://en.wikipedia.org/wiki/Visual_Artists_Rights_Act> of 1990 (VARA)
> recognizes moral rights, but only applies to works of visual
> art < http://en.wikipedia.org/wiki/Visual_art>.
>
>
>
> --
> Editor, Masthead: <http://www.masthead.net.au>
> Blog: <http://theatrenotes.blogspot.com>
> Home page: <http://www.alisoncroggon.com>
>

[↑ Contents](#)

214. **David-Baptiste Chirot**

Re: 13 by Marko Niemi

Sat 7 Jul 2007

one of my favorite encounters with the "concrete" has been the subtitle for an outfit named Sorci iN the MilwauKee area that provides dumpsters and moving equipment for smaller hoome-oriented construction and removal--I encounter these fairly often of late in workings on rubBEings, Intermedia & Clay Impression Spray Paintings--they always bring some good humor to the course of events--especially when one is inside one of the dumpsters and thinking of these various forms--beneath the logo Sorci it readsRUBBISH--METAL--CONCRETEthere has also been Concrete Cinema, Musique Concret--the Concrete has always moved in many directions among many Intermedia--CONCRETE JUNGLE for example!!!"Shoes of Concrete"!!!!--a traditional form of corpse disposal--"you gotta head like concrete"--from rubbish to metal to concrete--a form of the process known as "subliming"---among alchemical wastelands and chemical pitfalls . . . from erosion and corrosion is arisen the vision--IF YOU CONCRETEPLEASE BE DISCRETE> Date: Sat, 7 Jul 2007

14:06:14 -0400> From: [REDACTED]> Subject: Re: 13 by Marko Niemi> To:
[REDACTED]> > Jim,> > Thank you for your comments on Marko's work--often more
than meets the> eye with his work.> > > ps: By the way, you mention Tish in
connection with concrete, Dan. But, as> > far as I know, Lionel Kearns was the
only one from Tish who was involved in> > concrete poetry. Tish was not
particularly experimental, at least concerning> > media, as far as I know.> >
My intention was no to connect Tish or the other schools/movements> with
concrete. Quite the contrary, in fact. I was trying to say that> concrete, while it
was in fact for a period of time a school/movement,> doesn't properly belong to
that class of objects. It's not a> school/movement like Tish or Black Mountain
is. It is a tool to be> used, a way of approaching certain challenges.
Approaching them, as> you say, with a "consciousness of media and the
dimensionality of> language and its manifestations." This is a working
definition that is> in-line with my own.> > Regards,> Dan> > > > pss:
Concrete, to me, is grounded not so much in the visual as in> > consciousness
of media and the dimensionality of language and its> > manifestations.
See what
you're getting into...before you go there. <http://newlivehotmail.com>=

[↑ Contents](#)

215. **Marcus Bales**
Re: listenlight magazine
Sat 7 Jul 2007

Marcus Bales wrote:

> > I ask Alison again, so what do you think you're doing talking about
> legality and legal remedies in this poetry context?<

On 8 Jul 2007 at 1:11, Alison Croggon wrote:

> ... I can't help wondering
> why [Marcus] thinks that copyright does not pertain to poets,
> unlike every other creative artist. <

Copyright pertains to poets. I'm asking why you think that poets ought to be
suing journals, and journals poets, over the disputes they have about things
such as editing poems in journals or submitting them simultaneously? What's
the point of urging poets to stand up on their legal rights when that is such an
obviously bad idea in a gift economy where the first time you sue to enforce
your legal rights will probably mean that that's the last poem you ever get
published once word gets around that you're willing to sue journals over such
trivia?

| *Of course there is plenty of precedent. Poetry under the*
| *law is not different than any other kind of writing.<*

You're in the unenviable position of arguing that people should take de minimus issues to court. Would you also urge husbands and wives to sue one another over whether they got sex, or dinner was on time, or no agreement to go over to the in-laws on Saturday, or the like while the couple still wants to remain married?

The law has no business, and, thank god, no interest, in settling disputes between husbands and wives over who got sex or didn't, nor in settling disputes between poets and editors over who got published or didn't, or who changed a poem or didn't. It may become an issue if money comes into it, such as in divorce proceedings or if the poet becomes famous and the poem is actually worth money to print or re-print, but only then.

Shouting about one's legal rights in a gift economy is a recipe for career disaster, so I hope no one takes Alison's advice about it. But I'd recommend Jason's advice not to sign any contracts that contain the words "work for hire" in them, if you're lucky enough to be offered a contract to write something.

Marcus

[↑ Contents](#)

216. **Marcus Bales**

Re: listenlight magazine

Sat 7 Jul 2007

That it's possible is self-evident -- why ask such a thing? The important question is not whether you can but whether you should. Just because someone has a right to do something doesn't make it the right thing to do.

Marcus

On 7 Jul 2007 at 15:14, Barry Schwabsky wrote:

*You are a stickler for accuracy bu not when you quote me.
I never asked whether it would be a good idea to sue.
I only asked whether it were possible.
A good talker, not such a good listener.*

Marcus Bales <[REDACTED]> wrote:

Parlaiment, who prompt law suits by others among the other parties, and who are ostracised for it, I don't kinow what is. You quote this remarkably detailed story yourself, and you still ask whether it would be a good idea to actually sue someone? Extraordinary!

I ask Alison again, so what do you think you're doing talking about legality and legal remedies in this poetry context? Let me quote this bit again:

"The fact that I was proven right counted for nothing at all. What people remembered was that I had cause a lot of trouble to these institutions by asking them to stand up and speak a simple truth."

Asking people to stand up and speak a simple truth against their economic self-interest, against their reputational self-interest, against any kind of self-interest, is deeply problematic. People won't do it without very unusual circumstances, and even then they resent the hell out of it thereafter, and do all they can to get back, reputationally ("I was completely isolated. Nobody spoke to me anymore, ... I was never forgiven, I was always reminded that I did something terrible."), and they don't forget it.

It's bad advice to tell people in the poetry game to stand up for their legal rights and to declare that legal right is on this side or that because the people who make the decisions that enhance or diminish poetic reputations simply won't tolerate it. They'll isolate anyone who sues them, and why shouldn't they? Lawsuits are expensive, time-consuming, and heart-breaking. These are people who can't even be bothered to respond to inquiry letters and submissions of poetry for months and months at a time, if at all. They're not in it for the money, and if you use, or advise others to use, the legal remedies that may be theoretically available to them, it's career suicide within the poetry game. Don't do it.

Marcus

--

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.5.476 / Virus Database: 269.10.1/889 - Release Date: 7/6/2007 8:00 PM

[↑ Contents](#)

217. **W.B. Keckler**

Mother Magazine # 5, summer 1965, Barbara Guest Poem, Brainard Art (forgot link!

Sat 7 Jul 2007

Recent posts include scans from Mother Magazine #5 (Summer 1965) featuring Brainard's lush art, and a poem by Barbara Guest that may have gone uncollected? It's the dishiest! "Abusing Nietzsche, they descend in their Joe Brainard pyjamas..." Also, the down low on Sheila Murphy's Skinny Buddha! Please come in...brownies are welcome...I have milk...<http://joebainardspyjamas.blogspot.com/2007/07/poem-by-barbara-guest-in-mother.html> (http://joebainardspyjamas.blogspot.com/2007/07/poem-by-barbara-guest-in-mother.html)

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

[↑ Contents](#)

218. **Halvard Johnson**

Submissions requested for another Big Bridge anthology

Sat 7 Jul 2007

Friends and neighbors--

For a second mini-anthology of poems, this time inspired by/
responding to/related to
Czeslaw Milosz's poem "Dedication" and/or the various wars/
insurgencies/etc. going
on in the world today, please send 1-6 poems to me at
[REDACTED] with the
words "Big Bridge" followed by your own name clearly in the subject
line. Please,
when sending attachments, send all poems in a single attachment.

This mini-anthology (approx. 30 poems) will appear in the January issue of Big
Bridge, and I'll consider submissions of work received before the end of
November.

Halvard Johnson

=====

[REDACTED]

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

Dedication

You whom I could not save

Listen to me.

Try to understand this simple speech as I would be ashamed of another.

I swear, there is in me no wizardry of words.

I speak to you with silence like a cloud or a tree.

What strengthened me, for you was lethal.

You mixed up farewell to an epoch with the beginning of a new one,

Inspiration of hatred with lyrical beauty,

Blind force with accomplished shape.

Here is the valley of shallow Polish rivers. And an immense bridge
Going into white fog. Here is a broken city,
And the wind throws the screams of gulls on your grave
When I am talking with you.

What is poetry which does not save
Nations or people?
A connivance with official lies,
A song of drunkards whose throats will be cut in a moment,
Readings for sophomore girls.
That I wanted good poetry without knowing it,
That I discovered, late, its salutary aim,
In this and only this I find salvation.

They used to pour millet on graves or poppy seeds
To feed the dead who would come disguised as birds.
I put this book here for you, who once lived
So that you should visit us no more.

--Czeslaw Milosz, Warsaw, 1945

[↑ Contents](#)

219. **Gabrielle Welford**

gabe's making blogs

Sat 7 Jul 2007

dear folks, ones who might care to go see, i have been putting up old (and not so old) poetry and a story (just one so far) at a myspace:
www.myspace.com/greenwom. today, i have also put up a blogger blog with a story and a musing. i will add more as time goes on. it's at
www.greenwomansdream.blogspot.com. all best, gabe/gaby/gabrielle

No virus found in this incoming message.

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

[↑ Contents](#)

220. **reJennifer Bartlett**

New on SES Bliog

Sat 7 Jul 2007

Ooops forgot the link!

saintelizabethstreet.blogspot.com

<http://newlivehotmail.com>

[↑ Contents](#)

221. **Jesse Glass**

Ahadada Books Presents Masako's Story; Surviving the Atomic Bombing of Hiroshima by Kikuko Otake

Sat 7 Jul 2007

Masako's Story; Surviving the Atomic Bombing of Hiroshima
by Kikuko Otake

Ahadada Books, 96 pages,
perfect bound paperback, \$15.00
ISBN 978-0-9781414-6-2

Soon to be available from SPD, but contact me back-channel if interested
in ordering, and/or in contacting the author. More information:
www.ahadadabooks.com

On August 6, 1945, when the world's first atomic bomb was dropped on Hiroshima, the Furuta family was living one mile away from the hypocenter. Five year old Kikuko, her mother, Masako, and her two brothers barely escaped with their lives. However, their soldier father was not so fortunate. Masako never talked about her family's experiences on that day and the grim days following the bombing. Then one day, Masako started to talk about what happened--breaking a silence of nearly fifty years.

Written by Kikuko (Furuta) Otake, now an assistant professor of Japanese in the United States, Masako's story is a bilingual collection of prose-poetry, based on the true story of her family's tragedy. The appendix presents the original Japanese poetry written to capture the story as her mother said it in Hiroshima dialect. Moreover, the English translation is written with an "Objectivist" lineation similar in its understated power to Charles Reznikoff's "Testimony":

After crossing the Aoi Bridge,
I walked diagonally across the grounds of the Gokoku Shrine
To take a short cut.
Oh. That ground was filled with hundreds of people with horrible burns
Scattered everywhere.
Many of them were dead.
But those that still lived,
Begged, "Mizu! Mizu o kudasai," in faint whispers.
Soon my way was blocked by their outstretched arms.
One of them even grabbed my ankle, though feebly,
To stop me from running past him.

His burnt skin sloughed off his fingers,
As I pulled from his grip.

(pg. 23).

Kikuko Otake's Masako's Story is a powerful addition to the literature of the Atomic Bomb, and yet more evidence that we should all work together to stop the Nuclear madness.

[↑ Contents](#)

222. **David Baratier**
Re: Crap about cerevolo
Sun 8 Jul 2007

Joe Cerevolo is in every way a master poet

check out the material available though Spuyten Duvel if you want a written record of it

If it makes you feel more important even HR still talks of him. If you want to dispute what his wife has done and made available you are an unlikeable fuckhead.

Go to the main site. Since the rest who would ask you have disappeared, What are you talking about? Absent? yeah right.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

223. **Jason Quackenbush**
Re: listenlight magazine
Sun 8 Jul 2007

I'm confused now. The moral rights lined out below offer the same protections as copyright does. Moreover, US copyright law as it's currently being jury rigged is on track to be a nightmare of intellectual property protections for anyone thinking to violate the rights of copyright holders. At this point, I'm not even sure i understand why copyright has an expiration date in this country, because everytime a bunch of work looks like it will be entering the public domain, congress just extends the lifespan of copyright.

Alison Croggon wrote:

>> I ask Alison again, so what do you think you're doing talking about
> legality and
>> legal remedies in this poetry context?
>
> This is boring. But, since Marcus is so insistent, I can't help wondering
> why he thinks that copyright does not pertain to poets, unlike every
> other
> creative artist. Of course there is plenty of precedent. Poetry under the
> law is not different than any other kind of writing.
>
> Here's the Wikipedia definition on moral rights (you USians are a bit
> behind
> us on that one). Moral rights quite clearly pertain to more than merely
> financial considerations. I am, as I said, bored with this conversation,
> and only post this for clarity, for those who might be bamboozled by
> Marcus's bizarre arguments.
>
>
> *Moral rights* are rights <<http://en.wikipedia.org/wiki/Rights>> of
> creators
> of copyrighted <<http://en.wikipedia.org/wiki/Copyright>> works generally
> recognized in civil
> law<http://en.wikipedia.org/wiki/Civil_law_%28legal_system
> %29>jurisdictions
>
> and first recognized in
> France <<http://en.wikipedia.org/wiki/France>> and
> Germany<<http://en.wikipedia.org/wiki/Germany>>,
> before they were included in the Berne Convention for the Protection of
> Literary and Artistic
> Works<[http://en.wikipedia.org/wiki/Berne_Convention_for_the_Protection_of_Li](http://en.wikipedia.org/wiki/Berne_Convention_for_the_Protection_of_Literary_and_Artistic_Works)
> tery_and_Artistic_Works>in
>
> 1928. While the United
> States <http://en.wikipedia.org/wiki/United_States> became a signatory to
> the convention in 1988, it still does not completely recognize moral
> rights
> as part of copyright law <http://en.wikipedia.org/wiki/Copyright_law>,
> but
> rather as part of other bodies of law, such as defamation or unfair

> competition. Those jurisdictions that include moral rights in their
> copyright statutes are called droit
> d'auteur<http://en.wikipedia.org/wiki/French_copyright_law>states,
> which literally means "right of the author".
>
> Moral rights include the right of
> attribution<http://en.wikipedia.org/wiki/Attribution_%28copyright%29>,
> the right to have a work published
> anonymously<<http://en.wikipedia.org/wiki/Anonymity>>or
> pseudonymously <<http://en.wikipedia.org/wiki/Pseudonym>>, and the right to
> the integrity of the work. The preserving the integrity of the work
> bars the
> work from alteration, distortion or mutilation. Anything else that may
> detract from the artist's relationship with the work even after it leaves
> the artist's possession or ownership may bring these moral rights into
> play.
> Moral rights are distinct from any economic
> rights<http://en.wikipedia.org/wiki/Economic_rights>tied to copyright,
> thus even if an artist has assigned his or her rights to
> a work to a third party he or she still maintains the moral rights to the
> work. Some jurisdictions allow for the
> waiver<<http://en.wikipedia.org/wiki/Waiver>>of moral rights. In the
> United States, the Visual
> Artists Rights Act
> <http://en.wikipedia.org/wiki/Visual_Artists_Rights_Act>of 1990 (VARA)
> recognizes moral rights, but only applies to works of visual
> art <http://en.wikipedia.org/wiki/Visual_art>.
>
>
>

[↑ Contents](#)

224. **Jason Quackenbush**

Re: evolution and language

Sun 8 Jul 2007

I really wish sometimes that the folks in the modern linguistics field would pay attention to the work that Frege and Russell did on formal mathematical systems and their subsequent failures to work as an idealized foundation for natural language as pointed out by Wittgenstein repeatedly in Philosophical Investigations.

The work of mathematics will never be complete until mathematicians give up the notion of a perfect formal system and formal realism. The work of linguists will never be complete until they give up chomsky and stop looking for the mythical universal grammar.

not that that relates to anything, just i think it's much more productive to look at the real world than to build models of the world and look at those as if they were the real world. why would anyone be surprised when a model failed to account for something? that's the nature of models.

Jim Andrews wrote:

> Well, you know, when non-Euclidean geometry was finally recognized, it
> involved, among other things, a simplification of our idea of a straight
> line. We kept the notion that it's the shortest distance between two points,
> but threw out the specifically Euclidean ideas that obscured whole other
> geometries.

>

> Not that we no longer know what the Euclidean notion of a straight line
> involves.

>

> So too, perhaps, with our notion of what a language is.

>

> ja

> <http://vispo.com>

>

>

>

>> Or, to put it another way, we may have entered a period when the
>> rather imprecise metaphoric identification of all symbolic systems as
>> language may obscure the profound differences between them.

>>

>> Mark

>>

>>

>>

>>> And, just as twentieth century science was
>>> dominated by physics, so it seems the twenty first will be by
>>>

>> studies deeply

>>

>>> involving language. Such as computation, genetics, and other types of
>>> information.

>>>

>>> Yet, in most cases, apparently language/information/grammar without a
>>> sentient author.
>>>
>>> Fascinating notions of poetry therein.
>>>
>>> ja
>>> <http://vispo.com>
>>>

[↑ Contents](#)

225. **David Baratier**

On the reading in NYC Thursday August 2nd

Sun 8 Jul 2007

To further elaborate, on Thurs. 8/2 at ACA Galleries, In NYC, 6:00 p.m.

Pavement Saw Press from Columbus, Ohio not only will appear with four readers

but I, David Baratier, will introduce and tell stories about how I chose books by all of the readers such as Simon Perchik who will be the feature, a man who, with Paul Blackburn, created what is currently known as The Poetry Project.

I read with him back in 2003, which was his last reading in NYC. I convinced him to evict himself from from his cave and substantially emote which is no small thing for this small press champion who has appeared in every press listed in Dustbooks _THE INTERNATIONAL GUIDE TO SMALL PRESSES AND PUBLISHERS_ last year. His previous reading in NYC was over 25 years ago in the early 1970's. Poets who have passed on, such as Charles Olson, William Bronk, Jackson MacLow, Robert Creeley, David Ignatow, and many others as well as living poets such as James Tate, X. J. Kennedy, Naton Leslie, Donald Baker, Robert Peters and many a more star filled cast have had substantially positive things to say about him. The collection I published, _Hands Collected: The Books of Simon Perchik Poems 1949-1999, which placed his first 17 collections back in print, was nominated for the National Book Award and has went through two editions. His next collection _The Family of Man_, another massive 550 plus page book, will appear from Pavement Saw Press in 2008. I do hope you take the time to come and see this rare event.

A poet in NYC, Tony Gloeggler's first full length book was published by Pavement Saw Press. He is an underdog, a narrative poet who has been important enough to escape attention but go into a second edition on the strength of the word of mouth created by this narrative collection. I would like to say that many accolades brought him to this point but no, only the strength

of his poems, and course adoptions, brought him to a second edition of 1000. He has two other chaps out, one won the Pearl poetry prize.

Rachel M. Simon's first book *Theory of Orange* rankled many and recieved negative notice as a "poet of the moment" from POETRY Magazine while receiving highest accolades from Publishers Weekly. Go Figure. This intriguing first collection is well worth the time, if it matters even Dean Young puts it in the top of his list for 2007. Check it out.

Daniel Zimmerman's collection *Post Avant* changed poetry. Even the idea of "Post Avant" stems from this collection which is perhaps why it has become such a staple in the realm of American poetry. With a solid backing, and forward, by Bob Creeley, this is a collection of note that has done well, again, by word of mouth. Preceeded by a collaboration with one of the most important critics of the later 20th century, John (Jack) Clarke, which was then followed by some brilliant process work from various presses and has solidified his impotence. This is his first book after 30+ years in the field.

So yes, I will introduce them all and tell a bunch of jokes in the process. Probably a bunch of the rumors that have been handed me, it is tough to say. Boy I love jokes. And fabrications for that matter. In the past, personal experience with Brad Gooch, Ann Coulter and Sean Hannity has made the bill but who knows. If you have more poetic threads for me to consider, please backchannel, I would really hate to repeat material.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

226. **ALDON L NIELSEN**

FW: Save the Date! Aaron Douglas National Conference

Sun 8 Jul 2007

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

>On Sat, 7 Jul 2007 10:45:09 -0500 "Harris, William J" <[REDACTED]> wrote:

>

> Dear Aldon, Would you please pass this along to anybody you would think would

be interested. Thanks. Best, Billy Joe

>
> _____
>
> From: Spencer Museum of Art KU
> Sent: Fri 7/6/2007 12:09 PM
> To: [REDACTED]
> Subject: Save the Date! Aaron Douglas National Conference
>
>
> Sent by: Spencer Museum of Art, The University of Kansas
> Reply to the sender
<<http://spencermuseum.pmailus.com/pmailweb/f?cide=AQwns2IohszC-1Mg1Q>>
>
> Forward to a friend
<<http://spencermuseum.pmailus.com/pmailweb/raf?ide=AR0Zeuu9yPymNAN-cg>>
>
>
>
> SAVE THE DATE
> "Aaron Douglas & the Arts of the Harlem Renaissance"
> An Interdisciplinary National Conference
>
> Synopsis
>
> The Spencer Museum of Art at the University of Kansas invites you
to "Aaron
Douglas and the Arts of the Harlem Renaissance," September 28-29, 2007.
Organized by KU Professor of English William J. Harris, the conference is
offered in conjunction with the nationally touring exhibition Aaron Douglas:
African American Modernist, organized by the Spencer and on view September
8
through December 2, 2007.
>
>
> _____
>
>
> Conference Schedule
> Friday, September 28
>

- > 5:30-8 PM Exhibition opening celebration and Keynote Address by Richard J. Powell, Duke University
- >
- > Saturday, September 29
- >
- > 9 AM-10 PM Day-long conference followed by reception and Harlem-style "Rent Party"
- >
- > Speakers & Topics
- > * Gerald Early / Washington University, St. Louis / historical & cultural context
- > * Amy Kirschke / University of North Carolina, Wilmington / art
- > * Farrah Jasmine Griffin / Columbia University / literature
- > * Robert O'Meally / Columbia University / music
- > * Brenda Dixon Gottschild / Temple University / dance
- > * David Krasner / Emerson College / theatre
- > * Terry Adkins / University of Pennsylvania / artist
- >
- > Website Coming Soon
- >
- > In mid-July the Spencer will launch www.aarondouglas.ku.edu, a comprehensive online source for the Douglas exhibition and conference. Please visit the Douglas website or call the Spencer to register for the conference.
- >
- >
- >
- >
- >
- > Spencer Museum of Art
- > The University of Kansas
- > 1301 Mississippi Street
- > Lawrence, KS 66045-7500
- > 
- > 
- > www.spencerart.ku.edu
- >
- > Image detail: Aaron Douglas (1899-1979), Aspiration, 1936, oil on canvas, Fine Arts Museums of San Francisco

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[illegible]

██████████

[↑ Contents](#)

227. **Alison Croggon**
Re: listenlight magazine

Sun 8 Jul 2007

I don't know why I'm saying this. I have never, at any time, suggested that anyone sue anybody. Having been sued myself, I have rather stern views about writers suing people. This is an entirely different issue from knowing one's rights under the law. A distinction that Marcus seems to have trouble with, (but then, he has rather peculiar ideas about how the legal system actually works - I wonder what real world he lives in?); but I hope nobody else does.

And, I promise, no matter what the provocation, I will try to stay schtum now.

All best

A

--

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

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

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

[↑ Contents](#)

228. **Barry Schwabsky**
Re: listenlight magazine

Sun 8 Jul 2007

But they do. It's called divorce.

You're in the unenviable position of arguing that people should take de minimus issues to court. Would you also urge husbands and wives to sue one another over whether they got sex, or dinner was on time, or no agreement to go over to the in-laws on Saturday, or the like while the couple still wants to remain married?

[↑ Contents](#)

229. **Jim Andrews**
Re: 13 by Marko Niemi

Sun 8 Jul 2007

one of my favorite encounters with the "concrete" has been the subtitle for an outfit named Sorci iN the MilwauKee area that provides dumpsters and moving equipment for smaller home-oriented construction and removal--I encounter these fairly often of late in workings on rubBEings, Intermedia & Clay

Impression Spray Paintings--they always bring some good humor to the course of events--especially when one is inside one of the dumpsters and thinking of these various forms

Erm, what are you doing in these dumpsters, David? I take it they've got home-oriented construction/removal stuff in them, and you're doing "rubBEings, intermedia and clay impression spray paintings", but I'm not sure what sort of work that is.

When I visited Dallas, we did a media art gig (on nuclear annihilation) in a concrete cave. In the bowels of what used to be a big concrete warehouse. The space was cavernous, dark, and with extrorinarily high ceilings. Some of the walls had been destroyed with sledgehammers, and the destroyed parts opened into a yet deeper, near bottomless pit that almost conversed with you when you spoke into it, so pronounced were the echoes. Visiting Dallas, I'd expected to meet Nick, but I hadn't expected to end up in the pit. There was enough concrete dust to kill a tubercular novelist. The textures of the destroyed portions of the wall reminded me of a cave. It was like a post-apocalyptic bunker. In any case, it was just so concrete. So urban. So empty. So evocative, nonetheless. The urban cave is concrete. Harkening not to a prehistoric past but a post-apocalyptic future.

It's interesting that 'concrete' is often used as the 'opposite' of 'abstract'. As though there could be nothing less abstract than concrete. All abstraction has been limed away (the reverse of the subliming process you speak of?). The utter base reality. Utter. Totally without the slightest hint of even the dimmest glimmer of mentality. The weight of the physical world. But wait. Concrete dumb and the true exemplar of the insensate fundament? It is made by people, subject to various chemical processes. Perhaps, then, concrete as 'foundational'. Concrete is one of the fundamental building materials and the foundations of buildings are often made of concrete. The concrete mind, the mind of the child. That is thought to deal in particulars, not so much in abstraction. Or at least the materials in which it deals are more fundamental. The materials. The fundamentals. The fundament.

*--beneath the logo
Sorci it reads RUBBISH--METAL--CONCRETE*

Cool.

*there has also been
Concrete Cinema, Musique Concret--the Concrete has always moved in many directions among many Intermedia--CONCRETE JUNGLE for example!!!*

Ehe, concrete jungle and musique concrete, yes.

"Shoes of Concrete"!!!!--a traditional form of corpse disposal--"you gotta head like concrete"--from rubbish to metal to concrete--a form of the process known as "subliming"---among alchemical wastelands and chemical pitfalls . . . from erosion and corrosion is arisen the vision--IF YOU CONCRETE PLEASE BE DISCRETE

What's this?

ja

<http://vispo.com>

[↑ Contents](#)

230. **Jesse Glass**
Past Simple Rave

Sun 8 Jul 2007

Dear Friends,

past simple three is up. Enjoy it. Eat it for lunch.

www.pastsimple.org

take care,

Jim

Super great issue.

Take out or eat in.

Jess

[↑ Contents](#)

231. **W.B. Keckler**
Sunday Pyjamas Talk about Sex Addiction and More Serious Matters
(forgot link!)

Sun 8 Jul 2007

Sunday morning brings a response to the pope's reverse-infallibility ruling from Terezin concentration camp. Also a review of a recent film by Caveh Zahedi.

Feel free to visit in YOUR pyjamas too...it's an equalizing gesture....and if your have feet I will be jealous. "Abusing Nietzsche, they descend in their Joe Brainard pyjamas..." _<http://joebrainardspyjamas.blogspot.com/2007/07/review-of-i-am-sex-addict-2005.html>_

(<http://joebrainardspyjamas.blogspot.com/2007/07/review-of-i-am-sex-addict-2005.html>)

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

[↑ Contents](#)

232. **Marcus Bales**
Re: listenlight magazine
Sun 8 Jul 2007

You quoted the sentence that ends "while the couple still wants to remain married" -- did you fail to read the final clause? Did you fail to read the acknowledgment immediately following about divorce?

Of course people go to law about divorce -- because there are money issues over which they disagree and cannot resolve their differences without recourse to the law. The question I'm asking, that I explicitly asked Alison, and now that I ask you, is whether you advocate that the law should be invited into, as a matter of course, such issues as when a married couple that wants to stay married has sex, or where they go to dinner, or whether they go to his or her inlaws over the holidays? Do you advocate that the law should be the ordinary recourse between poets and editors over whether a poem is good or bad, or is well- or ill-edited? Are you, really?

Marcus

On 8 Jul 2007 at 9:54, Barry Schwabsky wrote:

But they do. It's called divorce.

You're in the unenviable position of arguing that people should take de minimus issues to court. Would you also urge husbands and wives to sue one another over whether they got sex, or dinner was on time, or no agreement to go over to the in-laws on Saturday, or the like while the couple still wants to remain married?

--

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.5.476 / Virus Database: 269.10.2/890 - Release Date: 7/7/2007 3:26 PM

[↑ Contents](#)

233. **David-Baptiste Chirot**
Re: 13 by Marko Niemi
Sun 8 Jul 2007

Note: I apologize my letters come out so jammed, so concretely packed as it were--hotmail changed and on some lists they come out fine and some not.

Maybe i should try subscribing via different mail server. Dear Jim: Many thanks for your letter and thought provoking ideas and questions--- Concrete of course is foundational--and one of the interesting things about that is how easily and relatively quickly concrete actually cracks, disintegrates, wears down for a "foundational" material. Think of potholes, leaky basements, cracked and fragmenting sidewalks . . . one of the pleasures of the concrete in the world for me is always just this--the very cracking, falling apart, imminent collapse, urban decay, all those crumbling concrete buildings of the former Soviet Bloc, American Projects, Italian Fascist housing and train stations--concrete structures the world over which are rapidly becoming the ruins of failed Utopias which seem dimmer today than visions of Atlantis to the hundreds of millions living in --or in the shadows of--their tottering structures and proliferating dusts and debris. If you think about it, the closest thing to an actual physical concrete as foundational is the Roman concrete--after all--their roads, bridges, aqueducts, coliseums, theaters--there are a very great many still in use today and it seems that footage of disasters in Europe is always showing how the new "indestructible" materials have been destroyed, while the Roman structures remain standing and functioning. Not only that--as we write here now you and i, we are using the Roman alphabet, whether we make concrete poems or pure unadulterated gibberish or statements of fact drawn from Sabermetrics regarding Tony Gwynn's career on base percentage (OBP) after the seventh inning in night games in San Diego (home) and away. The place you describe in Dallas--i have lived in a number of in various versions--in the usa and in paris--and in Boston there were a couple such places that were strictly "shooting galleries"--heroin addicts only- the foundation walls alone were concrete--masses of cracks--leakge and botchy stains on the grey--it was damp so the dust stayed pretty much on the floor--there were the corpses of mattresses scattered about with living dead humans lying on them--and the only water to use for the shooting up was from rusty piepes--the sort of place where it is the eternal now--dictated by the heoin-run metabolism--no past, no future--no caves--no apocalypse--no "post" anything--and no "past--we used to call it the "non-zone" a friend and i--aka the "nod-zone"--and the spectral shoddy rusting remnants of a former Piranesian interior registered as neither interesting or uninteresting on the "non-scale" of "non-emotions"--It is only later, as Burroughs notes also--that one is able to descibe or analyze any of these thousands of "non-experiences" as actual happenings with materials of interest and use in making things out of the "non-ness". To bring back from the world of the living-dead. (Some of my published stories have a few places similar to these in them and working on a series whcih all take place in and around one massive interior such as you describe--except not cave-like--being in Boston--more like a collapsed and caving in interior of the old Constitution (is that the right name)--the old battleship in Boston Harbour--imagine that ruined in a

battle--and blown up a few stories high--and in winter!!!--) The physical sense of concrete--as opposed to abstraction--is very true--yet what is strange about much language in concrete poetry and of course the so -called "material" word in Language poetry--is that they quickly become quite abstract--they begin to refer more and more to an idea of a pure language than to the foundation of the dirt and blood and junk of human and other existences among things. A concrete poem begins to refer only to itself and in doing so becomes not a foundation, but an epitome. It becomes purer and purer and its functions more and more abstractly functional. That it is, it becomes a demonstration-machine (WCW's "a poem is a machine made of words"--often now of one word)--of ways the functions of a letter, word, a bit of grammar or syntax, can be "played" with/on. This isn't so much "foundational " as 'elemental' in the sense of particles, elements, which go into the creation of a structure, a composition. "It is not the elements which are new, but the order of their arrangement" says Pascal. To me, concrete poetry is actually much more related to some aspects of abstract art and also to the early days of the use of tape recorders in the creation of sound poetry. (Henri Chopin and Bob Cobbing among many others have written some very eloquent essays on this period of development in the machine-use of the human voice in a "concrete" manner which at the same time is abstract--that is, abstracted from the actual voice and, as an element in recorded time on separate tapes, can be remixed and so like Pascal's elements "arranged" in new orders of astonishing range and effect. The multi-or Intermedia (Dick Higgins) aspects of concrete are in this abstraction into elements--the elements in the differing media--sound, film, video, sculpture, words, etc-- broken down to their elements in terms of the most basic--letters for example as in Lettrisme--and into basic elements of syntax, grammar--the sound/visual and space/time elemental components. But is this in itself "foundational"? It depends on one's sense of where the foundations are--if they end here--then they are. Yet if they do not--they then extend into the "actual concrete" of the physically existing environment. Bob Cobbing, who began in the 1940's with visual scores which used no lexical signs--worked through the sense of scores in concrete sound poetry and arrived at the voice only expressing whatever literally "came to hand". To me this is the extension of the concrete to the "foundational" of human voice and of as Chung Tzu puts it "Look under your feet!"--that is, the foundation of what one literally is standing on.

That is how I came quite some long time ago to find the way of working with found materials from the streets and then even more directly on/with found materials in the streets. Rubbings and the clay impression spray paintings and many other equally simple techniques and media--about at the level of a five year old child--my youngest son is five and easily I would say ahead of me--in so many ways--with these one works directly in contact and with collaboration with the materials themselves--about as 'concrete' as one can

get. In this work what one is often really detailing, as Cocteau said of the cinema, is "death at work"--decay, deComposition, the falling apart of the foundational as it becomes something other--and paradoxically is simulateneously a foundational elment in one's work--there is what i call an "anarkeyological" energy at the core of this chnage which is the basis of art according to Basho--the anarchical shiftings and deCompostions and layerings and collapses of strata--"the most beaitufl world is a heap of rubble tossed down in confusion (or: at random, depending on the transaltion)--Heraclitus. I have to leave this moment unfortunately or wd try to add a few thoughts--to see some examples of my work and that of many others working in all sorts of media--my blogspot is<http://davidbaptistechirot.blogspot.com>later tonight and tomorrow morning will be two more entries--one is re contemporary collage and historcial examples--and the other re photography an some aspects of visual poetry--and then more on House Press, and cy Bulletins (Sean Bonney and Frances Kruk and Sophie Robinson esp) and many other things--recent things have included some joe brainard and bp Nichol courtesy of jw curry--etc

> Date: Sun, 8 Jul 2007 03:10:33 -0700> From: [REDACTED]> Subject: Re: 13 by Marko Niemi> To: [REDACTED]> > > one of my favorite encounters with the "concrete" has been the> > subtitle for an outift named Sorci iN the MilwauKee area that> > provides dumpsters and moving equipment for smaller> > home-oriented construction and removal--I encounter these fairly> > often of late in workings on rubBEings, Intermedia & Clay> > Impression Spray Paintings--they always bring some good humor to> > the course of events--especially when one is inside one of the> > dumpsters and thinking of these various forms> > Erm, what are you doing in these dumpsters, David? I take it they've got> home-oriented construction/removal stuff in them, and you're doing> "rubBEings, intermedia and clay impression spray paintings", but I'm not> sure what sort of work that is.> > When I visited Dallas, we did a media art gig (on nuclear annihilation) in a> concrete cave. In the bowels of what used to be a big concrete warehouse.> The space was cavernous, dark, and with extrorinarily high ceilings. Some of> the walls had been destroyed with sledgehammers, and the destroyed parts> opened into a yet deeper, near bottomless pit that almost conversed with you> when you spoke into it, so pronounced were the echoes. Visiting Dallas, I'd> expected to meet Nick, but I hadn't expected to end up in the pit. There was> enough concrete dust to kill a tubercular novelist. The textures of the> destroyed portions of the wall reminded me of a cave. It was like a> post-apocalyptic bunker. In any case, it was just so concrete. So urban. So> empty. So evocative, nonetheless. The urban cave is concrete. Harkening not> to a prehistoric past but a post-apocalyptic future.> > It's interesting that 'concrete' is often used as the 'opposite' of> 'abstract'. As though there could be nothing less abstract than concrete.> All abstraction has been limed away (the reverse of the subliming

process> you speak of?). The utter base reality. Utter. Totally without the slightest> hint of even the dimmest glimmer of mentality. The weight of the physical> world. But wait. Concrete dumb and the true exemplar of the insensate> fundamnet? It is made by people, subject to various chemical processes.> Perhaps, then, concrete as 'foundational'. Concrete is one of the> fundamental building materials and the foundations of buildings are often> made of concrete. The concrete mind, the mind of the child. That is thought> to deal in particulars, not so much in abstraction. Or at least the> materials in which it deals are more fundamental. The materials. The> fundamentals. The fundamnet.> > > --beneath the logo> > Sorci it reads RUBBISH--METAL--CONCRETE> > Cool.> > > there has also been> > Concrete Cinema, Musique Concret--the Concrete has always moved> > in many directions among many Intermedia--CONCRETE JUNGLE for> > example!!!> > Ehe, concrete jungle and musique concrete, yes.> > > "Shoes of Concrete"!!!!--a traditional form of corpse> > disposal--"you gotta head like concrete"--from rubbish to metal> > to concrete--a form of the process known as "subliming"---among> > alchemical wastelands and chemical pitfalls . . . from erosion> > and corrosion is arisen the vision--IF YOU CONCRETE PLEASE BE> > DISCRETE> > What's this?> > ja> <http://vispo.com>

See what
you're getting into...before you go there. <http://newlivehotmail.com>=

[↑ Contents](#)

234. **amy king**

Fwd: Joe book advice

Sun 8 Jul 2007

The below message is a request for info from Ron Padgett. Please backchannel your suggestions so that I can forward them all in one email to him.

And thank you for any help on the matter!

The publisher of Joe Brainard's forthcoming THE NANCY BOOK (a collection of his Nancy images, as well as his Nancy writings, with an introduction by Ann Lauterbach) has asked me for the following info, and I'm relaying the question to you, since you know 100 times more about it than I do:

Names/contact info for various blogs, listservs and sites that have had an interest in or featured Joe's work in particular, New York School work in general, etc. Also, names of on-line literary and art reviews, individual bloggers, etc. who you know and you think would be excited about the book so that they can link to Siglio and/or talk about the book.

Can you get back to me within the next few days?

Thanks.

Ron

Luggage? GPS? Comic books?

Check out fitting gifts for grads at Yahoo! Search.

[↑ Contents](#)

235. **W.B. Keckler**

Re: Joe book advice

Sun 8 Jul 2007

Raises hand! Feel free to put me down as one of the Joeophiles. I love his poetry as much as I do his art in other media, and am happy to see Mr. Padgett is continuing the work of a friendship which he already has tended so beautifully with his recent book on Joe! It reminds me of my aunt in California using baby oil to clean her sister's grave. That sort of thing always moves me tremendously. My blog is [_http://joebrainardspyjamas.blogspot.com/_](http://joebrainardspyjamas.blogspot.com/) (<http://joebrainardspyjamas.blogspot.com/>) . And I'm psyched about the Nancy book A.L. is curatin'. Finally, more Joe! Why it's like "seven minutes with Woody Woodpecker, seven minutes of pure bliss!" "Abusing Nietzsche, they descend in their Joe Brainard pyjamas..."

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

[↑ Contents](#)

236. **Stephen Vincent**

Re: 13 by Marko Niemi

Sun 8 Jul 2007

FYI: I have discovered the best way to read D B-C is to hit 'reply' - The mile long lines are then cut in half into a much more readable column. David, I think, is the answer to the sometimes question, "Whatever happened to that brilliant, irrepressible talking student who stopped coming to class, dropped out and disappeared from campus, leaving only a barely visible 'chem trail' hanging over the local horizon." Much glad he's still kicking, talking and...

Stephen V

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

Current home of the 'Glasgow Puppets'!

Note: I apologize my letters come out so jammed, so concretely packed as it were--hotmail changed and on some lists they come out fine and some not. Maybe i should try subscribing via different mail server. Dear Jim: Many thanks for your letter and thought provoking ideas and questions--- Concrete of

course is foundational--and one of the interesting things about that is how easily and relatively quickly concrete actually cracks, disintegrates, wears down for a "foundational" material. Think of potholes, leaky basements, cracked and fragmenting sidewalks . . . one of the pleasures of the concrete in the world for me is always just this--the very cracking, falling apart, imminent collapse, urban decay, all those crumbling concrete buildings of the former Soviet Bloc, American Projects, Italian Fascist housing and train stations--concrete structures the world over which are rapidly becoming the ruins of failed Utopias which seem dimmer today than visions of Atlantis to the hundreds of millions living in --or in the shadows of--their tottering structures and proliferating dusts and debris. If you think about it, the closest thing to an actual physical concrete as foundational is the Roman concrete--after all--their roads, bridges, aqueducts, coliseums, theaters--there are a very great many still in use today and it seems that footage of disasters in Europe is always showing how the new "indestructible" materials have been destroyed, while the Roman structures remain standing and functioning. Not only that--as we write here now you and i, we are using the Roman alphabet, whether we make concrete poems or pure unadulterated gibberish or statements of fact drawn from Sabermetrics regarding Tony Gwynn's career on base percentage (OBP) after the seventh inning in night games in San Diego (home) and away. The place you describe in Dallas--i have lived in a number of in various versions--in the usa and in paris--and in Boston there were a couple such places that were strictly "shooting galleries"--heroin addicts only- the foundation walls alone were concrete--masses of cracks--leakge and botchy stains on the grey--it was damp so the dust stayed pretty much on the floor--there were the corpses of mattresses scattered about with living dead humans lying on them--and the only water to use for the shooting up was from rusty piepes--the sort of place where it is the eternal now--dictated by the heoin-run metabolism--no past, no future--no caves--no apocalypse--no "post" anything--and no "past--we used to call it the "non-zone" a friend and i--aka the "nod-zone"--and the spectral shoddy rusting remnants of a former Piranesian interior registered as neither interesting or uninteresting on the "non-scale" of "non-emotions"--It is only later, as Burroughs notes also--that one is able to descibe or analyze any of these thousands of "non-experiences" as actual happenings with materials of interest and use in making things out of the "non-ness". To bring back from the world of the living-dead. (Some of my published stories have a few places similar toi these in them and working on a series whcih all take place in and around one massive interior such as you describe--except not cave-like--being in Boston--more like a collapsed and caving in interior of the old Constitution (is that the right name)--the old battleship in Boston Harbour--imagine that ruined in a battle--and blown up a few stories high--and in winter!!!--) The physical sense of concrete--as opposed to abstraction--is very true--yet what is strange about much lnguage in concrete poetry and of course the so -called "material" word in Language poetry--is that they quickly become quite abstract--they begin to refer more and more to an idea of a pure language than to the foundation of the dirt and blood and junk of human and other existences among things. A concrete poem begins to

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wastelands and chemical pitfalls . . . from erosion> > and corrosion is arisen
the vision--IF YOU CONCRETE PLEASE BE> > DISCRETE> > What's this?> > ja>
<http://vispo.com>

See what you're getting intoŠbefore you go there.
<http://newlivehotmail.com>

[↑ Contents](#)

237. **Ruth Lepson**

Re: Sunday Pyjamas Talk about Sex Addiction and More Serious Matters (forgot link!

Sun 8 Jul 2007

you are a fun guy

On 7/8/07 11:36 AM, "W.B. Keckler" <[REDACTED]> wrote:

Sunday morning brings a response to the pope's reverse-infallibility ruling from Terezin concentration camp. Also a review of a recent film by Caveh Zahedi. Feel free to visit in YOUR pyjamas too...it's an equalizing gesture....and if your have feet I will be jealous. "Abusing Nietzsche, they descend in their Joe Brainard pyjamas..."
http://joebainardspyjamas.blogspot.com/2007/07/review-of-i-am-sex-addict-2005.html
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***** See what's free at <http://www.aol.com>.

[↑ Contents](#)

238. **Joel Weishaus**

North-4 Text-5

Sun 8 Jul 2007

This is #20 of a projected 35 texts:

<http://web.pdx.edu/~pdx00282/North/North-4/text-5.htm>

Introduction:

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

Notes:

This is the last in a row of five linked texts.

The button in the right-hand lower corner takes one back to the contents page.

The button in the left-hand lower corner takes one back to the previous text.

Designed for screen resolution: 1024x768, Text size: Medium, Monitor: 17" or larger, MS Explorer browser. Paratext boxes are opened by holding cursor over words.

-Joel

[↑ Contents](#)

239. **Del Ray Cross**

SHAMPOO 30

Sun 8 Jul 2007

Dear Rubber Duckies,

Shampoo issue 30 is ready and waiting for your fingertips.

Check it out here: www.ShampooPoetry.com

You'll find poems by rockstars Kathryn Zurlo, John Moore Williams, Ann Stephenson, Matina L. Stamatakis, Xu Smith, Alveraz Ricardez, Catherine Paquette, Ben Mirov, Diana Magallon, Cassie Lewis, Tom Laverty, Jane Joritz-Nakagawa, Anne Heide, Arpine Konyalian Grenier, Andrew Demcak, Martha L. Deed, Ron Czerwien, Otto Chan, Lindsey Boldt, Stan Apps, Michael Aiken, Diana Adams, and Rachel Abramowitz, along with ice creamy ShampooArt by Otto Chan.

Keep it clean,

Del Ray Cross, Editor

SHAMPOO

clean hair / good poetry

www.ShampooPoetry.com

(if you'd prefer not to receive these messages, just let me know)

[↑ Contents](#)

240. **Alan Sondheim**

death's

Sun 8 Jul 2007

death's

I am a sick man. I am a vile man. I think about death too much. I harbor death.

Here is a nonexistent image of the harboring of death:

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

That won't do. That will never do. Death has a motion. Death has a motion
from the other side. Here is a nonexistent film of the motion of death:
<http://www.asondheim.org/deathmotion.jpg>

That's insufficient. That's never enough. Death is the refutation of all. Death
terminates infinitude. Here is death's nonexistent refutation of the paradoxes of
mathematics: <http://www.asondheim.org/refutation.txt>

That can't count enough. That's never enough. Death devours data-base and
protocol. Here is a nonexistent indexing of death's world and universe:
<http://www.asondheim.org/index.html>

Death counters me. Death encounters me. Death stymies, subverts. I dream
death's dream. Here is a nonexistent presentation of death's dreaming:
<http://www.asondheim.org/deathdream.pdf>

Death's dreaming which is never enough. Death motivates me. I succumb to
death's motivation. I am swallowed by death. Death gives me a choice which is
no choice at all. Here is a nonexistent program of death's stricture, of death's
interface, of my collapse of death: <http://www.asondheim.org/deathcollapse.exe>

Death muddles me. Death confuses me. Death take me. Death hold me. Here is
a nonexistent program of death's holding and taking:
<http://www.asondheim.org/holdingtaking.pl>

It's too confusing. Death rushes me, annihilates me. I will death's annihilation.
Yet does death listen. Nor does death listen. Here is a nonexistent configuration
of death's silence: <http://www.asondheim.org/silence.ini>

It's too noisy. Death crushes me, lacerates me. Death has no bell, no drum, no
whistle. Death writes this. Here is a nonexistent file of death's grip, death's
claw, death's blood, death's bone, my grip, my claw, my blood, my bone:
<http://www.asondheim.org/placespace>

It's too absent. It begs presence from death. It begs a missive. Here is the
nonexistent missive:
<http://www.asondheim.org/placespace>

[↑ Contents](#)

241. **Francis Raven**

Nest, Poetry by Francis Raven, Proceeds Benefit Nest, the nonprofit

Sun 8 Jul 2007

Announcing _Nest_, A New Book of Poetry By Francis Raven

Published By Nest, the nonprofit (<http://www.buildanest.org/>), \$15 paper

Available for Purchase By Following this Link:

<http://shop.buildanest.com/products/poetry-book>

To make a nest we need a home, stuff to put in that home, and a loving community. *_Nest_* explores each of these needs in poetry that is both accessible and directly relates to the lives we actually lead. Buying this book will not only fulfill your need to expand your mind, it will also fulfill your need to give to others since the proceeds from the sale of the book, *Nest*, will be donated to the nonprofit, Nest.

Nest, the nonprofit, is an organization dedicated to changing the lives of women in developing countries. The mission of Nest is to support women artists and artisans in the developing world by helping them create sustainable entrepreneurial businesses. To do this, Nest provides micro-credit loans to be used for the purchase of the supplies and materials necessary to begin and/or maintain art or craft-based businesses.

Francis Raven is a graduate student in philosophy at Temple University. His first novel, *Inverted Curvatures* (Spuyten Duyvil, 2006), and book of poems, *Taste: Gastronomic Poems* (Blazevox 2005), were recently published.

--

Francis Raven
8 Saint Germain Apt. 1
Boston MA 02115
Check out my work at:
<http://ravensaesthetica.blogspot.com/>
Email: [REDACTED]

Local listings,
incredible imagery, and driving directions - all in one place!
<http://maps.live.com/?wip=69&FORM=MGAC01>

[↑ Contents](#)

242. **Dan Waber**
time-lapse of hanging a show

Sun 8 Jul 2007

Last Thursday night (July 5th) we hung the show "Guns In Loving Memory" at Test Pattern in Scranton, Pennsylvania (USA). During the hanging I set up a camera to take a picture every 30 seconds. All went mostly as planned, except it stopped shooting about a half an hour before we were really finished. My fault, I let the batteries run out, though, in my defense, the hanging did take a bit longer than originally planned (150 pieces is a lotta nails to measure placement for), and by the time we were done my top mental priority wasn't on power to the camera.

If you'd like to watch a time-lapse sequence of images that covers almost the entire hanging of the show, you're invited to view it via a pair of options at:

<http://www.logolalia.com/time-lapse.html>

This record of the event would not have happened at all were it not for the hugely generous help and loan of equipment from my friend and roommate Dave.

There will also be a 360 degree panorama image of the entire gallery after the hanging was complete, he's working on stitching those images together even as you read this.

Thanks also to Conor, Andrea, Jennifer, Helen, and David for all their help in making the event come off without a hitch. And, of course, thanks to Test Pattern hosting the event in fine fashion.

Regards,
Dan

[↑ Contents](#)

243. **Susan Webster Schultz**

TINFISH'S JUNE CATCH

Sun 8 Jul 2007

TINFISH HOT OFF THE PRESS

(soon : pre-order now!)

Someday I'll Be Sitting in a Dingy Bar, by Hwang Jiwoo

Translated by Scott Swaner and Young-Jun Lee, \$10.00

http://tinfishpress.com/hot_off_the_press.html

Counting Corpses, by Sarith Peou

Forward by Ed Bok Lee, \$12.00

http://tinfishpress.com/hot_off_the_press.html

Also new and out from Tinfish Press

Tinfish 17, \$10.00

http://tinfishpress.com/hot_off_the_press.html

Order from Tinfish Press, 47-728 Hui Kelu Street #9, Kane`ohe, HI 96744 or from Small Press Distribution (spdbooks.org)

Please support small press publications.

Susan M. Schultz

Editor

[↑ Contents](#)

244. **steve d. dalachinsky**

Re: death's

Sun 8 Jul 2007

i am a sick man a spiteful man ... who said that?

On Sun, 8 Jul 2007 20:30:09 -0400 Alan Sondheim <[REDACTED]>
writes:

> death's

>

>

> I am a sick man. I am a vile man. I think about death too much. I

> harbor

> death. Here is a nonexistent image of the harboring of death:

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

>

> That won't do. That will never do. Death has a motion. Death has a

> motion

> _from the other side._ Here is a nonexistent film of the motion of

> death:

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

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> That's insufficient. That's never enough. Death is the refutation of

> all.

> Death terminates infinitude. Here is death's nonexistent refutation

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> paradoxes of mathematics:

> <http://www.asondheim.org/refutation.txt>

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> data-base and

> protocol. Here is a nonexistent indexing of death's world and

> universe:

> <http://www.asondheim.org/index.html>

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> Death counters me. Death encounters me. Death stymies, subverts. I

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> death's dream. Here is a nonexistent presentation of death's

> dreaming:

> <http://www.asondheim.org/deathdream.pdf>

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> Death's dreaming which is never enough. Death motivates me. I

> succumb to

> death's motivation. I am swallowed by death. Death gives me a choice
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> no choice at all. Here is a nonexistent program of death's
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> a nonexistent program of death's holding and taking:
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> It's too absent. It begs presence from death. It begs a missive.
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> nonexistent missive:
> <http://www.asondheim.org/placespace>
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>

[↑ Contents](#)

245. **steve d. dalachinsky**

Re: 13 by Marko Niemi

Mon 9 Jul 2007

Ccc
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Onn Sun, 8 Jul 2007 15:06:11 -0500 David-Baptiste Chirot

<[REDACTED]> writes:

> Note: I apologize my letters come out so jammed, so concretely packed
> as it were--hotmail changed and on some lists they come out fine and
> some not. Maybe i should try subscribing via different mail
> server. Dear Jim: Many thanks for your letter and thought provoking
> ideas and questions--- Concrete of course is foundational--and
> one of the interesting things about that is how easily and
> relatively quickly concrete actually cracks, disintegrates, wears
> down for a "foundational" material. Think of potholes, leaky
> basements, cracked and fragmenting sidewalks . . . one of the
> pleasures of the concrete in the world for me is always just just
> this--the very cracking, falling apart, imminent collapse, urban
> decay, all those crumbling concrete buildings of the former Soviet
> Bloc, American Projects, Italian Fascist housing and train
> stations--concrete structures the world over which are rapidly
> becoming the ruins of failed Utopias which seem dimmer today than
> visions of Atlantis to the hundreds of millions living in --or in
> the shadows of--their tottering structures and proliferating dusts
> and debris. If you think about it, the closest thing to an actual
> physical concrete as foundational is the Roman concrete--after
> all--their roads, bridges, aqueducts, coliseums, theaters--there are
> a very great many still in use today and it seems that footage of
> disasters in Europe is always showing how the new "indestructible"
> materials have been destroyed, while the Roman structures remain
> standing and functioning. Not only that--as we write here now you
> and i, we are using the Roman alphabet, whether we make concrete
> poems or pure unadulterated gibberish or statements of fact drawn
> from Sabermetrics regarding Tony Gwynn's career on base percentage
> (OBP) after the seventh inning in night games in San Diego (home) and
> away. The place you describe in Dallas--i have lived in a
> number of in various versions--in the usa and in paris--and in
> Boston there were a couple such places that were strictly "shooting
> galleries"--heroin addicts only- the foundation walls alone were
> concrete--masses of cracks--leakage and botchy stains on the grey--it
> was damp so the dust stayed pretty much on the floor--there were the
> corpses of mattresses scattered about with living dead humans lying
> on them--and the only water to use for the shooting up was from rusty
> pipes--the sort of place where it is the eternal now--dictated by

> the heoin-run metabolism--no past, no future--no caves--no
> apocalypse--no "post" anything--and no "past--we used to call it the
> "non-zone" a friend and i--aka the "nod-zone"--and the spectral
> shoddy rusting remnants of a former Piranesian interior registered
> as neither interesting or uninteresting on the "non-scale" of
> "non-emotions"--It is only later, as Burroughs notes also--that one
> is able to descibe or analyze any of these thousands of
> "non-experiences" as actual happenings with materials of interest
> and use in making things out of the "non-ness". To bring back from
> the world of the living-dead. (Some of my published stories
> have a few places similar toi these in them and working on a series
> whcih all take place in and around one massive interior such as you
> describe--except not cave-like--being in Boston--more like a
> collapsed and caving in interior of the old Constitution (is that
> the right name)--the old battleship in Boston Harbour--imagine that
> ruined in a battle--and blown up a few stories high--and in
> winter!!!--) The physical sense of concrete--as opposed to
> abstraction--is very true--yet what is strange about much lnguage in
> concrete poetry and of course the so -called "material" word in
> Language poetry--is that they quickly become quite abstract--they
> begin to refer more and more to an idea of a pure language than to
> the foundation of the dirt and blood and junk of human and other
> existences among things. A concrete poem begins to refer only to
> itself and in doing so becomes not a foundation, but an epitome. It
> becomes purer and purer and its functions more and more abstractly
> functional. That it is, it becomes a demonstration-machine (WCW's
> "a poem is a machine made of words"--often now of one word)--of ways
> the functions of a letter, word, a bit of grammer or syntax, can be
> "played" with/on. This isn't so much "foundational " as
> 'elemental" n the sense of partilces, elements, which go into the
> creation of a structure, a composition. "It is not the elements
> which are new, but the order of their arrangement" says Pascal. To
> me, concrete poetry is actually much more related to some aspects of
> abstract art and also to the early days of the use of tape recorders
> in the creation of sound poetry. (Henri Chopin and Bob Cobbing
> among many others have written some veryeloquent essays on this
> period of development in the machine-use of the human voice in a
> "concrete" manner which at the same time is abstract--that is,
> abstracted from the actual voice and, as an element in recorded time
> on seperate tapes, can be remixed and so like Pascal's elements
> "arranged" in new orders of astonishing range and effect. The
> mult-or Intermedia (Dick Higgins) aspects of concrete are in this

> abstraction into elements--the elements in the differing
> media--sound, film, video, sculpture, words, etc-- broken down to
> their elements in terms of the most basic--letters for example as in
> Lettrisme--and into basic elements of syntax, grammar--the
> sound/visual and space/time elemental components. But is this in
> itself "foundational"? It depends on one's sense of where the
> foundations are--if they end here--then they are. Yet if they do
> not--they then extend into the "actual concrete" of the physically
> existing environment. Bob Cobbing, who began in the 1940's with
> visual scores which used no lexical signs--worked through the sense
> of scores in concrete sound poetry and arrived at the voice only
> expressing whatever literally "came to hand". To me this is the
> extension of the concrete to the "foundational" of human voice and
> of as Chung Tzu puts it "Look under your feet!"--that is, the
> foundation of what one literally is standing on. That
> is how I came quite some long time ago to find the way of working
> with found materials from the streets and then even more directly
> on/with found materials in the streets. RubBeings and the clay
> impression spray paintings and many other equally simple techniques
> and media--about at the level of a five year old child--my youngest
> son is five and easily I would say ahead of me--in so many
> ways--with these one works directly in contact and with
> collaboration with the materials themselves--about as 'concrete' as
> one can get. In this work what one is often really detailing, as
> Cocteau said of the cinema, is "death at work"--decay,
> deComposition, the falling apart of the foundational as it becomes
> something other--and paradoxically is simultaneously a foundational
> element in one's work--there is what I call an "anarcheological"
> energy at the core of this change which is the basis of art
> according to Basho--the anarchical shiftings and deCompositions and
> layerings and collapses of strata--"the most beautiful world is a
> heap of rubble tossed down in confusion (or: at random, depending on
> the transaltion)--Heraclitus. I have to leave this moment
> unfortunately or would try to add a few thoughts--to see some examples
> of my work and that of many others working in all sorts of media--my
> blogspot is <http://davidbaptistechirot.blogspot.com> later tonight and
> tomorrow morning will be two more entries--one is re contemporary
> collage and historical examples--and the other re photography and
> some aspects of visual poetry--and then more on House Press, and cy
> Bulletins (Sean Bonney and Frances Kruk and Sophie Robinson esp) and
> many other things--recent things have included some Joe Brainard and
> bp Nichol courtesy of JW Curry--etc

> Date: Sun, 8

> Jul 2007 03:10:33 -0700> From: [REDACTED]> Subject: Re: 13 by
> Marko Niemi> To: [REDACTED]> > > one of my
> favorite encounters with the "concrete" has been the> > subtitle for
> an outfit named Sorci iN the MilwauKee area that> > provides
> dumpsters and moving equipment for smaller> > home-oriented
> construction and removal--I encounter these fairly> > often of late
> in workings on rubBEings, Intermedia & Clay> > Impression Spray
> Paintings--they always bring some good humor to> > the course of
> events--especially when one is inside one of the> > dumpsters and
> thinking of these various forms> > Erm, what are you doing in these
> dumpsters, David? I take it they've got> home-oriented
> construction/removal stuff in them, and you're doing> "rubBEings,
> intermedia and clay impression spray paintings", but I'm not> sure
> what sort of work that is.> > When I visited Dallas, we did a media
> art gig (on nuclear annihilation) in a> concrete cave. In the bowels
> of what used to be a big concrete warehouse.> The space was
> cavernous, dark, and with extrorinarily high ceilings. Some of> the
> walls had been destroyed with sledgehammers, and the destroyed
> parts> opened into a yet deeper, near bottomless pit that almost
> conversed with you> when you spoke into it, so pronounced were the
> echoes. Visiting Dallas, I'd> expected to meet Nick, but I hadn't
> expected to end up in the pit. There was> enough concrete dust to
> kill a tubercular novelist. The textures of the> destroyed portions
> of the wall reminded me of a cave. It was like a> post-apocalyptic
> bunker. In any case, it was just so concrete. So urban. So> empty.
> So evocative, nonetheless. The urban cave is concrete. Harkening
> not> to a prehistoric past but a post-apocalyptic future.> > It's
> interesting that 'concrete' is often used as the 'opposite' of>
> 'abstract'. As though there could be nothing less abstract than
> concrete.> All abstraction has been limed away (the reverse of the
> subliming process> you speak of?). The utter base reality. Utter.
> Totally without the slightest> hint of even the dimmest glimmer of
> mentality. The weight of the physical> world. But wait. Concrete
> dumb and the true exemplar of the insensate> fundament? It is made
> by people, subject to various chemical processes.> Perhaps, then,
> concrete as 'foundational'. Concrete is one of the> fundamental
> building materials and the foundations of buildings are often> made
> of concrete. The concrete mind, the mind of the child. That is
> thought> to deal in particulars, not so much in abstraction. Or at
> least the> materials in which it deals are more fundamental. The
> materials. The> fundamentals. The fundament.> > > --beneath the
> logo> > Sorci it reads RUBBISH--METAL--CONCRETE> > Cool.> > > there

> has also been> > Concrete Cinema, Musique Concret--the Concrete has
> always moved> > in many directions among many Intermedia--CONCRETE
> JUNGLE for> > example!!!> > Ehe, concrete jungle and musique
> concrete, yes.> > > "Shoes of Concrete"!!!!--a traditional form of
> corpse> > disposal--"you gotta head like concrete"--from rubbish to
> metal> > to concrete--a form of the process known as
> "subliming"---among> > alchemical wastelands and chemical pitfalls .
> .. from erosion> > and corrosion is arisen the vision--IF YOU
> CONCRETE PLEASE BE> > DISCRETE> > What's this?> > ja>
> <http://vispo.com>
> _____
> See what you're getting into...before you go there.
> <http://newlivehotmail.com>
>

[↑ Contents](#)

246. **Jim Andrews**
Re: 13 by Marko Niemi
Mon 9 Jul 2007

have been enjoying the rubBeings at <http://davidbaptistechirot.blogspot.com>
and http://davidbaptistechirot.blogspot.com/2007_06_24_archive.html , david.
it's in fascinating relation with concrete but, as you imply, it isn't concrete
poetry.

ja
<http://vispo.com>

[↑ Contents](#)

247. **Karen Randall**
Re: death's
Mon 9 Jul 2007

Dostoevsky's character in Notes from the Underground

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

Subject: Re: death's

From: "steve d. dalachinsky" <[REDACTED]>

Date: Sun, July 08, 2007 11:53 pm

To: [REDACTED]

i am a sick man a spiteful man ... who said that?

On Sun, 8 Jul 2007 20:30:09 -0400 Alan Sondheim <[REDACTED]>

writes:
death's

I am a sick man. I am a vile man. I think about death too much. I harbor death. Here is a nonexistent image of the harboring of death:
<http://www.asondheim.org/harboring.jpg>

That won't do. That will never do. Death has a motion. Death has a motion from the other side. Here is a nonexistent film of the motion of death:
<http://www.asondheim.org/deathmotion.jpg>

That's insufficient. That's never enough. Death is the refutation of all. Death terminates infinitude. Here is death's nonexistent refutation of the paradoxes of mathematics:
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That can't count enough. That's never enough. Death devours data-base and protocol. Here is a nonexistent indexing of death's world and universe:
<http://www.asondheim.org/index.html>

Death counters me. Death encounters me. Death stymies, subverts. I dream death's dream. Here is a nonexistent presentation of death's dreaming:
<http://www.asondheim.org/deathdream.pdf>

Death's dreaming which is never enough. Death motivates me. I succumb to death's motivation. I am swallowed by death. Death gives me a choice which is no choice at all. Here is a nonexistent program of death's stricture, of death's interface, of my collapse of death:
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Death muddles me. Death confuses me. Death take me. Death hold me. Here is a nonexistent program of death's holding and taking:
<http://www.asondheim.org/holdingtaking.pl>

*It's too confusing. Death rushes me, annihilates me. I will death's
annihilation. Yet does death listen. Nor does death listen. Here is
a
nonexistent configuration of death's silence:
<http://www.asondheim.org/silence.ini>*

*It's too noisy. Death crushes me, lacerates me. Death has no bell,
no drum, no
whistle. Death writes this. Here is a nonexistent file of death's
grip, death's
claw, death's blood, death's bone, my grip, my claw, my blood, my
bone:
<http://www.asondheim.org/placespace>*

*It's too absent. It begs presence from death. It begs a missive.
Here is the
nonexistent missive:
<http://www.asondheim.org/placespace>*

[↑ Contents](#)

248. **Ruth Lepson**

Re: death's

Mon 9 Jul 2007

notes from underground--dostoyevsky begins his character's rant this way.

On 7/8/07 11:53 PM, "steve d. dalachinsky" <[REDACTED]> wrote:

i am a sick man a spiteful man ... who said that?

*On Sun, 8 Jul 2007 20:30:09 -0400 Alan Sondheim <[REDACTED]>
writes:
death's*

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claw, death's blood, death's bone, my grip, my claw, my blood, my bone:

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nonexistent missive:
<http://www.asondheim.org/placespace>*

[↑ Contents](#)

249. **Nicky Melville**

Re: death's

Mon 9 Jul 2007

i am a sick man a spiteful man ... who said that?
the underground man in Notes from Underground...?

Watch all 9

Live Earth concerts live on MSN. <http://liveearth.uk.msn.com>

[↑ Contents](#)

250. **Dillon Westbrook**

Re: death's

Mon 9 Jul 2007

Dostoevsky, Notes From the Underground

On Jul 8, 2007, at 8:53 PM, steve d. dalachinsky wrote:

i am a sick man a spiteful man ... who said that?

*On Sun, 8 Jul 2007 20:30:09 -0400 Alan Sondheim <[REDACTED]>
writes:
death's*

*I am a sick man. I am a vile man. I think about death too much. I
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nonexistent missive:
<http://www.asondheim.org/placespace>

[↑ Contents](#)

251. **Murat Nemet-Nejat**

Re: death's

Mon 9 Jul 2007

Steve,

"I am a sick man I am a spiteful man" is the beginning of Dosteyevsky's Notes From the Underground. The rest is pure Alan.

Ciao,

Murat

On 7/8/07, steve d. dalachinsky <[REDACTED]> wrote:

>

> i am a sick man a spiteful man ... who said that?

>

> On Sun, 8 Jul 2007 20:30:09 -0400 Alan Sondheim <[REDACTED]>

> writes:

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> >

> >

> > I am a sick man. I am a vile man. I think about death too much. I

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> > <http://www.asondheim.org/index.html>
> >
> > Death counters me. Death encounters me. Death stymies, subverts. I
> > dream
> > death's dream. Here is a nonexistent presentation of death's
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> > <http://www.asondheim.org/silence.ini>
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> > It's too noisy. Death crushes me, lacerates me. Death has no bell,
> > no drum, no
> > whistle. Death writes this. Here is a nonexistent file of death's
> > grip, death's
> > claw, death's blood, death's bone, my grip, my claw, my blood, my
> > bone:
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> > It's too absent. It begs presence from death. It begs a missive.
> > Here is the
> > nonexistent missive:
> > <http://www.asondheim.org/placespace>
> >
> >
>

[↑ Contents](#)

252. **Larissa Shmailo**

Re: death's

Mon 9 Jul 2007

Dostoevsky, Notes from the Underground Part I ("I am a sick man, I am a spiteful man, I believe my liver is diseased...")

?Larissa Shmailo

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

larissashmailo.blogspot.com

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

From: steve d. dalachinsky <[REDACTED]>

To: [REDACTED]

Sent: Sun, 8 Jul 2007 11:53 pm

Subject: Re: death's

i am a sick man a spiteful man ... who said that?

On Sun, 8 Jul 2007 20:30:09 -0400 Alan Sondheim <[REDACTED]>
writes:

> death's

>

>

> I am a sick man. I am a vile man. I think about death too much. I

> harbor

> death. Here is a nonexistent image of the harboring of death:

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

>

> That won't do. That will never do. Death has a motion. Death has a

> motion

> _from the other side._ Here is a nonexistent film of the motion of

> death:

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

>

> That's insufficient. That's never enough. Death is the refutation of
> all.
> Death terminates infinitude. Here is death's nonexistent refutation
> of the
> paradoxes of mathematics:
> <http://www.asondheim.org/refutation.txt>
>
> That can't count enough. That's never enough. Death devours
> data-base and
> protocol. Here is a nonexistent indexing of death's world and
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> annihilation. Yet does death listen. Nor does death listen. Here is
> a
> nonexistent configuration of death's silence:
> <http://www.asondheim.org/silence.ini>
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> It's too noisy. Death crushes me, lacerates me. Death has no bell,
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> whistle. Death writes this. Here is a nonexistent file of death's
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> claw, death's blood, death's bone, my grip, my claw, my blood, my
> bone:
> <http://www.asondheim.org/placespace>
>
> It's too absent. It begs presence from death. It begs a missive.
> Here is the
> nonexistent missive:
> <http://www.asondheim.org/placespace>
>
>

AOL
now offers free email to everyone. Find out more about what's free from AOL at
AOL.com.

[↑ Contents](#)

253. **Gerald Schwartz**
Chemical Brothers/Bisset collab...

Mon 9 Jul 2007

Seems the Chemical Brothers have topped UK album charts with "Night",
inspired by and with a collaboration with B. Bisset...

<http://www.reuters.com/article/email/idUSL0824923720070708>

Gerald S.

[↑ Contents](#)

254. **Chris Chapman**
Re: death's

Mon 9 Jul 2007

Woody Allen in Annie Hall
and Martin Amis in
every novel he wrote but especially
London Fields
...cf. the theory of increasing humiliation.

Quoting Nicky Melville <[REDACTED]>:

| *i am a sick man a spiteful man ... who said that?*

| *the underground man in Notes from Underground...?*

Watch all 9 Live Earth concerts live on MSN. <http://liveearth.uk.msn.com>

[↑ Contents](#)

255. **mIEKAL aND**

Re: Chemical Brothers/Bisset collab...

Mon 9 Jul 2007

bill bissett is a beat poet?

On Jul 9, 2007, at 8:31 AM, Gerald Schwartz wrote:

Seems the Chemical Brothers have topped UK album charts with "Night", inspired by and with a collaboration with B. Bisset...

<http://www.reuters.com/article/email/idUSL0824923720070708>

Gerald S.

[↑ Contents](#)

256. **Charles Baldwin**

UbuRadio!

Mon 9 Jul 2007

Hi, we've re-done our UbuRadio stream using ShoutCast. UbuRadio streams = audio selected from the archives of UbuWeb. Currently we're streaming a = few thousands selections and we'll add more soon. You can listen to Ubu = 24/7 on your favorite media player. We had previously tried with QuickTime = rather than ShoutCast, but had numerous problems. We think this version = will be much more successful.

Please give it a listen. I'm sending this announcement to a limited group = to test it out before we announce more widely. Apologies for any cross-posti= ng!

While there may be some re-buffering due to net traffic and/or connection, = please let me know if it seems excessive. Send any other comments as well. = Thanks!

Here's the url: http://clc.as.wvu.edu:8080/clc/projects/ubu_radio or the = url for the .pls file (the script that launches the stream) is <http://peace-maker.stat.wvu.edu:8000/listen.pls=20>

Sandy Baldwin
West Virginia University

Assistant Professor of English
Director of the Center for Literary Computing
www.clc.wvu.edu=20
www.as.wvu.edu/~sbaldwin=20

"... it is implicit that to speak is to exist absolutely for the other." =
Fanon

"The meek shall inherit the earth, but not the mineral rights." Chapman

BEGIN:VCARD
VERSION:2.1
FN:Baldwin, Charles
TEL;WORK:[REDACTED] x33452
ORG::ECAS-English
TEL;PREF;FAX:[REDACTED]
EMAIL;WORK;PREF:[REDACTED]
N:Baldwin;Charles
TITLE:Assistant Professor
END:VCARD

BEGIN:VCARD
VERSION:2.1
FN:Baldwin, Charles
TEL;WORK:[REDACTED] x33452
ORG::ECAS-English
TEL;PREF;FAX:[REDACTED]
EMAIL;WORK;PREF;NGW:[REDACTED]
N:Baldwin;Charles
TITLE:Assistant Professor
END:VCARD

[↑ Contents](#)

257. **Barry Schwabsky**

Ashbery query

Mon 9 Jul 2007

As I don't have my copy of handy...can someone remind me of the exact line from "Three Poems" about putting everything in or leaving everything out?--I think it's the first line of the book.

[↑ Contents](#)

258. **Alan Sondheim**

Re: death's

Mon 9 Jul 2007

Dostoevsky, Notes from Underground -

On Sun, 8 Jul 2007, steve d. dalachinsky wrote:

i am a sick man a spiteful man ... who said that?

On Sun, 8 Jul 2007 20:30:09 -0400 Alan Sondheim <[REDACTED]>
writes:
death's

I am a sick man. I am a vile man. I think about death too much. I harbor death. Here is a nonexistent image of the harboring of death:
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death's interface, of my collapse of death:
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annihilation. Yet does death listen. Nor does death listen. Here is
a
nonexistent configuration of death's silence:
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grip, death's
claw, death's blood, death's bone, my grip, my claw, my blood, my
bone:
<http://www.asondheim.org/placespace>*

*It's too absent. It begs presence from death. It begs a missive.
Here is the
nonexistent missive:
<http://www.asondheim.org/placespace>*

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

[↑ Contents](#)

259. **Alan Sondheim**
some notes on language
Mon 9 Jul 2007

Some Notes on Language

"The answer is this: war on totality, Let us attest to the unrepresentable; let us activate the differends and save the honor of the name." (Jean- Francois Lyotard, *The Postmodern Explained*.)

Watching early silent Shakespearian films on Turner Classic Movies - the linguistic register transforms into (visual) protolanguage; protolanguage can literally trace the visible. the earlier films (1899 - maybe 1908) tend towards special effects constructed as if for the first time; pre- sence is transformed and protolanguage gives way to wonder.

Agehananda Bharati writes on 'intentional language' in *The Tantric Tradition* - this is considered a mistranslation of samdha-bhasa by Alex Wayman in *The Buddhist Tantras: Light on Indo-Tibetan Esotericism*; he translates the same as 'twilight language' as the 'climactics' between darkness and light. The ambiguity that arises is described by Nagarjuna in his *Samdhi-bhasa-jika* who gives such examples as "is the ambrosia (amrta) of heaven, to be drunk continuously." "is wind, is food, to be controlled." "One should be convinced, 'these very bones of mine are my ornaments.'" "is inhalation; and one should stop it from its violent acts." "has avikalpa nature; also, while the wind is being inhaled there is no recitation."

Wayman states "The twilights symbolized the sensitive points in the temporal flow when spiritual victory was possible. A special vocabulary was created to refer to these critical points and called in the Buddhist Tantras 'twilight language.'" "Nagarjuna's commentary suggests that the Hevajrat Tantra has given the basic list of 'twilight language.' These are expressions for ambiguous yoga states, while 'non-twilight language' refers to states of yoga that are not ambiguous." In English, the phrases themselves are ambiguous and it's not clear whether the ambiguity parallels or is equivalent to the ambiguity in the original. It's not clear where the original lies. The ambiguity in English refuses to resolve and it is this refusal that constructs an alliance with the inert. The inert collapses whereas 'intentional language' retains mind. The collapse is the mirror of the protolanguage of early Shakespearian silent film.

Nagarjuna, in his *Letter to King Gautamiputra* ("The Letter of a Friend") states (in relation to the suffering of gods re: samsara):

"Their bodies' complexion becomes ugly, they do not like to sit, their garlands of flowers wither, their clothes become soiled, and sweat appears on their bodies - (all of which) never happened before. Just as on earth the signs of

dying foretell man's approaching death, so these five former signs presage the death and transmigration of the gods dwelling in heaven."

The summarization of the commentaries states:

"As the signs of death come to human beings, so do they come to gods. When the time comes for a god to die, these five signs appear. (1) Though they are usually very beautiful, they lose their great beauty and become very ugly. (2) Though they are ordinarily never bored because of their many pleasures, they become bored and do not know what to do. [...]"

(Venerable Lozang Jampal, Venerable Ngawang Samten Chopel, Peter Della Santina, translating/editing; the original commentaries by Jetsun Rendawa Shonnu Lodo, the Venerable Lozang Jinpa and the Venerable Rongton Sheja Kunrig.)

Gods are bored, besides themselves. They're wandering, useless, used up, non-intended, not having paid sufficient attention to religious matter. One might say they're neither here nor there, they drain twilight language of the climactic. I'd say they're speechless, that their speech is of no consequence, that they inhabit the silence of the silent film. If speech participates in representation, digital division between that=which-is and that-which=is-not, then the gods move into the analogic inert, just as language becomes nothing whatsoever, and the climactic transforms into that global warming annihilating all life, reincarnation karma-dharma or not. Doesn't rebirth require a certain temperature bandwidth, between the frozen and the plasma? What's happening here? Nothing's happening.

[↑ Contents](#)

260. **Nick Piombino**

Re: death's

Mon 9 Jul 2007

Yesterday, I couldn't stop thinking about Dylan Thomas' poem, And Death Shall Have No Dominion. I probably wouldn't have noticed Alan Sondheim's beautiful poem posted last night, had I not noticed all the prompt replies to the question regarding his quote from Dostoevsky's Notes from Underground.

Thinking of the Thomas poem yesterday, although I've memorized most of it, I realized I had forgotten one of the verses, so I listened to it online today, here:

http://town.hall.org/Archives/radio/IMS/HarperAudio/020894_harp_ITH.html

On 7/8/07 8:30 PM, "Alan Sondheim" <[REDACTED]> wrote:

| *death's*

I am a sick man. I am a vile man. I think about death too much. I harbor death. Here is a nonexistent image of the harboring of death:
<http://www.asondheim.org/harboring.jpg>

That won't do. That will never do. Death has a motion. Death has a motion _from the other side._ Here is a nonexistent film of the motion of death:
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That's insufficient. That's never enough. Death is the refutation of all. Death terminates infinitude. Here is death's nonexistent refutation of the paradoxes of mathematics:
<http://www.asondheim.org/refutation.txt>

That can't count enough. That's never enough. Death devours data-base and protocol. Here is a nonexistent indexing of death's world and universe:
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Death's dreaming which is never enough. Death motivates me. I succumb to death's motivation. I am swallowed by death. Death gives me a choice which is no choice at all. Here is a nonexistent program of death's stricture, of death's interface, of my collapse of death:
<http://www.asondheim.org/deathcollapse.exe>

Death muddles me. Death confuses me. Death take me. Death hold me. Here is a nonexistent program of death's holding and taking:
<http://www.asondheim.org/holdingtaking.pl>

It's too confusing. Death rushes me, annihilates me. I will death's annihilation. Yet does death listen. Nor does death listen. Here is a nonexistent configuration of death's silence:
<http://www.asondheim.org/silence.ini>

It's too noisy. Death crushes me, lacerates me. Death has no bell, no drum, no whistle. Death writes this. Here is a nonexistent file of death's grip, death's claw, death's blood, death's bone, my grip, my claw, my blood, my bone:
<http://www.asondheim.org/placespace>

It's too absent. It begs presence from death. It begs a missive. Here is the nonexistent missive:
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[↑ Contents](#)

261. **Tom Beckett**

WITH MORE TINY BOOKS, POETRY FEEDS THE WORLD

Mon 9 Jul 2007

Meritage Press Announcement

For more information: 

WITH MORE TINY BOOKS, POETRY FEEDS THE WORLD

Meritage Press (MP) is pleased to announce the second title in its series of Tiny Books that aligns poetry with fair trade and economic development issues affecting Third World countries.

MP's Tiny Books initially utilize small books (1 3/4" x 1 3/4") made in Guatemala by artisans paid fair wages, as sourced by Baksheesh, a fair trade retailer. All profits from book sales then will be donated to Heifer International, an organization devoted to reducing world hunger by promoting sustainable sources of food and income.

We are delighted to announce that MP's second Tiny Book is

Â Â Â Â Steps: A Notebook

Â Â Â Â by Tom Beckett

Tom Beckett is the author of *Unprotected Texts: Selected Poems 1978~2006* (Meritage Press, 2006), and the curator of *E-X-C-H-A-N-G-E-V-A-L-U-E-S: The First XI Interviews* (Otoliths, 2007). From 1980-1990, he was the editor/publisher of the now legendary critical journal, *The Difficulties*. *Steps: A Notebook* is Tom Beckett's first hay(na)ku poetry collection. The hay(na)ku is also a form that lends itself to minimalism.

MP's Tiny Book series was inaugurated by

Â Â Â Â all alone again

Â Â Â Â by Dan Waber

Dan Waber is a visual poet, concrete poet, sound poet, performance poet, publisher, editor, playwright and multimedia artist whose work has appeared in all sorts of delicious places, from digital to print, from stage to classroom, from mailboxes to puppet theaters. He is currently working on "and everywhere in between". He makes his online home at logolalia.com. Meritage Press tapped Mr. Waber to inaugurate the series partly for his work in minimalist poetry.

With Tiny Books, MP also offers a new DIY, or Do-It-Yourself Model of publishing. You've heard of POD or print-on-demand? Well, these books' print runs will be based on HOD or Handwritten-on-Demand. MP's publisher, Eileen Tabios, will handwrite all texts into the Tiny Books' pages and books will be

released to meet demand for as long as MP is able to source tiny books -- or until the publisher gets arthritis.

This project reflects Meritage Press' belief that "Poetry feeds the world" in non-metaphorical ways. The Tiny Books create demand for fair trade workers' products while also sourcing donations for easing poverty in poorer areas of the world.

Each Tiny Book will cost \$10 plus \$1.00 shipping/handling. To purchase the Tiny Books and donate to Heifer International, send a check for \$11.00 per book, made out to "Meritage Press" to

Eileen Tabios
Meritage Press
256 North Fork Crystal Springs Rd.
St. Helena, CA 94574

As of July 8, 2007, we have garnered enough book sales to donate funds sufficient to give three-and-a-half flocks of chicks.Â Nota bene re chickens:

"CHICKENS are a real value. Starting at six months, they can lay up to 200 eggs a year â€” a reliable source of protein for children who otherwise subsist mostly on starches. Extra eggs can be sold to pay for school, clothes and medicine. And in the vegetable garden, chickens peck at bugs and weeds, scratch up the soil and enrich it with droppings."

Isn't that interesting about chickens?!Â But we're not that far from "the most giving animal around": -- the goat!Â Note bene re goats:

"GOATS: Did you know that more children around the world get their protein from goat's milk? That's because goats thrive in extreme climates where other livestock can't, and eat grasses and leaves that cause other animals to turn up their noses (or snouts)!Â And if it's a Heifer goat, one struggling family can receive up to a gallon of milk from it every single day. That's more than enough milk not only to drink, but to use to make cheese, butter or yogurt, plus to sell whatever's left and buy much-needed clothes, school supplies and medicine.Â Although they appear tough and gruff, goats are actually so gentle that it's usually the family's children who regularly care for them. In this way, goats really do become "nannies;" teaching their young caregivers all kinds of skills while building their self-esteem. This year, give the gift that keeps giving, over and over again. It's the best present you could give to someone who gives so much to you."

POETRY -- the Gift that keeps on Giving...pls consider doing so through the BIG GIFT of a Tiny Book!

AOL
now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

[↑ Contents](#)

262. **Kimmelman, Burt**
Poetry Reading in Manhattan
Mon 9 Jul 2007

Cg0K

[↑ Contents](#)

263. **Aryanil Mukherjee**
Re: Ashbery query
Mon 9 Jul 2007

Maybe a good place to start could be the Ashbery Resource Center at <http://www.flowchartfoundation.org/>

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

From: UB Poetics discussion group [mailto:] On
Behalf Of Barry Schwabsky
Sent: Monday, July 09, 2007 11:03 AM
To:
Subject: Ashbery query

As I don't have my copy of handy...can someone remind me of the exact line from "Three Poems" about putting everything in or leaving everything out?--I think it's the first line of the book.

[↑ Contents](#)

264. **Aryanil Mukherjee**
Re: some notes on language
Mon 9 Jul 2007

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

From: UB Poetics discussion group [mailto:] On
Behalf Of Alan Sondheim
Sent: Monday, July 09, 2007 11:23 AM
To:
Subject: some notes on language

Agehananda Bharati writes on 'intentional language' in The Tantric Tradition - this is considered a mistranslation of samdha-bhasa by Alex Wayman in The

Buddhist Tantras: Light on Indo-Tibetan Esotericism; he translates the same as 'twilight language' as the 'climactics' between darkness and light. The ambiguity that arises is described by Nagarjuna in his Samdhi- bhasa-jika who gives such examples as "is the ambrosia (amrta) of heaven, to be drunk continuously." "is wind, is food, to be controlled." "One should be convinced, 'these very bones of mine are my ornaments.'" "is inhalation; and one should stop it from its violent acts." "has avikalpa nature; also, while the wind is being inhaled there is no recitation."

=====>

What the west calls "twilight language", has been mispronounced as "samdha-bhasa". It should be spelled "sandhyabhasa". Here is a wikipedia link on the Charyapadas (pronounced Char-Ja-paw-dough)
<http://en.wikipedia.org/wiki/Charyapada>

The facts on this page, as far as I can tell, are correct.

The word "sandhya" in Bengali, Hindi and/or most east Indian languages means "evening", "bhasa" is language.

Thanks

Aryanil

[↑ Contents](#)

265. **Murat Nemet-Nejat**

Re: some notes on language

Mon 9 Jul 2007

On 7/9/07, Alan Sondheim <[REDACTED]> wrote:

>

> Some Notes on Language

>

>

> "The answer is this: war on totality, Let us attest to the unrepresentable;

> let us activate the differends and save the honor of the name." (Jean-

> Francois Lyotard, The Postmodern Explained.)

>

> Watching early silent Shakespearian films on Turner Classic Movies - the

> linguistic register transforms into (visual) protolanguage; protolanguage

> can literally trace the visible. the earlier films (1899 - maybe 1908)

> tend towards special effects constructed as if for the first time; pre-

> sence is transformed and protolanguage gives way to wonder.

Alan,

"Traces" not only the "visible," but also the "invisible."

That's what I have been trying to say for years, including in *The Peripheral Space of Photography*. The wonder of a new language, which also implies the death of the old.

What you call protolanguage (the inert) is also what is beyond words being the only language ("that=which-is and that-which=is-not"). No surprise, for the last year, I was trying to understand your distinction between digital and analalogical.

Analogical is death, isn't it, death, at least, of a given system (onelanguage game) transcending to other media, to other senses (from ear to eye to non eye/mind's eye, to eda).

When Dostoyesky is saying "I am a sick man, I am a spiteful man, my liver is diseased," isn't he announcing the birth of a new system, based on a new ethos (of failure, of death) which of course has withing it the death of the old?

Agehananda Bharati writes on 'intentional language' in *The Tantric Tradition* - this is considered a mistranslation of samdha-bhasa by Alex Wayman in *The Buddhist Tantras: Light on Indo-Tibetan Esotericism*; he translates the same as 'twilight language' as the 'climactics' between darkness and light. The ambiguity that arises is described by Nagarjuna in his *Samdhi-bhasa-jika* who gives such examples as "is the ambrosia (amrta) of heaven, to be drunk continuously." "is wind, is food, to be controlled." "One should be convinced, 'these very bones of mine are my ornaments.'" "is inhalation; and one should stop it from its violent acts." "has avikalpa nature; also, while the wind is being inhaled there is no recitation."

Wayman states "The twilights symbolized the sensitive points in the temporal flow when spiritual victory was possible. A special vocabulary was created to refer to these critical points and called in the Buddhist Tantras 'twilight language.'" "Nagarjuna's commentary suggests that the Hevajratantra has given the basic list of 'twilight language.' These are expressions for ambiguous yoga states, while 'non-twilight language' refers to states of yoga that are not ambiguous." In English, the phrases themselves are ambiguous and it's not clear whether the ambiguity parallels or is equivalent to the ambiguity in the original. It's not clear where the original lies. The ambiguity in English refuses to resolve and it is this refusal that constructs an alliance with the inert.

The refusal to escape this ambiguity, but rather to embrace this distance, is what true translation is.

The language of the inert = Melville (his "inert" narrative, "I would prefer not to") = silence of the audible through seeing (silent movies) = seeing of the invisible (Bresson, peripheral space) = a sound or movement of the mind ("heard melodies are sweet, but those unheard sweeter") = eda ("play on...").

Ciao,

Murat

The

> inert collapses whereas 'intentional language' retains mind. The collapse
> is the mirror of the protolanguage of early Shakespearian silent film.

>

> Nagarjuna, in his Letter to King Gautamiputra ("The Letter of a Friend")
> states (in relation to the suffering of gods re: samsara):

>

> "Their bodies' complexion becomes ugly, they do not like to sit, their
> garlands of flowers wither, their clothes become soiled, and sweat appears
> on their bodies - (all of which) never happened before. Just as on earth
> the signs of dying foretell man's approaching death, so these five former
> signs presage the death and transmigration of the gods dwelling in
> heaven."

>

> The summarization of the commentaries states:

>

> "As the signs of death come to human beings, so do they come to gods. When
> the time comes for a god to die, these five signs appear.

> (1) Though they are usually very beautiful, they lose their great beauty
> and become very ugly.

> (2) Though they are ordinarily never bored because of their many pleas-
> ures, they become bored and do not know what to do. [...]"

>

> (Venerable Lozang Jamspal, Venerable Ngawang Samten Chophel, Peter
Della

> Santina, translating/editing; the original commentaries by Jetsun Rendawa
> Shonnu Lodo, the Venerable Lozang Jinpa and the Venerable Rongton Sheja
> Kunrig.)

>

> Gods are bored, besides themselves. They're wandering, useless, used up,
> non-intended, not having paid sufficient attention to religious matter.

> One might say they're neither here nor there, they drain twilight language
> of the climactic. I'd say they're speechless, that their speech is of no

> consequence, that they inhabit the silence of the silent film. If speech
> participates in representation, digital division between that=which-is and

> that-which=is-not, then the gods move into the analogic inert, just as
> language becomes nothing whatsoever, and the climactic transforms into
> that global warming annihilating all life, reincarnation karma-dharma or
> not. Doesn't rebirth require a certain temperature bandwidth, between the
> frozen and the plasma? What's happening here? Nothing's happening.
>

[↑ Contents](#)

266. **CA Conrad**

THROW THE AMISH IN JAIL! poets & artists against cruelty to animals

Mon 9 Jul 2007

details at

<http://CAConradEVENTS.blogspot.com>

[↑ Contents](#)

267. **Gerald Schwartz**

Re: Chemical Brothers/Bisset collab...

Mon 9 Jul 2007

Reuters is
not known to
flesh out the nuances of
style, just the barcodes of
commodity... so, no,
picking up on bisset...
not in the cards
better, simply, that
The Chemicals did...

bill bissett is a beat poet?

On Jul 9, 2007, at 8:31 AM, Gerald Schwartz wrote:

*Seems the Chemical Brothers have topped UK album charts with "Night",
inspired by and with a collaboration with B. Bisset...*

<http://www.reuters.com/article/email/idUSL0824923720070708>

Gerald S.

[↑ Contents](#)

268. **Tom W. Lewis**

Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!

Mon 9 Jul 2007

if he doesn't exist, can I have a crack at editing his collected works?

I fly with wax

I wax my fly

fly little wax fly

through marmorious

false port

able doc

ument files

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

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

On Behalf Of George Bowering

Sent: Friday, July 06, 2007 17:08

To: ██████████

Subject: Re: HOLY CRAP! Joseph Ceravolo's FITS OF DAWN as a PDF!!!!!!!!!!!!!!

This is an attempt at a ruse, isn't it?

There isn't really a poet named Ceravolo, is there?

Cera is Spanish for wax.

And volo is kind of Italian/Spanish for I fly.

So we have a reference to Icarus,
a poet figure.

gb

On Jul 6, 2007, at 10:48 AM, CA Conrad wrote:

There are many rumors that Ceravolo's wife is the problem. I've heard this from several people. But I've also heard marvelous stories about her from my friend John Coletti who has been to see her, and she gave him copies of books, beautiful, rare gifts, and stories, and how nice is that? Very

> nice!

>

> What would it take?

>

> What plot to loosen the valve on all that Love?
>
> Has no one any charm left?
>
> Silly, of course! Much charm to go around, right?!!!! Hm, well,
> what's
> next? We admit we have charm, we know the road block. How hard can
> it be,
> right?!!!!
>
> If only a Ceravolo COLLECTED could impeach Bush!
>
> If only it could stop bleeding, a COLLECTED compress too for lumps!
>
> The magic of poems. Put it in my imaginary womb and pluck out a goat
> I know
> I'm capable of making! My sweet little goat. I Love my little goat.
>
> CAConrad
> <http://PhillySound.blogspot.com>
>
>
George Bowering,
Fan of Alex Shibicky

[↑ Contents](#)

269. **mIEKAL aND**

Six-toed Hemingway cats can stay, city says

Mon 9 Jul 2007

(I guess this is what it takes to get people to pay attention to a bit of literary history...)

Six-toed Hemingway cats can stay, city says

KEY WEST, Florida (AP) -- City officials have sided with Ernest Hemingway's former home and its celebrated six-toed felines in its cat fight with the U.S. Department of Agriculture.

<http://www.cnn.com/2007/US/07/09/hemingway.cats.ap/index.html>

Patches, a descendant of Ernest Hemingway's six-toed cats, is on the prowl in Key West, Florida.

The Key West City Commission exempted the home from a city law prohibiting more than four domestic animals per household.

About 50 cats live there.

The house has been locked in a dispute with the USDA, which claims the museum is an "exhibitor" of cats and needs a special license, a claim the home disputes.

The new ordinance reads in part, "The cats reside on the property just as the cats did in the time of Hemingway himself. They are not on exhibition in the manner of circus animals. ... The City Commission finds that family of polydactyl Hemingway cats are indeed animals of historic, social and tourism significance."

It also states that the cats are "an integral part of the history and ambiance of the Hemingway House."

A USDA spokesman did not return messages left late Sunday.

The cats are descendants of a six-toed cat given as a gift to the writer in 1935. All carry the gene for six toes, though not all display the trait.

[↑ Contents](#)

270. **Diane DiPrima**

Re: Chemical Brothers/Bisset collab...

Mon 9 Jul 2007

For what it's worth, I knew him back in the day. But I never did understand what makes "beat" & don't like the term myself.

But does anyone know how to reach Bill Bissett now? I'd like to be back in touch. Please backchannel. Thanks. Diane di Prima

*From: mIEKAL aND <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Mon, 9 Jul 2007 09:04:30 -0500
To: <[REDACTED]>
Subject: Re: Chemical Brothers/Bisset collab...*

bill bissett is a beat poet?

On Jul 9, 2007, at 8:31 AM, Gerald Schwartz wrote:

Seems the Chemical Brothers have topped UK album charts with "Night", inspired by and with a collaboration with B. Bisset...

<http://www.reuters.com/article/email/idUSL0824923720070708>

Gerald S.

[↑ Contents](#)

271. **Skip Fox**
Re: Ashbery query
Mon 9 Jul 2007

"I thought that if I could put it all down, that would be one way. And next the thought came to me that to leave all out would be another, and truer, way. // clean washed sea / The flowers were."

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Barry Schwabsky
Sent: Monday, July 09, 2007 10:03 AM
To: ██████████
Subject: Ashbery query

As I don't have my copy of handy...can someone remind me of the exact line from "Three Poems" about putting everything in or leaving everything out?--I think it's the first line of the book.

[↑ Contents](#)

272. **Dan Waber**
ars poetica update
Mon 9 Jul 2007

The ars poetica project continues defy entropy at:

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

Poems appeared last week by: Dean Blehert.

Poems will appear this week by: Dean Blehert, James Cummins, Chris Murray, and Ernie Wormwood.

A new poem about poetry every day, by invitation only (but thanks for asking).

Enjoy,

Dan

[↑ Contents](#)

273. **Michael Kelleher**

Literary Buffalo E-Newsletter 7.09.07-7.15.07

Mon 9 Jul 2007

LITERARY BUFFALO

7.09.07-7.15.07

EVENTS

7.11.07

JUST BUFFALO OPEN READING

Featured: Josh Smith

Carnegie Art Center

Wednesday, July 11, 7 p.m.

10 slots for open readers

7.12.07

RUST BELT BOOKS

Canadian sound poet Max Middle

along with

Buffluxus' Don Metz & Mike Basinski

Thursday, July 12, 7 p.m.

Rust Belt Books, 202 Allen St.

7.13.07

TALKING LEAVES...BOOKS

Buffalo native Wendy Lichtman

Reading and signing for her fifth children's book:

Do the Math: Secrets, Lies, and Algebra

Friday, July 13, 5:30 p.m.

Talking Leaves...Books, 3158 Main St.

7.15.07

JUST BUFFALO OPEN READING

Featured: Jennifer Campbell & Perry Nicholas

Rust Belt Books

Sunday, July 15, 7 p.m.

10 slots for open readers

JUST BUFFALO WRITER'S CRITIQUE GROUP

!!! WRITER CRITIQUE GROUP IS ON SUMMER HIATUS. WE'LL RETURN IN SEPTEMBER !!!

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.

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](#)

274. **Ricejunk2**

Arts Day in the Country-- to Include Poets & Writers

Mon 9 Jul 2007

INVITATION TO POETS/ WRITERS AND THOSE WHO SHARE THE CREATIVE SPIRIT

(EVEN IF TO ENJOY THE CREATIONS OF OTHERS)...

The Arts Council for Wyoming County's "Arts Day in the Country" is July 14th

Beaver Meadow Audubon Center, Welch Rd., North Java, 1-6pm; musical event to follow, from 6-8pm.

Artists, poets, photographers, musicians are invited to practice their art in one of Wyoming County's natural treasures.

Visitors are invited to witness artists at work while enjoying the natural surroundings.

Artists may set up to paint, etc.

Musicians may play.

Poets/authors may read. * Members of Wyoming Writes writers' group, as well as other groups, are invited to come out and give readings, as well as write or share their ears while others read. Visitors may even read from another's work, i.e. Frost or Thoreau... whatever inspires you! With nature as a backdrop, read as you please!

MUSICAL EVENT INFORMATION: * Bazaha-LaLa presents Cajun, Zydeco, Bluegrass and Folk music and invites musicians to join in from 6-8pm at the Main Center's grounds (outside tent performance).

Please call the Arts Council for Wyoming County for information: [REDACTED]; email to [REDACTED] if questions, or see the web site: www.artswyco.org

T. F. Rice

Heralding the Art of Words in Western New York...

The Other Herald

[REDACTED]

www.tfrice.etsy.com

Hidden Valley Farm, Publisher

P. O. Box 172

Perry, NY 14530

[↑ Contents](#)

275. **wil Hallgren**

Re: Ashbery query

Mon 9 Jul 2007

I thought that if I could put it all down, that would be one way. And next the thought came to me that to leave all out would be another, and truer, way.

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

From: Barry Schwabsky <[REDACTED]>

To: [REDACTED]

Sent: Monday, July 9, 2007 11:02:41 AM

Subject: Ashbery query

As I don't have my copy of handy...can someone remind me of the exact line from "Three Poems" about putting everything in or leaving everything out?--I think it's the first line of the book.

[↑ Contents](#)

276. **Jordan Stempleman**

Re: Ashbery query

Mon 9 Jul 2007

"I thought that if I could put it all down, that would be/one way. And next the thought came to me that to leave/all out would be another, and truer, way."

> Date: Mon, 9 Jul 2007 16:02:41 +0100> From: [REDACTED]> Subject: Ashbery query> To: [REDACTED]> > As I don't have my copy of handy...can someone remind me of the exact line from "Three Poems" about putting everything in or leaving everything out?--I think it's the first line of the book.

Local listings, incredible imagery, and driving directions - all in one place! Find it!

<http://maps.live.com/?wip=69&FORM=MGAC01=>

[↑ Contents](#)

277. **Jason Quackenbush**

Re: death's

Mon 9 Jul 2007

the unnamed narrator of notes from underground

On Sun, 8 Jul 2007, steve d. dalachinsky wrote:

i am a sick man a spiteful man ... who said that?

*On Sun, 8 Jul 2007 20:30:09 -0400 Alan Sondheim <[REDACTED]>
writes:
death's*

*I am a sick man. I am a vile man. I think about death too much. I
harbor
death. Here is a nonexistent image of the harboring of death:
<http://www.asondheim.org/harboring.jpg>*

*That won't do. That will never do. Death has a motion. Death has a
motion
from the other side. Here is a nonexistent film of the motion of
death:*

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

That's insufficient. That's never enough. Death is the refutation of all.

Death terminates infinitude. Here is death's nonexistent refutation of the paradoxes of mathematics:

<http://www.asondheim.org/refutation.txt>

That can't count enough. That's never enough. Death devours data-base and protocol. Here is a nonexistent indexing of death's world and universe:

<http://www.asondheim.org/index.html>

Death counters me. Death encounters me. Death stymies, subverts. I dream

death's dream. Here is a nonexistent presentation of death's dreaming:

<http://www.asondheim.org/deathdream.pdf>

Death's dreaming which is never enough. Death motivates me. I succumb to

death's motivation. I am swallowed by death. Death gives me a choice which is

no choice at all. Here is a nonexistent program of death's stricture, of

death's interface, of my collapse of death:

<http://www.asondheim.org/deathcollapse.exe>

Death muddles me. Death confuses me. Death take me. Death hold me. Here is

a nonexistent program of death's holding and taking:

<http://www.asondheim.org/holdingtaking.pl>

It's too confusing. Death rushes me, annihilates me. I will death's

annihilation. Yet does death listen. Nor does death listen. Here is a

nonexistent configuration of death's silence:

<http://www.asondheim.org/silence.ini>

It's too noisy. Death crushes me, lacerates me. Death has no bell, no drum, no

whistle. Death writes this. Here is a nonexistent file of death's grip, death's

claw, death's blood, death's bone, my grip, my claw, my blood, my bone:

<http://www.asondheim.org/placespace>

It's too absent. It begs presence from death. It begs a missive.

Here is the

nonexistent missive:

<http://www.asondheim.org/placespace>

[↑ Contents](#)

278. **Jason Quackenbush** *some notes on intention and vaguery*

Mon 9 Jul 2007

after sondheim

one of the problems with reading ludwig wittgenstein is that he very rarely makes explicit the targets of his investigations. this is bad enough in his early work, and it becomes almost insurmountable in his late period, to the point that one almost needs a knowledge of frege, russell, schopenhauer, james, moore, and spengler, as well as a working knowledge of the ideas of the vienna circle to know what he is talking about a lot of the time.

this is not to say that what he is talking about is necessarily something not worth knowing, or that one SHOULD have to know about frege et al in order to understand the points he makes. Rather, this is one facet of the difficulty in reading wittgenstein that he wrote for a very small audience with the prior conviction that he probably couldn't make himself understood anyway, and with the further constraint that he didn't want to offer up anything that looked anything like a theory based on his belief that any such theory is doomed to be nonsensical.

the question that here arises then is what to make of wittgenstein's treatment of intention and vagueness in *Philosophical Investigations* and *Zettel*?

The answer is a relatively simple one that must be understood in terms of the movement that wittgenstein prophetically opposed in all of his later work, that is, the Chomskyan school of linguistics and their lynchpin theory of universal grammar.

Whether or not such a universal grammar hardwired into human brains wittgenstein would have held as a question for psychologists and neurologists, and not for linguists and philosophers. Rather, it is the duty of philosophers and linguists to look at the forms of life in which language arises and to see how language is used in those areas. His argument here is not specifically directed

against anyone, although russell and his chrystaline formal grammars of logic and mathematics, as well as the scientific materialism of the vienna circale are both specifc targets that he no doubt intended to take aim at.

Rather, what the intention is here is to direct the attention of his reader via his interlocutor at the usefulness, and indeed, the necessity of vagueness for communication. It is vagueness that allows us to use color words, to use indexical expressions, and to shortcut around all manner of terms that if we necessitated rigorous and thorough definitions for, would be completely unworkable. his statement that "we have got on to slippery ice and are unable to walk. for that we need friction, back to the rough ground" is as succinct a statement as possible outlining the need for vagueness in language in order to allow it to communicate anything at all.

further, note that it is vague that the intent here is to challenge such polishers of language, those who would produce idealized, universal grammars, and beneath that, the intent to show how such endeavors are not just doomed to failure and worthless, but that they are actively detrimental to understanding.

There is a point at which the vagueness of a sentence must be accepted as an end and that we must stop polishing it for if we do not it will cease to mean what it vaguely means and begin to precisely mean something else entirely, if it is lucky enough to mean anything at all, which is highly unlikely.

more to the point, however, is the question of intent and how one intends. the idea of intent is a metaphysically garbled one and very difficult to speak about. wittgenstein instead directs us to think about situations in which we use the word. his suggestion is that those uses are what the word and the behavior means and there is an end to it.

[↑ Contents](#)

279. **steve d. dalachinsky**

Re: death's

Mon 9 Jul 2007

yes dusty's notes opening line

On Mon, 9 Jul 2007 09:57:08 -0400 Chris Chapman <[REDACTED]> writes:

> Woody Allen in _Annie Hall_
> and Martin Amis in
> every novel he wrote but especially
> _London Fields_
>
> ...cf. the theory of increasing humiliation.
>

> Quoting Nicky Melville <[REDACTED]>:
>
> > i am a sick man a spiteful man ... who said that?
> >
> > the underground man in Notes from Underground...?
> >
> > _____
> > Watch all 9 Live Earth concerts live on MSN.
> <http://liveearth.uk.msn.com>
> >
>
>

[↑ Contents](#)

280. **Vernon Frazer**

Re: Six-toed Hemingway cats can stay, city says

Mon 9 Jul 2007

Only in Florida!

I like the cats. They add to the ambience.

Vernon

<http://vernonfrazer.com>

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

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

Behalf Of mIEKAL aND

Sent: Monday, July 09, 2007 1:39 PM

To: [REDACTED]

Subject: Six-toed Hemingway cats can stay, city says

(I guess this is what it takes to get people to pay attention to a bit of literary history...)

Six-toed Hemingway cats can stay, city says

KEY WEST, Florida (AP) -- City officials have sided with Ernest Hemingway's former home and its celebrated six-toed felines in its cat fight with the U.S. Department of Agriculture.

<http://www.cnn.com/2007/US/07/09/hemingway.cats.ap/index.html>

Patches, a descendant of Ernest Hemingway's six-toed cats, is on the prowl in Key West, Florida.

The Key West City Commission exempted the home from a city law prohibiting more than four domestic animals per household.

About 50 cats live there.

The house has been locked in a dispute with the USDA, which claims the museum is an "exhibitor" of cats and needs a special license, a claim the home disputes.

The new ordinance reads in part, "The cats reside on the property just as the cats did in the time of Hemingway himself. They are not on exhibition in the manner of circus animals. ... The City Commission finds that family of polydactyl Hemingway cats are indeed animals of historic, social and tourism significance."

It also states that the cats are "an integral part of the history and ambiance of the Hemingway House."

A USDA spokesman did not return messages left late Sunday.

The cats are descendants of a six-toed cat given as a gift to the writer in 1935. All carry the gene for six toes, though not all display the trait.

[↑ Contents](#)

281. **steve d. dalachinsky**

Re: death's

Mon 9 Jul 2007

hi guys i know who said it it was a quiz based on the below piece by alan

On Mon, 9 Jul 2007 09:24:10 -0400 Murat Nemet-Nejat <[REDACTED]>
writes:

> Steve,

>

> "I am a sick man I am a spiteful man" is the beginning of

> Dostoyevsky's

> Notes From the Underground. The rest is pure Alan.

>

> Ciao,

>

> Murat

>

> On 7/8/07, steve d. dalachinsky <[REDACTED]> wrote:

> >

> > i am a sick man a spiteful man ... who said that?

> >

> > On Sun, 8 Jul 2007 20:30:09 -0400 Alan Sondheim

> <[REDACTED]>

> > writes:

> > > death's
> > >
> > >
> > > I am a sick man. I am a vile man. I think about death too much.
> I
> > > harbor
> > > death. Here is a nonexistent image of the harboring of death:
> > > <http://www.asondheim.org/harboring.jpg>
> > >
> > > That won't do. That will never do. Death has a motion. Death has
> a
> > > motion
> > > _from the other side._ Here is a nonexistent film of the motion
> of
> > > death:
> > > <http://www.asondheim.org/deathmotion.jpg>
> > >
> > > That's insufficient. That's never enough. Death is the
> refutation of
> > > all.
> > > Death terminates infinitude. Here is death's nonexistent
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> > > of the
> > > paradoxes of mathematics:
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> > > <http://www.asondheim.org/holdingtaking.pl>
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> > >
> > > annihilation. Yet does death listen. Nor does death listen. Here
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> > > nonexistent configuration of death's silence:
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> > > It's too noisy. Death crushes me, lacerates me. Death has no
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> > > no drum, no
> > > whistle. Death writes this. Here is a nonexistent file of
> death's
> > > grip, death's
> > > claw, death's blood, death's bone, my grip, my claw, my blood,
> my
> > > bone:
> > > <http://www.asondheim.org/placespace>
> > >
> > > It's too absent. It begs presence from death. It begs a
> missive.
> > > Here is the
> > > nonexistent missive:
> > > <http://www.asondheim.org/placespace>
> > >
> > >
> >

>
>

[↑ Contents](#)

282. **Rebecca Loudon**

Re: Six-toed Hemingway cats can stay, city says

Mon 9 Jul 2007

Actually, the cats were *not* Ernest Hemingway's cats and are not descendents of a pet owned by Hemingway. Hemingway raised peacocks as pets at 907 Whitehead Street and the cats showed up much later. The cat myth continues to help sell tickets to the house where the polydactyl cats presently reside, and ticket sales help to maintain the house, so it is all for the good. I found the cats to be fat and lazy and quite happy and most of them were spayed or neutered.

Rebecca Loudon

<http://radishking.blogspot.com>

On 7/9/07, Vernon Frazer <[REDACTED]> wrote:

>

> Only in Florida!

>

> I like the cats. They add to the ambience.

>

> Vernon

> <http://vernonfrazer.com>

>

>

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

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

> Behalf Of mIEKAL aND

> Sent: Monday, July 09, 2007 1:39 PM

> To: [REDACTED]

> Subject: Six-toed Hemingway cats can stay, city says

>

> (I guess this is what it takes to get people to pay attention to a

> bit of literary history...)

>

>

> Six-toed Hemingway cats can stay, city says

>

> KEY WEST, Florida (AP) -- City officials have sided with Ernest

> Hemingway's former home and its celebrated six-toed felines in its

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>
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> The Key West City Commission exempted the home from a city law
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> About 50 cats live there.
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> The house has been locked in a dispute with the USDA, which claims
> the museum is an "exhibitor" of cats and needs a special license, a
> claim the home disputes.
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> The new ordinance reads in part, "The cats reside on the property
> just as the cats did in the time of Hemingway himself. They are not
> on exhibition in the manner of circus animals. ... The City
> Commission finds that family of polydactyl Hemingway cats are indeed
> animals of historic, social and tourism significance."
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> It also states that the cats are "an integral part of the history and
> ambiance of the Hemingway House."
>
> A USDA spokesman did not return messages left late Sunday.
>
> The cats are descendants of a six-toed cat given as a gift to the
> writer in 1935. All carry the gene for six toes, though not all
> display the trait.
>

[↑ Contents](#)

283. **Murat Nemet-Nejat**

Re: some notes on intention and vaguery

Mon 9 Jul 2007

Jason,

Thank you for your acute analysis, without too much hagiography.

The key phrase to me in your passage is: "and with the further constraint that he didn't want to offer up anything that looked anything like a theory based on his belief that any such theory is doomed to be nonsensical."

Well, it is nonsensical, and he knows it to be so, since in his universe metaphysics is nonsense. On the other hand, there is the question: "how can I go on living without meaning, without killing myself?" Therefore, he has to act as though there is meaning. I wish someone honestly faces this dilemma in Wittgenstein's philosophy.

"Vagueness" feels so much like a loophole to me, if he did not feel compelled to square this loophole.

Ciao,

Murat

On 7/9/07, Jason Quackenbush <[REDACTED]> wrote:

- >
- > after sondheim
- >
- > one of the problems with reading ludwig wittgenstein is that he very
- > rarely makes explicit the targets of his investigations. this is bad enough
- > in his early work, and it becomes almost insurmountable in his late period,
- > to the point that one almost needs a knowledge of frege, russell,
- > schopenauer, james, moore, and spengler, as well as a working knowledge of
- > the ideas of the vienna circle to know what he is talking about a lot of the
- > time.
- >
- > this is not to say that what he is talking about is necessarily something
- > not worth knowing, or that one SHOULD have to know about frege et al in
- > order to understand the points he makes. Rather, this is one facet of the
- > difficulty in reading wittgenstein that he wrote for a very small audience
- > with the prior conviction that he probably couldn't make himself understood
- > anyway, and with the further constraint that he didn't want to offer up
- > anything that looked anything like a theory based on his belief that any
- > such theory is doomed to be nonsensical.
- >
- > the question that here arises then is what to make of wittgenstein's
- > treatment of intention and vagueness in Philosophical Investigations and
- > Zettel?
- >
- > The answer is a relatively simple one that must be understood in terms of
- > the movement that wittgenstein prophetically opposed in all of his later
- > work, that is, the Chomskyan school of linguistics and their lynchpin theory

> of universal grammar.
>
> Whether or not such a universal grammar hardwired into human brains
> wittgenstein would have held as a question for psychologists and
> neurologists, and not for linguists and philosophers. Rather, it is the duty
> of philosophers and linguists to look at the forms of life in which language
> arises and to see how language is used in those areas. His argument here is
> not specifically directed against anyone, although russell and his
> chrystalline formal grammars of logic and mathematics, as well as the
> scientific materialism of the vienna circle are both specific targets that
> he no doubt intended to take aim at.
>
> Rather, what the intention is here is to direct the attention of his
> reader via his interlocutor at the usefulness, and indeed, the necessity of
> vagueness for communication. It is vagueness that allows us to use color
> words, to use indexical expressions, and to shortcut around all manner of
> terms that if we necessitated rigorous and thorough definitions for, would
> be completely unworkable. his statement that "we have got on to slippery ice
> and are unable to walk. for that we need friction, back to the rough ground"
> is as succinct a statement as possible outlining the need for vagueness in
> language in order to allow it to communicate anything at all.
>
> further, note that it is vague that the intent here is to challenge such
> polishers of language, those who would produce idealized, universal
> grammars, and beneath that, the intent to show how such endeavors are not
> just doomed to failure and worthless, but that they are actively detrimental
> to understanding.
>
> There is a point at which the vagueness of a sentence must be accepted as
> an end and that we must stop polishing it for if we do not it will cease to
> mean what it vaguely means and begin to precisely mean something else
> entirely, if it is lucky enough to mean anything at all, which is highly
> unlikely.
>
> more to the point, however, is the question of intent and how one intends.
> the idea of intent is a metaphysically garbled one and very difficult to
> speak about. wittgenstein instead directs us to think about situations in
> which we use the word. his suggestion is that those uses are what the word
> and the behavior means and there is an end to it.
>

[↑ Contents](#)

284. **David A. Kirschenbaum**
Boog City presents House Press
Mon 9 Jul 2007

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

House Press

(Buffalo, Chicago, New York City)

This Thurs. July 12, 6:00 p.m. sharp, free

ACA Galleries

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

NYC

Event will be hosted by

House Press cofounder

Eric Gelsinger

Featuring

films from

Scott Puccio

readings from

Tawrin Baker

Gelsinger

Adam Golaski

Matthew Klane

music from

White Man Much Foolish

and a power-point presentation from

Damian Weber

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

*House Press

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

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

House Press came together in Buffalo in 2002 as poets inside and outside the University of Buffalo started daily and nightly collaboration. That year, they began a workshop at 149 Lisbon, a reading series at Spot Coffee, minted the first issue of the magazine Drill, and published their first book: a four-man collab/collection. Since then, some members have scattered to Chicago, Brooklyn, San Francisco, Albany, Charlottesville, and St. Louis, while others have held down the fort. Drill has morphed into String of Small Machines (S.F./Chicago), and two other magazines, Spell (Chicago) and Source Material (Brooklyn), have arisen. Meanwhile, House has published over two dozen books and a half-dozen cds. In addition to poetry and music, they've worked with prose, street art, book art, and film.

Overall Performer Bios

**Tawrin Baker

<http://housepress.org/authors/baker/baker.html>

Tawrin Baker is from Buffalo, where he learned to write like he's got no time to lose. He's on his way to Indiana to study the history of science like he's got no time to lose. He's got two chump books coming out soon.

**Craig Dempsey Craig Dempsey is a musician/composer who forms up to half of the electronic music group Stars As Eyes. He appears as White Man Much Foolish (WMMF) to interface his knowledge of sound synthesis with his ongoing metaphysical inquiry. One source of inspiration for WMMF is G. I. Gurdjieff's concept of Objective Music, the kind of music that forms a relationship between the snake charmer and the snake.

**Eric Gelsinger Eric Gelsinger was born in Buffalo, lives in Greenpoint, and works as a prosodist and trader for a hedge fund in Manhattan. He will be trying Hooter poems, which are like children's poems for the children in adults, and contain important lessons and morals and rhymes. He will not take very much of your time.

**Adam Golaski

<http://www.essaysandfictions.com/content.html>

<http://www.new-genre.com/>

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

Adam Golaski's daughter will be born in August. Adam can't wait to tell her he loves her. Adam edits for Flim Forum Press and for New Genre. ³Woods (Marion)² appears in the current issue of Essays & Fictions. ³What Water Reveals² will appear in the Tartarus Press horror anthology More Tales from Tartarus. Of all the frozen desserts, lime sherbet remains his favorite.

**Matthew Klane Matthew Klane lives and writes in Albany, N.Y. He is co-editor at Flim Forum Press (<http://flimforum.com/>). See: recent work in Plantarchy,

word for/word, and string of small machines. Also see: The Meister-Reich Experiments, an evolving hyper-text, at <http://housepress.org/>.

****Scott Puccio** Scott's home is Buffalo. He loves making tiny films, but enjoys watching other people's films more. The only people he claims to know are poets. Happiness no longer eludes him.

****Damian Weber** House Press has printed over 13 books of Damian Weber's poetry, a novel, four albums, and the magazine Source Material: a Journal of Appropriated Text. Damian will be giving a presentation of his newest work, the NYC Subway map.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:

Thurs. Aug. 2, 2007: Welcome to Boog City Festival Kickoff Event
Pavement Saw Press (Columbus, Ohio)

--

David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
<http://boogcityevents.blogspot.com/>
T: (212) 842-BOOG (2664)
F: [REDACTED]

[↑ Contents](#)

285. **David Chirot**

Re: 13 by M. Niemi/my new gmail/Original Digital Poetry at blog

Mon 9 Jul 2007

Jim--

Many thanks--am glad you are enjoying them, and yes, a relation with concrete, while not being it--

also in the archive you indicate for week beginning 24 june--is some of the "Original Digital (Visual) Poetry"--

in its most "elemental" if not "foundational" form in the most "direct" way!

onwo/ards!

david-bc

i signed on to gmail to spare everyone the horrors of hotmail, now to improve my typing!
and dyslexia!

Date: Sun, 8 Jul 2007 21:52:55 -0700

From: [REDACTED]

Subject: Re: 13 by Marko Niemi

To: [REDACTED]

*have been enjoying the rubBeings at
<http://davidbaptistechirot.blogspot.com>
and http://davidbaptistechirot.blogspot.com/2007_06_24_archive.html ,
david.*

*it's in fascinating relation with concrete but, as you imply, it isn't
concrete poetry.*

*ja
<http://vispo.com>*

*-----
Local listings, incredible imagery, and driving directions - all in one
place! Find it! <<http://maps.live.com/?wip=69&FORM=MGAC01>>*

[↑ Contents](#)

286. **Pierre Joris**

Re: Six-toed Hemingway cats can stay, city says

Mon 9 Jul 2007

On Jul 9, 2007, at 10:02 PM, Vernon Frazer wrote:

| *Only in Florida!*

It's the Keys — Florida's way up north & nastily different

| *I like the cats. They add to the ambience.*

yeah, they are a pleasure & a sight for sore eyes after a barfull of lousy high
school hem imitation teenage drunks

Pierre

| *Vernon
<http://vernonfrazer.com>*

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

From: UB Poetics discussion group

[mailto:] On

Behalf Of mIEKAL aND

Sent: Monday, July 09, 2007 1:39 PM

To:

Subject: Six-toed Hemingway cats can stay, city says

(I guess this is what it takes to get people to pay attention to a bit of literary history...)

Six-toed Hemingway cats can stay, city says

KEY WEST, Florida (AP) -- City officials have sided with Ernest Hemingway's former home and its celebrated six-toed felines in its cat fight with the U.S. Department of Agriculture.

<http://www.cnn.com/2007/US/07/09/hemingway.cats.ap/index.html>

Patches, a descendant of Ernest Hemingway's six-toed cats, is on the prowl in Key West, Florida.

The Key West City Commission exempted the home from a city law prohibiting more than four domestic animals per household.

About 50 cats live there.

The house has been locked in a dispute with the USDA, which claims the museum is an "exhibitor" of cats and needs a special license, a claim the home disputes.

The new ordinance reads in part, "The cats reside on the property just as the cats did in the time of Hemingway himself. They are not on exhibition in the manner of circus animals. ... The City Commission finds that family of polydactyl Hemingway cats are indeed animals of historic, social and tourism significance."

It also states that the cats are "an integral part of the history and ambiance of the Hemingway House."

A USDA spokesman did not return messages left late Sunday.

The cats are descendants of a six-toed cat given as a gift to the writer in 1935. All carry the gene for six toes, though not all display the trait.

In philosophical terms, human liberty is the basic question of art.
-- Joseph Beuys

Pierre Joris
244 Elm Street
Albany NY 12202
h: [REDACTED]
c: [REDACTED]
o: 518 442 40 71
Euro cell: (011 33) 6 75 43 57 10
email: [REDACTED]
<http://pierrejoris.com/>
Nomadics blog: <http://pjoris.blogspot.com>

[↑ Contents](#)

287. **W.B. Keckler**

Joe Brainard's Pyjamas are getting hot today

Mon 9 Jul 2007

It's really hot in these here pyjamas today...flannel in July can be a killer...but also hot is a new poem by Che Elias...and a "name the poet, name the poem, win a Psyduck postcard" contest....are you savvy enough to hit the clown's teeth spot on with that old softball? let's see...

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

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

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

[↑ Contents](#)

288. **Chris Chapman**

Re: death's prospect

Mon 9 Jul 2007

guess i'm thinking 'bout the distinction allen makes between the horrible and the miserable:

"I'm obsessed with uh, with death, I think. Big - big subject with me, yeah. I have a very pessimistic view of life. You should know this about me if we're gonna go out. You know, I - I feel that life is - is divided up into the horrible and the miserable. Those are the two categories, you know. The - the horrible would be like, um, I don't know, terminal cases, you know, and blind people, crippled. I don't know how they get through life. It's amazing to me. You know, and the miserable is everyone else. That's - that's - so - so - when you go through life -

you should be thankful that you're miserable because you're very lucky to be miserable."

seems this captures the sentiment of dusty's intensifying restatement. amis does the same thing to 'death' or at least the trappings of thwarted virility, casting it always in the superlative for burlesque. always. the u-man's salvation involves a woman from the demi-monde who walks the nevsky or nevsky's from every elsewhere.

Quoting "steve d. dalachinsky" <[REDACTED]>:

yes dusty's notes opening line

*On Mon, 9 Jul 2007 09:57:08 -0400 Chris Chapman <[REDACTED]> writes:
Woody Allen in _Annie Hall_
and Martin Amis in
every novel he wrote but especially
_London Fields_*

...cf. the theory of increasing humiliation.

Quoting Nicky Melville <[REDACTED]>:

i am a sick man a spiteful man ... who said that?

the underground man in Notes from Underground...?

*Watch all 9 Live Earth concerts live on MSN.
<http://liveearth.uk.msn.com>*

[↑ Contents](#)

289. **Tom W. Lewis**

unbidden editing : put a cap in this string

Mon 9 Jul 2007

(never edit after)

downing shots after shots of scotch

and "Recherche";

or the Anthology true.

the thirty-five. whatever works. his poet, real even in the water.

did think of things interesting this month's poets.

rejected the object. you work.
in the publication of a poem for the Eda issue,
it was made of scotch, and saying
"oh, so they know editing."
(derived from a message of Murat's on this string, 7/4)

[↑ Contents](#)

290. **Barry Schwabsky**
Re: some notes on intention and vaguery
Mon 9 Jul 2007

It seems odd to me that the linguists are supposed to be on the side of the philosophers, and not on the side of the psychologists and neurologists.

If anything, I'd have imagined it would be the psychologists together with the philosophers vs the linguists and neurologists...psychology being to neurology as (a certain kind of) philosophy is to linguistics, maybe. Comments?

Whether or not such a universal grammar hardwired into human brains wittgenstein would have held as a question for psychologists and neurologists, and not for linguists and philosophers. Rather, it is the duty of philosophers and linguists to look at the forms of life in which language arises and to see how language is used in those areas.

[↑ Contents](#)

291. **George Bowering**
Re: Chemical Brothers/Bisset collab...
Mon 9 Jul 2007

On Jul 9, 2007, at 10:40 AM, Diane DiPrima wrote:

For what it's worth, I knew him back in the day. But I never did understand what makes "beat" & don't like the term myself.

But does anyone know how to reach Bill Bissett now?

Contact him through Talonbooks.

Just Google Talonbooks

Mr. G.H. Bowering

Does not get up immoderately early.

[↑ Contents](#)

292. **Alan Sondheim**

Re: some notes on language

Mon 9 Jul 2007

Thanks for this. Different books here have different spellings; I also don't have access to the diacritical marks.

- Alan

On Mon, 9 Jul 2007, Aryanil Mukherjee wrote:

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Alan Sondheim

Sent: Monday, July 09, 2007 11:23 AM

To: ██████████

Subject: some notes on language

Agehananda Bharati writes on 'intentional language' in *The Tantric Tradition* - this is considered a mistranslation of *samdha-bhasa* by Alex Wayman in *The Buddhist Tantras: Light on Indo-Tibetan Esotericism*; he translates the same as 'twilight language' as the 'climactics' between darkness and light. The ambiguity that arises is described by Nagarjuna in his *Samdhi-bhasa-jika* who gives such examples as "is the ambrosia (amrta) of heaven, to be drunk continuously." "is wind, is food, to be controlled." "One should be convinced, 'these very bones of mine are my ornaments.'" "is inhalation; and one should stop it from its violent acts." "has avikalpa nature; also, while the wind is being inhaled there is no recitation."

=====>

What the west calls "twilight language", has been mispronounced as "samdha-bhasa". It should be spelled "sandhyabhasa". Here is a wikipedia link on

the Charyapadas (pronounced Char-Ja-paw-dough)
<http://en.wikipedia.org/wiki/Charyapada>

The facts on this page, as far as I can tell, are correct.

The word "sandhya" in Bengali, Hindi and/or most east Indian languages means "evening", "bhasa" is language.

Thanks

Aryanil

=====

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

[↑ Contents](#)

293. **Alan Sondheim**

Re: some notes on intention and vaguery

Mon 9 Jul 2007

On Mon, 9 Jul 2007, Jason Quackenbush wrote:

after sondheim

one of the problems with reading ludwig wittgenstein is that he very rarely makes explicit the targets of his investigations. this is bad enough in his early work, and it becomes almost insurmountable in his late period, to the point that one almost needs a knowledge of frege, russell, schopenauer, james, moore, and spengler, as well as a working knowledge of the ideas of the vienna circle to know what he is talking about a lot of the time.

Just a minor point - It's very clear what the early work is book; 'das Welt' is the subject which is then considered in relation to logical propositions taken in various sets; the Sheffer stroke is the fundamental process here. I read the TLP when I was 19 and have been with it on and off since; it's the final statement of a kind of 19th-century structural-ism that appeared in Hertz's mechanics, etc. In any case, yes, it helps to know Frege and the others - Whitehead as well, but that's true of almost all philosophy; it's not ab nihilo. To look at Derrida for example, it helps to know Hegel, Levinas, Sartre, Heidegger of course, etc. etc. Re: The Vienna circle - here W. pretty much stands on his own although Carnap can't hurt.

I don't see where W. had the 'prior conviction' you mention but then I don't remember all the details of his life.

With the Investigations the situation is very different. I don't think the Principia Mathematica was really detailed there; it was on the TLP, and already of course the paradoxes of mathematics destroyed the crystalline order in terms of a constructivist axiomatics - of course you'd have to believe that proof theory's somehow connected to ontology for the destruc- tion to occur.

Your point about universal grammar is really interesting; I do wonder though if one can make a leap from language games etc. to a probmeatizing of such a grammar. They're different epistemologies; I don't think (I may be very wrong here) that universal grammar implies exact meaning and denotation - if anything it seems to me it would deal with the structures underlying language games, since, when such a game is played, as it always is, the participants in a dialog almost always understand implicitly what is meant. This would be a substructural affair, not an affair of defini- tion. In other words, I don't think the opposition you set up is really necessarily there.

- Alan

[↑ Contents](#)

294. **Stephen Baraban**

(re: listenlight) Heavy Editing "Facilitates" Philosopher's Decision to Leave USA

Mon 9 Jul 2007

From Theodor W. Adorno's "On the Question: 'What is German?' ", discussing the author's decision to return to Germany in 1949 (quoted passage found on pages 210-211 of _Critical Models: Interventions and Catchwords_ (New York, Columbia University Press, 1998, translated and with a preface by Henry W. Pickford). Yep, no paragraph breaks (editors must have loved *that*!) and I haven't even provided the whole paragraph. The words with asterisks after them, as the translator explains in the Preface, are English in the original.

Very interesting I think, though I wonder about Adorno's generalization regarding "the almost universal technique of adaption, reworking and arranging" that scholarly/philosophical authors in America had to submit to.

Having said this, I will risk speaking about what facilitated my decision to return. A publisher, incidentally a European immigrant, who was familiar with the German manuscript of *Philosophy of New Music*, expressed the wish to publish the main section of it in English. He asked me for a rough translation. When he read it, he found that the book, with which he was already familiar, was "badly organized"* (schlecht

organisiert). I said to myself that, at least in Germany, despite all that has happened there, I would be spared this. A few years later the same thing happened again, only this time grotesquely intensified. I had presented a lecture in the Psychoanalytic Society in San Francisco and given it to their affiliated professional journal for publication. In the galleys I discovered that they had not been satisfied with improving the stylistic deficiencies of an emigrant writer. The entire text had been disfigured beyond recognition, the fundamental intentions could not be recovered. To my polite protest I received the no less polite and regretful explanation, that the journal owes its reputation precisely to its practice of submitting all contributions to such editing* (Redaktion). The editing provided the journal with its uniformity; I would only be standing in my own way were I to forego its advantages. Nonetheless I did forego them; today the article can be found in the volume *Sociologica II* under the title "Die revidierte Psychoanalyse" ("Psychoanalysis Revised") in a quite faithful German translation. In it one can check whether the text needed to be filtered through a machine, obedient to that almost universal technique of adaptation, reworking, and arranging, to which powerless authors have to submit in America. I give these examples not to complain about the country where I found refuge but to explain clearly why I did not stay. In comparison with the horrors of National Socialism my literary experiences were insignificant bagatelles. But once I had survived, it was certainly excusable that I sought working conditions that would impair my work as little as possible. I was perfectly aware that the autonomy I championed as the unconditional right of the author to determine the integral form of his production had, at the same time, something regressive about it in relation to the highly rationalized commercial exploitation even of spiritual creations. What was being demanded of me was nothing other than the logically consistent application of the laws of highly advanced economic concentration to scholarly and

literary products. However, what represents progress according to the standards of adaptation inevitably meant regression according to the standards of the subject matter itself...

___ Ready for the edge of your seat?
Check out tonight's top picks on Yahoo! TV.
<http://tv.yahoo.com/>

[↑ Contents](#)

295. **Jim Andrews**
Re: Chemical Brothers/Bisset collab...
Mon 9 Jul 2007

*Seems the Chemical Brothers have topped UK album charts with "Night",
inspired by and with a collaboration with bill bissett...*

<http://www.reuters.com/article/email/idUSL0824923720070708>

thanks for that. that's one for the good guys.

ja
<http://vispo.com>

[↑ Contents](#)

296. **Jason Quackenbush**
Re: some notes on intention and vaguery
Mon 9 Jul 2007

hi Murat,

I think this is the fundamental problem of wittgenstein on which pretty much everybody either misunderstands him or goes too far in the direction he was trying to avoid going.

wittgenstein doesn't argue that "life is meaningless" he argues that the class of question "what is the meaning of life?" is is a member is nonsensical. the key distinction here is between nonsensical (unzinning) sentences and senseless (sinnloss) sentences. a nonsensical sentence might still have a use for our form of life, and therefore have a kind of meaning that is different from what is meant by "the meaning of a word." a senseless sentence on the other hand is merely something that doesn't fit in the grammar. like "car water uncomfortably green mayonaise jar." nonsense has a purpose, and it's important to understand that the reason people try to say these things is not because they're stupid or that they're deluded. They try to say these things because it's important what

they're trying to say, and a part of our form of life to try to say it. It's just that it's equally important to recognize that in doing so, you're "running your head up against the walls of language."

Again, it's not that there is no such thing as metaphysics, it's that it's not possible to say anything sensible about metaphysics. There's the world, there's us in it, there's our interactions with the world and the world's interactions with itself. There's no way to "go deeper" than that. That doesn't mean there isn't a "deeper" there, but to say there is or there isn't is not to say something that can really be understood except in the most shallow ways. We can, on the other hand, show that there is something there, and in this case language is working more like a finger pointing at a ball, then a sign on the ball that reads "ball". I can say "that, that's what i want to talk about, right there" but I can't go any further than that indexical expression because I have no public grounds by which I can tell if I'm using my words correctly or not. All i can do is stipulate what the correct meanings of the words are, which is really all that metaphysics boils down to, stipulating the meanings of words and arguing over whose stipulations bear the best fruit, best depending almost entirely on which bullets you're willing to bite and what your intuitions tell you must be the case.

Up to that point, Wittgenstein and I agree. However I don't think he ever went far enough with his mysticism to the point where he realized just how much could be said with nonsense. I always wondered what might have happened if late in life he'd seriously studied the Chuangzi and the Tao Te Ching.

Unfortunately I think his cultural and aesthetic biases, growing up in the efete and culturally strangled air of fin de siecle Vienna, prevented him from realizing some of the same things Joseph Campbell went on to realize about the power of myth and folklore. Wittgenstein's remarks on the the golden bough, in which he remarks on Frazier's misunderstanding of magic in other cultures is very much a joseph campbell kind of read on the problems of cultural translation.

I on the other hand am of the opinion that this "showing" of wittgensteins is much more subtle and able to be directed than he was. I think that's what good poetry always does is to point in someway at something that can't be plainly said. that's what devices like metaphor and allusion are for, but in reality I think most of the language arts get there in someway, but poetry in particular has that as it's workspace. Wittgenstein, no fan of modernism in any form, would beg to differ. But then he was also the first to admit that he didn't understand any of it and did not like the world as it was because he could not understand it.

But as to the question of vagueness, i may have done uncle ludwig a disservice in my exegesis. His point isn't that vagueness is better than precision, or vice versa, but that both have their uses, and what matters is the task you have before you and what demands it makes. If you're building a raft out of logs, you

can probably eyeball most of your measurements and get things roughly in line with each other, and there's no need to measure down to the sub-micron level. That might be important though if you're building a particle collider, though.

Wittgenstein's point is that sometimes we let ourselves be led astray by a pursuit of precision where no great deal of precision is warranted, and in fact the pursuit of precision will prevent you from getting where you want to go. you end up with a raft the logs of which are exactly the same length, but which nevertheless are full of holes and sink the minute they hit the water.

On Mon, 9 Jul 2007, Murat Nemet-Nejat wrote:

Jason,

Thank you for your acute analysis, without too much hagiography.

The key phrase to me in your passage is: "and with the further constraint that he didn't want to offer up anything that looked anything like a theory based on his belief that any such theory is doomed to be nonsensical."

Well, it is nonsensical, and he knows it to be so, since in his universe metaphysics is nonsense. On the other hand, there is the question: "how can I go on living without meaning, without killing myself?" Therefore, he has to act as though there is meaning. I wish someone honestly faces this dilemma in Wittgenstein's philosophy.

"Vagueness" feels so much like a loophole to me, if he did not feel compelled to square this loophole.

Ciao,

Murat

On 7/9/07, Jason Quackenbush <[REDACTED]> wrote:

after sondheim

one of the problems with reading ludwig wittgenstein is that he very rarely makes explicit the targets of his investigations. this is bad enough in his early work, and it becomes almost insurmountable in his late period, to the point that one almost needs a knowledge of frege, russell, schopenauer, james, moore, and spengler, as well as a working knowledge of the ideas of the vienna circle to know what he is talking about a lot of the time.

this is not to say that what he is talking about is necessarily something not worth knowing, or that one SHOULD have to know about frege et al in

order to understand the points he makes. Rather, this is one facet of the difficulty in reading wittgenstein that he wrote for a very small audience with the prior conviction that he probably couldn't make himself understood anyway, and with the further constraint that he didn't want to offer up anything that looked anything like a theory based on his belief that any such theory is doomed to be nonsensical.

the question that here arises then is what to make of wittgenstein's treatment of intention and vagueness in *Philosophical Investigations* and *Zettel*?

The answer is a relatively simple one that must be understood in terms of the movement that wittgenstein prophetically opposed in all of his later work, that is, the Chomskyan school of linguistics and their lynchpin theory of universal grammar.

Whether or not such a universal grammar hardwired into human brains wittgenstein would have held as a question for psychologists and neurologists, and not for linguists and philosophers. Rather, it is the duty of philosophers and linguists to look at the forms of life in which language arises and to see how language is used in those areas. His argument here is not specifically directed against anyone, although russell and his chrystalline formal grammars of logic and mathematics, as well as the scientific materialism of the vienna circale are both specifc targets that he no doubt intended to take aim at.

Rather, what the intention is here is to direct the attention of his reader via his interlocutor at the usefulness, and indeed, the necessity of vagueness for communication. It is vagueness that allows us to use color words, to use indexical expressions, and to shortcut around all manner of terms that if we necessitated rigorous and thorough definitions for, would be completely unworkable. his statement that "we have got on to slippery ice and are unable to walk. for that we need friction, back to the rough ground" is as succinct a statement as possible outlining the need for vagueness in language in order to allow it to communicate anything at all.

further, note that it is vague that the intent here is to challenge such polishers of language, those who would produce idealized, universal grammars, and beneath that, the intent to show how such endeavors are not just doomed to failure and worthless, but that they are actively detrimental to understanding.

There is a point at which the vagueness of a sentence must be accepted as an end and that we must stop polishing it for if we do not it will cease to mean what it vaguely means and begin to precisely mean something else entirely, if it is lucky enough to mean anything at all, which is highly unlikely.

more to the point, however, is the question of intent and how one intends. the idea of intent is a metaphysically garbled one and very difficult to speak about. wittgenstein instead directs us to think about situations in which we use the word. his suggestion is that those uses are what the word and the behavior means and there is an end to it.

[↑ Contents](#)

297. **Ruth Lepson**

Re: THROW THE AMISH IN JAIL! poets & artists against cruelty to animals

Mon 9 Jul 2007

thank you conrad for your continuing sensitivity to all living creatures

On 7/9/07 12:50 PM, "CA Conrad" <[REDACTED]> wrote:

details at
<http://CConradEVENTS.blogspot.com>

[↑ Contents](#)

298. **W.B. Keckler**

Re: (re: listenlight) Heavy Editing "Facilitates" Philosopher's Decision to L...

Mon 9 Jul 2007

In a message dated 7/9/2007 9:55:21 P.M. Eastern Daylight Time, [REDACTED] writes:

What was
being demanded of me was nothing other than the
logically consistent application of the laws of highly
advanced economic concentration to scholarly and
literary products.

Gee, if I hear the bastards at Knopf bowdlerize Billy Collins, I'm really not
gonna sleep tonight.

Wink, wink, nudge, wink.

Wittgenstein redux will have me thinking about the cat on the mat again (just
as long as it isn't Schrodinger's cat) and it may be comforting...but the Amish
(referenced here today?) like things backwards: "Pop's on the Table still, Und
half Et." But the substrate gets things done.

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

[↑ Contents](#)

299. **Hot Whiskey Press**
Two New Hot Whiskey Publications
Mon 9 Jul 2007

Hot Whiskey #3
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Michael & Jennifer

--

Hot Whiskey Press
www.hotwhiskeyblog.blogspot.com
www.hotwhiskeypress.com

[↑ Contents](#)

300. **W.B. Keckler**
"All pictures malingering..."
Mon 9 Jul 2007

New at Joe Brainard's Pyjamas, "Poem for Sonia Balassanian," and work by Che
Elias who Meddles into Preclusions...also the "Name the Poet, Name the Poem,
Win a Psyduck postcard" mystery....evil albino church minions wait to throw
Chinese stars at you if you dare to attempt to unlock the Code...

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

301. **Alan Sondheim**

Re: some notes on language

Tue 10 Jul 2007

On Mon, 9 Jul 2007, Murat Nemet-Nejat wrote:

> On 7/9/07, Alan Sondheim <[REDACTED]> wrote:

>>

>> Some Notes on Language

>>

>>

>> "The answer is this: war on totality, Let us attest to the unrepresentable;

>> let us activate the differends and save the honor of the name." (Jean-

>> Francois Lyotard, The Postmodern Explained.)

>>

>> Watching early silent Shakespearian films on Turner Classic Movies - the

>> linguistic register transforms into (visual) protolanguage; protolanguage

>> can literally trace the visible. the earlier films (1899 - maybe 1908)

>> tend towards special effects constructed as if for the first time; pre-

>> sence is transformed and protolanguage gives way to wonder.

>

>

> Alan,

>

> "Traces" not only the "visible," but also the "invisible."

>

> That's what I have been trying to say for years, including in The Peripheral

> Space of Photography. The wonder of a new language, which also implies the

> death of the old.

>

For me, it doesn't have this implication at all of course.

What you call protolanguage (the inert) is also what is beyond words being the only language ("that=which-is and that-which=is-not"). No surprise, for the last year, I was trying to understand your distinction between digital and analalogical.

Protolanguage is actually used (I think the author is Bickerton not sure) to represent infant's babble before the syntactical 'explosion.'

> Analogical is death, isn't it, death, at least, of a given system

> (onelanguage game)

> transcending to other media, to other senses (from ear to eye to non

> eye/mind's eye, to eda).

>

I use analogical to call forth a number of things - Rosset's idea of the 'idiotic real' or inert, obdurate; the smoothing integration across the digital or any form of inscription; the 'prior' inchoate of inscription; what remains of the real after political economy is subtracted. ...

When Dostoyesky is saying "I am a sick man, I am a spiteful man, my liver is diseased," isn't he announcing the birth of a new system, based on a new ethos (of failure, of death) which of course has withing it the death of the old?

Actually if I remember, the work was a satire on 'What is to be Done' - but the way you read it is now I think the way we have to read it.

But not the death of the old; I don't personally believe in succession of this sort.

[...]

>>

>> Wayman states "The twilights symbolized the sensitive points in the
>> temporal flow when spiritual victory was possible. A special vocabulary
>> was created to refer to these critical points and called in the Buddhist
>> Tantras 'twilight language.'" "Nagarjuna's commentary suggests that the
>> Hevajratantra has given the basic list of 'twilight language.' These are
>> expressions for ambiguous yoga states, while 'non-twilight language'
>> refers to states of yoga that are not ambiguous." In English, the phrases
>> themselves are ambiguous and it's not clear whether the ambiguity
>> parallels or is equivalent to the ambiguity in the original. It's not
>> clear where the original lies. The ambiguity in English refuses to resolve
>> and it is this refusal that constructs an alliance with the inert.

>

>

> The refusal to escape this ambiguity, but rather to embrace this distance,
> is what true translation is.

Sounds good to me!

> The language of the inert = Melville (his "inert" narrative, "I would prefer
> not to") = silence of the audible through seeing (silent movies) = seeing of
> the invisible (Bresson, peripheral space) = a sound or movement of the mind
> ("heard melodies are sweet, but those unheard sweeter") = eda ("play on...").
>

Interesting chain of processes here...

Which brings back the Wittgenstein of TLP 7.0 about silence - but this is after all those other propositions, choices, after mathesis.

- Alan

Ciao,

Murat

[↑ Contents](#)

302. **CA Conrad**

ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion

Tue 10 Jul 2007

Brian Welch of the band KORN came for a book signing at the Barnes & Noble where I work at today (well, it's officially yesterday, since it's past midnight).

He's recently found Jesus (NOT ANOTHER ONE!) and wrote a book for the occasion.

While he was signing books and talking with his fans I decided when would be the best time to ask him my question. This is the result, which I'm going to add to my ongoing poem CELEBRITIES I'VE SEEN OFFSTAGE

<http://seenOFFstage.blogspot.com>

ME: Hey Brian, with your new religious values what are your views about the war?

BRIAN: Ah man, ah, I don't know, ah, I don't think about that kinda stuff. You know? Ah.

ME: But we're in the fourth year of the war.

BRIAN: Ah, I don't know, ah. I'm just trying to get my life together.

That's it? That's all he had to say? Yes! That's all he had to say! His nation is AT WAR! His nation has INVADED AND OCCUPIED another nation!

And I was actually hoping to be surprised, and to be proven wrong about those who surrender to Jesus. But he's empty, and even while I was listening to the stupid things he had to say to his young fans about THE SOUL that KORN has in its music (really? hm, I don't remember hearing SOUL!), crap like that, shitty, dumb little small talk kind of shit, but while I was listening to all of the chatter I was still thinking to myself that MAYBE, just MAYBE he was just trying to get through the book signing and had other thoughts to share. There was part of me that wanted to be blown away by a beautiful, unexpected world view.

No. Nothing. Zippo! "I don't think about that kinda stuff." Really? Wow!

Some super KORN fan woman who overheard me complain to a coworker about how incredibly disappointing Welch turned out to be said to me, "He's a rock star! Rock stars don't have time for such things!"

And I said, "Oh, really? Have you ever heard of Bono? How about Patti Smith? How about Marilyn Manson, or Sinead O'Conner, or about fifteen other rock stars who GIVE A DAMN! Rock stars who constantly talk out against war, talk out against cruelty, talk about changing this world and making it better?"

How about John Lennon?

What a bunch of bullshit this Brian Welch is! There I am at my stupid little bookshop job making JUST BARELY enough to pay the rent and electricity, and my tiny bit of tax dollars are going to pay for bullets for machine guns over in Iraq to kill people. But Brian Welch is A MILLIONAIRE! And his tax dollars are buying truck loads of machine guns for Iraq! Is it okay to not know "about that kinda stuff"?

How is it okay for any American to not know about it?

How is it okay for every American to not think about the war every single fucking day? This is YOUR war! This is MY war! It belongs to us! This misery is OUR MISERY-MAKING MACHINE!

WE ARE IN FUCKING OVERDRIVE MY BROTHERS AND SISTERS! WE ARE KILLING AND KILLING AND KEEPING A CLOSE LINE OPEN TO THE COFFIN MAKERS TO PREDICT THE NEXT SHIPMENT!

I'm so disturbed by this guy. His tattoos and piercings and crazy hair is nothing more than costume. He's not radical, not radical in any way at all. He's maintaining the worst values of willful ignorance. And he's JUST joined one of the most ridiculous religions on the planet! Worship of a martyr! Worship of a suicide!

How deflating the globe seems on the surface of such a pool of greasy thought.

Maybe I should have asked him what candidate he thinks is best? Who is he voting for? Is he registered?

I wish I owned a KORN CD so I could SMASH it!

ABSOLUTELY FUCKING DISGUSTED!

CAConrad

<http://PhillySound.blogspot.com>

[↑ Contents](#)

303. **David Baratier**

Re: Chemical Brothers/Bisset collab...

Tue 10 Jul 2007

George--

That is kind of weak, haven't you known Diane longer than that? I think you could offer better, but Bill is Canadian so I do not expect much from his home land. When are you going to read for me instead of going to a reds game?

Anyways Diane, backchannel, I'll find it.

be well-- dave

On Jul 9, 2007, at 10:40 AM, Diane DiPrima wrote:

For what it's worth, I knew him back in the day. But I never did understand what makes "beat" & don't like the term myself.

But does anyone know how to reach Bill Bissett now?

Contact him through Talonbooks.

Just Google Talonbooks

[↑ Contents](#)

304. **Jim Andrews**

Re: 13 by M. Niemi/my new gmail/Original Digital Poetry at blog

Tue 10 Jul 2007

also in the archive you indicate for week beginning 24 june--is some of the "Original Digital (Visual) Poetry"--

in its most "elemental" if not "foundational" form in the most "direct" way!

i'm not sure what you mean, david.

the RubBeings are 'concrete' in the feel of their relation with the physical. but usually they are also more informed by visual art than typical concrete, which was usually in closer proximity with the page.

here's a poem by lionel kearns from 1965 called 'Birth of God/uniVerse' (he abbreviates it as 'BoG') that is some 'original digital visual poetry':
<http://vispo.com/kearns/bog1.htm> . this is from a 1969 book of his called 'By the Light of the Silvery McLune: Media Parables, Poems, Signs, Gestures, and Other Assaults on the Interface'.

ja

305. **Barry Schwabsky**

Re: (re: listenlight) Heavy Editing "Facilitates" Philosopher's Decision to Leave USA

Tue 10 Jul 2007

With regard to "the autonomy I championed as the unconditional right of the author," however, check the correspondence between Adorno as an editor of the Zeitschrift fur Sozialforschung and Walter Benjamin as author of "Paris of the Second Empire."

Stephen Baraban <[REDACTED]> wrote: From Theodor W. Adorno's "On the Question:

'What is German?' ", discussing the author's decision to return to Germany in 1949 (quoted passage found on pages 210-211 of _Critical Models: Interventions and Catchwords_ (New York, Columbia University Press, 1998, translated and with a preface by Henry W. Pickford). Yep, no paragraph breaks (editors must have loved *that*!) and I haven't even provided the whole paragraph. The words with asterisks after them, as the translator explains in the Preface, are English in the original.

Very interesting I think, though I wonder about Adorno's generalization regarding "the almost universal technique of adaption, reworking and arranging" that scholarly/philosophical authors in America had to submit to.

Having said this, I will risk speaking about what facilitated my decision to return. A publisher, incidentally a European immigrant, who was familiar with the German manuscript of Philosophy of New Music, expressed the wish to publish the main section of it in English. He asked me for a rough translation. When he read it, he found that the book, with which he was already familiar, was "badly organized"* (schlecht organisiert). I said to myself that, at least in Germany, despite all that has happened there, I would be spared this. A few years later the same thing happened again, only this time grotesquely intensified. I had presented a lecture in the

Psychoanalytic Society in San Francisco and given it to their affiliated professional journal for publication. In the galleys I discovered that they had not been satisfied with improving the stylistic deficiencies of an emigrant writer. The entire text had been disfigured beyond recognition, the fundamental intentions could not be recovered. To my polite protest I received the no less polite and regretful explanation, that the journal owes its reputation precisely to its practice of submitting all contributions to such editing* (Redaktion). The editing provided the journal with its uniformity; I would only be standing in my own way were I to forego its advantages. Nonetheless I did forego them; today the article can be found in the volume *Sociologica II* under the title "Die revidierte Psychoanalyse" ("Psychoanalysis Revised") in a quite faithful German translation. In it one can check whether the text needed to be filtered through a machine, obedient to that almost universal technique of adaptation, reworking, and arranging, to which powerless authors have to submit in America. I give these examples not to complain about the country where I found refuge but to explain clearly why I did not stay. In comparison with the horrors of National Socialism my literary experiences were insignificant bagatelles. But once I had survived, it was certainly excusable that I sought working conditions that would impair my work as little as possible. I was perfectly aware that the autonomy I championed as the unconditional right of the author to determine the integral form of his production had, at the same time, something regressive about it in relation to the highly rationalized commercial exploitation even of spiritual creations. What was being demanded of me was nothing other than the logically consistent application of the laws of highly advanced economic concentration to scholarly and literary products. However, what represents progress according to the standards of adaptation inevitably meant regression according to the standards of the subject matter itself...

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[↑ Contents](#)

306. **Joel Weishaus**
Oregon Literary Review, Summer/Fall 2007
Tue 10 Jul 2007

<http://www.oregonlitrev.org/v2n2/OregonLiteraryReview.htm>

-Joel

[↑ Contents](#)

307. **Richard Jeffrey Newman**
Special Issue on Persian/Iranian literature
Tue 10 Jul 2007

ArteEast (www.arteeast.org) has just launched a special issue of its online magazine, ArteNews (http://www.arteeast.dreamhosters.com/pages/artenews/persian_lit/), edited by yours truly, on Persian/Iranian literature. The issue features a new story by Nahid Rachlin, a translation of a story by well-known director Mohsen Makhmalbaf, written not long after the Iranian Revolution when he still identified himself with the Islamic regime there; there are translations from the Shahnameh and Rumi; a new, long poem by Katayoon Zandvakili, who won the University of Georgia Press Contemporary Poetry Series prize in 1998; poems originally written in English by Farideh Hasanzadeh and Maryam Ala-Amjadi, two poets from Iran; and more.

Please check it out, and, if you are so moved, let me know what you think.

Thanks,

Richard

[↑ Contents](#)

308. **Murat Nemet-Nejat**
Re: some notes on intention and vaguery
Tue 10 Jul 2007

On 7/9/07, Jason Quackenbush <[REDACTED]> wrote:

>

> hi Murat,

> I think this is the fundamental problem of wittgenstein on which pretty
> much everybody either misunderstands him or goes too far in the direction he
> was trying to avoid going.
>
> wittgenstein doesn't argue that "life is meaningless" he argues that the
> class of question "what is the meaning of life?" is is a member is
> nonsensical. the key distinction here is between nonsensical (unzinning)
> sentences and senseless (sinnloss) sentences. a nonsensical sentence might
> still have a use for our form of life, and therefore have a kind of meaning
> that is different from what is meant by "the meaning of a word." a senseless
> sentence on the other hand is merely something that doesn't fit in the
> grammar. like "car water uncomfortably green mayonaise jar." nonsense has
a
> purpose, and it's important to understand that the reason people try to say
> these things is not because they're stupid or that they're deluded.

Jason,

Once again, your post is full of fascinating observations, and I will try to respond to them tangentially, in spots. Otherwise, we would get entangled 'in the grapevines of language.'

"a nonsensical sentence might still have a use for our form of life, and therefore have a kind of meaning that is different from what is meant by "the meaning of a word.": What is this meaning of a "nonsensical language"? Can you (or Wittgenstein) elaborate on that, without being entangled in the deficiencies of one's own thought? At most, after a lip service, isn't the exploration of what that meaning is dropped?

"a senseless sentence on the other hand is merely something that doesn't fit in the grammar. like "'car water uncomfortably green mayonaise jar'": do you mean a lot of language poetry (or of the post avant kind) is senseless? (O.K., just kidding!)

They try to say these things because it's important what they're trying to
> say, and a part of our form of life to try to say it. It's just that it's
> equally important to recognize that in doing so, you're "running your head
> up against the walls of language."

>

> Again, it's not that there is no such thing as metaphysics, it's that it's
> not possible to say anything sensible about metaphysics.

No, Wittgenstein says it's not possible to say anything sensible in metaphysics, while all he is involved in is metaphysics. That's why we still read him, while we still consider him trapped in a contradiction ("a theory doomed to be nonsensical" - a nonsensical performance/poem).

There's the world, there's us in it, there's our interactions with the world
> and the world's interactions with itself. There's no way to "go deeper" than
> that. That doesn't mean there isn't a "deeper" there, but to say there is or
> there isn't is not to say something that can really be understood except in
> the most shallow ways. We can, on the other hand, show that there is
> something there, and in this case language is working more like a finger
> pointing at a ball,

Well, when pointing is not a language, why such an arbitrary limit? As you say
later, can't poetry basically be a pointing, "a coup de des," in space?

then a sign on the ball that reads "ball". I can say "that, that's what i
> want to talk about, right there" but I can't go any further than that
> indexical expression because I have no public grounds by which I can tell if
> I'm using my words correctly or not.

Once again, who determined that establishing "public grounds" is the measure
by which one will legitimize the correctness of a language. Linguistic
philosophy basically "proves" something by acting as if mathematics. It defines
a given word in an over-precise, limiting way way. Then it "proves" that a
certain activity within that precise (axiom-like) meaning of the word is
impossible. There is something tyrannical -ideological- in this process, denying
the possibility or the legitimacy of the other (the outside). Since this branch of
linguistic philosophy is an offshoot of logical positivism (or what I would call
fundamentalist empiricism) has a Western ideological bent to it.

I must acknowledge that Wittgenstein himself never used the trick of
misapplying mathematics, its tautological insular/circular thinking to
metaphysics. As far as I can see, he accepting rather to live within its
contradictions; but very few of his followers showed the same understanding.

The fact is that very few words in a language have fixed, completely defined
meanings. This has little to do with grammar (Chomskian or otherwise), but a
lot to do with the open ended nature of words to change and move in
unexpected directions, assume unexpected meanings (that's what metaphor is),
as they are interacting with new cultural forces. In other words, the
impossibility of a final definition to be given to a word is the linguistic
equivalent of freedom. And imposing such pre-emptive, partly arbitrary
definitions on words is the linguistic, ideological equivalent of tyranny.

All i can do is stipulate what the correct meanings of the words are, which
> is really all that metaphysics boils down to,

No, metaphysics is to swim in the river of ambiguity, between two shores,
which is what Wittgenstein, among others, does.

stipulating the meanings of words and arguing over whose stipulations bear
> the best fruit, best depending almost entirely on which bullets you're
> willing to bite and what your intuitions tell you must be the case.

What kind of fruit are you talking about? Is it the fruit of pragmatic usefulness, which I think very often the motive, the assumed norm behind these analyses? What does intuition tell us about this question?

Up to that point, Wittgenstein and I agree. However I don't think he ever went far enough with his mysticism to the point where he realized just how much could be said with nonsense.

If he acknowledged his mysticism, he knew his whole edifice would fall. Though he had to practice it without "naming" it, therefore, never subjecting his own activities to the "rigors of a definition."

I always wondered what might have happened if late in life he'd seriously
> studied the Chuangzi and the Tao Te Ching. Unfortunately I think his
> cultural and aesthetic biases, growing up in the efete and culturally
> strangled air of fin de siecle Vienna, prevented him from realizing some of
> the same things Joseph Campbell went on to realize about the power of myth
> and folklore. Wittgenstein's remarks on the the golden bough, in which he
> remarks on Frazier's misunderstanding of magic in other cultures is very
> much a joseph campbell kind of read on the problems of cultural translation.
>

> I on the other hand am of the opinion that this "showing" of wittgensteins
> is much more subtle and able to be directed than he was. I think that's what
> good poetry always does is to point in someway at something that can't be
> plainly said. that's what devices like metaphor and allusion are for, but in
> reality I think most of the language arts get there in someway, but poetry
> in particular has that as it's workspace. Wittgenstein, no fan of modernism
> in any form, would beg to differ. But then he was also the first to admit
> that he didn't understand any of it and did not like the world as it was
> because he could not understand it.

"Poetry, I also hate it." Didn't Robert Foreman say something similar about the theater?

But as to the question of vagueness, i may have done uncle ludwig a
> disservice in my exegesis. His point isn't that vagueness is better than
> precision, or vice versa, but that both have their uses, and what matters is
> the task you have before you and what demands it makes. If you're building a
> raft out of logs, you can probably eyeball most of your measurements and get
> things roughly in line with each other, and there's no need to measure down
> to the sub-micron level. That might be important though if you're building a
> particle collider, though.

I don't really think that's what Wittgenstein means. As I see it, he is referring to the basic ambiguity of language, of words (their implicit openness), what I have talked about. Of course, spelled out in a "precise way," he may object to this assertion.

Wittgenstein's point is that sometimes we let ourselves be led astray by a
> pursuit of precision where no great deal of precision is warranted, and in
> fact the pursuit of precision will prevent you from getting where you want
> to go. you end up with a raft the logs of which are exactly the same length,
> but which nevertheless are full of holes and sink the minute they hit the
> water.

Was Wittgenstein really such a good boy, a good Viennese (middle class and pragmatic) or basically insane? Bertrand Russel seems to have sensed this quality about him the moment he met him at Cambridge. If I remember correctly, he says [I am paraphrasing], "he was either a madman or genius. He was a genius." Why not both, that's what the nature of his ambiguity and fate was: to create a metaphysical poem, maybe his worst fear.

Ciao,

Murat

On Mon, 9 Jul 2007, Murat Nemet-Nejat wrote:

>
> > Jason,
> >
> > Thank you for your acute analysis, without too much hagiography.
> >
> > The key phrase to me in your passage is: "and with the further
> constraint
> > that he didn't want to offer up anything that looked anything like a
> theory
> > based on his belief that any such theory is doomed to be nonsensical."
> >
> > Well, it is nonsensical, and he knows it to be so, since in his universe
> > metaphysics is nonsense. On the other hand, there is the question: "how
> can
> > I go on living without meaning, without killing myself?" Therefore, he
> has
> > to act as though there is meaning. I wish someone honestly faces this
> > dilemma in Wittgenstein's philosophy.
> >
> > "Vagueness" feels so much like a loophole to me, if he did not feel
> > compelled to square this loophole.

> >
> > Ciao,
> >
> > Murat
> >
> >
> > On 7/9/07, Jason Quackenbush <[REDACTED]> wrote:
> >>
> >> after sondheim
> >>
> >> one of the problems with reading ludwig wittgenstein is that he very
> >> rarely makes explicit the targets of his investigations. this is bad
> enough
> >> in his early work, and it becomes almost insurmountable in his late
> period,
> >> to the point that one almost needs a knowledge of frege, russell,
> >> schopenauer, james, moore, and spengler, as well as a working
knowledge
> of
> >> the ideas of the vienna circle to know what he is talking about a lot
> of the
> >> time.
> >>
> >> this is not to say that what he is talking about is necessarily
> something
> >> not worth knowing, or that one SHOULD have to know about frege et al
in
> >> order to understand the points he makes. Rather, this is one facet of
> the
> >> difficulty in reading wittgenstein that he wrote for a very small
> audience
> >> with the prior conviction that he probably couldn't make himself
> understood
> >> anyway, and with the further constraint that he didn't want to offer up
> >> anything that looked anything like a theory based on his belief that
> any
> >> such theory is doomed to be nonsensical.
> >>
> >> the question that here arises then is what to make of wittgenstein's
> >> treatment of intention and vagueness in Philosophical Investigations
> and
> >> Zettel?

> >>
> >> The answer is a relatively simple one that must be understood in terms
> of
> >> the movement that wittgenstein prophetically opposed in all of his
> later
> >> work, that is, the Chomskyan school of linguistics and their lynchpin
> theory
> >> of universal grammar.
> >>
> >> Whether or not such a universal grammar hardwired into human brains
> >> wittgenstein would have held as a question for psychologists and
> >> neurologists, and not for linguists and philosophers. Rather, it is the
> duty
> >> of philosophers and linguists to look at the forms of life in which
> language
> >> arises and to see how language is used in those areas. His argument
> here is
> >> not specifically directed against anyone, although russell and his
> >> chrystaline formal grammars of logic and mathematics, as well as the
> >> scientific materialism of the vienna circale are both specifc targets
> that
> >> he no doubt intended to take aim at.
> >>
> >> Rather, what the intention is here is to direct the attention of his
> >> reader via his interlocutor at the usefulness, and indeed, the
> necessity of
> >> vagueness for communication. It is vagueness that allows us to use
> color
> >> words, to use indexical expressions, and to shortcut around all manner
> of
> >> terms that if we necessitated rigorous and thorough definitions for,
> would
> >> be completely unworkable. his statement that "we have got on to
> slippery ice
> >> and are unable to walk. for that we need friction, back to the rough
> ground"
> >> is as succinct a statement as possible outlining the need for vagueness
> in
> >> language in order to allow it to communicate anything at all.
> >>
> >> further, note that it is vague that the intent here is to challenge
> such

> >> polishers of language, those who would produce idealized, universal
> >> grammars, and beneath that, the intent to show how such endeavors are
> not
> >> just doomed to failure and worthless, but that they are actively
> detrimental
> >> to understanding.
> >>
> >> There is a point at which the vagueness of a sentence must be accepted
> as
> >> an end and that we must stop polishing it for if we do not it will
> cease to
> >> mean what it vaguely means and begin to precisely mean something else
> >> entirely, if it is lucky enough to mean anything at all, which is
> highly
> >> unlikely.
> >>
> >> more to the point, however, is the question of intent and how one
> intends.
> >> the idea of intent is a metaphysically garbled one and very difficult
> to
> >> speak about. wittgenstein instead directs us to think about situations
> in
> >> which we use the word. his suggestion is that those uses are what the
> word
> >> and the behavior means and there is an end to it.
> >>
> >
>

[↑ Contents](#)

309. **Ann Bogle**

Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningles...

Tue 10 Jul 2007

I said to a new person, "I had had this rock band thing" -- by way of saying my life had gone out to sea -- but since it hadn't been my rock band thing, but someone else's rock band, it took years to realize what I should have said when I showed up safe on shores of heaven, of home, "that rock band thing," instead of my faults & errors & the need for religions. The sailors were living in New York and Madison and Binghamton -- they had their addresses -- there had not been a sailor in any of the rock bands in Houston. There were guitar players,

and as happens with talent sometimes, the guitar players were too talented. There could not be places for all of them in a single rock band. Too many of them were too talented and their birthdays were May 1 and Oct. 31, 1966. One was born on the same day & year as JFK Jr. One was a Cancer and could overhear voices. Korn was one of their bands. They were mean or neglectful or cavalier toward women. Cavalier was kind of nice. In fact, I had myself wishing that the new person could be cavalier, to let there be a door ajar to the past. Instead, the new person was nice and I did not resemble the me from my rock band thing. He had been a bodyguard and had met many famous people -- not famous like my Pulitzer- and Nobel laureates -- famous like B.B. King -- and had once broken a man's arm who had messed with a woman. He was telling me this in an Irish public house, and an American with an Australian accent, a sea-nymph, was listening to us -- he said she was rubbing up on him during the story, but I couldn't see it because she was on his other side. I had dreamt of it, to know that fury (to break an arm) as he quoted MacBeth ... AMB

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

[↑ Contents](#)

310. **Thomas savage**

Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion

Tue 10 Jul 2007

I agree with you that everyone should care about the war. But you were probably wrong to expect a current rock star to have a coherent answer about it or anything. All such people care about is their careers. We have to look elsewhere for social, political, and intellectual inspiration. But so what? Popular culture is mostly empty and geared to the fools who consume it anyway. Regards, Tom Savage

CA Conrad <[REDACTED]> wrote: Brian Welch of the band KORN came for a book signing at the Barnes & Noble where I work at today (well, it's officially yesterday, since it's past midnight).

He's recently found Jesus (NOT ANOTHER ONE!) and wrote a book for the occasion.

While he was signing books and talking with his fans I decided when would be the best time to ask him my question. This is the result, which I'm going to add to my ongoing poem CELEBRITIES I'VE SEEN OFFSTAGE
<http://seenOFFstage.blogspot.com>

ME: Hey Brian, with your new religious values what are your views about the war?

BRIAN: Ah man, ah, I don't know, ah, I don't think about that kinda stuff. You know? Ah.

ME: But we're in the fourth year of the war.

BRIAN: Ah, I don't know, ah. I'm just trying to get my life together.

That's it? That's all he had to say? Yes! That's all he had to say! His nation is AT WAR! His nation has INVADED AND OCCUPIED another nation!

And I was actually hoping to be surprised, and to be proven wrong about those who surrender to Jesus. But he's empty, and even while I was listening to the stupid things he had to say to his young fans about THE SOUL that KORN has in its music (really? hm, I don't remember hearing SOUL!), crap like that, shitty, dumb little small talk kind of shit, but while I was listening to all of the chatter I was still thinking to myself that MAYBE, just MAYBE he was just trying to get through the book signing and had other thoughts to share. There was part of me that wanted to be blown away by a beautiful, unexpected world view.

No. Nothing. Zippo! "I don't think about that kinda stuff." Really? Wow!

Some super KORN fan woman who overheard me complain to a coworker about how incredibly disappointing Welch turned out to be said to me, "He's a rock star! Rock stars don't have time for such things!"

And I said, "Oh, really? Have you ever heard of Bono? How about Patti Smith? How about Marilyn Manson, or Sinead O'Conner, or about fifteen other rock stars who GIVE A DAMN! Rock stars who constantly talk out against war, talk out against cruelty, talk about changing this world and making it better?"

How about John Lennon?

What a bunch of bullshit this Brian Welch is! There I am at my stupid little bookshop job making JUST BARELY enough to pay the rent and electricity, and my tiny bit of tax dollars are going to pay for bullets for machine guns over in Iraq to kill people. But Brian Welch is A MILLIONAIRE! And his tax dollars are buying truck loads of machine guns for Iraq! Is it okay to not know "about that kinda stuff"?

How is it okay for any American to not know about it?

How is it okay for every American to not think about the war every single fucking day? This is YOUR war! This is MY war! It belongs to us! This misery is OUR MISERY-MAKING MACHINE!

WE ARE IN FUCKING OVERDRIVE MY BROTHERS AND SISTERS! WE ARE KILLING AND KILLING AND KEEPING A CLOSE LINE OPEN TO THE COFFIN MAKERS TO PREDICT THE NEXT SHIPMENT!

I'm so disturbed by this guy. His tattoos and piercings and crazy hair is nothing more than costume. He's not radical, not radical in any way at all. He's maintaining the worst values of willful ignorance. And he's JUST joined one of the most ridiculous religions on the planet! Worship of a martyr! Worship of a suicide!

How deflating the globe seems on the surface of such a pool of greasy thought.

Maybe I should have asked him what candidate he thinks is best? Who is he voting for? Is he registered?

I wish I owned a KORN CD so I could SMASH it!

ABSOLUTELY FUCKING DISGUSTED!

CAConrad

<http://PhillySound.blogspot.com>

8:00? 8:25? 8:40? Find a flick in no time
with theYahoo! Search movie showtime shortcut.

[↑ Contents](#)

311. **barrett gordon**

House Press births 2 monsters

Tue 10 Jul 2007

Hi all,

After a flagrant delay unbeknownst to the public at large, House Press is pleased to finally release Barrett Gordon's *rainbow-Grey*—where rubs from the street & domicile kiss on a paper noodle, & the nym "Dude" is brought back; musings on the weathers under & over the town of Frottage.

rubblings and text on paper, 8.5x14

3 double-sided pamphlet broadsides

Available for 5 measly bucks, here at <http://housepress.blogspot.com/>

As well, we've made somewhat more vulnerable(available) the precursor to the above work. *graverubber*—taking up the page as interface between living & dead / writer & writ, "rubber" gets the twist, hatting the page [over the grave to "catch" the rubbing] like a 'rubber' would, bringing questions like what in the "catch" remains to bear? A light touch over a heavy process; playful, creepy, good for the far-sighted; stone / cran meditations, sweating off an odd, pseudo-necrophilic binge in the early parks.

grave rubblings on paper, 8.5x14

1 letter / 1 grave

4 chapters / 4 cemeteries, 1 in Buffalo, 3 in Chicago

Available for 7 measly bucks, also here at <http://housepress.blogspot.com/>

Thanks all,

House Press

www.housepress.org

[↑ Contents](#)

312. **Dan Waber**

Re: Chemical Brothers/Bisset collab...

Tue 10 Jul 2007

There was that Paris Review interview...so maybe the beats were just able to successfully wishful think bissett in.

--

Writers at Work: The Paris Review Interviews, Fourth Series, pp 538-572

Poet Aram Saryoyan and Duncan McNaughton accompanied interviewer Ted Berrigan when he visited Kerouac at his home in Lowell in 1967.

Kerouac: ...You know who's a great poet? I know who the great poets are.

Interviewer: Who?

Kerouac: Let's see, is it...William Bissette of Vancouver. An Indian boy. Bill Bissette, or Bisonnette.

--

Regards,

Dan

mIEKAL aND <[REDACTED]> wrote:

> bill bissett is a beat poet?

>

> On Jul 9, 2007, at 8:31 AM, Gerald Schwartz wrote:

>

>> Seems the Chemical Brothers have topped UK album charts with "Night",

>> inspired by and with a collaboration with B. Bisset...

>>

>> <http://www.reuters.com/article/email/idUSL0824923720070708>

>>

>>

>> Gerald S.

>>

[↑ Contents](#)

313. **Chris Chapman**

Re: Chemical Brothers/Bissett collab...

Tue 10 Jul 2007

I had a great teacher who told me, when we read *_On the Road_*, that 'beat' was short for beatitude. Its funny but I can't seem to find anyone else who wants to talk about that but I keep looking. What would Bill Bissett consider beatific I wander?

Chris

from the place where the trinity has alternatively been known as the beaver, the moose, and the holy goose.

Quoting Dan Waber <[REDACTED]>:

There was that Paris Review interview...so maybe the beats were just able to successfully wishful think bissett in.

--

Writers at Work: The Paris Review Interviews, Fourth Series, pp 538-572

Poet Aram Saryoyan and Duncan McNaughton accompanied interviewer Ted Berrigan when he visited Kerouac at his home in Lowell in 1967.

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Interviewer: Who?

Kerouac: Let's see, is it...William Bissette of Vancouver. An Indian boy. Bill Bissette, or Bisonnette.

--

*Regards,
Dan*

*mIEKAL aND <[REDACTED]> wrote:
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Seems the Chemical Brothers have topped UK album charts with "Night", inspired by and with a collaboration with B. Bisset...

<http://www.reuters.com/article/email/idUSL0824923720070708>

Gerald S.

[↑ Contents](#)

314. **George Bowering**
Re: Chemical Brothers/Bisset collab...

Tue 10 Jul 2007

No, really.
Bill has a place in Toronto
and a place in Vancouver.
For decades when you give him a ride home
he gets you to drop him off on a corner
and take off before he goes to his place.
I used to have an address way up north
where he was a short order cook
but he doesnt do that any more.
It's just that Karl Siegler, is Bill's great champion
and also boss of Talonbooks.

gb

On Jul 9, 2007, at 10:11 PM, David Baratier wrote:

> George--
>
> That is kind of weak, haven't you known Diane longer than that? I
> think you could offer better, but Bill is Canadian so I do not expect
> much
> from his home land. When are you going to read for me instead of
> going to a reds game?
>
> Anyways Diane, backchannel, I'll find it.
>
> be well-- dave
>
>
> On Jul 9, 2007, at 10:40 AM, Diane DiPrima wrote:

>
>> For what it's worth, I knew him back in the day. But I never did
>> understand
>> what makes "beat" & don't like the term myself.
>>
>> But does anyone know how to reach Bill Bissett now?
>
> Contact him through Talonbooks.
>
> Just Google Talonbooks
>
>
George H. Bowering
Wishes your happiness.

[↑ Contents](#)

315. **George Bowering**
Re: Chemical Brothers/Bisset collab...

Tue 10 Jul 2007

I once sat with Allen Ginsberg at a bissett reading, oh, way back in
the early seventies,
and Allen heard bill doing his sound, and said he must have learned
chanting from
some Asians. I said actually no, that's bill.

And we all thought it was funny when Kerouac said bill's an Indian. His dad a
judge in Nova Scotia and all

On Jul 10, 2007, at 11:09 AM, Dan Waber wrote:

> There was that Paris Review interview...so maybe the beats were just
> able to successfully wishful think bissett in.
>
> --
>
> Writers at Work: The Paris Review Interviews, Fourth Series, pp
> 538-572
>
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> Berrigan when he visited Kerouac at his home in Lowell in 1967.
>
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> are.

>
> Interviewer: Who?
>
> Kerouac: Let's see, is it...William Bissette of Vancouver. An Indian
> boy. Bill Bissette, or Bisonnette.
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> Regards,
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>>> <http://www.reuters.com/article/email/idUSL0824923720070708>
>>>
>>>
>>> Gerald S.
>>>
>
>
Mr. G. Bowering
Okanagan born.

[↑ Contents](#)

316. **W.B. Keckler**

Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion

Tue 10 Jul 2007

I was always told (on the street anyway) that KORN stood for "Keep on running, N____r (an epithet that just had a symbolic burial with a coffin and everything the other day). If this is true, then complaining about ideational content in one of its member's little heads is like complaining that Ronald Reagan's jelly bean jar had too many yellow ones in it.

But hey, "Freak on a Leash" is still an okay song...

Soul-check me at Joe Brainard's Pyjamas...and I'll promise not to head-check you...or headbutt you...unless you like that sort of thing...www.joebrainardspyjamas.blogspot or something like that....

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

From: Thomas savage <[REDACTED]>

To: [REDACTED]

Sent: Tue, 10 Jul 2007 1:25 pm

Subject: Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion

I agree with you that everyone should care about the war. But you were probably wrong to expect a current rock star to have a coherent answer about it or anything. All such people care about is their careers. We have to look elsewhere for social, political, and intellectual inspiration. But so what? Popular culture is mostly empty and geared to the fools who consume it anyway. Regards, Tom Savage

CA Conrad <[REDACTED]> wrote: Brian Welch of the band KORN came for a book signing at the Barnes & Noble where I work at today (well, it's officially yesterday, since it's past midnight).

He's recently found Jesus (NOT ANOTHER ONE!) and wrote a book for the occasion.

While he was signing books and talking with his fans I decided when would be the best time to ask him my question. This is the result, which I'm going to add to my ongoing poem CELEBRITIES I'VE SEEN OFFSTAGE
<http://seenOFFstage.blogspot.com>

ME: Hey Brian, with your new religious values what are your views about the war?

BRIAN: Ah man, ah, I don't know, ah, I don't think about that kinda stuff. You know? Ah.

ME: But we're in the fourth year of the war.

BRIAN: Ah, I don't know, ah. I'm just trying to get my life together.

That's it? That's all he had to say? Yes! That's all he had to say! His nation is AT WAR! His nation has INVADED AND OCCUPIED another nation!

And I was actually hoping to be surprised, and to be proven wrong about those who surrender to Jesus. But he's empty, and even while I was listening to the stupid things he had to say to his young fans about THE SOUL that KORN has in its music (really? hm, I don't remember hearing SOUL!), crap like that, shitty, dumb little small talk kind of shit, but while I was listening to all of the chatter I was still thinking to myself that MAYBE, just MAYBE he was just trying to get through the book signing and had other thoughts to share. There

was part of me that wanted to be blown away by a beautiful, unexpected world view.

No. Nothing. Zippo! "I don't think about that kinda stuff." Really? Wow!

Some super KORN fan woman who overheard me complain to a coworker about how incredibly disappointing Welch turned out to be said to me, "He's a rock star! Rock stars don't have time for such things!"

And I said, "Oh, really? Have you ever heard of Bono? How about Patti Smith? How about Marilyn Manson, or Sinead O'Conner, or about fifteen other rock stars who GIVE A DAMN! Rock stars who constantly talk out against war, talk out against cruelty, talk about changing this world and making it better?"

How about John Lennon?

What a bunch of bullshit this Brian Welch is! There I am at my stupid little bookshop job making JUST BARELY enough to pay the rent and electricity, and my tiny bit of tax dollars are going to pay for bullets for machine guns over in Iraq to kill people. But Brian Welch is A MILLIONAIRE! And his tax dollars are buying truck loads of machine guns for Iraq! Is it okay to not know "about that kinda stuff"?

How is it okay for any American to not know about it?

How is it okay for every American to not think about the war every single fucking day? This is YOUR war! This is MY war! It belongs to us! This misery is OUR MISERY-MAKING MACHINE!

WE ARE IN FUCKING OVERDRIVE MY BROTHERS AND SISTERS! WE ARE KILLING AND KILLING AND KEEPING A CLOSE LINE OPEN TO THE COFFIN MAKERS TO PREDICT THE NEXT SHIPMENT!

I'm so disturbed by this guy. His tattoos and piercings and crazy hair is nothing more than costume. He's not radical, not radical in any way at all. He's maintaining the worst values of willful ignorance. And he's JUST joined one of the most ridiculous religions on the planet! Worship of a martyr! Worship of a suicide!

How deflating the globe seems on the surface of such a pool of greasy thought.

Maybe I should have asked him what candidate he thinks is best? Who is he voting for? Is he registered?

I wish I owned a KORN CD so I could SMASH it!

ABSOLUTELY FUCKING DISGUSTED!

CAConrad

<http://PhillySound.blogspot.com>

8:00? 8:25? 8:40? Find a flick in no time
with theYahoo! Search movie showtime shortcut.

AOL
now offers free email to everyone. Find out more about what's free from AOL at
AOL.com.

[↑ Contents](#)

317. **Christopher Filkins**

***Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of
his meaningless fashion***

Tue 10 Jul 2007

What an empty comment geared towards fools. Those people. Indeed.

On 7/10/07, Thomas savage <[REDACTED]> wrote:

>

> I agree with you that everyone should care about the war. But you were
> probably wrong to expect a current rock star to have a coherent answer
about

> it or anything. All such people care about is their careers. We have to
> look elsewhere for social, political, and intellectual inspiration. But so
> what? Popular culture is mostly empty and geared to the fools who consume
> it anyway. Regards, Tom Savage

>

> avid Thoreau - Walden, 1854.

[↑ Contents](#)

318. **Marcus Bales**

***Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of
his meaningless fashion***

Tue 10 Jul 2007

Oh come on CA Conrad -- come right out and say what you mean. Don't beat
around the bush like that!

Marcus

On 10 Jul 2007 at 10:25, Thomas savage wrote:

*I agree with you that everyone should care about the war. But you were probably
wrong to expect a current rock star to have a coherent answer about it or anything.
All such people care about is their careers. We have to look elsewhere for social,
political, and intellectual inspiration. But so what? Popular culture is mostly empty
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BRIAN: Ah, I don't know, ah. I'm just trying to get my life together.

That's it? That's all he had to say? Yes! That's all he had to say! His nation is AT WAR! His nation has INVADDED AND OCCUPIED another nation!

And I was actually hoping to be surprised, and to be proven wrong about those who surrender to Jesus. But he's empty, and even while I was listening to the stupid things he had to say to his young fans about THE SOUL that KORN has in its music (really? hm, I don't remember hearing SOUL!), crap like that, shitty, dumb little small talk kind of shit, but while I was listening to all of the chatter I was still thinking to myself that MAYBE, just MAYBE he was just trying to get through the book signing and had other thoughts to share. There was part of me that wanted to be blown away by a beautiful, unexpected world view.

No. Nothing. Zippo! "I don't think about that kinda stuff." Really? Wow!

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And I said, "Oh, really? Have you ever heard of Bono? How about Patti Smith? How about Marilyn Manson, or Sinead O'Connor, or about fifteen other rock stars who GIVE A DAMN! Rock stars who constantly talk out against war, talk out against cruelty, talk about changing this world and making it better?"

How about John Lennon?

What a bunch of bullshit this Brian Welch is! There I am at my stupid little bookshop job making JUST BARELY enough to pay the rent and electricity, and my tiny bit of tax dollars are going to pay for bullets for machine guns over in Iraq to kill people. But Brian Welch is A MILLIONAIRE! And his tax dollars are buying truck loads of machine guns for Iraq! Is it okay to not know "about that kinda stuff"?

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CAConrad

<http://PhillySound.blogspot.com>

*8:00? 8:25? 8:40? Find a flick in no time
with theYahoo! Search movie showtime shortcut.*

--

*No virus found in this incoming message.
Checked by AVG Free Edition.*

Version: 7.5.476 / Virus Database: 269.10.2/893 - Release Date: 7/9/2007 5:22 PM

[↑ Contents](#)

319. **paolo javier**

upcoming reading @ the Living Theatre

Tue 10 Jul 2007

hi folks:

i'll be reading next Monday nite with Thad Rutkowski, Janice Eidus, and Lee Slonimsky at the Living Theatre. hope you can come!

best,
Paolo

July 16, Monday, 8 p.m. Reading with Janice Eidus, Paolo Javier and Lee Slonimsky. Hosted by Dorothy F. August. Living Theatre, 21 Clinton Street (just below East Houston Street; F train to Second Avenue), Manhattan. \$6.
www.livingtheatre.org

--

<http://blog.myspace.com/paolojavier>
<http://www.2ndavepoetry.com/>

[↑ Contents](#)

320. **Jim Andrews**

Re: 'The Cult of the Amateur?-- Poetry and Art

Tue 10 Jul 2007

Here is an interesting post by Clay Shirky (<http://tinyurl.com/ypcfnf>) on Luddism and a remark by Keen (who wrote 'The Cult of the Amateur'). The responses to the post (among which is a response by Shirky to some of the responses) are worth reading also. Basically, the article looks at a common effect technologies have had on production: bringing the cost down to consumers; devaluing the goods; and Shirky describes resistance to this as Luddism.

Here are two related pieces (<http://tinyurl.com/27r9uv> and <http://tinyurl.com/2lq6c7>) by Michael Gorman, author of "Our Enduring Values: Librarianship in the 21st Century". He rails against Wikipedia and the devaluing of encyclopedias and education he sees in the digital age.

Here is a new and related piece by Kenny Goldsmith of ubu.com (<http://tinyurl.com/3dz8pn>) called "Writing's Crisis v.1.0". He begins like so:

"With the rise of the web, writing has met its photography. By that I mean, writing has encountered a situation similar to what happened to painting upon the invention of photography, a technology so much better at doing what the art form had been trying to do, that in order to survive, the field had to alter its course radically. If photography was striving for sharp focus, painting was forced to go soft, hence Impressionism. Faced with an unprecedented amount of digital available text, writing needs to redefine itself in order to adapt to the new environment of textual abundance."

The piece is related to the others in that, again, it's concerned with responses to abundance, in this case of writing and poetry.

A couple of responses to Kenny's piece.

Suppose it's true, as I think it is, that the net creates a textual abundance that devalues the typical output of writers. This is not going away. Print will not simply reassert itself and re-establish the status quo. It is an ongoing issue from here on in.

Then things like net art will also be ongoing from here on in. Same with video art. They aren't over. They continue to adapt to changing technology and the changing world. The story on them is not finished. Certain strains of them start and finish quicker than net art itself, or video art itself.

Ken says that the art world fell out of love with net art because it turned into the province of programmers, not artists. It is of course possible that someone can be both an artist and a programmer. Surely that's one of the several large challenges of working as an artist with digital media; the most fundamental phenomenological observation one can make about computers is that they're programmable; that's what separates them from previous machines; that's what gives them their radical flexibility as machines, flexibility to the point that there is no proof, and probably never will be, that there are thought processes of which humans are capable and computers are not. This isn't to say that interesting net art or digital writing **must** be programmed; there are other issues involved in the changes brought about by computers and digital networks etc. But certainly artist-programmers have a radically flexible medium available to them that is hardly exhausted, and intrepid work will continue both as net art and as offline work in writing, in other arts, and in syntheses of arts and media.

Whether it is the darling of the art world is of little concern, particularly if the art world is protective against innovative, imaginative interlopers; such gatekeeping can only devalue art itself as the province of thinkers and original creators of art.

In any case, it's interesting how all the URLs above key on the issue of scarcity/abundance.

ja
<http://vispo.com>

[↑ Contents](#)

321. **Gerald Schwartz**

Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion

Tue 10 Jul 2007

Aside from never believing KORN to be the authentic article... just another self-entitled, over-the-hill grunge act. As for Welch, himself... he's probably just gearing up to play those concerts the dumbass Baldwin Brother is throwing to drag X-TREME sports kids into the BIG SUNDAY TENT...

Yes, the days of Phil Ochs and even RAGE AGAINST THE MACHINE are long gone (even though Rage seems to be surfacing again).

I know of no rockstar (or even most movie stars, politicians or poets, myself included), who has said: "I want to go and expose every one of those secret rendition palaces scattered all over, I want to be at every front, I don't ever want to be what they call "safe," I want to be there, I want to join with my so-called enemies to either turn them (or at least deal with them directly), I want to understand what is happening & share my knowledge with as many as I can possibly reach.

I hear no rockstar saying: "I would wish my life to turn into one great prayer. One great peace." It's not in the nature... theirs or in many others.

In the meantime, your blog chastens the phonies and toasts the true ones more handily than any few words here ever could... So thanks for it!

Gerald S.
Held aloft by Smokin' Joe Frazier
45 years ago on the boardwalk in
Atlantic City

Brian Welch of the band KORN came for a book signing at the Barnes & Noble where I work at today (well, it's officially yesterday, since it's past midnight).

He's recently found Jesus (NOT ANOTHER ONE!) and wrote a book for the occasion.

While he was signing books and talking with his fans I decided when would be the best time to ask him my question. This is the result, which I'm going to add to my ongoing poem CELEBRITIES I'VE SEEN OFFSTAGE <http://seenOFFstage.blogspot.com>

ME: Hey Brian, with your new religious values what are your views about the war?

BRIAN: Ah man, ah, I don't know, ah, I don't think about that kinda stuff.

You know? Ah.

ME: But we're in the fourth year of the war.

BRIAN: Ah, I don't know, ah. I'm just trying to get my life together.

That's it? That's all he had to say? Yes! That's all he had to say! His

nation is AT WAR! His nation has INVADED AND OCCUPIED another nation!

And I was actually hoping to be surprised, and to be proven wrong about those who surrender to Jesus. But he's empty, and even while I was listening to the stupid things he had to say to his young fans about THE SOUL that KORN has in its music (really? hm, I don't remember hearing SOUL!), crap like that, shitty, dumb little small talk kind of shit, but while I was listening to all of the chatter I was still thinking to myself that MAYBE, just MAYBE he was just trying to get through the book signing and had other thoughts to share. There was part of me that wanted to be blown away by a beautiful, unexpected world view.

No. Nothing. Zippo! "I don't think about that kinda stuff." Really? Wow!

Some super KORN fan woman who overheard me complain to a coworker about how incredibly disappointing Welch turned out to be said to me, "He's a rock star! Rock stars don't have time for such things!"

And I said, "Oh, really? Have you ever heard of Bono? How about Patti Smith? How about Marilyn Manson, or Sinead O'Conner, or about fifteen other rock stars who GIVE A DAMN! Rock stars who constantly talk out against war, talk out against cruelty, talk about changing this world and making it better?"

How about John Lennon?

What a bunch of bullshit this Brian Welch is! There I am at my stupid little bookshop job making JUST BARELY enough to pay the rent and electricity, and my tiny bit of tax dollars are going to pay for bullets for machine guns over in Iraq to kill people. But Brian Welch is A MILLIONAIRE! And his tax dollars are buying truck loads of machine guns for Iraq! Is it okay to not know "about that kinda stuff"?

How is it okay for any American to not know about it?

How is it okay for every American to not think about the war every single fucking day? This is YOUR war! This is MY war! It belongs to us! This misery is OUR MISERY-MAKING MACHINE!

WE ARE IN FUCKING OVERDRIVE MY BROTHERS AND SISTERS! WE ARE KILLING AND KILLING AND KEEPING A CLOSE LINE OPEN TO THE COFFIN MAKERS TO PREDICT THE NEXT SHIPMENT!

I'm so disturbed by this guy. His tattoos and piercings and crazy hair is nothing more than costume. He's not radical, not radical in any way at all. He's maintaining the worst values of willful ignorance. And he's JUST joined one of the most ridiculous religions on the planet! Worship of a martyr! Worship of a suicide!

How deflating the globe seems on the surface of such a pool of greasy thought.

Maybe I should have asked him what candidate he thinks is best? Who is he voting for? Is he registered?

I wish I owned a KORN CD so I could SMASH it!

ABSOLUTELY FUCKING DISGUSTED!

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

[↑ Contents](#)

322. **David Chirot**

Re: Original Digital Poetry/rubBEings/Language

Tue 10 Jul 2007

On 7/10/07, David Chirot <[REDACTED]> wrote:

>
>
>
>
>
> >
> >
> > Jim. Alan, Murat--
> > >
> > > the "digital" poetry i am referring to is the little series of
> > > examples from the book Hand Shadows--the digits being the fingers of
the
> > > hand--the hand shadows are a form of visual words/langauge created
by the
> > > shadows of arrangements of the digits--(and their constant companion,
> > > "Opposable Thumb")--held up between a light source and background--
onto
> > > which they are "projected"--
> > >
> >
> > Rimbaud wrote that his poetry was to be understood "literally and
> > in every sense"--the literal "digital"--fingers, numbers, counting with the
> > fingers--as the "concrete" physical foundation for the digital of the
> > virtual-- a "play on words" as well as a "play on/with numbers"--
> >
> > "Concrete", "literally and in every sense"--i've made rubBEings of
> > the word "Concrete" that was embedded in concrete blocks-and aslo in
> > sidewlaks---(as part of the name of the company that made the blocks)--
the
> > word itself in its literal "concreteness" literally in/on
> > concrete--paradoxically isn't really a "concrete poem"--though i would
say
> > that the rubBEing itself is made by both the concrte block and myself
> > working togetehr--the block pushing on to the paper on one side, and i

on

> > > the other with a lumber crayon--working together the literal concrete
and i

> > > make this rub-BEing--that is, in the encounter and its documentation---
the

> > > two become a third--a third and Other BEing to the concrete and i--
> > >

> > > yet this concrete is not a "Concrete Poem"--though as kids when
> > > i found my father had an anthology of Concrete Poetry--after looking at it
> > > for a bit--i showed it to my brother--we had some old concrete blocks out

in

> > > the yard and started making "poems" with them--vertically and
horizontally,

> > > laid out in the grass in various configurations--
> > >

> > > where this "literal" (an aspect perhaps of the "idiot real" as
> > > well as of some forms of humor--taking things literally often turning
them

> > > into something unexpected and surreal--where this 'literal' and the
> > > non-literal meanings of words begin to split apart is when openings
> > > occur--an exchange among those things which inhabit the "inside" of
> > > language--like a river flowing through deltas outwards--with an outside
> > > that is flowing in through the openings--and so this liminal area which is
> > > 'unstable' continually shifting, with silts and tides, eddies, currents,
> > > debris from the outside and flotsam from the inside--mixing about--there is

a

> > > continual instability of language--which for all the rules and theories
> > > imposed on it, it keeps in a sense eluding--as burroughs writes in the

Intro

> > > to "Junkie" "therefore a final glossary cannot be made of words whose
> > > intention are fugitive." For there is always an element from within and
> > > from the outside of language which is fugitive, which camouflages itself,
> > > which can hide in plain sight/site/cite as a "purloined letter"--

> > > Words, because they travel through time, are also shifting in
> > > other ways--in meanings, spellings, pronunciations--the same word takes

on

> > > many voices and appearances and shadings of alluvial allusions--of
impacted

> > > secret meanings which may or not require some one at some time to
unfold

> > > them--if it is possible--One is reading writing speaking hearing often
words

> > > which seem to list about as they are so freighted with the barnacles of old
> > > figures of speech attached to them, long gone jargons --and top heavy with
> > > new connotations--even to set to work as a form of sculptor and carve and
> > > pound away with a mallet--and remove as much of the skin of dross and
> > > superannuated moss and scars as one can--there never emerges a truly
> > > perfectly formed word--there is always some dent, defect, crack--by which
> > > the openings and exchanges take place--and by which the word begins to crack
> > > into a mosaic--
> > >
> >
> > Since i began long ago making the rubBEings and then the clay
> > impression spray paintings--findings ways to present these shiftings is
> > something that has haunted me and occupied me a good deal--as one finds it in
> > lanaguge al around one--letterings and signs plaques dumpster tops tires
> > telephone poles everywhere--language wearing down, transforming, mutating,
> > falling apart--being eras, removed, altered, covered up, diving deeper into
> > palimpsistic depths--flying down the streets in fragments--and in the ways
> > in which language is camouflaging itself, fugitvely or simply for fun
> > --hide and seek--or as a means of endurance--to slip past the erasing and
> > defacing or removing eyes and hands--
> > Especially in many paintings done for a year now as series of
> > "Walls"--there's the exploration of these events as brought to language by war,
> > by weathering, burning, blasting, erasing, defacings--a continual changing
> > going on which is not destructive alone but also tremendously
> > "constructive"--that is, from one set of words and language there stream
> > forth in the ever altering states of these--hordes of new word particles,
> > language particles--even as small as dust--blown about and
> > reforming--becoming Other--children or cousins or very distant relatives as
> > it were--some small bit of dust being a piece brining with it a
> > correspondance which creates among the forms correspondances--in
> > correpondance with each other--"letter writing"--re their "corresponding"
> > BEings--events--what i call in working "call and
> > response"---sites/sights/cites--traveling--
> >

> > in the films that alan wrote of the silent shakespeare--what is
> > happening is that scenes are staged, as if it is happening as in "real life"
> > i.e.--as in the theater--the difference now being there is a new form of
> > audience member--the camera--which begins to affect the "reality" in front
> > of it--as it is taking place--and via its recording of the events and they're
> > being shown over and over on reels--opening these events in space
(different
> > sites of projection) and in time--the events keep "happening" over and over
> > through time--yet through time the seeing of the cinema alters the way
one
> > sees the films--so each time they are screened now--they are not the same
as
> > before--the same and not the same--
> >
> > again, a form of travel--through space and time--which will be bearing
> > within it its openings--because what is seen has "gone out of fashion"
become
> > "primitive" etc--the processes of time are corroding and affecting the
> > images the way they do words--gestures and images, facial
> > expressions--languages which have shifted through time--so that now the
> > images "speak" differently than "originally"--
> > and with travel such as this--the images, the words, bring with them the
> > growing need for "translation" from these previous languages in their
> > taphonomic states into something "communicable in modern terms"--
> >
> > working with rubbings and the paintings one begins to find that the
> > travel and its giving need to translate, opening the spaces of
> > translation--is a way of finding that modes of perception, of language--are
> > continually in a form of flux--in which the introduction of new technologies
> > of communication, of the visual--wear away at those previous--the modes of
> > seeing employed by humans and of language--shift along with this change
> > --previous ways of seeing and hearing, reading, writing, speaking--fade,
> > are erased, covered over, become hidden--and "translation" works at
"keeping
> > alive" these fading ways of awareness and communication--the translation
is
> > "not the same" as the original to be sure, but a means of keeping in
> > contact--
> >
> > so the rubbings are not "copies" but the expression of the encounter of
> > the rubbing and the rubbed--an encounter which is occurring in the midst of
> > these flows of time among words, images--materials--

> >
> > not "Concrete Poetry" but something other--though making use of the
> > concrete in the most literal sense--moving outwards from the openings
> > created by the concrete as something not fixed, immovable--"etched in
> > stone"--but something exchanging flows from within itself and from
> > without--a liminal area in which the BEings of words, forms--are in action--
> >
> > in the liminal area--opened by "digital" as having more than
> > on meaning--more than one physical BEing--and moving among these--
> > to be traveling via opening--so as to elude the tendencies to
> > fix and give rules to words and forms--
> > and using another word which opens in several ways including
> > the photographic, the method of ruBEings-
> >
>
> Paul Celan writes: Poetry no longer imposes itself, it exposes itself
> and so the word "digital" exposes itself--in the play on words/images in
> those archives
> <http://davidbaptistechirot.blogspot.com>
> week beginning 24 june 2007
>
> > Date: Mon, 9 Jul 2007 22:57:01 -0700
> > > > From: [REDACTED]
> > > > Subject: Re: 13 by M. Niemi/my new gmail/Original Digital Poetry
> > > > at blog
> > > > To: [REDACTED]
> > > >
> > > > > also in the archive you indicate for week beginning 24 june--is
> > > > > some of the
> > > > > "Original Digital (Visual) Poetry"--
> > > > >
> > > > > in its most "elemental" if not "foundational" form in the most
> > > > > "direct" way!
> > > > >
> > > > > i'm not sure what you mean, david.
> > > > >
> > > > > the RubBeings are 'concrete' in the feel of their relation with
> > > > > the
> > > > > physical. but usually they are also more informed by visual art
> > > > > than typical
> > > > > concrete, which was usually in closer proximity with the page.
> > > > >

> > > > here's a poem by lionel kearns from 1965 called 'Birth of
> > > > God/uniVerse' (he
> > > > abbreviates it as 'BoG') that is some 'original digital visual
> > > > poetry':
> > > > <http://vispo.com/kearns/bog1.htm> . this is from a 1969 book of his
> > > > called
> > > > 'By the Light of the Silvery McLune: Media Parables, Poems, Signs,
> > > > Gestures,
> > > > and Other Assaults on the Interface'.
> > > >
> > > > ja
> > > >
> > > > -----
> > > > Local listings, incredible imagery, and driving directions - all in
> > > > one place! Find it! <<http://maps.live.com/?wip=69&FORM=MGAC01>>
> > > >
> > >
> > >
> >
>
>

[↑ Contents](#)

323. **David Harrison Horton**

Dennis Somera's SpOAKlanD

Tue 10 Jul 2007

Deep Oakland is proud to announce the release of Dennis Somera's SpOAKlanD available for download at <http://www.deepoakland.org/text?id=171>. Dennis Somera uses text as "a seed for ideas needing manifestation in da world as performance through his body or better true collaboration with udders." A member of the Cornelius Cardew Choir, he has performed his spoken-word-play with a pinch/punch of performance art at Oakland and San Francisco Bay Area performance venues including the Yerba Buena Center for the Arts, Pusod, SOMArts, and the Oakland Asian Cultural Center. He has been published in Tinfish, Chain and PomPom.*****Affiliated with neither the tourism nor better business bureaus, Deep Oakland seeks to create a compendium of inter-linked images, text and sound that represent the complications and vitality of Oakland's current moment. This project is ongoing. As the website grows, we will continue to solicit and present archival and current materials from a diverse range of Oakland writers, artists, community leaders and organizations, materials that engage or investigate the city's ecology, economics, politics, development, history and the arts. Our hope is that Deep Oakland will both

serve as a location for conversation to begin, and will extend conversations already in progress, to the point of critical mass where the interconnectivity of the activities of these disparate activists, artists and writers becomes visible and begins to positively impact the Oakland community and the world at large.www.deepoakland.org

Don't get caught with egg on your face. Play Chicktionary!
http://club.live.com/chicktionary.aspx?icid=chick_wlmailtextlink=

[↑ Contents](#)

324. **George Bowering**

Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion

Tue 10 Jul 2007

C.A.

Your rant about that Brian guy is terrific. Good on you.

I didn't know there was a rock band called Korn.

In fact it was just this year that I heard there was a squaresville poet named Korn.

What's with this Korn stuff?

That guy Brian's phrase "that kind of stuff" etc is unbvelievably drugged out, TVed out.

Yesterday I heard of some hiphop guy named , or maybe it is a group named

Bone Thugs,

Got uplifting lyrics, yes, here is the revolution, let's make the world better:

If you a bitch, me slap you down
And fuck you up with dick
Because the villanous killer
I'm chillin' now with your girl on medick, uh
The slimmer the nigga the quicker
The trigger unloads on your shit

George Hendrik Bowering
Always ate his crusts.

[↑ Contents](#)

325. **George Bowering**
Re: Chemical Brothers/Bisset collab...
Tue 10 Jul 2007

On Jul 10, 2007, at 11:47 AM, Chris Chapman wrote:

*I had a great teacher who told me, when we read _On the Road_, that
'beat' was
short for beatitude. Its funny but I can't seem to find anyone else
who wants
to talk about that but I keep looking.
Chris*

Well, that is a pretty standard observation. Kerouac said it; a great
number
of writers about Kerouac have said it.

George "Whip" Bowering
A law-abiding driver.

[↑ Contents](#)

326. **jUStin!katKO**
Fwd: flat to rent near montmartre for august
Tue 10 Jul 2007

dear list -

my friend, scholar and poet Camille PB (<http://elgg.net/cpb/weblog>), is looking
to sub-lease her Paris flat during August. it's a good price and she's eager to
help out a needy poet who might need a roof in Paris.

cheers

Justin Katko

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

From: camille pb <[REDACTED]>

Date: Jul 10, 2007 7:09 PM

Subject: Re: flat to rent in montmartre for august

Hello, I am willing to rent my flat this August for the whole month. It is located
in the neighborhood of Montmartre, a little further north, in the 18th
arrondissement. Here is a link to the description that I posted to Craigslist:
<http://paris.craigslist.org/sub/370374636.html>

Please request more photos.

I will lower the price consequently for people who want to take the whole
month: 700 euros all utilities included + wi-fi/adsl internet + free calls to the
US and the UK (and almost everywhere else).

[↑ Contents](#)

327. **William Slaughter**

Notice: Mudlark

Tue 10 Jul 2007

New and On View: Mudlark Poster No. 69 (2007)

A Meditation on a Meditation of Frost

by Emily Kendal Frey

Emily Kendal Frey grew up in Seattle and lives in Jamaica Plain, MA. Recent work appears or is forthcoming in Washington Square Review, New York Quarterly, DIAGRAM, Sawbuck, Word For/ Word, Unpleasant Event Schedule, Coconut, and RealPoetik.

Spread the word. Far and wide,

William Slaughter

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[↑ Contents](#)

328. **Alan Sondheim**

Tantric Code Language

Tue 10 Jul 2007

Tantric Code Language

bhagavan aha/

kollaire tthia bola mummunire kakkola

ghana kibida ho vajjai karune kiai na rola//(6)

tahi baru khajjai gade maana pijjai

hale kalinjara paniai dunduru tahi vajjiai//(7)

causama kacchuri sihla kappura laiai

malaindhana salinja tahi bharu khaiai//(8)

premkhana kheta karante sugghasuddha na muniai

niramsua amga cadabi tahim ja saraba paniai//(9)

malayaje kunduru batai dindima tahin na vajjiai//(10)

Bhagavan replied: O! the Bola is located at Kollagiri, the Kakkola at Mummuni. The hand-drum is sounded forcefully; Compassion is affected, not discord. Here we eat meat and drink liquor in large quantities. Hey! Here the worthy ones enter, the unworthy ones are barred. We bring faeces, urine, menstrual blood and semen. Here we eat herbs and human flesh with relish. We move to and fro without consideration of pure or impure. Adorning our limbs with bone-ornaments, here we enter the corpse. In the meeting we perform the sexual union; the untouchable is not rejected here.

-- The Concealed Essence of the Hevajara Tantra with the Commentary
Yogaratanmala, G.W.. Farrow and I. Menon, trans., II, 4, Seals

From the Yogaratnamala Commentary:

kollai (Kollagiri): Refers to the Pitha (shrine) of that name.

mummuni: Refers to the Ksetra of that name.

bola ... kakkola (male sexual organ ... female sexual organ): Indicates the meeting, although they are initially apart, of the yogi and yogini who are characterized by these two organs respectively.

kibida (hand-drum): Is the code word for the hand-drum.

Farrow and Menon: kakkola - code word for the female sexual organ bola - code word for Vajra, the male sexual organ sandhyabhasa: Tantric Code Language. As examples of sandhyabhasa, the Hevajra Tantra lists about twenty code words. In the Candrakirti's Pradipodyotana commentary on Guhyasamaja Tantra sandhyabhasa is one of the sex ways by which the contents of the tantra are interpreted. The Caryā songs of the Mahāśīdhas are mostly couched in code language. [...] This code system has been discussed by various eminent scholars. Many of the discussions have been based on the mistranslation of the word sandhyabhasa and what constitutes instances of sandhyabhasa. In our opinion too much of little consequence has been written on this subject.

[Sandhyabhasa is intrinsically clear; the authors' use of 'system' in the definition above, is not. I'd like to think that sandhyabhasa mostly moves from inscription to abjection; all of this might well be lost in the descent to English.]

Alex Wayman:

kunduru (resin) - union of the two

kakkola (perfume) - lotus

dindima (small drum) - untouchable

Agehannanda Bharati:

bola(ka) (Tib. bo la) 'gum myrrh' (a) -> vajra (Tib. rdo rje) 'the Absolute'

kakkola(ka) (Tib. kakko la) n.p. of an aromatic plant, and of the perfume made from the plant (a) -> padma (Tib. padma) 'lotus'

Bharati quoting Shahidullah from his edition of the Dohakosa and the caryas:

padma 'lotus' -> (e) bhaga 'vulva'

vajra 'thunderbolt', the absolute (e) -> linga 'phallus'

Bharati quoting Eliade:

vajra 'thunderbolt' -> linga, sunya 'voidness,' 'the void,' vacuite

<http://www.asondheim.org/TantricCodeLanguage.txt>

[↑ Contents](#)

329. **Jim Andrews**

Re: Chemical Brothers/Bisset collab...

Wed 11 Jul 2007

i hadn't heard about kerouac calling bissett a great poet. interesting.

bill has travelled across canada countless times doing readings for forty some-odd years and publishes one or two books per year with talonbooks. and many people do indeed think of him as a great poet. yet he has never won the canadian literary prize. that seems to be controlled by other types of poets. a pity. for canadian poetry.

the official response seems to be "he's still doing the same old thing he's done since the sixties." i've heard this from several poets.

in truth, he is and he isn't. at one point, i read about a dozen of his books ranging from the sixties through the eighties. what i found was that the books just kept getting better and better. in particular, the books from the late eighties include erm sort of prose poems, narrative prose poems that could be several pages long, usually about his life, that were, to me, the most interesting works and the ones that turned the books into books rather than collections of individual poems. they are more nuanced and given to shades of gray and deeper analysis than the lyric work.

yet he never seems to read those sorts of poems in his readings across the country. his readings are his bread and butter, i think, and he tends to go with shorter stuff that can be counted on to rouse the audience. that's probably why many people think he's still doing 'the same old thing'. it's as though his readings are his job and he rarely messes with the tried and true at his job.

i organized a couple of readings for him and they were always packed and high energy. i asked him to read a couple of those longer works at one of them, and he did, very well; he expressed surprise that i asked him to read those, said he rarely does, and is rarely asked to do so.

he is appreciated by a young audience in canada, unlike many a poet. it's a pity for canadian poetry that his work has not been more influential in canada. he ekes out a living as a poet doing readings and selling his books but i don't think there has been much financial help to him apart from those sorts of gigs. yet he's persevered at it for decades.

for years he ran his own press: blewointment.

bpNichol called him "canada's best political poet".

so it's great to see that some of his work is in the chemical brother's single that topped the UK charts. am looking forward to listening to that ditty, at some point.

i don't think his talonbooks books make it into the usa much. this seems to be a problem for canadian publishers in general.

ja

<http://vispo.com>

ps: he helped me get a terrific apartment in victoria once. his daughter ooljah was my landlady for five years. then the building burned down. electrical fire that started in a business downstairs. a fireman saved my computer. usually it's the cat or the baby. this time the little clone with all my writing on it. no one was injured, thank goodness.

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

From: UB Poetics discussion group

[mailto:██████████]On Behalf Of Dan Waber

Sent: July 10, 2007 11:10 AM

To: ██████████

Subject: Re: Chemical Brothers/Bissett collab...

There was that Paris Review interview...so maybe the beats were just able to successfully wishful think bissett in.

--

Writers at Work: The Paris Review Interviews, Fourth Series, pp 538-572

Poet Aram Saryoyan and Duncan McNaughton accompanied interviewer Ted Berrigan when he visited Kerouac at his home in Lowell in 1967.

Kerouac: ...You know who's a great poet? I know who the great poets are.

Interviewer: Who?

Kerouac: Let's see, is it...William Bisette of Vancouver. An Indian boy. Bill Bisette, or Bisonnette.

[↑ Contents](#)

330. **Barry Schwabsky**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

The idea that 19th century photograph--indeed, any photography until very recently--was better than painting at what painting is trying to do is simply ridiculous. Think about color, for a start. Think about scale, and the amount of detail large scale allows for. Any decent hack academic painter in the 19th century could show more about the appearance of things than any photograph could until the current era of the big-scale print (Gursky, Struth, etc.).

The true immediate difference between the photograph and the painting was (byt maybe no longer is, in the digital era) its indexical quality--the fact that the photographic image seems to be causally connected to what it pictures, to be a trace of it, a vera icona, acheiropoieta, like Veronica's Veil--which painting could never be.

Jim Andrews <[REDACTED]> wrote: Here is an interesting post by Clay Shirky (<http://tinyurl.com/ypcnf>) on Luddism and a remark by Keen (who wrote 'The Cult of the Amateur'). The responses to the post (among which is a response by Shirky to some of the responses) are worth reading also. Basically, the article looks at a common effect technologies have had on production: bringing the cost down to consumers; devaluing the goods; and Shirky describes resistance to this as Luddism.

Here are two related pieces (<http://tinyurl.com/27r9uv> and <http://tinyurl.com/2lq6c7>) by Michael Gorman, author of "Our Enduring Values: Librarianship in the 21st Century". He rails against Wikipedia and the devaluing of encyclopedias and education he sees in the digital age.

Here is a new and related piece by Kenny Goldsmith of ubu.com (<http://tinyurl.com/3dz8pn>) called "Writing's Crisis v.1.0". He begins like so:

"With the rise of the web, writing has met its photography. By that I mean, writing has encountered a situation similar to what happened to painting upon the invention of photography, a technology so much better at doing what the art form had been trying to do, that in order to survive, the field had to alter its course radically. If photography was striving for sharp focus, painting was forced to go soft, hence Impressionism. Faced with an unprecedented amount of digital available text, writing needs to redefine itself in order to adapt to the new environment of textual abundance."

The piece is related to the others in that, again, it's concerned with responses to abundance, in this case of writing and poetry.

A couple of responses to Kenny's piece.

Suppose it's true, as I think it is, that the net creates a textual abundance that devalues the typical output of writers. This is not going away. Print will not simply reassert itself and re-establish the status quo. It is an ongoing issue from here on in.

Then things like net art will also be ongoing from here on in. Same with video art. They aren't over. They continue to adapt to changing technology and the changing world. The story on them is not finished. Certain strains of them start and finish quicker than net art itself, or video art itself.

Ken says that the art world fell out of love with net art because it turned into the province of programmers, not artists. It is of course possible that someone can be both an artist and a programmer. Surely that's one of the several large challenges of working as an artist with digital media; the most fundamental phenomenological observation one can make about computers is that they're programmable; that's what separates them from previous machines; that's what gives them their radical flexibility as machines, flexibility to the point that there is no proof, and probably never will be, that there are thought processes of which humans are capable and computers are not. This isn't to say that interesting net art or digital writing *must* be programmed; there are other issues involved in the changes brought about by computers and digital networks etc. But certainly artist-programmers have a radically flexible medium available to them that is hardly exhausted, and intrepid work will continue both as net art and as offline work in writing, in other arts, and in syntheses of arts and media.

Whether it is the darling of the art world is of little concern, particularly if the art world is protective against innovative, imaginative interlopers; such gatekeeping can only devalue art itself as the province of thinkers and original creators of art.

In any case, it's interesting how all the URLs above key on the issue of scarcity/abundance.

ja

<http://vispo.com>

[↑ Contents](#)

331. **Dan Waber**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

Jim,

Thanks for this, I'm a longtime fan of Clay Shirky's writing, and find your own thoughts on digital writing to be among my favorites, as well. I would add a couple of responses to Kenny's piece, and to your responses to it.

Ken says that the art world fell out of love with net art because it turned into the province of programmers, not artists. It is of course possible that someone can be both an artist and a programmer. Surely that's one of the several large challenges of working as an artist with digital media;

I think part of the reason the art world fell out of love with net art is purely economic--like the music industry they are struggling to find the saleable product in a world of infinite perfect copying. Scarcity/abundance, as you've pointed out.

I also do not believe that net art is the province of programmers, not artists. There are likely more programmers involved in net art than in other forms of art, sure, but there are also many artists who have found ways of making net art that don't require them to be 50/50 programmer/artist. Collaboration is one method, tweaking/re-arranging existing code is another, and using complex software to do things for which it was never originally intended.

There are also very talented programmers who do not identify themselves as artists, but whose work probably deserves recognition as art.

Here's more Clay Shirky, a ten minute keynote address, this time he's talking about love as a predictor of technological success.

<http://conversationhub.com/2007/07/10/video-clay-shirky-on-love-internet-style/>
He closes with this quote:

"In the past, we would do little things for love, but big things required money. Now we can do big things for love."

To me, that is very real and massive shift in what's possible for art.

Regards,
Dan

[↑ Contents](#)

332. **Dan Waber**

June's \$100 winner at vispoets.com

Wed 11 Jul 2007

In the reward for interestingness monthly event*, the winner for June is:

David-Baptiste Chirot for his contributions for the month. To note one particular image, please see:

Screaming Wall 084**

Congratulations to David-Baptiste, there's \$100 worth of Luna Bisonte*** publications on their way to you. Enjoy!

Thanks to everyone who uploaded images to the Gallery in June. 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=1820>

***http://www.johnmbennett.net/Luna_Bisonte_Prods_Catalog.html

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 1446 images and made 191 comments.

Total Gallery Size: 269.29mb

Total Image Views: 22921

[↑ Contents](#)

333. **Jim Andrews**

Re: Original Digital Poetry/rubBEings/Language

Wed 11 Jul 2007

Thanks for your reflections on the relations of the rubBEings to concrete, language, the physical/mental, conflict, translation, reading, writing, speaking, and much else. Yes, all these issues do seem to be raised in your work.

My experience of your rubBEings is limited to viewing the bitmap images of them on your blog (<http://davidbaptistechirot.blogspot.com>). How big are the physical pieces, typically? What sorts of materials do you use? You mention clay and spraypaint.

Also, how do you think of the blog in its presentation of the work? And versus presentation of the physical objects. How have you presented the physical works?

Are there ways you'd like to present the works on the net that you haven't been able to do? Or is the blog the ideal way, for you, to present them on the net?

ja?

<http://vispo.com>

[↑ Contents](#)

334. **W.B. Keckler**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

Dan W. is on the money I think, exposing this fallacy that only programmers are interested in, or make "net art" or that it's somehow exclusively their domain. And Barry's post refuting "photography creates a 'better' picture, painting is now done" is right on. If anything it just added a new level of visual representation for painters to work in separately and make their own, or to combine with their more plastic creations. And it offered a method of "holding the image" for those painters who chose to remain painters, and allowed them to see phenomena they wanted to paint but which were too quick for the human eye (ex. Muybridge's visual essays explicating fast movement in living things). Whenever one decides to write a totalizing theory essay as kenny g. has apparently done, you end up with the sort of gross oversimplifications we're hearing secondhand here...painting had to go all fuzzy because photographs got all sharp....that's just silly....it also implies the singular purpose of all painting throughout history was only the attempt to achieve visual verisimilitude...whatever that is, if it even exists in a way which transcends subjectivity (because my pictures are usually colored by emotions anyway)...which again is preposterous....

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

[↑ Contents](#)

335. **kevin thurston**

Re: Original Digital Poetry/rubBEings/Language

Wed 11 Jul 2007

hey, jim et al

while not specifically on the blog angle, i interviewed dbc at great length here:

<http://www.angelfire.com/poetry/thepixelplus/nhdoublewide2.html>

also, for full disclosure, i am his agent, and i represent god-fearing rock-stars as well

On 7/11/07, Jim Andrews <[REDACTED]> wrote:

>
> Thanks for your reflections on the relations of the rubBEings to concrete,
> language, the physical/mental, conflict, translation, reading, writing,
> speaking, and much else. Yes, all these issues do seem to be raised in
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> Also, how do you think of the blog in its presentation of the work? And
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> Are there ways you'd like to present the works on the net that you haven't
> been able to do? Or is the blog the ideal way, for you, to present them on
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>
> ja?
> <http://vispo.com>
>

--

KEVIN IS RUNNING
LATE TODAY
BUT WILL BE IN

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

[↑ Contents](#)

336. **Marcus Bales**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

On 11 Jul 2007 at 9:30, Barry Schwabsky wrote:

> The true immediate difference between the photograph and the painting
> was (byt maybe no longer is, in the digital era) its indexical quality--the fact
> that the photographic image seems to be causally connected to what it

> pictures, to be a trace of it, a vera icona, acheiropoieta, like Veronica's Veil
> --which painting could never be.

This seems to radically contradict the fundamental post-modern notion, of which unless I mis-read you you are a proponent, that all we know can only be the result of habit and language -- that post-modern notion that there is no vera out there for anything to be an icona of.

Shouldn't you be arguing that the painter is a better representer of what he or she imagines he or she perceives through habit and language than any photograph could ever be? Isn't the fundamental notion of post-modern thought that of the Third Umpire in the old joke, "Some may be balls and some may be strikes, but they ain't nuthin' til I call 'em"?

Marcus

Jim Andrews <[REDACTED]> wrote:

Here is an interesting post by Clay Shirky (<http://tinyurl.com/ypcnf>) on Luddism and a remark by Keen (who wrote 'The Cult of the Amateur'). The responses to the post (among which is a response by Shirky to some of the responses) are worth reading also. Basically, the article looks at a common effect technologies have had on production: bringing the cost down to consumers; devaluing the goods; and Shirky describes resistance to this as Luddism.

Here are two related pieces (<http://tinyurl.com/27r9uv> and <http://tinyurl.com/2lq6c7>) by Michael Gorman, author of "Our Enduring Values: Librarianship in the 21st Century". He rails against Wikipedia and the devaluing of encyclopedias and education he sees in the digital age.

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"With the rise of the web, writing has met its photography. By that I mean, writing has encountered a situation similar to what happened to painting upon the invention of photography, a technology so much better at doing what the art form had been trying to do, that in order to survive, the field had to alter its course radically. If photography was striving for sharp focus, painting was forced to go soft, hence Impressionism. Faced with an unprecedented amount of digital available text, writing needs to redefine itself in order to adapt to the new environment of textual abundance."

The piece is related to the others in that, again, it's concerned with responses to abundance, in this case of writing and poetry.

A couple of responses to Kenny's piece.

Suppose it's true, as I think it is, that the net creates a textual abundance that devalues the typical output of writers. This is not going away. Print will not simply reassert itself and re-establish the status quo. It is an ongoing issue from here on in.

Then things like net art will also be ongoing from here on in. Same with video art. They aren't over. They continue to adapt to changing technology and the changing world. The story on them is not finished. Certain strains of them start and finish quicker than net art itself, or video art itself.

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ja
<http://vispo.com>

--

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.5.476 / Virus Database: 269.10.2/893 - Release Date: 7/9/2007 5:22 PM

[↑ Contents](#)

337. **Mark Prejsnar**

Atlanta poetry event

Wed 11 Jul 2007

in one week:

southerners & visitors

mark yr calendars

Every other month, the Atlanta Poets Group presents:

Language Harm, the South's premier poetry performance event.

This month: Sound Poetry

Do you imagine Schwitters performing the Blue Yodel as you drift off to sleep? Do you experience auditory hallucinations---perhaps half-digested foreign words accompanied by donkey grunts? Whatever it is you're used to hearing, you probably won't hear it here. Or maybe you will! Join us for a nite where sound shamelessly takes precedence over meaning until the two collapse into an epiphany of metaverbal pyrogenic ekstasis.

Wednesday, July 18, 2007

8:00 pm

\$5

at: Eyedrum

290 Martin Luther King, Jr. Drive

Atlanta

[↑ Contents](#)

338. **Thomas savage**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

While I somewhat agree with this statement, I wish to add that there are still many wonderful realistic painters out there who continue to add something to what photography can now provide. One who immediately comes to mind is the wonderful Yvonne Jacquette. Anyone who has seen a show of her magnificent paintings understands that there is still room for realistic painting to explore and pursue.

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The true immediate difference between the photograph and the painting was (but maybe no longer is, in the digital era) its indexical quality--the fact that the photographic image seems to be causally connected to what it pictures, to be a trace of it, a vera icona, acheiropoieta, like Veronica's Veil--which painting could never be.

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The piece is related to the others in that, again, it's concerned with responses to abundance, in this case of writing and poetry.

A couple of responses to Kenny's piece.

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Whether it is the darling of the art world is of little concern, particularly if the art world is protective against innovative, imaginative interlopers; such gatekeeping can only devalue art itself as the province of thinkers and original creators of art.

In any case, it's interesting how all the URLs above key on the issue of scarcity/abundance.

ja
<http://vispo.com>

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

[↑ Contents](#)

339. **cris cheek**
Re: flat to rent near montmartre for august
Wed 11 Jul 2007

have fun

you two

wherever you go

and whatever you do

On 7/10/07, jUStin!katKO <[REDACTED]> wrote:
> dear list -
>

> my friend, scholar and poet Camille PB (<http://elgg.net/cpb/weblog>), is
> looking to sub-lease her Paris flat during August. it's a good price and
> she's eager to help out a needy poet who might need a roof in Paris.
>
> cheers
> Justin Katko
>
> ----- Forwarded message -----
> From: camille pb <[REDACTED]>
> Date: Jul 10, 2007 7:09 PM
> Subject: Re: flat to rent in montmartre for august
>
> Hello,
> I am willing to rent my flat this August for the whole month. It is located
> in the neighborhood of Montmartre, a little further north, in the 18th
> arrondissement. Here is a link to the description that I posted to
> Craigslist:
> <http://paris.craigslist.org/sub/370374636.html>
>
> Please request more photos.
>
> I will lower the price consequently for people who want to take the whole
> month: 700 euros all utilities included + wi-fi/adsl internet + free calls
> to the US and the UK (and almost everywhere else).
>
> >
>

[↑ Contents](#)

340. **Joel Weishaus**
Numbskull quote of the day

Wed 11 Jul 2007

"Some reading experts say that urging kids to read fiction in general might be a misplaced goal. 'If you look at what most people need to read for their occupation, it's zero narrative,' said Michael L. Kamil, a professor of education at Stanford University. 'I don't want to deny that you should be reading stories and literature. But we've overemphasized it,' he said. Instead, children need to learn to read for information, Mr. Kamil said, something they can practice while reading on the Internet, for example." New York Times, 11 July 07

[↑ Contents](#)

341. **Jeffrey Side**
New Jake Berry poem
Wed 11 Jul 2007

A new Jake Berry poem is at The Argotist Online:

<http://www.argotistonline.co.uk/Berry%20poem.htm>

[↑ Contents](#)

342. **Barry Schwabsky**
Re: 'The Cult of the Amateur?-- Poetry and Art
Wed 11 Jul 2007

Where did I say that?

This seems to radically contradict the fundamental post-modern notion, of which unless I mis-read you you are a proponent, that all we know can only be the result of habit and language -- that post-modern notion that there is no vera out there for anything to be an icona of.

[↑ Contents](#)

343. **tyrone williams**
Re: 'The Cult of the Amateur?-- Poetry and Art
Wed 11 Jul 2007

Marcus,

I love that old joke however misapplied--there are several definitions of "postmodern" (to say nothing of postmodernism) but the particular point you're making has its roots in modernity--specifically phenomenology.

Tyrone

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

>From: Marcus Bales <[REDACTED]>

>Sent: Jul 11, 2007 9:06 AM

>To: [REDACTED]

>Subject: Re: 'The Cult of the Amateur?-- Poetry and Art

>

>On 11 Jul 2007 at 9:30, Barry Schwabsky wrote:

>> The true immediate difference between the photograph and the painting

>> was (byt maybe no longer is, in the digital era) its indexical quality--the fact

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>> pictures, to be a trace of it, a vera icona, acheiropoieta, like Veronica's Veil

>> --which painting could never be.

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>vera out there for anything to be an icona of.

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>Shouldn't you be arguing that the painter is a _better_ representer of what he
>or she imagines he or she perceives through habit and language than any
>photograph could ever be? Isn't the fundamental notion of post-modern
>thought that of the Third Umpire in the old joke, "Some may be balls and
>some may be strikes, but they ain't nuthin' til I call 'em"?

>

>Marcus

>

>

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>> Jim Andrews <[REDACTED]> wrote:

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>> *****
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>> several large challenges of working as an artist with digital media; the
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>> ja
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5:22 PM
>>

Tyrone Williams

[↑ Contents](#)

344. **Barry Schwabsky**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

Of course! And don't forget Rackstraw Downes, Catherine Murphy, Lois Dodd...to speak only of some of the elders.

Thomas savage <[REDACTED]> wrote:

While I somewhat agree with this statement, I wish to add that there are still many wonderful realistic painters out there who continue to add something to what photography can now provide. One who immediately comes to mind is the wonderful Yvonne Jacquette. Anyone who has seen a show of her magnificent paintings understands that there is still room for realistic painting to explore and pursue.

Barry Schwabsky wrote: The idea that 19th century photograph--indeed, any photography until very recently--was better than painting at what painting is trying to do is simply ridiculous. Think about color, for a start. Think about scale, and the amount of detail large scale allows for. Any decent hack academic painter in the 19th century could show more about the appearance of things than any photograph could until the current era of the big-scale print (Gursky, Struth, etc.).

The true immediate difference between the photograph and the painting was (byt maybe no longer is, in the digital era) its indexical quality--the fact that the photographic image seems to be causally connected to what it pictures, to be a trace of it, a vera icona, acheiropoieta, like Veronica's Veil--which painting could never be.

Jim Andrews wrote: Here is an interesting post by Clay Shirky (<http://tinyurl.com/ypecnf>) on Luddism and a remark by Keen (who wrote 'The Cult of the Amateur'). The responses to the post (among which is a response by Shirky to some of the responses) are worth reading also. Basically, the article looks at a common effect technologies have had on production: bringing the cost down to consumers; devaluing the goods; and Shirky describes resistance to this as Luddism.

Here are two related pieces (<http://tinyurl.com/27r9uv> and <http://tinyurl.com/2lq6c7>) by Michael Gorman, author of "Our Enduring Values: Librarianship in the 21st Century". He rails against Wikipedia and the devaluing of encyclopedias and education he sees in the digital age.

Here is a new and related piece by Kenny Goldsmith of ubu.com (<http://tinyurl.com/3dz8pn>) called "Writing's Crisis v.1.0". He begins like so:

"With the rise of the web, writing has met its photography. By that I mean, writing has encountered a situation similar to what happened to painting upon the invention of photography, a technology so much better at doing what the art form had been trying to do, that in order to survive, the field had to alter its course radically. If photography was striving for sharp focus, painting was forced to go soft, hence Impressionism. Faced with an unprecedented amount of digital available text, writing needs to redefine itself in order to adapt to the new environment of textual abundance."

The piece is related to the others in that, again, it's concerned with responses to abundance, in this case of writing and poetry.

A couple of responses to Kenny's piece.

Suppose it's true, as I think it is, that the net creates a textual abundance that devalues the typical output of writers. This is not going away. Print will not simply reassert itself and re-establish the status quo. It is an ongoing issue from here on in.

Then things like net art will also be ongoing from here on in. Same with video art. They aren't over. They continue to adapt to changing technology and the changing world. The story on them is not finished. Certain strains of them start and finish quicker than net art itself, or video art itself.

Ken says that the art world fell out of love with net art because it turned into the province of programmers, not artists. It is of course possible that someone can be both an artist and a programmer. Surely that's one of the several large challenges of working as an artist with digital media; the most fundamental phenomenological observation one can make about computers is that they're

programmable; that's what separates them from previous machines; that's what gives them their radical flexibility as machines, flexibility to the point that there is no proof, and probably never will be, that there are thought processes of which humans are capable and computers are not. This isn't to say that interesting net art or digital writing **must** be programmed; there are other issues involved in the changes brought about by computers and digital networks etc. But certainly artist-programmers have a radically flexible medium available to them that is hardly exhausted, and intrepid work will continue both as net art and as offline work in writing, in other arts, and in syntheses of arts and media.

Whether it is the darling of the art world is of little concern, particularly if the art world is protective against innovative, imaginative interlopers; such gatekeeping can only devalue art itself as the province of thinkers and original creators of art.

In any case, it's interesting how all the URLs above key on the issue of scarcity/abundance.

ja
<http://vispo.com>

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

[↑ Contents](#)

345. **Christopher Leland Winks**

Re: Numbskull quote of the day

Wed 11 Jul 2007

This summons up memories of an old populist adage: "An expert is a sonofabitch from out of town."

Information isn't knowledge, either -- one reason why the so-called "information society" and "dumbing down" go hand in hand.

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

From: Joel Weishaus <[REDACTED]>
Date: Wednesday, July 11, 2007 1:03 pm
Subject: Numbskull quote of the day
To: [REDACTED]

"Some reading experts say that urging kids to read fiction in general might be a misplaced goal. 'If you look at what most people need to read for their occupation, it's zero narrative,' said Michael L. Kamil, a professor of education at Stanford University. 'I don't want

to deny that you should be reading stories and literature. But we've overemphasized it,' he said. Instead, children need to learn to read for information, Mr. Kamil said, something they can practice while reading on the Internet, for example." New York Times, 11 July 07

[↑ Contents](#)

346. **Mark Weiss**
translations at jacket

Wed 11 Jul 2007

A couple of paragraphs of commentary, and a group of poems by José Martí, translated by yours truly.

<http://jacketmagazine.com/33/weiss-marti.shtml>

[↑ Contents](#)

347. **Jason Quackenbush**
Re: some notes on intention and vaguery

Wed 11 Jul 2007

On Mon, 9 Jul 2007, Alan Sondheim wrote:

Just a minor point - It's very clear what the early work is about; 'das Welt' is the subject which is then considered in relation to logical propositions taken in various sets; the Sheffer stroke is the fundamental process here. I read the TLP when I was 19 and have been with it on and off since; it's the final statement of a kind of 19th-century structuralism that appeared in Hertz's mechanics, etc. In any case, yes, it helps to know Frege and the others - Whitehead as well, but that's true of almost all philosophy; it's not ab nihilo. To look at Derrida for example, it helps to know Hegel, Levinas, Sartre, Heidegger of course, etc. etc. Re: The Vienna circle - here W. pretty much stands on his own although Carnap can't hurt.

That's certainly one way of reading TLP, and it's very standard from an analytic philosophy point of view, very much in line with Anscombe's Introduction to The Tractatus and Russells introduction to the book. It is certainly the way that someone with a commitment to a logical atomism of some kind is going to read it. To that extent it's a valid interpretation of a very difficult book, and I wouldn't say it was incorrect.

However, I do disagree with this reading. I don't take the subject of the book to be the world. The world is mentioned briefly in the opening propositions, from which Wittgenstein moves quickly through his peculiar understanding of the nature of facts and on to the matter of what really interests him, and what the actual subject of the tractatus on my reading, and that is the structure of propositions and what can and cannot be expressed by them. I always try to

keep in mind a couple of things when reading it: 1.) the comments wittgenstein made about his purpose to Russell while he was a POW in Italy and they were discussing either the proto-tractatus dictated to Moore or TLP manuscript, I don't recall which, to which Russell responded that W had become a mystic 2.) the comments made to non-philosopher friends and potential editors, particularly his statement that TLP consisted of two parts, the first part containing everything he had written, and the second part everything he had not written, and the second part being far more important 3.) his statements in the introduction that he wondered if only those who'd thought similar thoughts would understand him, and the other statement that his purpose was primarily ethical and that he thought he had shown how little had been done by resolving the problems of philosophy.

The problem is if you take him at his word here, that the TLP is a ladder to be kicked away when you get to the top, if you understand it, it's very difficult to say what you understand if Wittgenstein is right if what is understood must be passed over in silence.

I don't see where W. had the 'prior conviction' you mention but then I don't remember all the details of his life.

reading his letters, he pretty much tells everybody but Frege that they won't understand it before they read it. He eventually comes to the conclusion that Frege didn't get it either, and I believe that he was a little bit appalled at the understanding that Moritz Schlick and Co. seemed to have of it. It's notable that it took Frank Ramsey coming and visiting W in the village where he was teaching and spending days going over the tractatus before Wittgenstein was able to 1.) recognize in Ramsey someone with a mind he felt worth taking seriously and 2.) from that and Ramsey's willingness to follow Wittgenstein through his argument in TLP, take seriously Ramsey's objections and realize that TLP might not be the last word after all. What I think it illustrates more than anything is how Wittgenstein's personal perfectionism and the attendant sense of superiority that it brought with it was as much an obstacle to Wittgenstein being understood, and to him being able to make himself understood, as was the difficulty and strangeness of his subjects.

With the Investigations the situation is very different. I don't think the Principia Mathematica was really detailed there; it was on the TLP, and already of course the paradoxes of mathematics destroyed the crystalline order in terms of a constructivist axiomatics - of course you'd have to believe that proof theory's somehow connected to ontology for the destruction to occur.

I tend to read both the so-called "private language" argument, as well as the comments on intention and vagueness both in PI as well as Zettel, and in the

foundational remarks in PI beginning at PI 13 and picking up steam at PI 38 as definitely engaged with the ideas of the logical atomists and the problems with what Russell took to calling "the philosophy of logical analysis".

Your point about universal grammar is really interesting; I do wonder though if one can make a leap from language games etc. to a probmatizing of such a grammar. They're different epistemologies; I don't think (I may be very wrong here) that universal grammar implies exact meaning and denotation - if anything it seems to me it would deal with the structures underlying language games, since, when such a game is played, as it always is, the participants in a dialog almost always understand implicitly what is meant. This would be a substructural affair, not an affair of definition. In other words, I don't think the opposition you set up is really necessarily there.

The point of language games is that the function as a standin for a language so that we can look at a limited case without taking the language holistically, which is Wittgenstein's view of what a language is. There's a common error that gets repeated so often by people who really ought to know better (Richard Rorty and Hilary Putnam just to name two prominent examples) that it becomes taken to be a valid reading of Wittgenstein although it really isn't. The error is to think that Wittgenstein considers language games constituent parts of language, and that what Wittgenstein thinks a language is is the set of all language games played by speakers of that language. This isn't correct at all. The process of imagining a language game is a method for trying to liberate the mind from the philosophical dead ends one gets into when we start asking questions about what such and such a word means. To this end it is often necessary to imagine language games that are similar to ours but with crucial differences. For example, the language game of the shopkeeper in PI 1. Nobody actually uses names or numbers or color samples in that way, part of the reason imagining the language game as W describes it is to show that Augustine's picture of how language works is a little bit ridiculous.

Where the idea of Universal Grammar runs into trouble is due to the fact that it's relatively easy to imagine not only language games which did not fit into whatever framework Prof. Chomsky believes should be the essence of Universal Grammar this week, but that it's equally simple to imagine how such a language would be taught and how it would be used. And then of course, there's the fact that these sorts of languages actually do exist. There's been some popular coverage recently of Daniel Everett's work on Piraha, which doesn't have either color words or a grammatical structure for recursion, both of which are problems for Chomsky's UG, since the number of things which can be taken as common to all languages is rapidly dwindling.

But even so, it should be possible to construct a language that's perfectly intelligible and doesn't have any sort of universal grammar beyond some basic

things that are determined more by the world than they are by anything specific about human beings, the presence of subjects and objects in sentences, adjectives nouns and verbs, that sort of thing. And really, this is what Wittgenstein is getting at with his more obtuse statements about "forms of life" and the possibility of translating lionese. The strictures placed on our languages aren't grammars, but our grammars are largely determined by what we are and how we interact with the world. Which, I think, is enough to solve the problems that UG is proposed to solve without speculating all manner of root level grammar that is subject to the problems raised by the Private language argument.

[↑ Contents](#)

348. **Kevin Killian**

John Wieners, A BOOK OF PROPHECIES

Wed 11 Jul 2007

I posted this at the Amazon site but thought I should post it here as well, just trying to get the word out on an amazing "new" book.

Excuse the cross posting (is that what that means????)

I think even those of us who love John Wieners' poetry have been taken aback, in fact bowled over by the greatness of his hitherto unknown BOOK OF PROPHECIES, written in the 1969-1971 period right after NERVES and preceding BEHIND THE STATE CAPITOL OR CINCINNATI PIKE, but whatever, we're all happy now. Halfway through the book you can trace the mark, so obvious it feels like an actual physical thing, perhaps a torso in marble missing an arm or two, where Wieners must have decided that the lyric style of NERVES, ASYLUM POEMS, etc., just wasn't going to cut it for him any more and it was time to move onto the "derangements" of his later style, the accent on language's materiality, the "cut up" effects, the slide into a slippery first person multiplicity. It's fascinating just from a biographical point of view, and in effect what you get is a whole mini-anthology of two very different strains in Wieners' writing, and this BOOK OF PROPHECIES provides wonderful example of both styles.

The other night there was a launch for this book at New College here in San Francisco, and as reader after reader took the stage to read from this book, we were struck by how many of these poems, which we had never heard before, had the force and the "click" of what amounts to instant classics. They were new to us, and yet we felt we had known them forever. As it happens, a few poems will be already familiar to you from this book, as Wieners published them separately or in magazines and they wound up in the old Black Sparrow

SELECTED POEMS, only now in their full context they make sense, and accrue a patina or lustre of richness which they lacked before, appealing as they were in their abandoned state.

The book itself is physically beautiful, and the young Boston-based poet Michael Carr has done a fantastic service by providing this transcription of a "lost" Wiener's notebook--replete with some scans of the actual holograph--with a fine sensitivity to Wiener's variegated methods of punctuation, spelling, line break, revision, and so forth. (At the end of 1991 the notebook itself was bought by Kent State Special Collections in Ohio, where Carr "discovered" it.) The poet Jim Dunn, who was close to Wiener in the final years of JW's life, has written an introduction that might be a model for this sort of thing, a memoir and an appreciation in one, in which he doesn't seek to shield the reader from the immense difficulties of reading Wiener, nor does he romanticize Wiener's psychological and physical ruin.

"I died no one/ as I once felt I had/ to be someone." He is the poet of heartbreak, and the shadow figure enslaved by the more vigorous and together figures in his life, like Olson or Creeley, feeling himself hardly human in his pale remnants of a life. Both shamed and inspired, as well, by the superhuman, glamorous Hollywood actresses and female artists he had glimpsed on screen, or met in "real life," from Jean Seberg and Barbara Stanwyck to Nico and Nell Rice, Grace Hartigan and Phyllis Webb. *A BOOK OF PROPHECIES* begins, eerily enough, with the single poem, "2007," a Blakean, ecstatic prediction of a moment tragically removed from our own, his vision of Aquarius in "full flowers" and "music string and forms of verse controlled symbolism." The poems don't always work, and a couple of them dangle sadly into a ludic space, but the best of them are among the greatest poems Wiener ever wrote, and that's saying something. At the launch I read "Sexual Despair," nearly made myself cry out loud with repressed longing and hardcore sex tension. "I need you, my little son/ / to be beside me in bed/ jerking your meat and/ smoking hash-hish/ /What will the future bring/ this fear ling-/ ers every day." Well, as you can see, all I am saying is, this is a signal event for poetry and a rare opportunity to re-assess the work of an authentic lyric genius.

[↑ Contents](#)

349. **W.B. Keckler**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

Even though it's a discussion of painting it ends up back in linguistics, I think... (not saying it's composed of language though, not going nominalist, I still think the world is first..."blind faith?") if we are talking "vera icona," that is.?And

back to Wittgenstein we go with the question of ultimate subjectivity...or verifiable objectivity. Even if you use the alleged ultimate verisimilitude of trompe l'oeil as "test case"?(the classic stories from antiquity--pre-urban legends,amusing--of painters so good birds flew to their fruit, or painted monsters frightened people to death) we still only know people are confusing the confected image for the natural image...still doesn't let one know if they are seeing the same thing ...the imagined "same" image"....if my red is your yellow and your yellow is my red, we won't have any problems believing we are talking about?the same things when we speak...even though we aren't...hence, the amusing anecdotes probably spurious about el greco's astigmatism...wouldn't he still paint un-elongated figures to match his lenses' deformation? yet it's comforting and generally useful not to think like that if one has a job in the Lebenswelt....but Veronica's Veil was a blood image right? not light? i guess blood is metaphorically standing in for?light here? but no definitive photo of any object exists of course. no such fair realism exists?"an image is not an object"...wasn't that in a marjorie welish poem...or was that?a crib from Witt or someone she used? so true image?is a misnomer, no??

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

From: Marcus Bales <[REDACTED]>

To: [REDACTED]

Sent: Wed, 11 Jul 2007 9:06 am

Subject: Re: 'The Cult of the Amateur?-- Poetry and Art

On 11 Jul 2007 at 9:30, Barry Schwabsky wrote:

> The true immediate difference between the photograph and the painting
> was (byt maybe no longer is, in the digital era) its indexical quality--the
fact
> that the photographic image seems to be causally connected to what it
> pictures, to be a trace of it, a vera icona, acheiropoieta, like Veronica's
Veil
> --which painting could never be.

This seems to radically contradict the fundamental post-modern notion, of which unless I mis-read you you are a proponent, that all we know can only be the result of habit and language -- that post-modern notion that there is no vera out there for anything to be an icona of.

Shouldn't you be arguing that the painter is a better representer of what he or she imagines he or she perceives through habit and language than any photograph could ever be? Isn't the fundamental notion of post-modern thought that of the Third Umpire in the old joke, "Some may be balls and some may be strikes, but they ain't nuthin' til I call 'em'?"

Marcus

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> responses to the post (among which is a response by Shirky to some of the
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> effect technologies have had on production: bringing the cost down to
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> writing has encountered a situation similar to what happened to painting
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> to alter its course radically. If photography was striving for sharp focus,
> painting was forced to go soft, hence Impressionism. Faced with an
> unprecedented amount of digital available text, writing needs to redefine
> itself in order to adapt to the new environment of textual abundance."
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> The piece is related to the others in that, again, it's concerned with
> responses to abundance, in this case of writing and poetry.
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> A couple of responses to Kenny's piece.
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> Suppose it's true, as I think it is, that the net creates a textual
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> It is an ongoing issue from here on in.
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[↑ Contents](#)

350. **W.B. Keckler**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

Although I think I reverse-engineered the Welsh quote...I think it's the other way around?... "an object is not an image"...or i may be imaging it...i'm not near my books now...seem to recall this being in her book out from the univ of ga., can't think of the name right now....it had a lot of meditations on the image and the art of painting...big surprise considering the source....

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To: [REDACTED]

Sent: Wed, 11 Jul 2007 9:06 am

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AOL.com.

[↑ Contents](#)

351. **Murat Nemet-Nejat**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

Barry, Jim,

For the sake of economy of e-mailing, I will combine two responses.

"The true immediate difference between the photograph and the painting was (but maybe no longer is, in the digital era) its indexical quality--the fact that the photographic image seems to be causally connected to what it pictures, to be a trace of it, a vera icona, acheiropoieta, like Veronica's Veil--which painting could never be."

Barry, that is exactly what I say In The Peripheral Space, a "thereness," which constitutes the underlying epistemology of photography, its god, so to speak. Without that quality the photographic image is meaningless.

The existence of that quality of "thereness" is exactly what Alan Sondheim was objecting to in my essay, he asserting that every photograph is "a setup," not independently posed.

I would also like to refer to Keckler's "[photography] allowed them [painters] to see phenomena they wanted to paint but which were too quick for the human eye."

Even though on one level a painter can put more details into a painting, a photograph records things which the photographer "does not see." It is in that respect that the pose [anything before the lens] is independent, a record of the "unconscious" of the time/moment the photo was taken, provided the viewer of the photograph is able to assert, discovers a new way of looking. The Peripheral Space is about a new way of looking which involves putting aside the photographer, his focus (which represents the "consciousness" of the moment the photo was taken) and developing a dialogue between the viewer and the subject, the pose.

Digital manipulation does undermine the Platonic essence of thereness which pre-digital photography, one assumes, contains. It is the virtue of Alan's analysis (which I hate to admit has potency to it but does not refute my analysis) to point that manipulation of the original pose (not only the editing in the dark room) was always part of photography. My assertion is that digital photography revels in this technical prowess and doing so turns photography into something else.

Jim,

Of course in our day everything must finally confront the reality of the computer, both in the manufacture/creation of images (from photo op to art, etc.) to the overwhelming production of information.

First observation: image and information are not the same thing. Image says nothing but seduces. Therefore, an analysis, a deeper understanding of seduction must become, in our time, both a political and artistic activity. (This related partly to another thread in this list on Wittgenstein and metaphysics, the legitimacy of metaphysics. Metaphysics is indispensable in analyzing and fighting seduction.)

Information can be true or false, therefore, legitimate (in first analysis) within the realm of empirical activity. But abundance changes everything.

As far as I am aware, most observations on the abundance the net creates are approached from the point of view of production -basically how much more information we have, etc. Relatively little has been said about the crisis in reception this abundance creates. To use an analogy, a classical legal trick to obfuscate is to throw everything including the kitchen sink at the asker for information. I will give one relatively modest example, within the purview of our own activities. In the early days of blogging, I used to follow more or less all the blogs I can get my hands on, following in a intimate fashion the daily thoughts, their ebbs and flows, of the owner of the blog. Unless specifically pointed to, with rare exceptions, today I follow hardly any. I do not know how common my experience is; but, in my case, the abundance of blogs resulted to my reading them less seriously.

The above point is separate from the virtues or defect of the blog as a net form. One fact is clear. Blogs were not created by poets, but initially by creators of web sites to attract more visitors. In the political domain, blogs (and u-tube) turned out to be open, explosive forces with real impact on political process -a kind of free, mudracking press or 18th century broadsides. But in poetry, it seems to me, its impact has been towards insularity or basically authoritarian structures. Why is that so, what does it say about us as a community or poetry as an activity?

In my view, among poets, the nonluddites which I assume most people in this list are, there has been a noncritical embrace of every new technological option thrown in our direction. I am not claiming that one should wish to go to a pre-lapsarian, pre-computer time; or that all the artistic and political possibilities the computer offers -and they are mind-boggilingly many- should not be pursued without "making an automobile in the shake of a horse carriage." But poetry, at least in my view, should contain skepticism; that's what wit is. I think that skepticism -at least in matters concerning the net- does not exist in enough "abundance" among us poets.

Ciao,

Murat

On 7/11/07, Dan Waber <[REDACTED]> wrote:

>
> Jim,
>
> Thanks for this, I'm a longtime fan of Clay Shirky's writing, and find
> your own thoughts on digital writing to be among my favorites, as
> well. I would add a couple of responses to Kenny's piece, and to your
> responses to it.
>
> > Ken says that the art world fell out of love with net art because it
> turned
> > into the province of programmers, not artists. It is of course possible
> that
> > someone can be both an artist and a programmer. Surely that's one of the
> > several large challenges of working as an artist with digital media;
>
> I think part of the reason the art world fell out of love with net art
> is purely economic--like the music industry they are struggling to
> find the saleable product in a world of infinite perfect
> copying. Scarcity/abundance, as you've pointed out.
>
> I also do not believe that net art is the province of programmers, not
> artists. There are likely more programmers involved in net art than in
> other forms of art, sure, but there are also many artists who have
> found ways of making net art that don't require them to be 50/50
> programmer/artist. Collaboration is one method, tweaking/re-arranging
> existing code is another, and using complex software to do things for
> which it was never originally intended.
>
> There are also very talented programmers who do not identify
> themselves as artists, but whose work probably deserves recognition as
> art.
>
> Here's more Clay Shirky, a ten minute keynote address, this time he's
> talking about love as a predictor of technological success.
>
>
> <http://conversationhub.com/2007/07/10/video-clay-shirky-on-love-internet-style/>
> He closes with this quote:
>
> "In the past, we would do little things for love, but big things

> required money. Now we can do big things for love."
>
> To me, that is very real and massive shift in what's possible for art.
>
> Regards,
> Dan
>

[↑ Contents](#)

352. **Halvard Johnson**

Re: John Wieners, A BOOK OF PROPHECIES

Wed 11 Jul 2007

I always thought it meant posting when one's in
a bad mood.

Hal

"Then there are a number of things
one googles or does not google."

after Gertrude Stein

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

On Jul 11, 2007, at 1:20 PM, Kevin Killian wrote:

| *Excuse the cross posting (is that what that means????)*

[↑ Contents](#)

353. **Halvard Johnson**

Re: Tantric Code Language

Wed 11 Jul 2007

kokakola

On Jul 10, 2007, at 10:57 PM, Alan Sondheim wrote:

| *Tantric Code Language*

*bhagavan aha/
kollaire tthia bola mummunire kakkola
ghana kibida ho vajjai karune kiai na rola//(6)
tahi baru khajjai gade maana pijjai
hale kalinjara paniai dunduru tahi vajjai//(7)
causama kacchuri sihla kappura laiai
malaindhana salinja tahi bharu khaiai//(8)
premkhana kheta karante sugghasuddha na muniai
niramsua amga cadabi tahim ja saraba paniai//(9)
malayaje kunduru batai dindima tahin na vajjai//(10)*

Bhagavan replied: O! the Bola is located at Kollagiri, the Kakkola at Mummuni. The hand-drum is sounded forcefully; Compassion is affected, not discord. Here we eat meat and drink liquor in large quantities. Hey! Here the worthy ones enter, the unworthy ones are barred. We bring faeces, urine, menstrual blood and semen. Here we eat herbs and human flesh with relish. We move to and fro without consideration of pure or impure. Adorning our limbs with bone-ornaments, here we enter the corpse. In the meeting we perform the sexual union; the untouchable is not rejected here.

-- The Concealed Essence of the Hevajara Tantra with the Commentary Yogaratnamala, G.W.. Farrow and I. Menon, trans., II, 4, Seals

*From the Yogaratnamala Commentary:
kollai (Kollagiri): Refers to the Pitha (shrine) of that name.
mummuni: Refers to the Ksetra of that name.
bola ... kakkola (male sexual organ ... female sexual organ):
Indicates
the meeting, although they are initially apart, of the yogi and yogini who
are characterized by these two organs respectively.
kibida (hand-drum): Is the code word for the hand-drum.*

*Farrow and Menon:
kakkola - code word for the female sexual organ
bola - code work for Vajra, the male sexual organ
sandhyabhasa: Tantric Code Language. As examples of sandhyabhasa, the Hevajra Tantra lists about twenty code words. In the Candrakirti's Pradipodyotana commentary on Guhyasamaja Tantra sandhyabhasa is one of the
sex ways by which the contents of the tantra are interpreted. The Carya
songs of the Mahassidhas are mostly couched in code language. [...]*

This code system has been discussed by various eminent scholars. Many of the discussions have been based on the mistranslation of the word sandhyabhasa and what constitutes instances of sandhyabhasa. In our opinion too much of little consequence has been written on this subject.

[Sandhyabhasa is intrinsically clear; the authors' use of 'system' in the definition above, is not. I'd like to think that sandhyabhasa mostly moves from inscription to abjection; all of this might well be lost in the descent to English.]

*Alex Wayman:
kunduru (resin) - union of the two
kakkola (perfume) - lotus
dindima (small drum) - untouchable*

*Agehannanda Bharati:
bola(ka) (Tib. bo la) 'gum myrrh' (a) -> vajra (Tib. rdo rje) 'the Absolute'
kakkola(ka) (Tib. kakko la) n.p. of an aromatic plant, and of the perfume
made from the plant (a) -> padma (Tib. padma) 'lotus'*

*Bharati quoting Shahidullah from his edition of the Dohakosa and the caryas:
padma 'lotus' -> (e) bhaga 'vulva'
vajra 'thunderbolt', the absolute (e) -> linga 'phallus'*

*Bharati quoting Eliade:
vajra 'thunderbolt' -> linga, sunya 'voidness,' 'the void,' vacuite*

<http://www.asondheim.org/TantricCodeLanguage.txt>

[↑ Contents](#)

354. **Stephen Vincent**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

Barry Schwabsky wrote: The idea that 19th century photograph--indeed, any photography until very recently--was better than painting at what painting is trying to do is simply ridiculous. Think about color, for a start. Think about scale, and the amount of detail large scale allows for. Any decent hack academic painter in the 19th century could show more about the appearance of

things than any photograph could until the current era of the big-scale print (Gursky, Struth, etc.).

Beginning in the 1860's, Carleton Watkins' mammoth glass plate photographs in the west announce modernism. Hired by insurance companies to document mines and other operations, the pictures have a realist factuality about them that trumped painting, if and when 19th century painting was attempting to parlay "realism". (Ironically, painters such as Bierdstadt (sp?) would use W's photographs of Yosemite as a resource to transform into something romantically grandiose). Watkins is a nineteenth and early twentieth century anomaly in terms of pictorialist photography - where the photographers were still trying to get the atmospherics of a painting, often rather badly.

Much of Gursky I do not see as realist at all. Like Beirdstadt, on a different level, the digital manipulation and redistribution of the pixels enables him to be much more about music (color, rhythm, etc.) Not quite Wagnerian, but sometimes close. I am thinking -as one example - of those Coliseum rock concert images. I once took Gursky to a Rova concert, and he was right, at home with it. He is quite a music aficionado - jazz et tout. (Not to take away at all from the influence of classical European painting on the way he has shaped some of his work).

Anyway, the wrestling match between photography and painting - combined with market factors - is not going to go away soon. But that's another, parallel story: Money!

Stephen V

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

Of course! And don't forget Rackstraw Downes, Catherine Murphy, Lois Dodd...to speak only of some of the elders.

Thomas savage <[REDACTED]> wrote:

While I somewhat agree with this statement, I wish to add that there are still many wonderful realistic painters out there who continue to add something to what photography can now provide. One who immediately comes to mind is the wonderful Yvonne Jacquette. Anyone who has seen a show of her magnificent paintings understands that there is still room for realistic painting to explore and pursue.

Barry Schwabsky wrote: The idea that 19th century photograph--indeed, any photography until very recently--was better than painting at what painting is trying to do is simply ridiculous. Think about color, for a start. Think about scale, and the amount of detail large scale allows for. Any decent hack academic painter in the 19th century could show more about the appearance of things than any photograph could until the current era of the big-scale print (Gursky, Struth, etc.).

The true immediate difference between the photograph and the painting was (by now maybe no longer is, in the digital era) its indexical quality--the fact that the photographic image seems to be causally connected to what it pictures, to be a trace of it, a vera icona, acheiropoieta, like Veronica's Veil--which painting could never be.

Jim Andrews wrote:

Here is an interesting post by Clay Shirky (<http://tinyurl.com/ypecnf>) on Luddism and a remark by Keen (who wrote 'The Cult of the Amateur'). The responses to the post (among which is a response by Shirky to some of the responses) are worth reading also. Basically, the article looks at a common effect technologies have had on production: bringing the cost down to consumers; devaluing the goods; and Shirky describes resistance to this as Luddism.

Here are two related pieces (<http://tinyurl.com/27r9uv> and <http://tinyurl.com/2lq6c7>) by Michael Gorman, author of "Our Enduring Values: Librarianship in the 21st Century". He rails against Wikipedia and the devaluing of encyclopedias and education he sees in the digital age.

Here is a new and related piece by Kenny Goldsmith of ubu.com (<http://tinyurl.com/3dz8pn>) called "Writing's Crisis v.1.0". He begins like so:

"With the rise of the web, writing has met its photography. By that I mean, writing has encountered a situation similar to what happened to painting upon the invention of photography, a technology so much better at doing what the art form had been trying to do, that in order to survive, the field had to alter its course radically. If photography was striving for sharp focus, painting was forced to go soft, hence Impressionism. Faced with an unprecedented amount of digital available text, writing needs to redefine itself in order to adapt to the new environment of textual abundance."

The piece is related to the others in that, again, it's concerned with responses to abundance, in this case of writing and poetry.

A couple of responses to Kenny's piece.

Suppose it's true, as I think it is, that the net creates a textual abundance that devalues the typical output of writers. This is not going away. Print will not simply reassert itself and re-establish the status quo. It is an ongoing issue from here on in.

Then things like net art will also be ongoing from here on in. Same with video art. They aren't over. They continue to adapt to changing technology and the changing world. The story on them is not finished. Certain strains

of them start and finish quicker than net art itself, or video art itself.

*Ken says that the art world fell out of love with net art because it turned into the province of programmers, not artists. It is of course possible that someone can be both an artist and a programmer. Surely that's one of the several large challenges of working as an artist with digital media; the most fundamental phenomenological observation one can make about computers is that they're programmable; that's what separates them from previous machines; that's what gives them their radical flexibility as machines, flexibility to the point that there is no proof, and probably never will be, that there are thought processes of which humans are capable and computers are not. This isn't to say that interesting net art or digital writing **must** be programmed; there are other issues involved in the changes brought about by computers and digital networks etc. But certainly artist-programmers have a radically flexible medium available to them that is hardly exhausted, and intrepid work will continue both as net art and as offline work in writing, in other arts, and in syntheses of arts and media.*

Whether it is the darling of the art world is of little concern, particularly if the art world is protective against innovative, imaginative interlopers; such gatekeeping can only devalue art itself as the province of thinkers and original creators of art.

In any case, it's interesting how all the URLs above key on the issue of scarcity/abundance.

ja
http://vispo.com

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

[↑ Contents](#)

355. **Alan Sondheim**

Re: some notes on intention and vaguery

Wed 11 Jul 2007

On Wed, 11 Jul 2007, Jason Quackenbush wrote:

- > That's certainly one way of reading TLP, and it's very standard from an
- > analytic philosophy point of view, very much in line with Anscombe's
- > Introduction to The Tractatus and Russells introduction to the book. It
- > is certainly the way that someone with a commitment to a logical atomism
- > of some kind is going to read it. To that extent it's a valid

> interpretation of a very difficult book, and I wouldn't say it was
> incorrect.
>

This doesn't really matter to me - whether it's 'standard' or not; I also have no commitment to logical atomism - in fact, just the opposite.

However, I do disagree with this reading. I don't take the subject of the book to be the world. The world is mentioned briefly in the opening propositions, from which wittgenstein moves quickly through his peculiar > understanding of the nature of facts and on to the matter of what really interests him, and what the actual subject of the tractatus on my reading, and that is the structure of propositions and what can and cannot be expressed by them.

Well, I'm reading the book differently than you, more like Nagarjuna's Middle Way. It opens with the world, ends with something akin to emptiness. Since the subject is announced as 1, since there are only 7 propositions (if I remember correctly), to say it's 'mentioned briefly' doesn't seem all that relevant to me - it's the foundation of the work, all that is the case (however one wants to translate it). To just talk about the 'structure of propositions' it seems to me is to ignore the fact that this _isn't_ a book on logic, but on the world, there are important ontological shifts here that in many ways are the core of the work.

The problem is if you take him at his word here, that the TLP is a ladder to be kicked away when you get to the top, if you understand it, it's very difficult to say what you understand if wittgenstein is right if what is understood must be passed over in silence.

Yes and this problem is the core of the book, the world under erasure in a sense. Here's where the ontological shift is important.

reading his letters, he pretty much tells everybody but Frege that they won't understand it before they read it. He eventually comes to the conclusion that Frege didn't get it either, and I believe that he was a little bit appalled at the understanding that Moritz Schlick and Co. seemed to have of it. It's notable that it took Frank Ramsey coming and visiting W in the village where he was teaching and spending days going over the tractatus before Wittgenstein was able to 1.) recognize in Ramsey someone with a mind he felt worth taking seriously and 2.) from that and Ramsey's willingness to follow Wittgenstein through his argument in TLP, take seriously Ramsey's objections and realize that TLP might not be the last word after all. What I think it illustrates more than anything is how Wittgenstein's personal perfectionism and the attendant sense of superiority that it brought with it was as much an obstacle to Wittgenstein being understood, and to him being able to make himself understood, as was the difficulty and strangeness of his subjects.

I actually didn't feel the book was that difficult, once the mathematics was mastered, but then my reading's quite different than yours. Thank you by the way for the biographical information; I didn't know this.

With the Investigations the situation is very different. I don't think the Principia Mathematica was really detailed there; it was on the TLP, and already of course the paradoxes of mathematics destroyed the crystalline order in terms of a constructivist axiomatics - of course you'd have to believe that proof theory's somehow connected to ontology for the destruction to occur.

I tend to read both the so-called "private language" argument, as well as the comments on intention and vagueness both in PI as well as Zettel, and in the foundational remarks in PI beginning at PI 13 and picking up steam at PI 38 as definitely engaged with the ideas of the logical atomists and the problems with what Russell took to calling "the philosophy of logical analysis".

The philosophy of logical analysis and the PM are very different, unless I'm missing something here.

>> Your point about universal grammar is really interesting; I do wonder
>> though if one can make a leap from language games etc. to a
>> probmeatizing of such a grammar. They're different epistemologies; I
>> don't think (I may be very wrong here) that universal grammar implies
>> exact meaning and denotation - if anything it seems to me it would deal
>> with the structures underlying language games, since, when such a game
>> is played, as it always is, the participants in a dialog almost always
>> understand implicitly what is meant. This would be a substructural
>> affair, not an affair of defini- tion. In other words, I don't think
>> the opposition you set up is really necessarily there.

>

[...]

>

> Where the idea of Universal Grammar runs into trouble is due to the fact
> that it's relatively easy to imagine not only language games which did
> not fit into whatever framework Prof. Chomsky believes should be the
> essence of Universal Grammar this week, but that it's equally simple to
> imagine how such a language would be taught and how it would be used.
> And then of course, there's the fact that these sorts of languages
> actually do exist. There's been some popular coverage recently of Daniel
> Everett's work on Piraha, which doesn't have either color words or a
> grammatical structure for recursion, both of which are problems for
> Chomsky's UG, since the number of things which can be taken as common to
> all languages is rapidly dwindling.

>

I'm not familiar with this work or Piraha - I'd have to know the language myself to make any sort of comment on it. By the way starlings have recursion - this came out last year.

- > But even so, it should be possible to construct a language that's
- > perfectly intelligible and doesn't have any sort of universal grammar
- > beyond some basic things that are determined more by the world than they
- > are by anything specific about human beings, the presence of subjects
- > and objects in sentences, adjectives nouns and verbs, that sort of
- > thing. And really, this is what Wittgenstein is getting at with his more
- > obtuse statements about "forms of life" and the possibility of
- > translating lionese. The strictures placed on our languages aren't
- > grammars, but our grammars are largely determined by what we are and
- how
- > we interact with the world. Which, I think, is enough to solve the
- > problems that UG is proposed to solve without speculating all manner of
- > root level grammar that is subject to the problems raised by the Private
- > language argument.
- >

Well, I'd have to see such a language; again, I can't generalize. Certainly language developed in dialog with the world, and as Maturana says, it's a mutual orientation of cognitive domains; these are also dialectical. So much depends on the way the world is determinative, if at all, and for me the jury's out on that...

- Alan

[↑ Contents](#)

356. **Stephen Vincent**

Re: Numbskull quote of the day

Wed 11 Jul 2007

Information isn't knowledge, either -- one reason why the so-called "information society" and "dumbing down" go hand in hand.

I misread this to say, "information society" and "dumping down" go hand in hand.

Yes, all this information that we most often get is dumped down on us. No fact checking, no editorial shaping in terms of content or design. Artless and stupid, finally. Dealing with it is like changing your kid's diapers with a full load.

Good newspapers are beginning to crash all over the place since nobody (i.e. Advertisers) want to pay for genuine investigations, editing, etc.

And, parenthetically, who wants to pay for genuine research and sorting out new insight and info among scholars. I think there is less and less time and money for folks to divert from the teaching 'assembly line.' Consequently, one suspects, most text information is old and redux (it's much cheaper to repeat old facts).

Stephen V

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

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

From: Joel Weishaus <[REDACTED]>

Date: Wednesday, July 11, 2007 1:03 pm

Subject: Numbskull quote of the day

To: [REDACTED]

"Some reading experts say that urging kids to read fiction in general might be a misplaced goal. 'If you look at what most people need to read for their occupation, it's zero narrative,' said Michael L. Kamil, a professor of education at Stanford University. 'I don't want to deny that you should be reading stories and literature. But we've overemphasized it,' he said. Instead, children need to learn to read for information, Mr. Kamil said, something they can practice while reading on the Internet, for example." New York Times, 11 July 07

[↑ Contents](#)

357. **Dan Waber**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

Murat,

Information can be true or false, therefore, legitimate (in first analysis) within the realm of empirical activity. But abundance changes everything.

As far as I am aware, most observations on the abundance the net creates are approached from the point of view of production -basically how much more information we have, etc. Relatively little has been said about the crisis in reception this abundance creates.

The crisis in reception is being addressed through filtering strategies. Some are technological (like RSS aggregators), some are social (like digg and reddit), and

some are essentially manual (boingboing, growabrain), or even nearly private (I haven't left a chatroom that contains 5-8 of my closest friends for a decade, and we act as aggregators for each other). I don't think it's a crisis at all, personally. I'd hesitate to call it a "solved problem" but it's absolutely being worked on all over the place. A lot of money is being thrown at it, too, because of how apparent the need for intelligent, useful filtering the information is.

To use an analogy, a classical legal trick to obfuscate is to throw everything including the kitchen sink at the asker for information. I will give one relatively modest example, within the purview of our own activities. In the early days of blogging, I used to follow more or less all the blogs I can get my hands on, following in a intimate fashion the daily thoughts, their ebbs and flows, of the owner of the blog. Unless specifically pointed to, with rare exceptions, today I follow hardly any. I do not know how common my experience is; but, in my case, the abundance of blogs resulted to my reading them less seriously.

My experience is quite the opposite. I used to waste a lot of time uselessly checking blogs for updates. RSS aggregation (I currently use and like netvibes) alone has easily quadrupled the number of blogs I keep up on.

The above point is separate from the virtues or defect of the blog as a net form. One fact is clear. Blogs were not created by poets, but initially by creators of web sites to attract more visitors.

I'm not sure what you mean by this, or, I may simply disagree. Blogs were absolutely created by poets and other kinds of writers first. They were manually written/coded and too complex for the average web user to find attractive initially. But then some of those individuals wrote open source solutions to help automate the processes for others and that facilitated a level of interest that attracted the interest of commercial companies like blogger, xanga, livejournal, and so on, which addressed two needs quite well: benefits of built-in community (because they pre-dated RSS, which may end up being their undoing if they're not careful), and WYSIWYG interface (which made it so my mom could blog).

In the poliitical domain, blogs (and u-tube) turned out to be open, explosive forces with real impact on political process -a kind of free, mudracking press or 18th century broadsides. But in poetry, it seems to me, its impact has been towards insularity or basically authoritarian structures. Why is that so, what does it say about us as a community or poetry as an activity?

I think it says more about the software being used than poetry as an activity. I think it does say something about "us as a community" though, definitely. The "community" softwares breed vapidty through encouragement and positive re-enforcement. The latest versions which incorporate complex tagging are helping to offset the crushing effect of the way older posts get completely forgotten, so that's a step in the right direction--but a very new development

that will take time to have an effect. Threaded comments would help a lot, I think, particularly if new comments into a thread of an old post would bring that post back to the top (as it does in many newsgroup softwares).

In my view, among poets, the nonluddites which I assume most people in this list are, there has been a noncritical embrace of every new technological option thrown in our direction.

I agree there's been a noncritical response. I'm not so sure I'd say "embrace" though. And I think it's not clear that most people on this list are embracing technology at all. They are obviously connected to the internet, and have access to email or a web browser, but--and I don't mean this to malign listservs, I'm a huge fan of them--the listserv is not exactly the latest and greatest way to be a digitally connected group.

I am not claiming that one should wish to go to a pre-lapsarian, pre-computer time; or that all the artistic and political possibilities the computer offers -and they are mind-boggilingly many- should not be pursued without "making an automobile in the shake of a horse carriage." But poetry, at least in my view, should contain skepticism; that's what wit is. I think that skepticism -at least in matters concerning the net- does not exist in enough "abundance" among us poets.

While I wouldn't disagree that there needs to be a healthy level of skepticism in poetry, and among poets, and encourage others to be skeptical in those regards, I want to see that skepticism be secondary to an optimism about matters concerning the net. Let's get EXCITED about never-before-possible ways to change the world for the better, first, and then reality check ourselves with skepticism to make actionable plans rather than starting with skepticism (because it's needed) and thus dampening the enthusiasm necessary to imagine change is possible.

Regards,
Dan

[↑ Contents](#)

358. **CA Conrad**

Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion

Wed 11 Jul 2007

There are rock stars who make a point of opening up shows with comments about war, censorship, and other issues mobbing our senses these days. CAT POWER certainly does. MARILYN MANSON has a lot to say about American politics at shows, and there's also that impressive interview Michael Moore did with him in BOWLING FOR COLUMBINE.

But at the same time it's probably true that these are the exceptions.

I believe very strongly that it's A GOOD THING to be disappointed. Because it's a good thing to keep going, and to keep asking others how they feel about war and poverty, racism, homophobia, and other forms of cruelty and deprivation.

First of all the very fact of being disappointed is evidence of wanting better. No longer being disappointed is evidence of cynicism. And there are few things worse than cynicism. My grandmother used to sing a song when I was kid that had the line, "the cynic and the killer waltz together." Something to build a young mind around.

Brian Welch is nothing more than a wave of propaganda which continues to swell and cover us and turn us into cynics, or, not even cynics but people who have lost empathy. At least a cynic is working on the platform of caring enough to be cynical. Those who have lost empathy are dead before they are dead.

My disappointments, your disappointments, these things keep our perspectives. Brian Welch's asshole life of not caring about this world, its wrongs, and his being complicit in its wrongs, is a mere gasp on the train.

Being angry never felt more important,

CAConrad

<http://PhillySound.blogspot.com>

[↑ Contents](#)

359. **David A. Kirschenbaum**

NYC: Aug. 2-5/Welcome to Boog City Poetry and Music Festival

Wed 11 Jul 2007

Hi all,

From Thurs. Aug. 2-Sun. Aug. 5 we'll be putting on Welcome to Boog City, a poetry and music festival. The schedule for the event is below, followed by performer bios and websites.

Hope you can check it out.

as ever,

David

THURSDAY AUGUST 2, 6:00 P.M.

d.a. levy lives: celebrating the renegade press

Pavement Saw Press

(Columbus, Ohio)

Thurs. Aug. 2, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
Pavement Saw Press editor
David Baratier

Featuring

Tony Gloeggler
Simon Perchik
Rachel M. Simon
Daniel Zimmerman

music from turntablists Dr. Benstock

There will be wine, cheese, and crackers, too.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

FRIDAY AUGUST 3, 7:30 P.M.

Sidewalk Café
94 Ave. A, NYC
free with a two-drink minimum

Readings and musical performances

7:30 p.m.-Lauren Russell
7:45 p.m.-Mark Lamoureux
8:00 p.m.-Rachel Lipson (music)
8:30 p.m.-Joanna Fuhrman
8:45 p.m.-Gillian McCain
9:00 p.m.-I Feel Tractor
9:30 p.m.-Tom Devaney
9:50 p.m.-The Passenger Pigeons (né The Sparrows)
10:20 p.m.-Wanda Phipps
10:35 p.m.-David Baratier
11:00 p.m.-The Leader
12:00 a.m.-Nan and the Charley Horses

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

SATURDAY AUGUST 4, 11:00 A.M., 5:00 P.M.

Cakeshop
152 Ludlow St.
NYC

11:00 a.m.

4th Annual Small, Small Press Fair
Free

Small press fair, this year with indie records and crafts, too. Featuring 15 on the 15's a 15-minute musical performance at the fair each hour on the 15's:

11:15 a.m.-Bob Kerr

12:15 p.m.-Bob Kerr

1:15 p.m.-Bob Kerr

2:15 p.m.-Sean T. Hanratty

3:15 p.m.-Sean T. Hanratty

4:15 p.m.-Sean T. Hanratty

5:00 p.m.

Political poets and The Fugs, Village Fugs live
\$5

5:15 p.m.-Amy King

5:30 p.m.-Nathaniel Siegel

5:45 p.m.-Christina Strong

6:00 p.m.-Ian Wilder

6:15 p.m.-John Coletti

6:30 p.m.-CAConrad

6:50 p.m.-Greg Fuchs

7:05 p.m.-Kristin Prevallet

7:20 p.m.-Eliot Katz

7:35 p.m.-Rodrigo Toscano and his Collapsible Poetics Theater

7:55 p.m.-

The Fugs, Village Fugs. Performed live by:

*I Feel Tractor

1. Slum Goddess

2. Ah, Sunflower Weary of Time

*Scott MX Turner

3. Supergirl

4. Swinburne Stomp

*Paul Cama

5. I Couldn't Get High

6. How Sweet I Roamed From Field to Field

*The Actual Feelings

7. Carpe Diem

8. My Baby Done Left Me

*JUANBURGUESA

9. Boobs a Lot

*Huggabroomstik

10. Nothing

Directions: F/V to 2nd Ave.

Venue is bet. Stanton and Rivington sts.

SUNDAY AUGUST 5, 1:30 P.M., 3:45 P.M.

Bowery Poetry Club

308 Bowery

NYC

\$5

1:30 p.m. The Future of Small Press Publishing
curated and moderated by Mitch Highfill

featuring

David Baratier, editor Pavement Saw Press (Columbus, Ohio) Brenda Iijima,
editor Portable Press at Yo-Yo Labs (Brooklyn) Jill Stengel, editor a+bend press
(Davis, Calif.)

3:45 p.m.

Readings and musical performances

3:45 p.m.-The Poetics Orchestra

4:15 p.m.-Kimberly Lyons

4:30 p.m.-Gary Sullivan

4:45 p.m.-Brenda Iijima

5:00 p.m.- break

5:15 p.m.-The Poetics Orchestra

5:35 p.m.-Jill Stengel

5:55 p.m.-Mitch Highfill

6:10 p.m.-Nada Gordon

6:25 p.m.-Sean Cole

Directions: F/V to 2nd Ave., 6 to Bleecker

Venue is at E.1st St.

Welcome to Boog City Bios and Websites

*Thursday

**David Baratier <http://www.pavementsaw.org/pages/editor.htm>
<http://www.chicagopostmodernpoetry.com/dabaratier.htm>
<http://herecomeseverybody.blogspot.com/2005/12/from-his-birth-in-1970-many-believed.html> Although he has appeared in print since 1986, in 1991 David Baratier met the poet laureate of New York State, at which point the powers of poetry were bestowed to him in a macabre ceremony. Shortly thereafter he became a full time poet. Many believe his previous life is fiction. He and his fine lady Rita, a former model, who has appeared in films such as Traffic, live in the deep south end of Columbus, Ohio, where his catty-corner neighbors ask to mow his lawn nightly for \$2. He has given featured readings at the Poetry Project at St. Mark's Church, University of Pittsburgh, DC Arts Center, and Small Press Traffic, among others. He is the editor of Pavement Saw Press. His poems are anthologized in American Poetry: the Next Generation (Carnegie Mellon University Press), Clockpunchers: Poetry of the American Workplace (Partisan Press), Green Meanies (University of California Press), and Red, White & Blues (University of Iowa Press). His poetry collections include A Run of Letters (Poetry New York Press), The Fall Of Because (Pudding House), Estrella's Prophecies I: Spinning the Wheel of Fortune (Runaway Spoon Press), Estrella's Prophecies II: An American Fortune in Paris (Anabasis/Extant), Estrella's Prophecies III: Return of the Magi (Luna Bisonte Productions), and the epistolary and prose novel In It What's in It (Spuyten Duyvil). His forthcoming collections include after Celan (Slack Buddha Press) and Ugly American.

**Dr. Benstock <http://www.drbenstock.com>
<http://www.myspace.com/drbenstock> Dr. Benstock is a turntable duo, in the tradition of Christian Marclay and Philip Jeck. Using Califone and PAC turntables and records found in Salvation Army bins, turntablists John McDonough and Paul Spencer have created a number of structured pieces, as well as improvisations, referencing the entire universe of recorded music. At any given Benstock performance one may hear the Clash, Berlioz, Sid Vicious, Frank Sinatra, Art Blakey, Charles Mingus, Charles Nelson Reilly, Palestrina, self-hypnosis instructions, Bach, Portuguese poetry, Penderecki, and Van Halen. These records are mixed as a collage but never haphazardly. They are combined to make unique compositions in their own right.

Dr. Benstock has been together since 1992. They have played venues such as ABC No Rio, the Pourhouse, Tonic, the Knitting Factory, SUNY-Stony Brook, and Collective Unconscious in the N.Y.-metropolitan area, and Café Koko in Greenfield, Mass.

****Tony Gloeggler** Tony Gloeggler was born, lived, lives, and expects to die in some part of NYC. He manages a group home for developmentally disabled men in one of the suddenly too cool parts of Brooklyn. His first chapbook, *One On One*, won the Pearl Poetry Prize, and Jane Street Press put out *My Other Life*. *One Wish Left* (Pavement Saw Press) recently went into its second edition.

****Simon Perchik** <http://www.geocities.com/simonthepoet> Simon Perchik is an attorney whose poems have appeared in *The New Yorker*, *Partisan Review*, and *Pavement Saw*, among others. *Family of Man* (Pavement Saw Press) and *Rafts* (Parsifal Editions) are forthcoming in 2007. For more information, including his essay ³*Magic, Illusion, and Other Realities*² and a complete bibliography, please visit his website.

****Rachel M. Simon**

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

<http://www.chicagopostmodernpoetry.com/rsimon.htm>

Rachel M. Simon lives in Yonkers, N.Y., where she teaches writing to high school and college students, senior citizens, and maximum-security prison inmates. Her book *Theory of Orange* won the Transcontinental Prize from Pavement Saw Press.

****Daniel Zimmerman** Daniel Zimmerman teaches at Middlesex County College in Edison, N.J., where he chairs the English department. He served as associate editor of the issue of *Anonym* that first published Ezra Pound's last canto and edited the single-issue magazines *The Western Gate* and *Brittannia*. The Institute of Further Studies included his fascicle, *Perspective*, in its series, a curriculum of the soul. He collaborated with American-Canadian artist Richard Sturm on a *livre deluxe*, *See All The People*, lithographs, serigraphs and embossings (Open Studio/ Scarborough College). In 1997 he invented an anagrammatical poetic form, *Isotopes*. His works include the trans-temporal collaboration *blue horitals* (Oasii), with John Clarke; *ISOTOPES* (Frame Publications); *Post-Avant* (Pavement Saw Press), with an introduction by Robert Creeley; and, forthcoming, *ISOTOPES2* (Beard of Bees). His work has recently appeared in *Chain*, *Chelsea*, *Deluxe Rubber Chicken*, *ETC: A Review of General Semantics*, *An Exaltation of Forms*, *House Organ*, *New York Quarterly*, *Snakeskin*, and *Tinfish*.

Friday

****David Baratier**

(see Thursday for bio)

****Thomas Devaney** <http://www.writing.upenn.edu/~wh/devaney.html>

<http://thomasdevaney.blogspot.com/> Thomas Devaney is the author of *A Series of Small Boxes* (Fish Drum Press). He presented "No Silence Here, Enjoy the Silence" this spring at the Institute of Contemporary Art in Philadelphia for the

"Locally Localized Gravity" show. Devaney writes about poetry for The Philadelphia Inquirer. Recent work has appeared in Jubilat, The Poetry Project Newsletter, and The Sienese Shredder. He is a Penn Senior Writing Fellow in the English department at the University of Pennsylvania.

****Joanna Fuhrman**

<http://www.hangingloosepress.com/recent.html>

<http://www.poetryfoundation.org/archive/poem.html?id=179254>

Joanna Fuhrman is the author of three books of poetry, *Freud in Brooklyn*, *Ugh Ugh Ocean*, and *Moraine*, all from Hanging Loose Press.

****I Feel Tractor**

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

<http://www.goodbyebetter.com>

I feel tractor is available to you with musings of space folk and cut ups. I feel tractor has a self-titled 7" from the Loudmouth Collective, and a CD, *Once I Had an Earthquake*, from Goodbye Better.

****Mark Lamoureux** <http://www.marklamoureux.com> Mark Lamoureux lives in Astoria, Queens. Spuyten Duyvil/Meeting Eyes Bindery published his first full-length collection, *Astrometry Organon*, earlier this year. He is the author of four chapbooks: *Traceland*, *29 Cheeseburgers*, *Film Poems*, and *City/Temple*. His work has appeared in print and online in *Carve*, *Coconut*, *Conduit*, *Denver Quarterly*, *Fence*, *GutCult*, *Jubilat*, *Lungfull!*, *Melancholia*¹'s *Tremulous Dreadlocks*, *miPoesias*, and *Mustachioed*, among others. He started Cy Gist Press, a micropress focusing on ekphrastic poetry, in 2006. He is an associate editor for *Fulcrum Annual*, printed matter editor for *Boog City*, and teaches English at Kingsborough Community College.

****The Leader** <http://olivejuicemusic.com/theleader.html> The Leader rock out with the dynamic grace of two sonic gymnasts (in formal attire). Careening through a thousand time signatures and pop genres, bassist Julie DeLano and drummer Sam Lazzara reign supreme over the low end, with suspenseful rhythmic patterns beneath wickedly clever melodies and lyrics. It would be math rock if it weren't so soulful Š yeah.

****Rachel Lipson** <http://www.rachellipson.org>

<http://www.myspace.com/rachellipson> Rachel Lipson is a Brooklyn-based songwriter who performs her simple, honest songs on guitar, ukulele and banjo. Born near Detroit, she spent her childhood building forts with her brother and sister in the living room, contemplating the dangers of the dark and pizza deliverers, riding horses and playing with friends. Rachel first picked up a guitar at age 16 and a few years later, after having moved to New York, began crafting the songs that would make up her first album, *This Way*, which she self-released the next year.

In 2003 Rachel released a 7" with Rough Trade recording artist Jeffrey Lewis, on Holland's Nowhere Fast record label and self-released her second album *Some More Songs*. She toured Europe for seven weeks with Lewis and Herman Düne in the summer, including the Mofo festival in Paris in July. In the fall, Rachel recorded a new album at Olive Juice Studios in New York for the forthcoming release *Pastures* on Meccico Records, a U.K. label founded and run by members of Cornershop. Rachel is returning to the studio to record the first album of her side project, *The Scruffles*, with bandmate Jeffrey Lewis.

In the last few years, Rachel has collaborated and performed extensively with Leah Hayes (of La Laque and Scary Mansion), Herman Düne, and others. She has also played alongside Eugene Chadbourne, Kimya Dawson, Daniel Johnston, The Mountain Goats, and Refrigerator, as well as twice performing live on WFMU in New Jersey and on WNYC, a division of NPR.

Rachel Lipson's music combines a sort of radical simplicity and honesty with intricately woven narratives. The lyrics seem to have as much to do with William Faulkner as they do with Woody Guthrie. The music recalls the earliest folk traditions and yet speaks at the same time to a contemporary minimal aesthetic. While sometimes the approach is blindingly direct and at others masterfully oblique, the overall effect is irresistible, one of invitingly gentle beauty and clarity. (Biography by Blue Bomber Press)

****Gillian McCain** http://www.twc.org/forums/poetschat/poetschat_gmccain.html
Gillian McCain is the author of two books of poetry, *Tilt and Religion*, and is the co-author (with Legs McNeil) of *Please Kill Me: The Uncensored Oral History of Punk*. She serves on the board of directors of the Poetry Project at St. Marks Church.

****Nan and the Charley Horses** <http://www.olivejuicemusic.com/nan.html>
<http://www.myspace.com/nanturner> Vocally, she's the missing link between Kathleen Hanna and Juliana Hatfield, with a wail matched only by her whisper. The Lucy Ricardo of indie rock, her zany, goof-ball spirit is cut only by the fierce sexuality of her drumming style (see Schwervon!). Raised on the outskirts of Olympia, Nan was studying theater when the riot grrrl movement seduced her into a life of rock 'n' roll. After several years with the power-pop girl band Bionic Finger, Nan went solo with her jangly, eclectic EP *Leg Out*, but her one-woman act soon morphed into the all-girl *Pantsuit*. After touring the U.K. with their French-released *The Path From the House to the Lawn*, *Pantsuit* has established itself as a virtual gland of playful melodies, moody sounds, and old-school feminist ferocity.

Presently, Nan is writing songs on keys and guitar and experimenting live with a rotating cast of musicians she has coined the *One Night Stands*. Her new EP, *For Champs and Losers, Version 1*, is out now on Olive Juice Music.

****The Passenger Pigeons** <http://myspace.com/rachelandrew> Andrew Phillip Tipton met Rachel Talentino in Savannah while working at The Gap. A common love for catchy melodies, Carole King, and boys led them to Brooklyn. As The Passenger Pigeons (né The Sparrows), Andrew and Rachel make up the cutest anti-folk duo around! Simple and lovely.

****Wanda Phipps** <http://www.mindhoney.com> Wanda Phipps is a writer/performer living in Brooklyn. She is the author of *Wake-Up Calls: 66 Morning Poems* (Soft Skull Press), *Your Last Illusion or Break Up Sonnets* (Situations), *Lunch Poems* (Boog Literature), and the Faux Press issued e-chapbook *After the Mishap* and CD-Rom *Zither Mood*. Her poetry has appeared in over 100 publications. She has received awards from the New York Foundation for the Arts, the Meet the Composer/International Creative Collaborations Program, Agni Journal, the National Theater Translation Fund, and the New York State Council on the Arts. She's also curated reading and performance series at the Poetry Project at St. Mark's Church and is a founding member of the Yara Arts Group, a resident theater company of La Mama, E.T.C.

****Lauren Russell** Lauren Russell is now at the mercy of an idiopathic need to enter language and manipulate it. Her poetry has appeared in *Boog City*, *The Recluse*, and *Van Gogh's Ear*, among others. She is writing an experimental novella.

Saturday

****The Actual Feelings** The Actual Feelings are an assemblage of egos, chopped separately and thrown together to make a tasty gazpacho. Their ingredient list is elastic. For this Fugs tribute they will most likely consist of Steve Espinola, Debby Schwartz, Heather Hoover, Andy Gilchrist, Andrew Rohn, and Catherine Capellero, with some cilantro, tomatoes, and peppers. The Actual Feelings manifesto calls for the immediate release of the complete 1965 Fugs sessions, including, but not limited to, the out-of-print recordings once found on Virgin Fugs, *Fugs Four Rounders Score*, and the alternate, primitive, Broadside LP release of *The Village Fugs*. The Actual Feelings have yet to hear the song "Bull Tongue Clit" and need to at once.

****Paul Cama** Paul Cama started to play drums at 14, performing all kinds of music from jazz to blues to pop. He plays jazz in a big band in St. James. He was in the folk rock Americana band Nylon & Steel from 1989-1997. They released the album *Slip Behind the Molecule* in 1995. Cama also is a singer-songwriter guitarist and occasionally play solo gigs. He is playing drums in the improv band *The Center For Hearing & Dizziness*, which improves new sounds to vintage films in the tradition of silent movies. They will be releasing their first full-length DVD/CD later this year.

****John Coletti** John Coletti grew up in Santa Rosa, Calif. and Portland, Ore. before moving to New York City 12 years ago. He is the author of *Physical Kind* (Portable Press at Yo-Yo Labs/Boku Books), *The New Normalcy* (Boog Literature), and *Street Debris* (Fell Swoop), a collaboration with poet Greg Fuchs with whom he also co-edits Open 24 Hours Press.

****CAConrad**

<http://CAConrad.blogspot.com>

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

CAConrad's childhood included selling cut flowers along the highway for his mother and helping her shoplift. He escaped to Philadelphia the first chance he got, where he lives and writes today with the PhillySound poet (www.phillysound.blogspot.com). Soft Skull Press published his book *Deviant Propulsions* last year.

****Greg Fuchs** <http://www.gregfuchs.com> Greg Fuchs is a multi-disciplinary artist living in The Bronx. He works in a variety of media including audio, digital, photography, poetry, and prose often placed in alternative art spaces including independent media organizations, non-profit galleries, and small press magazines. His latest work is *Metropolitan Transit* published by Brooklyn-based publisher Isabel Lettres.

****Sean T. Hanratty**

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

Sean T. Hanratty is straight outta Brooklyn and on his way into your shower, by way of you singing his memorably melodic and incredibly enchanting songs in the shower, of course.

****Huggabroomstik** <http://www.huggabroomstik.com>

<http://myspace.com/lehuggacoustique> Neil and Dashan started Huggabroomstik on January 7, 2001. The original name they went by was "Toenail Fungus Clippings Up Your A\$\$hole Bi+ch." The first song they came up with was "You Ask For Peanuts, You Get Popcorn, Bi+ch," which featured Benny Hadley singing through the telephone. Huggabroomstik has gone through a lot of changes through the past couple of years, but one thing that will never change is their love for the rock. Not Rock & Roll, but crack rock. So far, Huggabroomstik has been content playing shows in and around NYC, but they dream of making it all the way to Nashville.

****Juanburguesa**

<http://myspace.com/jonathanberger>

Jonathan Berger writes about music, reads poetry, and eats Twinkies. In between these, he sometimes performs with his band, Juanburguesa.

****Eliot Katz** Eliot Katz is the author of five books of poetry, including, most recently, *When the Skyline Crumbles: Poems for the Bush Years* (Cosmological

Knot Press), *View from the Big Woods: Poems from North America's Skull* (Cosmological Knot Press), and *Unlocking The Exits* (Coffee House Press). A cofounder, with Danny Shot, of Long Shot literary journal, Katz guest-edited the journal's 2004 "Beat Bush issue." He is also a coeditor, with Allen Ginsberg and Andy Clausen, of *Poems for the Nation* (Seven Stories Press). Called "another classic New Jersey bard" by Ginsberg, Katz worked for many years as a housing advocate for Central Jersey homeless families. He lives in New York City, and works as a freelance writer and editor.

****Robert Kerr** Robert Kerr is a playwright and songwriter living in Brooklyn. He wrote the book and lyrics for the short musical *The Sticky-Fingered Fiancée*, and the songs for his plays *Kingdom Gone* and *Meet Uncle Casper*, as well as his Brothers Grimm adaptations *Bearskin* and *The Juniper Tree*. He was a founding member of the Minneapolis band *Alien Detector*.

****Amy King**

<http://www.amyking.org>

<http://www.mipoesias.com>

Amy King is the author of *I'm the Man Who Loves You* (BlazeVOX Books), *Antidotes for an Alibi* (BlazeVOX Books), and *The People Instruments* (Pavement Saw Press). She teaches creative writing and English at Nassau Community College, is the editor-in-chief for the literary arts journal *MiPOesias*, and is also a member of the Poetics List Editorial Board.

****Kristin Prevallet**

<http://www.kayvallet.com>

Kristin Prevallet's most recent book is *I, Afterlife: Essay in Mourning Time* (Essay Press). She is a 2007 NYFA poetry fellow and lives in Brooklyn.

****Nathaniel Siegel** Nathaniel Siegel is a poet, artist, and activist. He is a volunteer at The Poetry Project at St. Mark's Church in the Bowery and an advisor to Study Abroad on the Bowery at The Bowery Poetry Club. His work has been included in *Art Around the Park* at The Howl Festival, and group shows at the Leslie Lohman Gallery in SoHo. Poets for Peace, Poets Against the War, and Acts of Art are all groups he supports. He is also a member of ACT UP NYC and the Queer Justice League. His first chapbook is forthcoming from Portable Press at Yo-Yo Labs.

****Christina Strong**

<http://www.xtina.org>

<http://www.openmouth.org>

<http://www.bookwhore.com>

Christina Strong is a poet and designer who lives in Red Hook, Brooklyn. Portable Press at Yo-Yo Labs published her chapbook, *[Anti-Erato]* and Faux Press her e-book *Utopian Politics*. Her poems have appeared in *Boog City*,

Jacket, Magazine CyPress, POM2, and Shampoo, among others. She is the editor of Openmouth Press and the politics editor of Boog City, as well as managing the above websites.

****Rodrigo Toscano**

http://www.woodlandpattern.org/poems/rodrigo_toscano01.shtml Rodrigo Toscano is the author of *To Leveling Swerve*, *Platform*, *The Disparities*, and *Partisans*. Toscano is also the artistic coordinator of the Collapsible Poetics Theater. His experimental poetics plays, polyvocalic pieces, masques, anti-masques, and radio plays have recently been performed at Los Angeles¹ Disney Redcat Theater; the Ontological Theater Poets Plays Festival; New Langton Arts Space in San Francisco; Vancouver, Canada; Teubingen, Germany; the Poet's Theater Jamboree 2007 at the California College of the Arts Auditorium, and, most recently, at the Yockadot Poetics Theater Festival in Alexandria, Va. His poetic works have been translated into French, German, Portuguese, and Italian. Toscano is originally from the Borderlands of California. He lives in Greenpoint township of Brooklyn, and works in Manhattan at the Labor Institute.

****Scott M.X. Turner** <http://www.fansforfairplay.com> <http://www.dddb.net> Scott M.X. Turner's quarter-century of musical output has involved punk rock bands (The Spunk Lads, The Service), Irish punk (The Devil's Advocates), ska (one tumultuous tour with Bad Manners), soundtrack music for films (a bunch of documentaries), and his one-man/one-guitar assemblage, RebelMart, is currently recording its new album *Brooklyn Is Dying*. Turner's writings have appeared in *Boog City*, *Elysian Fields Quarterly*, *Lurch*, and others. As a coordinator of Fans For Fair Play and a steering committee member of Develop Don't Destroy Brooklyn, Turner's joined thousands to fight overdevelopment in NYC, starting with Bruce Ratner's disastrous Atlantic Yards project. He lives with archeologist Diane George and the dogs Sirius and Tikkanen near Greenwood Cemetery in Brooklyn.

****Ian Wilder** <http://www.onthewilderside.net> Ian Wilder's life has always veered between art and politics. On the cultural side, he has published chapbooks; given dozens of poetry readings; wrote newspaper articles; and hosted events. At a master class, Yevgeny Yevtushenko proclaimed that Ian's snowflake poem is perfect. He has performed spoken word as a part of the near-mythic folk groovin¹ band Nylon & Steel, and was co-founding lyricist for the duo Spiritwalkers. His work with Nylon & Steel can be found on the album *Slip Behind the Molecule*.

With Nader's 2000 presidential campaign, Wilder was drawn back into politics. Within four years he co-founded the Babylon Greens at his kitchen table, helped

run the first full ticket of Greens in his town's history, gotten elected secretary of his county Green Party and then co-chair of the Green Party of New York State. He currently represents Long Island to the GPUS Presidential Campaign Support Committee.

Wilder also co-hosts The Green Party Show, a weekly public access TV show, which you can also see posted at his blog. Some of the events he helped organize this year are documented there, including a local UFPJ Peace Vigil, a pro-day laborer/Love Thy Neighbor Rally, and a Step-It-Up 2007 event at the Solar Cafe.

[Sunday

****David Baratier**

(see Thursday for bio)

****Sean Cole** <http://www.shampoopoetry.com/ShampooTwentyfour/coles.html>

Sean Cole is the author of the chapbooks *By the Author* (Boog Literature) and *Itty City* (Pressed Wafer), Boog's first full-length, single-author collection *The December Project*. His work has appeared in *Black Clock*, *Carve*, *Magazine Cypress*, *Pavement Saw*, *Pom Pom*, and *Torch*. Cole also writes stories for public radio and bios like this one.

****Nada Gordon**

<http://ululate.blogspot.com>

Nada Gordon is the author of five books, including the recently released *Folly* from Roof Books. She lives happily on Ocean Parkway with the cartoonist and poet Gary Sullivan.

****Mitch Highfill**

<http://www.fauxpress.com/e/highfill.pdf>

Mitch Highfill is the author of *Koenig's Sphere*, and the forthcoming *Rebis* (Open Mouth Press).

****Brenda Iijima** <http://www.yoyolabs.com> Brenda Iijima is the author of *Around Sea* (O Books). Her book of drawings, collages, and poems, *Animate, Inanimate Aims*, is just out from Litmus Press. She was the runner-up for Ahsahta Press's Sawtooth Prize, selected by Peter Gizzi, with her book, *If Not Metamorphic*, to be published by Ahsahta. Forthcoming from Fewer & Further Press is the chapbook *Rabbit Lesson*. She is the editor of Portable Press at Yo-Yo Labs.

****Kimberly Lyons**

Kimberly Lyons is the author of *Saline* (Instance Press). A chapbook from Portable Press at Yo-Yo Labs/Katalanché Press is forthcoming.

****The Poetics Orchestra**

The Poetics Orchestra plays improvisational music with poetry, conducted by Drew Gardner.

****Jill Stengel** <http://www.dusie.org/late%20may.pdf> Poet and publisher Jill Stengel lives in Davis, Calif. with her husband and three young children. Jill's poetry has recently appeared at www.notellmotel.org, www.shampoopoetry.com, and www.texfiles.blogspot.com, as well as *Dirt* and *Superflux*, and in her recent chapbook, *late may* (see link above). She has two new chapbooks due out later this year: *may/be* (dusie) and *wreath* (Texfiles). Boog Literature published her chapbook *Ladies with Babies* in 2003. She's the editor of *a+bend press*, former prolific publisher of chapbooks in conjunction with a reading series in San Francisco. *a+bend* is now publishing *mem*, a journal of writing by poets who are currently mothering young children, and *page mothers*.

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

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[↑ Contents](#)

360. **amy king**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

It's quite easy to naysay the optimists, particularly when there seem to be no clear-cut plans -- & indeed, attempt to crush -- but I'm with you on this count, Dan. More encouragement among the poets ...

Dan Waber <[REDACTED]> wrote: While I wouldn't disagree that there needs to be a healthy level of skepticism in poetry, and among poets, and encourage others to be skeptical in those regards, I want to see that skepticism be secondary to an optimism about matters concerning the net. Let's get EXCITED about never-before-possible ways to change the world for the better, first, and then reality check ourselves with skepticism to make actionable plans rather than starting with skepticism (because it's needed) and thus dampening the enthusiasm necessary to imagine change is possible.

Regards,
Dan

Need Mail bonding?
Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.

[↑ Contents](#)

361. **Mark Weiss**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

The evils of enthusiasm sans skepticism are pretty well documented--Iraq, anyone? The Third Reich? Manifest Destiny? Need I go on? How about enthusiasm accompanied by a healthy dose of skepticism? Otherwise, by the time skepticism gets its turn it may be too late to reverse the damage.

Mark

At 05:26 PM 7/11/2007, you wrote:

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>seem to be no clear-cut plans -- & indeed, attempt to crush -- but
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>Regards,
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>
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>Need Mail bonding?
>Go to the Yahoo! Mail Q&A for great tips from Yahoo! Answers users.

[↑ Contents](#)

362. **Christophe Casamassima**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

I'm encouraged.

Who's in?

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

From: "amy king" <[REDACTED]>

To: [REDACTED]

Subject: Re: 'The Cult of the Amateur?-- Poetry and Art

Date: Wed, 11 Jul 2007 14:26:19 -0700

It's quite easy to naysay the optimists, particularly when there seem to be no clear-cut plans -- & indeed, attempt to crush -- but I'm with you on this count, Dan. More encouragement among the poets ...

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*Regards,
Dan*

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--

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[↑ Contents](#)

363. **W.B. Keckler**

Baby Mastodon Found...in Joe Brainard's Pyjamas...

Wed 11 Jul 2007

Not really, although all day I thought of how awful it must have been for him when he died, the baby mastodon. New on Joe Brainard's PJs: Marjorie Welish Has a Scalpel in her Hand! (your talk made me find this and type this, listserv, darn ye! , A Visual Poem, a Sexual Monologue and a bunch of other Yadda not Yaddo type stuff. I'm at post 4, so I'm Audi...you'll find the jammies are laid out at <http://joebrainardspyjamas.blogspot.com/> (<http://joebrainardspyjamas.blogspot.com/>)

***** Get a sneak peak of the all-new AOL at <http://discover.aol.com/memed/aolcom30tour>

[↑ Contents](#)

364. **Tom W. Lewis**

did Lady Bird ever dream of Honest Ed?

Wed 11 Jul 2007

'Honest Ed' Mirvish Dies at 92

Edwin Mirvish, the theater producer and flamboyant Canadian businessman known as "Honest Ed" because of his popular Toronto discount store, has died at age 92.

Lady Bird Johnson, Former First Lady, Dies at 94

Lady Bird Johnson, the widow of President Lyndon B. Johnson, who was once described by her husband as "the brains and money of this family" and whose business skills cushioned his road to the White House, died this afternoon at her home in Austin, Tex. She was 94.

[↑ Contents](#)

365. **Wystan Curnow**

FW: Reminder: call for papers for issue 2 of Reading Room

Wed 11 Jul 2007

I forward this call for papers as one of the journal's editors. Maybe the theme is too visual art specific to interest many members of the list; however, please note that proposals NOT on the theme are also welcomed and that Reading

Room is a journal of 'art and culture' and we hope to embrace topics in poetry and poetics--the first issue included an essay of mine devoted to autobiography with specific reference to Ron Silliman and On Kawara. For this issue we would like to have material that is squarely on topic but also material that works from a distance from it.

I'd emphasize that the deadline is only for expressions of interest. For more information on Reading Room please visit the Auckland Art Gallery website below. And feel free to email me.

Wystan

From: Hammond, Catherine [mailto:]
Sent: Monday, 9 July 2007 4:35 p.m.
Subject: Reminder: call for papers for issue 2 of Reading Room

READING ROOM: A JOURNAL OF ART AND CULTURE
ISSUE 2
CALL FOR PAPERS

Transcendental Pop

Issue 2 of Reading Room explores a paradox within contemporary art and culture's absorption of Pop. While artists continue to utilise Pop's method, 'Transcendental Pop' identifies a current shift in the infamous fascination with the everyday. Arguably, it is Warhol's defence of surface, flatness and blankness, that has been absorbed and referenced by subsequent generations of artists. These characteristic qualities have become embedded in art's relationship to the everyday - the 'real'. In part, this narrow absorption of Pop's surface has allowed a paradox to occur when artists reinvest surface with 'depth', the unknown and unquantifiable. We invite an exploration of this apparent contradiction, something which has the potential to shift the art / life nexus as we know it.

Rather than re-examining the effect of historic Pop, this issue encourages writers to look at the reception and dilution of Warhol's own position. Implicit in the topic is 'the legitimacy', to use Jeff Wall's word, of using art to 'put one's finger on what makes society tick'. Relevant too, is the 'second-hand' reception of Warhol's America outside centres of global capital (as in the case of Takashi Murakami); new uses of the 'enduring moment' or choreographed 'now' in Warhol's films (as in the work of Phil Collins); and the constructed or recycled material world (Thomas Demand or Rachel Harrison). There is scope here to consider key Warholian devices, but from perspectives not possible for Warhol, to consider artistic positions beyond cynicism or belief.

Deadline for expressions of interest or short abstracts relating to this topic extended to 31 July 2007.

Reading Room is a refereed journal of art and culture published annually by the E.H. McCormick Research Library at Auckland Art Gallery Toi o Tāmaki. The journal publishes essays of around 5000 words, artists' projects, and shorter articles of around 1000 words for its archive section. Proposals outside the topic area will also be considered.

The editors of Reading Room are Christina Barton, Natasha Conland and Wystan Curnow.

Please address all correspondence to:

Catherine Hammond

Managing Editor, Reading Room

PO Box 5449

Auckland, New Zealand.

Tel [REDACTED]

Fax [REDACTED]

Email [REDACTED] <mailto:[REDACTED]> .govt.nz

Catherine Hammond

Research Librarian

Auckland Art Gallery Toi o Tamaki

PO Box 5449, Auckland, New Zealand

Ph. [REDACTED]

Email: [REDACTED]

Website: www.aucklandartgallery.govt.nz

<file://www.aucklandartgallery.govt.nz>

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Any views expressed in this email may be those of the individual sender and may not necessarily reflect the views of Auckland Art Gallery Toi o Tamaki.

[↑ Contents](#)

366. **Jason Quackenbush**

Re: some notes on intention and vaguery

Wed 11 Jul 2007

On Wed, 11 Jul 2007, Alan Sondheim wrote:

Well, I'm reading the book differently than you, more like Nagarjuna's Middle Way. It opens with the world, ends with something akin to emptiness. Since the subject is announced as 1, since there are only 7 propositions (if I remember

correctly), to say it's 'mentioned briefly' doesn't seem all that relevant to me - it's the foundation of the work, all that is the case (however one wants to translate it). To just talk about the 'structure of propositions' it seems to me is to ignore the fact that this _isn't_ a book on logic, but on the world, there are important ontological shifts here that in many ways are the core of the work.

If you just look at the seven main propositions it definitely looks like it's a book about the nature of the world. However, if you look at the amount of commentary given to each of the seven main propositions, then it seems to me that "the world which is the totality of facts" (by TLP 1&2 (which is a really weird idea, i think, once you really get your head around what wittgenstein thinks is a fact)), the ontological issues are given very short shrift compared to the bulk of the book which is commentary on propositions 3 4 5 and 6.

3 introduces the picture theory of meaning, which is fundamental to early wittgenstein's understanding of propositions 4 links the picture theory to propositional signs 5 introduces the idea of elementary propositions and discusses how those are founded in the facts of the world 6 deals with how propositions are true or false and with their general form

Those discussions take up 80% of the book at least, which is why I think the discussion of propositions and how they have meaning is the real subject of what Wittgenstein is after.

I agree with you though that I think the place he ends up at is a fundamentally metaphysical theory, and I also think that the fact that he ended up there is one of the reasons he felt compelled to revise his work, for which reading I offer the comments he makes about "the author of the tractatus" in PI.

...<<

With the Investigations the situation is very different. I don't think the Principia Mathematica was really detailed there; it was on the TLP, and already of course the paradoxes of mathematics destroyed the crystalline order in terms of a constructivist axiomatics - of course you'd have to believe that proof theory's somehow connected to ontology for the destruction to occur.

I tend to read both the so-called "private language" argument, as well as the comments on intention and vagueness both in PI as well as Zettel, and in the foundational remarks in PI beginning at PI 13 and picking up steam at PI 38 as definitely engaged with the ideas of the logical atomists and the problems with what Russell took to calling "the philosophy of logical analysis".

The philosophy of logical analysis and the PM are very different, unless I'm missing something here.

both the target of the PM and logical analysis are finding some sort of foundations for language. it's clear from the remarks on the foundations of mathematics and lectures on the foundations of mathematics (which are fascinating if you haven't read them, btw, particularly the extended debates during the lectures that alan turing was in attendance at) that W was very committed to the idea that mathematics was merely a specialized extension of language that dealt with certain ways of speaking. I think a lot of what W was up to in PI was trying to show that such quests for "foundations" in language by either parsing things out or formalizing everything down to first principles, is a mistaken pursuit that misses something important about the nature of language, and it is the understanding of that missing piece of the nature of language that allows people to stop doing philosophy and come to an end of their investigations, and to transmute philosopher's nonsense into plain nonsense. I think that Wittgenstein felt he had to come at it from this angle in particular given how little he thought of Godel's incompleteness theorems and the platonism that such ideas led him to.

Your point about universal grammar is really interesting; I do wonder though if one can make a leap from language games etc. to a probmeatizing of such a grammar. They're different epistemologies; I don't think (I may be very wrong here) that universal grammar implies exact meaning and denotation - if anything it seems to me it would deal with the structures underlying language games, since, when such a game is played, as it always is, the participants in a dialog almost always understand implicitly what is meant. This would be a substructural affair, not an affair of definition. In other words, I don't think the opposition you set up is really necessarily there.

[...]

Where the idea of Universal Grammar runs into trouble is due to the fact that it's relatively easy to imagine not only language games which did not fit into whatever framework Prof. Chomsky believes should be the essence of Universal Grammar this week, but that it's equally simple to imagine how such a language would be taught and how it would be used. And then of course, there's the fact that these sorts of languages actually do exist. There's been some popular coverage recently of Daniel Everett's work on Piraha, which doesn't have either color words or a grammatical structure for recursion, both of which are problems for chomsky's UG, since the number of things which can be taken as common to all languages is rapidly dwindling.

I'm not familiar with this work or Piraha - I'd have to know the language myself to make any sort of comment on it. By the way starlings have recursion - this came out last year.

There was an interesting long article about it in either the New Yorker or the Atlantic Monthly a little ways back. Piraha is a really interesting language

though. Apparently native speakers can more or less do away with vowels and consonants altogether and speak in a sort of tonal shorthand that sounds like bird song. Everett has some links to recordings of it on his webpage and it's really worth listening to.

But even so, it should be possible to construct a language that's perfectly intelligible and doesn't have any sort of universal grammar beyond some basic things that are determined more by the world than they are by anything specific about human beings, the presence of subjects and objects in sentences, adjectives nouns and verbs, that sort of thing. And really, this is what Wittgenstein is getting at with his more obtuse statements about "forms of life" and the possibility of translating lionese. The strictures placed on our languages aren't grammars, but our grammars are largely determined by what we are and how we interact with the world. Which, I think, is enough to solve the problems that UG is proposed to solve without speculating all manner of root level grammar that is subject to the problems raised by the Private language argument.

Well, I'd have to see such a language; again, I can't generalize. Certainly language developed in dialog with the world, and as Maturana says, it's a mutual orientation of cognitive domains; these are also dialectical. So much depends on the way the world is determinative, if at all, and for me the jury's out on that...

Agreed. Still, I feel more or less confident that I'm equipped to invent a language that's missing pretty much anything that's claimed to be universal, and more or less prove it's completeness.

Thanks for the fascinating conversation, btw.

[↑ Contents](#)

367. **amy king**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

Um, whoever said anything about "sans skepticism", Mark? Your reading is quite selective & the irony is not lost ...

Mark Weiss <[REDACTED]> wrote: The evils of enthusiasm sans skepticism are pretty well documented--Iraq, anyone? The Third Reich? Manifest Destiny? Need I go on? How about enthusiasm accompanied by a healthy dose of skepticism? Otherwise, by the time skepticism gets its turn it may be too late to reverse the damage.

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>
>Regards,
>Dan
>
>

Pinpoint customers who are looking for what you sell.

[↑ Contents](#)

368. **Barry Schwabsky**

Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion

Wed 11 Jul 2007

Funny enough, tonight, the guitarist Marnie Stern, who was the opening act for Animal Collective at the Coronet Theatre in Elephant & Castle, gave a different story about the origin of the name Korn, but I don't feel comfortable in publishing her version on a family-oriented listserv such as this. So (if you have sufficient noise tolerance) go to one of her shows and call out the question to her: "Where did Korn get their name?"

"W.B. Keckler" <[REDACTED]> wrote:

I was always told (on the street anyway) that KORN stood for "Keep on running, N___r (an epithet that just had a symbolic burial with a coffin and everything the other day). If this is true, then complaining about ideational content in one of its member's little heads is like complaining that Ronald Reagan's jelly bean jar had too many yellow ones in it.

But hey, "Freak on a Leash" is still an okay song...

Soul-check me at Joe Brainard's Pyjamas...and I'll promise not to head-check you...or headbutt you...unless you like that sort of thing...www.joebrainardspyjamas.blogspot or something like that....

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

From: Thomas savage

To: [REDACTED]

Sent: Tue, 10 Jul 2007 1:25 pm

Subject: Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion

I agree with you that everyone should care about the war. But you were probably wrong to expect a current rock star to have a coherent answer about it or anything. All such people care about is their careers. We have to look elsewhere for social, political, and intellectual inspiration. But so what? Popular culture is mostly empty and geared to the fools who consume it anyway.

Regards, Tom Savage

CA Conrad wrote: Brian Welch of the band KORN came for a book signing at the Barnes & Noble where I work at today (well, it's officially yesterday, since it's past midnight).

He's recently found Jesus (NOT ANOTHER ONE!) and wrote a book for the occasion.

While he was signing books and talking with his fans I decided when would be the best time to ask him my question. This is the result, which I'm going to add to my ongoing poem CELEBRITIES I'VE SEEN OFFSTAGE
<http://seenOFFstage.blogspot.com>

ME: Hey Brian, with your new religious values what are your views about the war?

BRIAN: Ah man, ah, I don't know, ah, I don't think about that kinda stuff. You know? Ah.

ME: But we're in the fourth year of the war.

BRIAN: Ah, I don't know, ah. I'm just trying to get my life together.

That's it? That's all he had to say? Yes! That's all he had to say! His nation is AT WAR! His nation has INVADED AND OCCUPIED another nation!

And I was actually hoping to be surprised, and to be proven wrong about those who surrender to Jesus. But he's empty, and even while I was listening to the stupid things he had to say to his young fans about THE SOUL that KORN has in its music (really? hm, I don't remember hearing SOUL!), crap like that, shitty, dumb little small talk kind of shit, but while I was listening to all of the chatter I was still thinking to myself that MAYBE, just MAYBE he was just

trying to get through the book signing and had other thoughts to share. There was part of me that wanted to be blown away by a beautiful, unexpected world view.

No. Nothing. Zippo! "I don't think about that kinda stuff." Really? Wow!

Some super KORN fan woman who overheard me complain to a coworker about how incredibly disappointing Welch turned out to be said to me, "He's a rock star! Rock stars don't have time for such things!"

And I said, "Oh, really? Have you ever heard of Bono? How about Patti Smith? How about Marilyn Manson, or Sinead O'Conner, or about fifteen other rock stars who GIVE A DAMN! Rock stars who constantly talk out against war, talk out against cruelty, talk about changing this world and making it better?"

How about John Lennon?

What a bunch of bullshit this Brian Welch is! There I am at my stupid little bookshop job making JUST BARELY enough to pay the rent and electricity, and my tiny bit of tax dollars are going to pay for bullets for machine guns over in Iraq to kill people. But Brian Welch is A MILLIONAIRE! And his tax dollars are buying truck loads of machine guns for Iraq! Is it okay to not know "about that kinda stuff"?

How is it okay for any American to not know about it?

How is it okay for every American to not think about the war every single fucking day? This is YOUR war! This is MY war! It belongs to us! This misery is OUR MISERY-MAKING MACHINE!

WE ARE IN FUCKING OVERDRIVE MY BROTHERS AND SISTERS! WE ARE KILLING AND KILLING AND KEEPING A CLOSE LINE OPEN TO THE COFFIN MAKERS TO PREDICT THE NEXT SHIPMENT!

I'm so disturbed by this guy. His tattoos and piercings and crazy hair is nothing more than costume. He's not radical, not radical in any way at all. He's maintaining the worst values of willful ignorance. And he's JUST joined one of the most ridiculous religions on the planet! Worship of a martyr! Worship of a suicide!

How deflating the globe seems on the surface of such a pool of greasy thought.

Maybe I should have asked him what candidate he thinks is best? Who is he voting for? Is he registered?

I wish I owned a KORN CD so I could SMASH it!

ABSOLUTELY FUCKING DISGUSTED!

CAConrad

<http://PhillySound.blogspot.com>

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with theYahoo! Search movie showtime shortcut.

----- AOL
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AOL.com.

[↑ Contents](#)

369. **Alan Sondheim**

Re: some notes on intention and vaguery

Wed 11 Jul 2007

On Wed, 11 Jul 2007, Jason Quackenbush wrote:

> On Wed, 11 Jul 2007, Alan Sondheim wrote:

>

>> Well, I'm reading the book differently than you, more like Nagarjuna's

>> Middle Way. It opens with the world, ends with something akin to
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>> Since the subject is announced as 1, since there are only 7 propositions

>> (if I remember correctly), to say it's 'mentioned briefly' doesn't seem all

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>> (however one wants to translate it). To just talk about the 'structure of

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> that "the world which is the totality of facts" (by TLP 1&2 (which is a

> really weird idea, i think, once you really get your head around what

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> shrift compared to the bulk of the book which is commentary on propositions

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> Those discussions take up 80% of the book at least, which is why I think the

> discussion of propositions and how they have meaning is the real subject of

> what Wittgenstein is after.

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> I agree with you though that I think the place he ends up at is a

> fundamentally metaphysical theory, and I also think that the fact that he

> ended up there is one of the reasons he felt compelled to revise his work,

> for which reading I offer the comments he makes about "the author of the

> tractatus" in PI.

>

I guess the difference is that for me it's not a question of quantity, but
the overall aim of the book.

If it were only about propositions, it never would have had the impact it did
(and still does); it would have been emptied, I think, by the results of Gödel,
Tarski, etc.

>

>

>>> ...<<

>>>> With the Investigations the situation is very different. I don't think

>>>> the Principia Mathematica was really detailed there; it was on the TLP,

>>>> and already of course the paradoxes of mathematics destroyed the

>>>> crystalline order in terms of a constructivist axiomatics - of course

>>>> you'd have to believe that proof theory's somehow connected to ontology

>>>> for the destruction to occur.

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>>> the comments on intention and vagueness both in PI as well as Zettel, and

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>>> at PI 38 as definitely engaged with the ideas of the logical atomists and

>>> the problems with what Russell took to calling "the philosophy of logical

>>> analysis".

>>

>> The philosophy of logical analysis and the PM are very different, unless

>> I'm missing something here.

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> foundations for language. it's clear from the remarks on the foundations

> of mathematics and lectures on the foundations of mathematics (which are
> fascinating if you haven't read them, btw, particularly the extended
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> that such quests for "foundations" in language by either parsing things
> out or formalizing everything down to first principles, is a mistaken
> pursuit that misses something important about the nature of language,
> and it is the understanding of that missing piece of the nature of
> language that allows people to stop doing philosophy and come to an end
> of their investigations, and to transmute philosopher's nonsense into
> plain nonsense. I think that Wittgenstein felt he had to come at it from
> this angle in particular given how little he thought of Godel's
> incompleteness theorems and the platonism that such ideas led him to.
>

Well, I agree with you here; it does depend on what's meant by "the philosophy of logical analysis" and I was thinking of something far more formal. Brian Rotman relates to the PI in his radical conventionalism (if that might be the correct term) as did Alexander Essenin-Volpin.

Mathematics is something else entirely in TLP, though; it reads to me like a crystall, which in a way explains why the word 'atomic' has been used. It's also why I think it's the end of a 19th century enterprise, and in a very real way, the end of philosophy - which is why Badiou is both fascinating and irritating (to be honest, I read 'in' Badiou; I find the density overwhelming and the authoritarianism problematic.)

>> I'm not familiar with this work or Piraha - I'd have to know the language
>> myself to make any sort of comment on it. By the way starlings have
>> recursion - this came out last year.

>

> There was an interesting long article about it in either the New Yorker or
> the Atlantic Monthly a little ways back. Piraha is a really interesting
> language though. Apparently native speakers can more or less do away with
> vowels and consonants altogether and speak in a sort of tonal short hand that
> sounds like bird song. Everett has some links to recordings of it on his
> webpage and it's really worth listening to.

>

Could you give me the URL?

I'm always suspicious (without having read the article) about a kind of blanket statement that's often used - Eskimo have X number of words for snow, Balinese has no word for art, the Hottentot couldn't count above three, and

there are numbers of language which don't distinguish, say, between blue and green. That said, the language- or culture-in-practice does make these distinctions; Hottentot has apparently no difficulty with large number in situ. So one would have to look at the culture in toto before making judgments about particular languages.

>> Well, I'd have to see such a language; again, I can't generalize. Certainly
>> language developed in dialog with the world, and as Maturana says, it's a
>> mutual orientation of cognitive domains; these are also dialectical. So
>> much depends on the way the world is determinative, if at all, and for me
>> the jury's out on that...

>

> Agreed. Still, I feel more or less confident that I'm equipped to invent a
> language that's missing pretty much anything that's claimed to be universal,
> and more or less prove it's completeness.

>

I'd like to see how you do this!

> Thanks for the fascinating conversation, btw.

>

And thanks as well - you have me thinking about a lot of things.

- Alan

=====
===== Work on YouTube, blog at
http://nikuko.blogspot.com . Tel [REDACTED]. Webpage directory
http://www.asondheim.org . Email: [REDACTED].
http://clc.as.wvu.edu:8080/clc/Members/sondheim for theory; also check WVU
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=====

[↑ Contents](#)

370. **George Bowering**

Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion

Wed 11 Jul 2007

Did they ever play a program with Hole?

gb

On Jul 11, 2007, at 4:12 PM, Barry Schwabsky wrote:

> Funny enough, tonight, the guitarist Marnie Stern, who was the
> opening act for Animal Collective at the Coronet Theatre in Elephant &

> Castle, gave a different story about the origin of the name Korn, but
> I don't feel comfortable in publishing her version on a
> family-oriented listserv such as this. So (if you have sufficient
> noise tolerance) go to one of her shows and call out the question to
> her: "Where did Korn get their name?"
>
> "W.B. Keckler" <[REDACTED]> wrote:
> I was always told (on the street anyway) that KORN stood for "Keep
> on running, N____r (an epithet that just had a symbolic burial with a
> coffin and everything the other day). If this is true, then
> complaining about ideational content in one of its member's little
> heads is like complaining that Ronald Reagan's jelly bean jar had too
> many yellow ones in it.
>
>
>
> But hey, "Freak on a Leash" is still an okay song...
>
> Soul-check me at Joe Brainard's Pyjamas...and I'll promise not to
> head-check you...or headbutt you...unless you like that sort of
> thing...www.joebrainardspyjamas/blogspot or something like that....
>
> -----Original Message-----
> From: Thomas savage
> To: [REDACTED]
> Sent: Tue, 10 Jul 2007 1:25 pm
> Subject: Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity
> of his meaningless fashion
>
>
>
>
> I agree with you that everyone should care about the war. But you were
> probably
> wrong to expect a current rock star to have a coherent answer about it
> or
> anything. All such people care about is their careers. We have to look
> elsewhere for social, political, and intellectual inspiration. But so
> what?
> Popular culture is mostly empty and geared to the fools who consume it
> anyway.
> Regards, Tom Savage

>
> CA Conrad wrote: Brian Welch of the band KORN came for a
> book signing at the Barnes & Noble
> where I work at today (well, it's officially yesterday, since it's past
> midnight).
>
> He's recently found Jesus (NOT ANOTHER ONE!) and wrote a book for the
> occasion.
>
> While he was signing books and talking with his fans I decided when
> would be
> the best time to ask him my question. This is the result, which I'm
> going
> to add to my ongoing poem CELEBRITIES I'VE SEEN OFFSTAGE
> <http://seenOFFstage.blogspot.com>
>
> ME: Hey Brian, with your new religious values what are your views
> about the
> war?
> BRIAN: Ah man, ah, I don't know, ah, I don't think about that kinda
> stuff.
> You know? Ah.
> ME: But we're in the fourth year of the war.
> BRIAN: Ah, I don't know, ah. I'm just trying to get my life together.
>
> That's it? That's all he had to say? Yes! That's all he had to say! His
> nation is AT WAR! His nation has INVADDED AND OCCUPIED another nation!
>
> And I was actually hoping to be surprised, and to be proven wrong about
> those who surrender to Jesus. But he's empty, and even while I was
> listening to the stupid things he had to say to his young fans about
> THE
> SOUL that KORN has in its music (really? hm, I don't remember hearing
> SOUL!), crap like that, shitty, dumb little small talk kind of shit,
> but
> while I was listening to all of the chatter I was still thinking to
> myself
> that MAYBE, just MAYBE he was just trying to get through the book
> signing
> and had other thoughts to share. There was part of me that wanted to be
> blown away by a beautiful, unexpected world view.
>

> No. Nothing. Zippo! "I don't think about that kinda stuff." Really?
> Wow!
>
> Some super KORN fan woman who overheard me complain to a coworker
> about how
> incredibly disappointing Welch turned out to be said to me, "He's a
> rock
> star! Rock stars don't have time for such things!"
>
> And I said, "Oh, really? Have you ever heard of Bono? How about Patti
> Smith? How about Marilyn Manson, or Sinead O'Conner, or about fifteen
> other
> rock stars who GIVE A DAMN! Rock stars who constantly talk out against
> war,
> talk out against cruelty, talk about changing this world and making it
> better?"
>
> How about John Lennon?
>
> What a bunch of bullshit this Brian Welch is! There I am at my stupid
> little bookshop job making JUST BARELY enough to pay the rent and
> electricity, and my tiny bit of tax dollars are going to pay for
> bullets for
> machine guns over in Iraq to kill people. But Brian Welch is A
> MILLIONAIRE! And his tax dollars are buying truck loads of machine
> guns for
> Iraq! Is it okay to not know "about that kinda stuff"?
>
> How is it okay for any American to not know about it?
>
> How is it okay for every American to not think about the war every
> single
> fucking day? This is YOUR war! This is MY war! It belongs to us! This
> misery is OUR MISERY-MAKING MACHINE!
>
> WE ARE IN FUCKING OVERDRIVE MY BROTHERS AND SISTERS! WE ARE
KILLING AND
> KILLING AND KEEPING A CLOSE LINE OPEN TO THE COFFIN MAKERS TO
PREDICT
> THE
> NEXT SHIPMENT!
>

> I'm so disturbed by this guy. His tattoos and piercings and crazy hair
> is
> nothing more than costume. He's not radical, not radical in any way at
> all. He's maintaining the worst values of willful ignorance. And he's
> JUST
> joined one of the most ridiculous religions on the planet! Worship of a
> martyr! Worship of a suicide!
>
> How deflating the globe seems on the surface of such a pool of greasy
> thought.
>
> Maybe I should have asked him what candidate he thinks is best? Who is
> he
> voting for? Is he registered?
>
> I wish I owned a KORN CD so I could SMASH it!
>
> ABSOLUTELY FUCKING DISGUSTED!
> CAConrad
> <http://PhillySound.blogspot.com>
>
>
>
> -----
> 8:00? 8:25? 8:40? Find a flick in no time
> with theYahoo! Search movie showtime shortcut.
>
>
>
> _____
> _
> AOL now offers free email to everyone. Find out more about what's free
> from AOL at AOL.com.
>
>
G. Bowering, DLitt.
I still haven't opened it.

[↑ Contents](#)

371. **Jim Andrews**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

I think part of the reason the art world fell out of love with net art is purely economic--like the music industry they are struggling to find the saleable product in a world of infinite perfect copying. Scarcity/abundance, as you've pointed out.

I agree that plays a part in it. Would a corollary be that if/when net art shakes its money maker, it's 'back in'? Independent of the quality and nature of the art itself?

Another factor is the relative lack of suitability of Web art to the gallery. I rarely bother to submit work to the galleries, these days, unless I have some connection with the people curating the show because if I don't have any connection, the work is going to be shown poorly in a corner of the exhibit. And probably the mouse is blind, the audio sucks, etc. A gallery show has to deal with the gallery space, but Web art is primarily designed for the small screen on the personal computer in the den or studio or wherever on a common computer with an internet connection running a browser.

The net art in galleries does not tend to be Web art running in a browser but applications that use something other than the mouse/keyboard (such as sensors, voice recognition, yadayada) on big multiple screens that use the gallery space and the Internet in ways that people can't experience on their computers at home.

I also do not believe that net art is the province of programmers, not artists. There are likely more programmers involved in net art than in other forms of art, sure, but there are also many artists who have found ways of making net art that don't require them to be 50/50 programmer/artist. Collaboration is one method, tweaking/re-arranging existing code is another, and using complex software to do things for which it was never originally intended.

I agree.

There are also very talented programmers who do not identify themselves as artists, but whose work probably deserves recognition as art.

True.

> Here's more Clay Shirky, a ten minute keynote address, this time he's
> talking about love as a predictor of technological success.
>
>

<http://conversationhub.com/2007/07/10/video-clay-shirky-on-love-internet-sty>

le/

> He closes with this quote:

"In the past, we would do little things for love, but big things required money. Now we can do big things for love."

To me, that is very real and massive shift in what's possible for art.

Wow. That's excellent. Thanks for pointing that out, Dan!

ja

<http://vispo.com>

[↑ Contents](#)

372. **Jim Andrews**

seeking submissions for We mag from Naropa

Wed 11 Jul 2007

Below is a call from Chris Funkhouser for submissions to We mag from Naropa.

ja

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

From: Funkhouser, Chris [mailto:]

Sent: July 11, 2007 5:28 PM

To: Jim Andrews

Subject: RE: avantgardes

hey jim

I am teaching at Naropa University this week and wanted to let you know that I am, along with my students, putting together an issue of We magazine for the first time since 1993. The course I am teaching is called Creative Cannibalism & Prehistoric Digital Poetry (see <http://web.njit.edu/~funkhous/2007/naropa>) and the main issues we are exploring are spatial representation, temporal-spatial ideas, appropriative practices, intensive graphicism, automation, software, sampling, and digital calculation. The course ends on Friday (7/13) and we plan to put the magazine together on Friday morning. It is very short notice, but Im hoping that you might have something appropriate to contribute. The issue will be published online, and we are accepting work in all formats (contents will be posted as pdf, html, flash, soundfiles, etc.). If you have something we could include, please send it! Itd be great to have your work in the project send to

& please feel free to pass the word along-- could you post the call on webartery, poetics, etc.?

all's going well i hope

| cf

[↑ Contents](#)

373. **George Bowering**
Re: Chemical Brothers/Bisset collab...

Wed 11 Jul 2007

On Jul 11, 2007, at 12:19 AM, Jim Andrews wrote:

| *i hadn't heard about kerouac calling bissett a great poet. interesting.*

He also said David McFadden was an interesting young poet.

| *bill has never won the
canadian literary prize. that seems to be controlled by other types of
poets.*

That's hard to understand. Who are they?

Anyway, he has more than once won the BC poetry prize,
and may hold the English-Canadian record for highest number of
Canada Council grants. Bill know how. Don't sell himn short.

>

> bpNichol called him "canada's best political poet".

Well, he did get a poem read into Hansard, and didn't get royalties,
either.

>

\

GB

Under electronic surveillance.

[↑ Contents](#)

374. **Mark Weiss**
Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

Glad to hear it. I'd hate to think of lost irony wandering the streets.

At 07:11 PM 7/11/2007, you wrote:

>Um, whoever said anything about "sans skepticism", Mark? Your

>reading is quite selective & the irony is not lost ...

>

>Mark Weiss <[REDACTED]> wrote: The evils of enthusiasm

>sans skepticism are pretty well

>documented--Iraq, anyone? The Third Reich? Manifest Destiny? Need I
>go on? How about enthusiasm accompanied by a healthy dose of
>skepticism? Otherwise, by the time skepticism gets its turn it may be
>too late to reverse the damage.
>
>Mark
>
>At 05:26 PM 7/11/2007, you wrote:
> >It's quite easy to naysay the optimists, particularly when there
> >seem to be no clear-cut plans -- & indeed, attempt to crush -- but
> >I'm with you on this count, Dan. More encouragement among the poets ...
> >
> >Dan Waber wrote: While I wouldn't disagree
> >that there needs to be a healthy level of
> >skepticism in poetry, and among poets, and encourage others to be
> >skeptical in those regards, I want to see that skepticism be secondary
> >to an optimism about matters concerning the net. Let's get EXCITED
> >about never-before-possible ways to change the world for the better,
> >first, and then reality check ourselves with skepticism to make
> >actionable plans rather than starting with skepticism (because it's
> >needed) and thus dampening the enthusiasm necessary to imagine change
> >is possible.
> >
> >Regards,
> >Dan
> >
> >
> >
> >
>-----
>Pinpoint customers who are looking for what you sell.

[↑ Contents](#)

375. **Dan Waber**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

Jim Andrews <[REDACTED]> wrote:

>> I think part of the reason the art world fell out of love with net art
>> is purely economic--like the music industry they are struggling to
>> find the saleable product in a world of infinite perfect
>> copying. Scarcity/abundance, as you've pointed out.
>

> I agree that plays a part in it. Would a corollary be that if/when net art
> shakes its money maker, it's 'back in'? Independent of the quality and
> nature of the art itself?

Hmm, I don't know enough about the gallery world in general to say with any certainty. I would guess, though, from general life experience that the art world is similar to other groups I've moved in and that there are some that weigh the profitability factor more heavily than others, even to the point of over-riding quality concerns in some instances, sure, why not? This happens in all fields of human endeavor I think. While I would wish the art world to be different, I see no evidence in other related artistic fields to suggest its likely to occur anywhere.

I do think there are solutions to the "what's the saleable product?" problem. For example, Java has some very good printing support, such that a Java application (pardon me for using examples from my own work, but they are the most familiar to me) like the 5x5 fully rotatable cube I made for Iowa Review (Web) could be done in a gallery setting and connected to a high-resolution printer with archival paper (like a Giclee print) such that a person could interact with the piece until they found a "shot" they liked enough to buy and a print could be made from their moment of pause.

Or the right to (getting back to scarcity) show the work first (like Prince has done with his latest CD in the UK) could be the marketable commodity. Firstness, debut, original from which all other copies are made.

But, as you suggest, we want for quality of the work to be the ultimate determining factor--regardless of saleability. The problem is that a purely unsalable product cannot be expected to have a long-term friend in any location where the proprietors pay rent.

Another factor is the relative lack of suitability of Web art to the gallery. I rarely bother to submit work to the galleries, these days, unless I have some connection with the people curating the show because if I don't have any connection, the work is going to be shown poorly in a corner of the exhibit. And probably the mouse is blind, the audio sucks, etc. A gallery show has to deal with the gallery space, but Web art is primarily designed for the small screen on the personal computer in the den or studio or wherever on a common computer with an internet connection running a browser.

Definitely legitimate concerns. I was talking to a gallery owner a few weeks ago about how the downward trend in cost of flat panel displays (that can hang on a wall nicely) might be making web art a lot easier to display in a traditional gallery environment. And then there's installations like Micheal Harold has done, and others are doing in Europe that seem to more actively engage both the network and the gallery space. It seems to me (and I could be wrong in this,

I admit) that other parts of the world are ahead of the US and Canada in their gallery recognition of digital art in all its myriad manifestations.

The net art in galleries does not tend to be Web art running in a browser but applications that use something other than the mouse/keyboard (such as sensors, voice recognition, yadayada) on big multiple screens that use the gallery space and the Internet in ways that people can't experience on their computers at home.

I agree that's an accurate picture of the current state of affairs. Some of that may be connected to a feeling that "why would I go to a gallery to see what I can see on my computer at home?" The galleries may figure it makes more sense to put effort/expense into showing the work that cannot, in any reasonable fashion, be viewed outside the gallery. Scarcity again.

But check this out. The show I have up now is a series of visual poems I created by taking rubbings from public monuments. At the opening I was overhearing someone "explaining" to their date how easy it was to make them. He was telling her that it's a simple thing to "do fonts like these" on the computer and then just type out what you want to say. When I told them how analog the process really was they were surprised. They'd assumed what I'd done was digital. That suggests an openness digital work I'd not expected to find in a gallery setting. But, I'm talking about digital here and you were talking about web art or net art--things that actively involve the network, or at minimum interaction.

It's my impression that installation art and interactive art are both less prevalent than broadcast-only hanging type art in general. So, if we consider web art and/or net art to be proper subsets of what is already a smaller subset it's perhaps not surprising how little of it is being shown. Or maybe the work just isn't compelling enough yet. Or maybe there's no money in it. More likely, a complex combination of all these and other factors.

I do believe the prospects are steadily improving, though. There are more and better opportunities now than there were ten years ago, or twenty years ago. And I attribute that in no small part to people like you who have worked so hard over the years to establish its validity.

Regards,
Dan

[↑ Contents](#)

376. **daniel ereditario**

If you haven't heard from Meshworks in awhile...

Wed 11 Jul 2007

New at Meshworks

!) Feature: Andrea Brady, Peter Manson, and Keston Sutherland. Miami University - April 2007. Video from a reading in support of the new Chicago Review.

<http://www.orgs.muohio.edu/meshworks/archive/miami/new-british-poets> !!)
Tom Leonard. SoundEye Festival - July 2005. Video and sound of Leonard reading poems that appear in his newest chapbook *Being a Human Being and Other Poems* as well as other poems including all Six Glasgow Poems and "A Priest Came on at Merkland Street".

<http://www.orgs.muohio.edu/meshworks/archive/soundeye/leonard-tom>

!!!) New video art from William R. Howe, daniel Ereditario, Keith Tuma & Justin Katko,

http://www.orgs.muohio.edu/meshworks/video_art.html

[↑ Contents](#)

377. **William Allegrezza**

Come to Series A this Tuesday--Gerdes and Karmin.

Wed 11 Jul 2007

Please come to Series A in Chicago this coming Tuesday to hear some great readers.

July 17, 7:00-8:00 p.m.

Eckhard Gerdes

Jennifer Karmin with guest readers

Kathleen Duffy, Erica Mott, Sheelah Murthy,

Peter O'Leary, Kristin Prevallet,

and Marvin Tate

The reading will be held at the Hyde Park Art

Center<<http://www.hydeparkart.org/>>(5020 S. Cornell Avenue, Chicago, IL)

It is easy to get to the reading on public transportation by either taking Metra or the #6 bus from the Loop.

BYOB.

For more information, see <http://www.moriapoetry.com/seriesa.html> or call

██████████.

Eckhard Gerdes earned an MFA in writing from the School of the Art Institute of Chicago, but not before one teacher threatened to choke Eckhard to death for producing writing that was too innovative. Eckhard's true teachers have been the voices he heard through literature—Brautigan, Patchen, Joyce, Beckett, Federman, Barth, Jaffe, Burroughs, Acker, Moorcock, Calvino, Ionesco, and the amazing Arno Schmidt to name a few—and the voices he has heard through other art forms, such as Clyfford Still, Picasso, Pollack, Kraan, Captain Beefheart, Firesign Theatre, Pere Ubu, Stockhausen, Webern, and, of course, the Doors. These are the voices of the idiosyncratic. They will be heard long after the weak voices have faded.

He lives near Chicago with two of his sons, Ludwig and Ulysses. His oldest son, Sterling, is away at college at Georgia Tech. Occasionally, Eckhard publishes **The Journal of Experimental Fiction**. At times, he writes about literature for **The Review of Contemporary Fiction*, *American Book Review**, and **Electronic Book Review**. His fiction appears in various journals every now and then. **Przewalski's Horse** and **The Million-Year Centipede** are his fifth and sixth published novels. Two more, **Nin & Nan** and **The Unwelcome Guest** are scheduled for fall publication by Six Gallery Press.

Jennifer Karmin is a poet, artist, and educator who has experimented with language throughout the U.S. and Japan. She curates the Red Rover Series with fiction writer Amina Cain and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at a number of festivals, artist-run spaces, community centers, and on city streets. Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent publications include **Bird Dog*, *Milk Magazine*, *The City Visible: Chicago Poetry for the New Century**, and **Growing Up Girl: An Anthology of Voices from Marginalized Spaces**.

As my e-mail list is small, feel free to forward this note.

Bill Allegrezza

[↑ Contents](#)

378. **amy king**

Re: 'The Cult of the Amateur?-- Poetry and Art

Wed 11 Jul 2007

That one would have been no loss at all, but did you ever find your missing skepticism?

Mark Weiss <[REDACTED]> wrote: Glad to hear it. I'd hate to think of lost irony wandering the streets.

At 07:11 PM 7/11/2007, you wrote:

>Um, whoever said anything about "sans skepticism", Mark? Your
>reading is quite selective & the irony is not lost ...

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>Mark Weiss wrote: The evils of enthusiasm

>sans skepticism are pretty well

>documented--Iraq, anyone? The Third Reich? Manifest Destiny? Need I

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> >Regards,

> >Dan

> >

> >

>

>-----

>Pinpoint customers who are looking for what you sell.

Get the Yahoo! toolbar and be alerted to new email wherever you're surfing.

[↑ Contents](#)

379. **Ann Bogle**

Re: did Lady Bird ever dream of Honest Ed?

Thu 12 Jul 2007

I love Lady Bird & Hole.

AMB

***** Get a sneak peak of the all-new AOL at
<http://discover.aol.com/memed/aolcom30tour>

[↑ Contents](#)

380. **Diane DiPrima**

Ah Kevin

Thu 12 Jul 2007

The Wieners I knew, and I knew him long and well, burned with mythic intensity never in his poetic being felt shamed or inferior to anyone. If he felt hardly human believe me he gloried in it.

Love, Diane

[↑ Contents](#)

381. **Gabrielle Welford**

archiving local stuffs

Thu 12 Jul 2007

dear folks, for anyone interested in goings on in hawaii but who doesn't want to receive my "local stuffs" list, i have started saving the list to a blog:
<http://greenwom.blogspot.com>. there are lists going back to may of this year. local stuffs also includes some news from elsewhere. there should also be some old gabe's digest lists from last year.

best to all, g

No virus found in this incoming message.

Checked by AVG Free Edition.

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

[↑ Contents](#)

382. **Barry Schwabsky**

Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his meaningless fashion

Thu 12 Jul 2007

Who, Animal Collective? I doubt it. But Marnie Stern's obscene story about Korn did concern a hole, now that you mention it.

George Bowering <[REDACTED]> wrote: Did they ever play a program with Hole?
gb

On Jul 11, 2007, at 4:12 PM, Barry Schwabsky wrote:

> Funny enough, tonight, the guitarist Marnie Stern, who was the
> opening act for Animal Collective at the Coronet Theatre in Elephant &
> Castle, gave a different story about the origin of the name Korn, but
> I don't feel comfortable in publishing her version on a
> family-oriented listserv such as this. So (if you have sufficient
> noise tolerance) go to one of her shows and call out the question to
> her: "Where did Korn get their name?"

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> complaining about ideational content in one of its member's little
> heads is like complaining that Ronald Reagan's jelly bean jar had too
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> But hey, "Freak on a Leash" is still an okay song...

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> Soul-check me at Joe Brainard's Pyjamas...and I'll promise not to
> head-check you...or headbutt you...unless you like that sort of
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> -----Original Message-----

> From: Thomas savage

> To: [REDACTED]

> Sent: Tue, 10 Jul 2007 1:25 pm

> Subject: Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity
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> ME: Hey Brian, with your new religious values what are your views
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> BRIAN: Ah man, ah, I don't know, ah, I don't think about that kinda
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> You know? Ah.
> ME: But we're in the fourth year of the war.
> BRIAN: Ah, I don't know, ah. I'm just trying to get my life together.
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> little bookshop job making JUST BARELY enough to pay the rent and
> electricity, and my tiny bit of tax dollars are going to pay for
> bullets for
> machine guns over in Iraq to kill people. But Brian Welch is A
> MILLIONAIRE! And his tax dollars are buying truck loads of machine
> guns for
> Iraq! Is it okay to not know "about that kinda stuff"?
>
> How is it okay for any American to not know about it?

>
> How is it okay for every American to not think about the war every
> single
> fucking day? This is YOUR war! This is MY war! It belongs to us! This
> misery is OUR MISERY-MAKING MACHINE!
>
> WE ARE IN FUCKING OVERDRIVE MY BROTHERS AND SISTERS! WE ARE
KILLING AND
> KILLING AND KEEPING A CLOSE LINE OPEN TO THE COFFIN MAKERS TO
PREDICT
> THE
> NEXT SHIPMENT!
>
> I'm so disturbed by this guy. His tattoos and piercings and crazy hair
> is
> nothing more than costume. He's not radical, not radical in any way at
> all. He's maintaining the worst values of willful ignorance. And he's
> JUST
> joined one of the most ridiculous religions on the planet! Worship of a
> martyr! Worship of a suicide!
>
> How deflating the globe seems on the surface of such a pool of greasy
> thought.
>
> Maybe I should have asked him what candidate he thinks is best? Who is
> he
> voting for? Is he registered?
>
> I wish I owned a KORN CD so I could SMASH it!
>
> ABSOLUTELY FUCKING DISGUSTED!
> CAConrad
> <http://PhillySound.blogspot.com>
>
>
>
> -----
> 8:00? 8:25? 8:40? Find a flick in no time
> with theYahoo! Search movie showtime shortcut.
>
>
> _____

> _

> AOL now offers free email to everyone. Find out more about what's free
> from AOL at AOL.com.

>

>

G. Bowering, DLitt.

I still haven't opened it.

[↑ Contents](#)

383. **amy king**

Speaking of optimism ...

Thu 12 Jul 2007

Dan and Jason Behrends are doing a bang-up job of regularly featuring a mix of writers, painters, and musicians over at "What to Wear During an Orange Alert?" I made the "Writer's Corner" this week with my own brand of sentiment:

http://wearduringorangealert.blogspot.com/2007/07/writers-corner_12.html

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

[↑ Contents](#)

384. **Jim Andrews**

Re: 'The Cult of the Amateur?-- Poetry and Art

Thu 12 Jul 2007

Concerning the issue of financing, Dan, I agree with what you say and liked the final Shirky quote you highlighted about being able to do big things with love.

A friend of mine, Jack Saturday, addresses the abundance/scarcity issue constantly in his work at <http://theworldowesyoualiving.org> . Not concerning digital information but other types of abundances created by other technologies. Concerning food and wealth, for instance. It does seem that the matter of the creation of abundance is a recurring issue in the history of many technologies. We live in a world where we create abundance of many things people need, yet too often they are not available to those who need them, despite the abundance. On the other hand, when they are made easily available, the price/value often plummets to the point where the producers can barely afford to continue production.

Presumably the poetry food chain is different. There never was much money involved in it. So that the supply/demand arguments are not quite accurate concerning poetry. Yet the abundance created by the digital has its effects in

poetry and any art carried through the digital. Not so much concerning the economics as in shaping directions of the art that deal with cliché--through any number of strategies from radical avoidance to automated cultivation/harvest and reprocessing. Though there is effect in the financial 'economics' as well, such as they are. But I'm thinking more of 'economies of attention' -- I've heard that term used by several people.

ja

<http://vispo.com>

[↑ Contents](#)

385. **W.B. Keckler**

Re: Ah Kevin

Thu 12 Jul 2007

God, he was a great writer in?a (seemingly) vanishing lyric tradition. What really blew my mind was the interview at the back of his Selected where you begin to realize the man has invented a private language and personal cosmology based as much on the movies as on the people he met in the flesh...the more you read on in that interview, the more you believe the man is not speaking American English at all, but some language that's rapidly? plummeting past dialect into a new language....although in most cases he seems to translate?his poems' "substrate," written in THIS language, back to American English before releasing it to the world...love the way he transposes pure ancient Greek poems into modern American settings...as in his underworld/subway poem about his mother...so beautiful...

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

From: Diane DiPrima <[REDACTED]>

To: [REDACTED]

Sent: Thu, 12 Jul 2007 1:50 am

Subject: Ah Kevin

The Wieners I knew, and I knew him long and well, burned with mythic intensity never in his poetic being felt shamed or inferior to anyone. If he felt hardly human believe me he gloried in it.

Love, Diane

AOL
now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

[↑ Contents](#)

386. **W.B. Keckler**

Re: Speaking of optimism ...

Thu 12 Jul 2007

What a great interview, Amy, and what a great name for a blog lol! The cover of your book is awesomely beautiful. It makes me want to put white-out?all over? my body right now! But I'm at work so I can't.??Sigh. Be careful, though, on rooftops with poets who don't appreciate your poetics/artistic theorizing. They can be more dangerous than a moose in rut and they usually have bigger antlers.

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

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Thu, 12 Jul 2007 8:04 am

Subject: Speaking of optimism ...

Dan and Jason Behrends are doing a bang-up job of regularly featuring a mix of writers, painters, and musicians over at "What to Wear During an Orange Alert?" I made the "Writer's Corner" this week with my own brand of sentiment:

http://wearduringorangealert.blogspot.com/2007/07/writers-corner_12.html

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

_____ AOL
now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

[↑ Contents](#)

387. **T. A. Noonan**

Best of the Net now taking submissions

Thu 12 Jul 2007

Sundress Publications' "Best of the Net" Anthology is currently open for submissions. If you edit an online journal, or if you know someone who does, pass this along.

Series home:

<http://www.sundress.net/bestof/>

Info on 2007:

<http://www.sundress.net/bestof/2007.htm>

Best,

T.A. Noonan

[↑ Contents](#)

388. **David A. Kirschenbaum**

****Last Call: Advertise in Welcome to Boog City Festival Issue****

Thu 12 Jul 2007

Please forward

Hi all,

We'll be putting on Welcome to Boog City, a four-day long poetry and music festival, this August. (all details are below this note.)

The upcoming issue of Boog City, number 43, will be expanded by 50%, and serve as the program for the festival, as well as feature work from its participants.

Advertising information is below.

Hope this finds you swell.

as ever,

David

Advertise in

Boog City 43: Welcome to Boog City festival issue

*Deadline

--Wed. July 18-Ad copy to editor

--Sat. July 21-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from \$60 to \$30. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [REDACTED]
or call 212-842-BOOG(2664) for more information.

thanks,
David

WELCOME TO BOOG CITY
A poetry and music festival

THURSDAY AUGUST 2, 6:00 P.M.

d.a. levy lives: celebrating the renegade press

Pavement Saw Press
(Columbus, Ohio)

Thurs. Aug. 2, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
Pavement Saw Press editor
David Baratier

Featuring

Tony Gloeggler
Simon Perchik
Rachel M. Simon
Daniel Zimmerman

music from turntablists Dr. Benstock

There will be wine, cheese, and crackers, too.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

FRIDAY AUGUST 3, 7:30 P.M.

Sidewalk Café
94 Ave. A, NYC
free with a two-drink minimum

Readings and musical performances

7:30 p.m.-Lauren Russell
7:45 p.m.-Mark Lamoureux
8:00 p.m.-Rachel Lipson (music)
8:30 p.m.-Joanna Fuhrman
8:45 p.m.-Gillian McCain
9:00 p.m.-I Feel Tractor
9:30 p.m.-Tom Devaney
9:50 p.m.-The Passenger Pigeons (né The Sparrows)
10:20 p.m.-Wanda Phipps
10:35 p.m.-David Baratier
11:00 p.m.-The Leader
12:00 a.m.-Nan and the Charley Horses

Directions: F/V to 2nd Ave., L to 1st Ave.

Venue is at E.6th St.

SATURDAY AUGUST 4, 11:00 A.M., 5:00 P.M.

Cakeshop

152 Ludlow St.

NYC

11:00 a.m.

4th Annual Small, Small Press Fair

Free

Small press fair, this year with indie records and crafts, too. Featuring 15 on the 15's—a 15-minute musical performance at the fair each hour on the 15's:

11:15 a.m.-Bob Kerr

12:15 p.m.-Bob Kerr

1:15 p.m.-Bob Kerr

2:15 p.m.-Sean T. Hanratty

3:15 p.m.-Sean T. Hanratty

4:15 p.m.-Sean T. Hanratty

5:00 p.m.

Political poets and The Fugs, Village Fugs live

\$5

5:15 p.m.-Amy King

5:30 p.m.-Nathaniel Siegel

5:45 p.m.-Christina Strong

6:00 p.m.-Ian Wilder

6:15 p.m.-John Coletti

6:30 p.m.-CAConrad

6:50 p.m.-Greg Fuchs

7:05 p.m.-Kristin Prevallet

7:20 p.m.-Eliot Katz

7:35 p.m.-Rodrigo Toscano and his Collapsible Poetics Theater

7:55 p.m.-

The Fugs, Village Fugs. Performed live by:

*I Feel Tractor

1. Slum Goddess

2. Ah, Sunflower Weary of Time

*Scott MX Turner

3. Supergirl

4. Swinburne Stomp

*Paul Cama

5. I Couldn't Get High

6. How Sweet I Roamed From Field to Field

*Steve Espinola

7. Carpe Diem

8. My Baby Done Left Me

*JUANBURGUESA

9. Boobs a Lot

*Huggabroomstik

10. Nothing

Directions: F/V to 2nd Ave.

Venue is bet. Stanton and Rivington sts.

SUNDAY AUGUST 5, 1:30 P.M., 3:45 P.M.

Bowery Poetry Club

308 Bowery

NYC

\$5

1:30 p.m. The Future of Small Press Publishing

curated and moderated by Mitch Highfill

featuring

David Baratier, editor Pavement Saw Press (Columbus, Ohio) Brenda Iijima,
editor Portable Press at Yo-Yo Labs (Brooklyn) Jill Stengel, editor a+bend press
(Davis, Calif.)

3:45 p.m.

Readings and musical performances

3:45 p.m.-The Poetics Orchestra

4:15 p.m.-Kimberly Lyons

4:30 p.m.-Gary Sullivan

4:45 p.m.-Brenda Iijima

5:00 p.m.- break

5:15 p.m.-The Poetics Orchestra

5:35 p.m.-Jill Stengel

5:55 p.m.-Mitch Highfill

6:10 p.m.-Nada Gordon

6:25 p.m.-Sean Cole

Directions: F/V to 2nd Ave., 6 to Bleecker

Venue is at E.1st St.

****Welcome to Boog City Bios and Websites****

***Thursday**

****David Baratier <http://www.pavementsaw.org/pages/editor.htm>**

<http://www.chicagopostmodernpoetry.com/dabaratier.htm>

<http://herecomeseverybody.blogspot.com/2005/12/from-his-birth-in-1970-many-b>

elieved.html Although he has appeared in print since 1986, in 1991 David Baratier met the poet laureate of New York State, at which point the powers of poetry were bestowed to him in a macabre ceremony. Shortly thereafter he became a full time poet. Many believe his previous life is fiction. He and his fine lady Rita, a former model, who has appeared in films such as Traffic, live in the deep south end of Columbus, Ohio, where his catty-corner neighbors ask to mow his lawn nightly for \$2. He has given featured readings at the Poetry Project at St. Mark's Church, University of Pittsburgh, DC Arts Center, and Small Press Traffic, among others. He is the editor of Pavement Saw Press. His poems are anthologized in American Poetry: the Next Generation (Carnegie Mellon University Press), Clockpunchers: Poetry of the American Workplace (Partisan Press), Green Meanies (University of California Press), and Red, White & Blues (University of Iowa Press). His poetry collections include A Run of Letters (Poetry New York Press), The Fall Of Because (Pudding House), Estrella's Prophecies I: Spinning the Wheel of Fortune (Runaway Spoon Press), Estrella's Prophecies II: An American Fortune in Paris (Anabasis/Extant), Estrella's Prophecies III: Return of the Magi (Luna Bisonte Productions), and the epistolary and prose novel In It What's in It (Spuyten Duyvil). His

forthcoming collections include *after Celan* (Slack Buddha Press) and *Ugly American*.

****Dr. Benstock** <http://www.drbenstock.com>

<http://www.myspace.com/drbenstock> Dr. Benstock is a turntable duo, in the tradition of Christian Marclay and Philip Jeck. Using Califone and PAC turntables and records found in Salvation Army bins, turntablists John McDonough and Paul Spencer have created a number of structured pieces, as well as improvisations, referencing the entire universe of recorded music. At any given Benstock performance one may hear the Clash, Berlioz, Sid Vicious, Frank Sinatra, Art Blakey, Charles Mingus, Charles Nelson Reilly, Palestrina, self-hypnosis instructions, Bach, Portuguese poetry, Penderecki, and Van Halen. These records are mixed as a collage but never haphazardly. They are combined to make unique compositions in their own right.

Dr. Benstock has been together since 1992. They have played venues such as ABC No Rio, the Pourhouse, Tonic, the Knitting Factory, SUNY-Stony Brook, and Collective Unconscious in the N.Y.-metropolitan area, and Café Koko in Greenfield, Mass.

****Tony Gloeggler** Tony Gloeggler was born, lived, lives, and expects to die in some part of NYC. He manages a group home for developmentally disabled men in one of the suddenly too cool parts of Brooklyn. His first chapbook, *One On One*, won the Pearl Poetry Prize, and Jane Street Press put out *My Other Life*. *One Wish Left* (Pavement Saw Press) recently went into its second edition.

****Simon Perchik** <http://www.geocities.com/simonthepoet> Simon Perchik is an attorney whose poems have appeared in *The New Yorker*, *Partisan Review*, and *Pavement Saw*, among others. *Family of Man* (Pavement Saw Press) and *Rafts* (Parsifal Editions) are forthcoming in 2007. For more information, including his essay ³*Magic, Illusion, and Other Realities*² and a complete bibliography, please visit his website.

****Rachel M. Simon**

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

<http://www.chicagopostmodernpoetry.com/rsimon.htm>

Rachel M. Simon lives in Yonkers, N.Y., where she teaches writing to high school and college students, senior citizens, and maximum-security prison inmates. Her book *Theory of Orange* won the Transcontinental Prize from Pavement Saw Press.

****Daniel Zimmerman** Daniel Zimmerman teaches at Middlesex County College in Edison, N.J., where he chairs the English department. He served as associate editor of the issue of *Anonym* that first published Ezra Pound's last canto and edited the single-issue magazines *The Western Gate* and *Brittannia*. The Institute of Further Studies included his fascicle, *Perspective*, in its series, a

curriculum of the soul. He collaborated with American-Canadian artist Richard Sturm on a livre deluxe, *See All The People*, lithographs, serigraphs and embossings (Open Studio/ Scarborough College). In 1997 he invented an anagrammatical poetic form, *Isotopes*. His works include the trans-temporal collaboration *blue horitals* (Oasii), with John Clarke; *ISOTOPES* (Frame Publications); *Post-Avant* (Pavement Saw Press), with an introduction by Robert Creeley; and, forthcoming, *ISOTOPES2* (Beard of Bees). His work has recently appeared in *Chain*, *Chelsea*, *Deluxe Rubber Chicken*, *ETC: A Review of General Semantics*, *An Exaltation of Forms*, *House Organ*, *New York Quarterly*, *Snakeskin*, and *Tinfish*.

Friday

****David Baratier**

(see Thursday for bio)

****Thomas Devaney** <http://www.writing.upenn.edu/~wh/devaney.html>

<http://thomasdevaney.blogspot.com/> Thomas Devaney is the author of *A Series of Small Boxes* (Fish Drum Press). He presented "No Silence Here, Enjoy the Silence" this spring at the Institute of Contemporary Art in Philadelphia for the "Locally Localized Gravity" show. Devaney writes about poetry for *The Philadelphia Inquirer*. Recent work has appeared in *Jubilat*, *The Poetry Project Newsletter*, and *The Sienese Shredder*. He is a Penn Senior Writing Fellow in the English department at the University of Pennsylvania.

****Joanna Fuhrman**

<http://www.hangingloosepress.com/recent.html>

<http://www.poetryfoundation.org/archive/poem.html?id=179254>

Joanna Fuhrman is the author of three books of poetry, *Freud in Brooklyn*, *Ugh Ugh Ocean*, and *Moraine*, all from Hanging Loose Press.

****I Feel Tractor**

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

<http://www.goodbyebetter.com>

I feel tractor is available to you with musings of space folk and cut ups. I feel tractor has a self-titled 7" from the Loudmouth Collective, and a CD, *Once I Had an Earthquake*, from Goodbye Better.

****Mark Lamoureux** <http://www.marklamoureux.com> Mark Lamoureux lives in Astoria, Queens. Spuyten Duyvil/Meeting Eyes Bindery published his first full-length collection, *Astrometry Organon*, earlier this year. He is the author of four chapbooks: *Traceland*, *29 Cheeseburgers*, *Film Poems*, and *City/Temple*. His work has appeared in print and online in *Carve*, *Coconut*, *Conduit*, *Denver Quarterly*, *Fence*, *GutCult*, *Jubilat*, *Lungfull!*, *Melancholia's Tremulous Dreadlocks*, *miPoesias*, and *Mustachioed*, among others. He started Cy Gist Press, a micropress focusing on ekphrastic poetry, in 2006. He is an associate

editor for Fulcrum Annual, printed matter editor for Boog City, and teaches English at Kingsborough Community College.

****The Leader** <http://olivejuicemusic.com/theleader.html> The Leader rock out with the dynamic grace of two sonic gymnasts (in formal attire). Careening through a thousand time signatures and pop genres, bassist Julie DeLano and drummer Sam Lazzara reign supreme over the low end, with suspenseful rhythmic patterns beneath wickedly clever melodies and lyrics. It would be math rock if it weren't so soulful Š yeah.

****Rachel Lipson** <http://www.rachellipson.org>
<http://www.myspace.com/rachellipson> Rachel Lipson is a Brooklyn-based songwriter who performs her simple, honest songs on guitar, ukulele and banjo. Born near Detroit, she spent her childhood building forts with her brother and sister in the living room, contemplating the dangers of the dark and pizza deliverers, riding horses and playing with friends. Rachel first picked up a guitar at age 16 and a few years later, after having moved to New York, began crafting the songs that would make up her first album, *This Way*, which she self-released the next year.

In 2003 Rachel released a 7" with Rough Trade recording artist Jeffrey Lewis, on Holland's Nowhere Fast record label and self-released her second album *Some More Songs*. She toured Europe for seven weeks with Lewis and Herman Düne in the summer, including the Mofo festival in Paris in July. In the fall, Rachel recorded a new album at Olive Juice Studios in New York for the forthcoming release *Pastures* on Meccico Records, a U.K. label founded and run by members of Cornershop. Rachel is returning to the studio to record the first album of her side project, *The Scruffles*, with bandmate Jeffrey Lewis.

In the last few years, Rachel has collaborated and performed extensively with Leah Hayes (of La Laque and Scary Mansion), Herman Düne, and others. She has also played alongside Eugene Chadbourne, Kimya Dawson, Daniel Johnston, The Mountain Goats, and Refrigerator, as well as twice performing live on WFMU in New Jersey and on WNYC, a division of NPR.

Rachel Lipson's music combines a sort of radical simplicity and honesty with intricately woven narratives. The lyrics seem to have as much to do with William Faulkner as they do with Woody Guthrie. The music recalls the earliest folk traditions and yet speaks at the same time to a contemporary minimal aesthetic. While sometimes the approach is blindingly direct and at others masterfully oblique, the overall effect is irresistible, one of invitingly gentle beauty and clarity. (Biography by Blue Bomber Press)

****Gillian McCain** http://www.twc.org/forums/poetschat/poetschat_gmccain.html Gillian McCain is the author of two books of poetry, *Tilt* and *Religion*, and is the co-author (with Legs McNeil) of *Please Kill Me: The Uncensored Oral History of*

Punk. She serves on the board of directors of the Poetry Project at St. Marks Church.

****Nan and the Charley Horses** <http://www.olivejuicemusic.com/nan.html>
<http://www.myspace.com/nanturner> Vocally, she's the missing link between Kathleen Hanna and Juliana Hatfield, with a wail matched only by her whisper. The Lucy Ricardo of indie rock, her zany, goof-ball spirit is cut only by the fierce sexuality of her drumming style (see Schwervon!). Raised on the outskirts of Olympia, Nan was studying theater when the riot grrrl movement seduced her into a life of rock 'n' roll. After several years with the power-pop girl band Bionic Finger, Nan went solo with her jangly, eclectic EP *Leg Out*, but her one-woman act soon morphed into the all-girl *Pantsuit*. After touring the U.K. with their French-released *The Path From the House to the Lawn*, *Pantsuit* has established itself as a virtual gland of playful melodies, moody sounds, and old-school feminist ferocity.

Presently, Nan is writing songs on keys and guitar and experimenting live with a rotating cast of musicians she has coined the *One Night Stands*. Her new EP, *For Champs and Losers, Version 1*, is out now on Olive Juice Music.

****The Passenger Pigeons** <http://myspace.com/rachelandrew> Andrew Phillip Tipton met Rachel Talentino in Savannah while working at The Gap. A common love for catchy melodies, Carole King, and boys led them to Brooklyn. As *The Passenger Pigeons* (né *The Sparrows*), Andrew and Rachel make up the cutest anti-folk duo around! Simple and lovely.

****Wanda Phipps** <http://www.mindhoney.com> Wanda Phipps is a writer/performer living in Brooklyn. She is the author of *Wake-Up Calls: 66 Morning Poems* (Soft Skull Press), *Your Last Illusion or Break Up Sonnets (Situations)*, *Lunch Poems* (Boog Literature), and the Faux Press issued e-chapbook *After the Mishap* and CD-Rom *Zither Mood*. Her poetry has appeared in over 100 publications. She has received awards from the New York Foundation for the Arts, the Meet the Composer/International Creative Collaborations Program, *Agni Journal*, the National Theater Translation Fund, and the New York State Council on the Arts. She's also curated reading and performance series at the Poetry Project at St. Mark's Church and is a founding member of the Yara Arts Group, a resident theater company of La Mama, E.T.C.

****Lauren Russell** Lauren Russell is now at the mercy of an idiopathic need to enter language and manipulate it. Her poetry has appeared in *Boog City*, *The Recluse*, and *Van Gogh's Ear*, among others. She is writing an experimental novella.

Saturday

****The Actual Feelings** The Actual Feelings are an assemblage of egos, chopped separately and thrown together to make a tasty gazpacho. Their ingredient list is elastic. For this Fugs tribute they will most likely consist of Steve Espinola, Debby Schwartz, Heather Hoover, Andy Gilchrist, Andrew Rohn, and Catherine Capellero, with some cilantro, tomatoes, and peppers. The Actual Feelings manifesto calls for the immediate release of the complete 1965 Fugs sessions, including, but not limited to, the out-of-print recordings once found on Virgin Fugs, Fugs Four Rounders Score, and the alternate, primitive, Broadside LP release of The Village Fugs. The Actual Feelings have yet to hear the song "Bull Tongue Clit" and need to at once.

****Paul Cama** Paul Cama started to play drums at 14, performing all kinds of music from jazz to blues to pop. He plays jazz in a big band in St. James. He was in the folk rock Americana band Nylon & Steel from 1989-1997. They released the album Slip Behind the Molecule in 1995. Cama also is a singer-songwriter guitarist and occasionally play solo gigs. He is playing drums in the improv band The Center For Hearing & Dizziness, which improves new sounds to vintage films in the tradition of silent movies. They will be releasing their first full-length DVD/CD later this year.

****John Coletti** John Coletti grew up in Santa Rosa, Calif. and Portland, Ore. before moving to New York City 12 years ago. He is the author of Physical Kind (Portable Press at Yo-Yo Labs/Boku Books), The New Normalcy (Boog Literature), and Street Debris (Fell Swoop), a collaboration with poet Greg Fuchs with whom he also co-edits Open 24 Hours Press.

****CAConrad**

<http://CAConrad.blogspot.com>

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

CAConrad's childhood included selling cut flowers along the highway for his mother and helping her shoplift. He escaped to Philadelphia the first chance he got, where he lives and writes today with the PhillySound poet (www.phillysound.blogspot.com). Soft Skull Press published his book Deviant Propulsions last year.

****Greg Fuchs** <http://www.gregfuchs.com> Greg Fuchs is a multi-disciplinary artist living in The Bronx. He works in a variety of media including audio, digital, photography, poetry, and prose often placed in alternative art spaces including independent media organizations, non-profit galleries, and small press magazines. His latest work is Metropolitan Transit published by Brooklyn-based publisher Isabel Lettres.

****Sean T. Hanratty**

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

Sean T. Hanratty is straight outta Brooklyn and on his way into your shower,

by way of you singing his memorably melodic and incredibly enchanting songs in the shower, of course.

****Huggabroomstik** <http://www.huggabroomstik.com>

<http://myspace.com/lehuggacoustique> Neil and Dashan started Huggabroomstik on January 7, 2001. The original name they went by was "Toenail Fungus Clippings Up Your A\$\$hole Bi+ch." The first song they came up with was "You Ask For Peanuts, You Get Popcorn, Bi+ch," which featured Benny Hadley singing through the telephone. Huggabroomstik has gone through a lot of changes through the past couple of years, but one thing that will never change is their love for the rock. Not Rock & Roll, but crack rock. So far, Huggabroomstik has been content playing shows in and around NYC, but they dream of making it all the way to Nashville.

****Juanburguesa**

<http://myspace.com/jonathanberger>

Jonathan Berger writes about music, reads poetry, and eats Twinkies. In between these, he sometimes performs with his band, Juanburguesa.

****Eliot Katz** Eliot Katz is the author of five books of poetry, including, most recently, *When the Skyline Crumbles: Poems for the Bush Years* (Cosmological Knot Press), *View from the Big Woods: Poems from North America's Skull* (Cosmological Knot Press), and *Unlocking The Exits* (Coffee House Press). A cofounder, with Danny Shot, of Long Shot literary journal, Katz guest-edited the journal's 2004 "Beat Bush issue." He is also a coeditor, with Allen Ginsberg and Andy Clausen, of *Poems for the Nation* (Seven Stories Press). Called "another classic New Jersey bard" by Ginsberg, Katz worked for many years as a housing advocate for Central Jersey homeless families. He lives in New York City, and works as a freelance writer and editor.

****Robert Kerr** Robert Kerr is a playwright and songwriter living in Brooklyn. He wrote the book and lyrics for the short musical *The Sticky-Fingered Fiancée*, and the songs for his plays *Kingdom Gone* and *Meet Uncle Casper*, as well as his Brothers Grimm adaptations *Bearskin* and *The Juniper Tree*. He was a founding member of the Minneapolis band Alien Detector.

****Amy King**

<http://www.amyking.org>

<http://www.mipoesias.com>

Amy King is the author of *I'm the Man Who Loves You* (BlazeVOX Books), *Antidotes for an Alibi* (BlazeVOX Books), and *The People Instruments* (Pavement Saw Press). She teaches creative writing and English at Nassau Community College, is the editor-in-chief for the literary arts journal *MiPOesias*, and is also a member of the Poetics List Editorial Board.

****Kristin Prevallet**

<http://www.kayvallet.com>

Kristin Prevallet's most recent book is *I, Afterlife: Essay in Mourning Time* (Essay Press). She is a 2007 NYFA poetry fellow and lives in Brooklyn.

****Nathaniel Siegel** Nathaniel Siegel is a poet, artist, and activist. He is a volunteer at The Poetry Project at St. Mark's Church in the Bowery and an advisor to Study Abroad on the Bowery at The Bowery Poetry Club. His work has been included in Art Around the Park at The Howl Festival, and group shows at the Leslie Lohman Gallery in SoHo. Poets for Peace, Poets Against the War, and Acts of Art are all groups he supports. He is also a member of ACT UP NYC and the Queer Justice League. His first chapbook is forthcoming from Portable Press at Yo-Yo Labs.

****Christina Strong**

<http://www.xtina.org>

<http://www.openmouth.org>

<http://www.bookwhore.com>

Christina Strong is a poet and designer who lives in Red Hook, Brooklyn. Portable Press at Yo-Yo Labs published her chapbook, *[Anti-Erato]* and Faux Press her e-book *Utopian Politics*. Her poems have appeared in *Boog City*, *Jacket*, *Magazine CyPress*, *POM2*, and *Shampoo*, among others. She is the editor

of Openmouth Press and the politics editor of *Boog City*, as well as managing the above websites.

****Rodrigo Toscano**

http://www.woodlandpattern.org/poems/rodrigo_toscano01.shtml Rodrigo

Toscano is the author of *To Leveling Swerve*, *Platform*, *The Disparities*, and *Partisans*. Toscano is also the artistic coordinator of the Collapsible Poetics Theater. His experimental poetics plays, polyvocalic pieces, masques, anti-masques, and radio plays have recently been performed at Los Angeles¹ Disney Redcat Theater; the Ontological Theater Poets Plays Festival; New Langton Arts Space in San Francisco; Vancouver, Canada; Teubingen, Germany; the Poet's Theater Jamboree 2007 at the California College of the Arts Auditorium, and, most recently, at the Yockadot Poetics Theater Festival in Alexandria, Va. His poetic works have been translated into French, German, Portuguese, and Italian. Toscano is originally from the Borderlands of California. He lives in Greenpoint township of Brooklyn, and works in Manhattan at the Labor Institute.

****Scott M.X. Turner** <http://www.fansforfairplay.com> <http://www.dddb.net> Scott M.X. Turner's quarter-century of musical output has involved punk rock bands (The Spunk Lads, The Service), Irish punk (The Devil's Advocates), ska (one

tumultuous tour with Bad Manners), soundtrack music for films (a bunch of documentaries), and his one-man/one-guitar assemblage, RebelMart, is currently recording its new album Brooklyn Is Dying. Turner's writings have appeared in Boog City, Elysian Fields Quarterly, Lurch, and others. As a coordinator of Fans For Fair Play and a steering committee member of Develop Don't Destroy Brooklyn, Turner's joined thousands to fight overdevelopment in NYC, starting with Bruce Ratner's disastrous Atlantic Yards project. He lives with archeologist Diane George and the dogs Sirius and Tikkanen near Greenwood Cemetery in Brooklyn.

****Ian Wilder** <http://www.onthewilderside.net> Ian Wilder's life has always veered between art and politics. On the cultural side, he has published chapbooks; given dozens of poetry readings; wrote newspaper articles; and hosted events. At a master class, Yevgeny Yevtushenko proclaimed that Ian's snowflake poem is perfect. He has performed spoken word as a part of the near-mythic folk groovin¹ band Nylon & Steel, and was co-founding lyricist for the duo Spiritwalkers. His work with Nylon & Steel can be found on the album Slip Behind the Molecule.

With Nader's 2000 presidential campaign, Wilder was drawn back into politics. Within four years he co-founded the Babylon Greens at his kitchen table, helped run the first full ticket of Greens in his town's history, gotten elected secretary of his county Green Party and then co-chair of the Green Party of New York State. He currently represents Long Island to the GPUS Presidential Campaign Support Committee.

Wilder also co-hosts The Green Party Show, a weekly public access TV show, which you can also see posted at his blog. Some of the events he helped organize this year are documented there, including a local UFPJ Peace Vigil, a pro-day laborer/Love Thy Neighbor Rally, and a Step-It-Up 2007 event at the Solar Cafe.

[Sunday

****David Baratier**
(see Thursday for bio)

****Sean Cole** <http://www.shampoopoetry.com/ShampooTwentyfour/coles.html> Sean Cole is the author of the chapbooks By the Author (Boog Literature) and Itty City (Pressed Wafer), Boog's first full-length, single-author collection The December Project. His work has appeared in Black Clock, Carve, Magazine Cypress, Pavement Saw, Pom Pom, and Torch. Cole also writes stories for public radio and bios like this one.

****Nada Gordon**
<http://ululate.blogspot.com>

Nada Gordon is the author of five books, including the recently released *Folly* from Roof Books. She lives happily on Ocean Parkway with the cartoonist and poet Gary Sullivan.

****Mitch Highfill**

<http://www.fauxpress.com/e/highfill.pdf>

Mitch Highfill is the author of *Koenig's Sphere*, and the forthcoming *Rebis* (Open Mouth Press).

****Brenda Iijima** <http://www.yoyolabs.com> Brenda Iijima is the author of *Around Sea* (O Books). Her book of drawings, collages, and poems, *Animate, Inanimate Aims*, is just out from Litmus Press. She was the runner-up for Ahsahta Press's Sawtooth Prize, selected by Peter Gizzi, with her book, *If Not Metamorphic*, to be published by Ahsahta. Forthcoming from Fewer & Further Press is the chapbook *Rabbit Lesson*. She is the editor of Portable Press at Yo-Yo Labs.

****Kimberly Lyons**

Kimberly Lyons is the author of *Saline* (Instance Press). A chapbook from Portable Press at Yo-Yo Labs/Katalanché Press is forthcoming.

****The Poetics Orchestra**

The Poetics Orchestra plays improvisational music with poetry, conducted by Drew Gardner.

****Jill Stengel** <http://www.dusie.org/late%20may.pdf> Poet and publisher Jill Stengel lives in Davis, Calif. with her husband and three young children. Jill's poetry has recently appeared at www.notellmotel.org, www.shampoopoetry.com, and www.texfiles.blogspot.com, as well as *Dirt* and *Superflux*, and in her recent chapbook, *late may* (see link above). She has two new chapbooks due out later this year: *may/be* (dusie) and *wreath* (Texfiles). Boog Literature published her chapbook *Ladies with Babies* in 2003. She's the editor of *a+bend press*, former prolific publisher of chapbooks in conjunction with a reading series in San Francisco. *a+bend* is now publishing *mem*, a journal of writing by poets who are currently mothering young children, and page mothers.

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://www.welcometoboogcity.com>

T: (212) 842-BOOG (2664)

F: [REDACTED]

389. **Mark Weiss**

Irony

Thu 12 Jul 2007

When I first moved to Southern California I was immediately struck by a different attitude towards irony than I was accustomed to in the northeast. Irony is rarely practiced by the locals, and often misunderstood or understood only slowly. Even the mildest irony is considered a form of extremely hostile behavior. I'm a New Yorker, and a jew, and irony is deeply embedded in my culture. SoCal felt more foreign to me than Mexico, where irony is alive and well.

The lack of irony can be a pretty severe disability. Essentially, it involves being able to entertain two opposed thoughts simultaneously, a necessary precondition for skepticism and critical distance, and also the foreseeing of consequences. San Diegans elected one outrageous crook after another to public office while I was there, because there's a tendency to accept simple, sincere-seeming assertions at face value, and candidates who mention complex issues or solutions that require complex thought tend to be shot down. My ex-wife, who was from North Carolina, said that it wasn't just SoCal--that what I was complaining about is most of the US. Hence George Bush.

Here's a local example. Anglo San Diegans voted overwhelmingly for a ballot proposition to bar the children of illegal immigrants from receiving any state benefits, like education and health care. It passed, but was knocked down by the courts. Aside from the obvious social problems the proposition would have entailed, one would have thought that the fact that anglo San Diegans live in intimate contact with illegal immigrants would have been a factor in their votes. When I talked to my neighbors, who had voted for the proposition, I learned that it hadn't been. Everyone was aware that the folks who did the gardening, cleaned the house, and took care of the children and the elderly were illegal immigrants, but it hadn't occurred to them that the proposition would impact their children--they hadn't understood the irony of their position. The intention had been, apparently, to forbid the children of an abstraction from receiving services.

But what can one expect from people who live in the desert on sandstone cliffs and soak their lawns until the ground is so sodden that it falls off the edge?

Optimism is a fine and necessary thing. It's also adaptive, because without it few would propagate offspring except by accident. This may be why it's more prevalent among those of reproductive age.

On the other hand, there are already a lot of people for the available resources.
Reproductive irony anyone?

Mark

At 11:42 PM 7/11/2007, you wrote:

>That one would have been no loss at all, but did you ever find your
>missing skepticism?

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> >too late to reverse the damage.

> >

> >Mark

[↑ Contents](#)

390. **Tom W. Lewis**

Re: Irony

Thu 12 Jul 2007

I'm from NoCal -- autobiographical sequence: Marin County, the Gold Country, Santa Cruz, Berkeley -- there's plenty of irony in all of those places, and I believe I have a healthy (maybe overbaked) sense of irony.

which I find to be very uncomfortable now that I've settled in the upper midwest, 'cause most people "don't do irony" around here -- I am convinced that this was a factor in at least one dismissal, because my straight-shooting, echt-Minnesotan supervisor could not understand where I was coming from: after a year, it was curtains for me and my "foreign-born" ironic attitude.

can't speak for SD, which has struck me as even less of a "location" than LA, but doesn't Los Angeles have it's own rather tart glaze of irony?

"not from around here"
then where are you from?
location. location. location.

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

From: UB Poetics discussion group [mailto:]

On Behalf Of Mark Weiss

Sent: Thursday, July 12, 2007 11:05

To:

Subject: Irony

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> >Mark

[↑ Contents](#)

391. **amy king**

Re: Irony

Thu 12 Jul 2007

That's an interesting lesson on irony, Mark, probably moreso for folks living in SoCal, and according to your ex-wife, anyone not living in NYC.

And yet, I don't quite get the connection with your previous lesson on the major tragedies that was unintentionally ironic because it was based on your misreading Dan and myself saying 'skepticism should be secondary to optimism' as a call for optimism "sans skepticism" ---

In fact, your assumption that we were calling for optimism without skepticism was fabricated and your repeating Dan's phrase for "a healthy dose of skepticism" as your own (see below) compounded the irony of providing a

lesson in the world's tragedies because it was intended to persuade us from a position we never held.

Amy

Mark Weiss <[REDACTED]> wrote:

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On the other hand, there are already a lot of people for the available resources. Reproductive irony anyone?

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amy king <[REDACTED]> wrote:

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>At 05:26 PM 7/11/2007, amy wrote:

It's quite easy to naysay the optimists, particularly when there seem to be no clear-cut plans -- & indeed, attempt to crush them -- but I'm with you on this count, Dan. More encouragement among the poets ...

Dan Waber wrote:

While I wouldn't disagree that there needs to be a healthy level of skepticism in poetry, and among poets, and encourage others to be skeptical in those regards, I want to see that skepticism be secondary to an optimism about matters concerning the net. Let's get EXCITED about never-before-possible ways to change the world for the better, first, and then reality check ourselves with skepticism to make actionable plans rather than starting with skepticism (because it's needed) and thus dampening the enthusiasm necessary to imagine change is possible.

Regards,
Dan

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[↑ Contents](#)

392. **Mark Weiss**

Re: Irony

Thu 12 Jul 2007

Amy:

I wasn't replying directly to your assertion because I thought it pretty obvious that I was responding to the idea of a temporal priority for optimism over skepticism, and globalizing for the sheer fun of it. Apparently I wasn't as easy to read as I'd thought.

When I lived in the southwest I made frequent trips to the big reservations in northern Arizona. American Indians (many prefer to be so designated) tend to be like New Yorkers, though more soft-spoken--they often speak by indirection and with full irony. God knows they've earned it.

Mark

At 12:55 PM 7/12/2007, you wrote:

>That's an interesting lesson on irony, Mark, probably moreso for
>folks living in SoCal, and according to your ex-wife, anyone not
>living in NYC.

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> And yet, I don't quite get the connection with your previous
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[↑ Contents](#)

393. **Thomas savage**

Re: 'The Cult of the Amateur?-- Poetry and Art

Thu 12 Jul 2007

The relationship of supply/demand to poetry is indeed very strange. There is an enormous supply of poetry but very little demand for it. Outside the community of poets there is almost no demand for it and inside that community, poets tend to be interested mostly in their own poetry and that of their friends only.

Jim Andrews <[REDACTED]> wrote: Concerning the issue of financing, Dan, I agree with what you say and liked the final Shirky quote you highlighted about being able to do big things with love.

A friend of mine, Jack Saturday, addresses the abundance/scarcity issue constantly in his work at <http://theworldowesyoualiving.org> . Not concerning digital information but other types of abundances created by other technologies. Concerning food and wealth, for instance. It does seem that the matter of the creation of abundance is a recurring issue in the history of many technologies. We live in a world where we create abundance of many things people need, yet too often they are not available to those who need them, despite the abundance. On the other hand, when they are made easily available, the price/value often plummets to the point where the producers can barely afford to continue production.

Presumably the poetry food chain is different. There never was much money involved in it. So that that the supply/demand arguments are not quite accurate concerning poetry. Yet the abundance created by the digital has its effects in poetry and any art carried through the digital. Not so much concerning the economics as in shaping directions of the art that deal with cliché--through any number of strategies from radical avoidance to automated cultivation/harvest and reprocessing. Though there is effect in the financial 'economics' as well, such as they are. But I'm thinking more of 'economies of attention' -- I've heard that term used by several people.

ja

<http://vispo.com>

Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us.

[↑ Contents](#)

394. **Michael Rothenberg**

TONIGHT JOANNE KYGER CITY LIGHTS CELEBRATE

Thu 12 Jul 2007

JOANNE KYGER

Thursday, July 12th, 7pm

Joanne Kyger celebrating the release of *About Now: Collected Poems*, published by the National Poetry Foundation

City Lights

261 Columbus Avenue at Broadway (North Beach)

San Francisco, California 94133

Tel [REDACTED]

For decades, Joanne Kyger has played a crucial role in California's poetry scene. Her poetry has been influenced by her studies in Zen Buddhism and her connection to the poets of Black Mountain, the San Francisco Renaissance, and the Beat Generation. Her latest collection, *About Now: Collected Poems*, forthcoming from National Poetry Foundation, promises to be a definitive collection, highlighting an excellent sampling of her work. She frequently teaches at New College and the Jack Kerouac School of Disembodied Poetics.

[↑ Contents](#)

395. **charles alexander**

Re: Irony

Thu 12 Jul 2007

What about all the people in SoCal who are from New York? Did they leave irony behind? I rather tend to think there are masses of people on both coasts who just don't do irony, whereas there are still lots of others who do.

charles

At 09:55 AM 7/12/2007, you wrote:

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>living in NYC.

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>
>Optimism is a fine and necessary thing. It's also adaptive, because
>without it few would propagate offspring except by accident. This
>may be why it's more prevalent among those of reproductive age.
>
>On the other hand, there are already a lot of people for the
>available resources. Reproductive irony anyone?
>
>Mark
>
> amy king <[REDACTED]> wrote:
> That one would have been no loss at all, but did you ever find
> your missing skepticism?
>
>Mark Weiss <[REDACTED]> wrote: Glad to hear it. I'd
>hate to think of lost irony wandering the treetops.
>
>At 07:11 PM 7/11/2007, amy wrote:
> >Um, whoever said anything about "sans skepticism", Mark? Your
> reading is quite selective & the irony is not lost ...
>
> >Mark Weiss wrote:
> The evils of enthusiasm sans skepticism are pretty well
> documented--Iraq, anyone? The Third Reich? Manifest Destiny? Need I
> go on? How about enthusiasm accompanied by a healthy dose of
> skepticism? Otherwise, by the time skepticism gets its turn it may
> be too late to reverse the damage.
> >
> >Mark
> >
> >At 05:26 PM 7/11/2007, amy wrote:
> >It's quite easy to naysay the optimists, particularly when there

> seem to be no clear-cut plans -- & indeed, attempt to crush them --
> but I'm with you on this count, Dan. More encouragement among the poets ...
>
>
> Dan Waber wrote:
> While I wouldn't disagree that there needs to be a healthy level
> of skepticism in poetry, and among poets, and encourage others to
> be skeptical in those regards, I want to see that skepticism be
> secondary to an optimism about matters concerning the net. Let's
> get EXCITED about never-before-possible ways to change the world
> for the better, first, and then reality check ourselves with
> skepticism to make actionable plans rather than starting with
> skepticism (because it's needed) and thus dampening the enthusiasm
> necessary to imagine change is possible.
>
> > > Regards,
> > > Dan
>
>
>
>
>-----
> Sucker-punch spam with award-winning protection.
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Charles Alexander
Chax Press
101 W. Sixth St. no. 6
Tucson, AZ 85701-1000

██████████ (Chax Press)

██████████ (cell)

██████████

<http://chax.org>

[↑ Contents](#)

396. **David Baratier**

Re: ASKING A ROCK STAR ABOUT WAR looking into the stupidity of his

Thu 12 Jul 2007

I was very disappointed when KORN broke up
not that I have ever listened to them but

I had always hoped there would be
a KORN / Hole worldwide tour.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

397. **David Baratier**

Re: Chemical Brothers/Bisset collab...

Thu 12 Jul 2007

Sorry George, thought you were joking.

By the way Hole never did tour with Korn, but I posted my version before I saw that you had already covered it-- d

George Bowering <[REDACTED]> wrote:

No, really.

Bill has a place in Toronto

and a place in Vancouver.

For decades when you give him a ride home

he gets you to drop him off on a corner

and take off before he goes to his place.

I used to have an address way up north

where he was a short order cook

but he doesnt do that any more.

It's just that Karl Siegler, is Bill's great champion

and also boss of Talonbooks.

gb

On Jul 9, 2007, at 10:11 PM, David Baratier wrote:

> George--

>

> That is kind of weak, haven't you known Diane longer than that? I

> think you could offer better, but Bill is Canadian so I do not expect

> much

> from his home land. When are you going to read for me instead of

> going to a reds game?

>

> Anyways Diane, backchannel, I'll find it.
>
> be well-- dave
>
>
> On Jul 9, 2007, at 10:40 AM, Diane DiPrima wrote:
>
>> For what it's worth, I knew him back in the day. But I never did
>> understand
>> what makes "beat" & don't like the term myself.
>>
>> But does anyone know how to reach Bill Bissett now?
>
> Contact him through Talonbooks.
>
> Just Google Talonbooks
>
>

George H. Bowering
Wishes your happiness.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

398. **David Chirot**

Re: Original Digital Poetry/rubBEings/Language/Cult of Amateur & Abundance

Thu 12 Jul 2007

Jim:

Many thanks for your excellent questions and for sending the Shirkey and Kenny G. I wrote a response to the latter and the discussion re them, below--but first perhaps to answer your questions.

For persons more interested in the the discussion of the Cults--feel free to skip this and go straight to where is written in Caps--"Cult Discussion"

Regarding your first question re what materials do i work with and in what sizes do i work--

One of my little maxims for my life and work is "Necessity is the Motherfucker of Invention". (The Japan based Mail Art/Visual Poetry journal KAIRAN published an essay i did with that name abt six years ago.) Since i live right about the poverty level on a fixed income for people with physical disabilities that dictates the limits of materials in many directions while making them limitless in others. (My back's been broken 3 times plus surgeries on arm and hand for nerve damage, 6 concussions, a shooting, a stabbing, burning of large area of torso in accident, hip bone disease growing up, being clinically dead 4 times--a "walking miracle"--they lay it on thick so you'll feel too good to notice the bad news they are about to break to you right away--as to your rewards for being "a living walking miracle"--as they figure you'll survive somehow on as little as possible . . . what little may be left of you!--as "you always have so far"---hence indeed necessity is a motherfucker--and indeed of invention--as its one's survival as a person that is at stake--)

I have no training of any kind in the arts and everything i've made since a kid has been from things found in the street, junkyards, walking in the woods (i grew up in Vermont) and then sites/sights/cites of places lived in Europe. I'd love to make things far larger than i do--wall sized works and movies and sound tracks i dream of awake and asleep, have continual visions of--once in a while i will use a large board to do a mixed media on--still much smaller than i dream of--but pretty much always just what one can afford and carry--cheap letter size loose paper and smaller notebooks of all sizes and types of paper. A friend gave me some good sketchbooks of larger sizes and one square shaped--but i use those sparingly since only have so many.

Except on rare occasions use the cheapest spray paints. I also use various things for transfers, some fairly dangerous ones--high powered solvents-- as well as the more common lighter fluid and fingernail polish remover. The material si've worked with have been just about everything you can think of that one finds al around one--metal, plastics, glass, wood, stone, brick, dried mud, plants, bones, body parts, whatever it is at hand. I've also used as "paints" and "crayons" a wide variety of things found--fingernail polish, model car paints, housepaints, acrylics, water colors, oil pastels, charcoal, as well as stage blood, berry juices, my own blood, ashes, unhardened tar, all sorts of found inks and ink pads, mixtures of paints with other substances, burnt sticks, rusty bolts, you name it--i've found ways to incorporate the weather into pieces also--letting rain dampen materials and surfaces and the winds dry them out, while at the same time blasting the surfaces with an added patina and layering of dusts and dirt.

All kinds of things can be used for making notations in color or by simply rubBEing into a surface--strange things one would never think of--and used lot of things i didn't

know a name for, or quite what they were--just seemed to have possibilities. I've even used dead insects, butterflies and a couple times rubBEings of parts of dead birds.

How do I think of the blog presentation? And in relation to/with the physical object?

I think the nice thing about a blog <http://davidbaptistechirot.blogspot.com> is one can choose certain pieces to display in relation with one another and hope with as minimal amount of explanation and/or commentary, persons will find the correspondances and interrelationships, the poetry of the colors, forms, sounds, words if present. In that sense, one can be making whenever one wants small visual series--little books or chaps as it were--or series of poems being presented in relation with the work of others and other images from the web--fotos and video clips and so forth, music and dialogue-- I think the use of the blog is really too little explored as a way of creating a work in itself and have been working along those lines hoping to find better and better ways of doing this. That's becoming something of ever more interest to me and i plan to work much harder with, as i think the possiblities of creating arrangements of writing and images, sounds, even at the very basic level i have at hand, are very fascinating. I think of my rubBEings and paintings pieces often as a kind of movie happening in the frame of the page--a movie, not a single frame.. With the use of the frame of the blog entry one could make one's own extended forms of movies--in some of my entries here and there this is what i have been laying some foundations for, through presentations of series and arrangements of works which are interrelated by assocaitions and correspondances rather than the "direct linkings" of the more linear and conentional kinds usually employed by blogs. I would say that one problem with a blog presenation is that the reproduction, though pretty good, is never really quite the colors one finds in "natural light"--and also i think it reduces somewhat too much often the textures in pieces, some much more than others. Years ago jw curry wrote that there was at a far extreme what he called the "Quick 'n' Dirty School" of Visual Poetry which consisted of Bob Cobbing and myself. The Quick 'n' Dirty i think is a way of being open among the calls of things in a very different way of seeing, hearing, touching, sounding, performing anything and everything as a basis for and with "notation". "Chaos is the score on which reality is composed," Henry Miller wrote. There's a kind of "dirt" and noise/sound/utterance/song in the awareness which one hopes to be able to present and convey to others. Since the digital filters a lot of this out by its nature, one hopes that the works are strong enough to "come through" with still some of their expression and presence intact even in undergoing a processing of smoothing over and evening out of textures, colors, forms. I find it very interesting and a continual inspiration and spurring on of investigation of

various of the themes that come up at the blog--"aesthetics of disappearance", "erasure" (there's an entry re this which has Rauschenberg's Erase Dekooning Drawing along with altered fotos and the erasure and disappearance of peoples and places--my Indian forebears is what got me interested in this as it happens in all sorts of ways all the time the world over, and in some areas like Gaza and Darfur now with an extremity in the intensification of eradication) -Erasure, disappearance, as well as a covering over or up--camouflage--disguise--translation/mistranslation/distranslation of words and images from one medium to the next--the disparities in presenting Quick'n' Dirty on the web are i find a vast area for investigation and finding correspondances with all sorts of other manifestations of these themes. (Walls are a big theme of mine for example--in many different ways and relating to the Walls In Israel, Iraq and US/Mexico border. As well as walls in the ancient senses of use for murals and graffiti--Walls as immesne boundary markers, obstacles to communication and understanding and paradoxically also the sites/sights/cites for attempts to create create communication/community, peace and understanding.) For example, Dan mentioned that at show he has currently in a gallery a young person remarked that his pieces looked like they could be digitally made ones. This presents an interesting situation, becuae if the pieces are of the same visual appearance as the digital--then in a sense instead of being "rubblings" they are erasings, for the physical rubbing quality of them has been erased in favor of a much cleaner, more "digital look". The use of monuments is an interesting form of erasure also, since monuments are the dominant, centralizing focus point of public spaces, they act as an eraser of the visual surroundings, especially the peripheries. It's a centralizing State form of territorialization, organization and control of what is nominally designated a public space but in reality becomes a kind of arena for a "captive audience" held hostage by literally a 'Display of Force' in the "heart" (playing ever on sentiments) of the urban or landscape. You can't really use it agsint itself as no matter what you do to it or its words and images, they still come out as monument-speak and paradoxically begin to proclaim a kind of monumentality for the works and their author. Seeing an anonymous monument with its same old message, one can substitute figuratively the artist's monument and so it becomes one to himself. In effect, nothing has changed in the order of the monument and what it stands for except that a private person has found a way to profit from its public existence. In Revolutions, Wars and the French Commune for example, momuments are torn down, toppled, destroyed, their dominance of the public space gotten rid of so that the peripheries may become participant. (And hopefully not replaced by yet another monument!) Even if a monument remains, the attention of resistnce and subversion turns away from the center and moves into the peripheries which are everywhere hidden in plain site/sight/cite.

For your question re physical presentation of the works--

I shared a Gallery space/show in Milwaukee about four years ago, but as indicated in the interview with me online Kevin Thurston put up the adress for yesterday-- <http://www.angelfire.com/poetry/thepixelplus/nhdoublewide2.html> -- the show featured paintings--and mixed media--and the rubBEings were inside a large manilla envelope to take out and be looked at. (The interview tells a lot more abt physical presentaions and receptions etc-- none of them in a gallery show exept pieces in much larger goup shows now and then in Milwaukee in "alternative" spaces.) That one gallery show got a very large and extremely favorable and foto-accompanied review in the Milwaukee Journal, but since the pieces were mounted only by large paper clips by decision of the gallery, to be in keeping with a "Street Punk" look in their terms, nothing was sold, though they were really cheap. I've been in several other group and shared shows via Mail Art and Visual Poetry exhibitions--over three hundred in about 44 countries--the ones in the Visual Poetry shows get great reviews and all sorts of people in al parts of the city who have seen them over the last ten years since i work outdoors al the time love them and have a myraid takes on them, but again, when it comes to sales i think as i can't afford any but a very cheap matte backing, they don't look enough like "an art object" in an official sense for people to say--i got to buy them!!! (Even one of the cops recently called on me liked them alot--but i'm not going to give any to the police and be charged with trying to bribe an officer of the law.!)

When it comes to selling them--i think if they "looked like" something else--if they "looked digital", or more "trained/high art-like" or bascially more conventionally identifiable and classifiable and had higher quality presentations which i can't afford--that might easily change, who knows? Or again--maybe not chnage at all. I think that the "packaging" has a lot to do with it. But if i changed things to "look like" something else--they wouldn't be rubBEings anymore, nor david chirot david chirot, as the physicality of them and the quick 'n' dirty are really their & my BEing. It's a way of being, not a way of appearances. On the other hand, i know i haven't pushed hard much at all at this yet either, selling, galleries, promotion etc-- for al the years of work involved--so out of necessity going to have to try somehow to find a way--if there is one--just to be able to travel outside of Milwaukee for a change--see my family and friends---or get some pieces of equipment i'd like to try out--

Are there other ways I would like to use the net and haven't been able to--

of course and very much and very many!!! As indictaed, i think the blog entry alone is wide open for invesitigation and exploration--and beyond that i wd like to work very with many kinds of fotos, video, and sound. Sound especially as the visual pieces are smultaneously sound scorings--and

performance/dance/event scorings--with video i'd like to try all sorts of things to do with using found tape, and altering physically the tape itself--use of in camera editing and of peripheral spaces and lightnings, speeds of recording movement and time--to get a kind of "quick 'n' dirty" quality--i've done years ago on film--to use these media in the ways which interrelate with the dirty in terms of low tech, low fi low budget--and find one's way among these to what i know is "out there/in there"--and from there to things unknown until found--along the way--just as all these things have been, slowly finding different ways of using materials in conjunction with themselves and myself and creating what is an Other from these--an uncanny encounter--i think there are myriads of possibilities within even the most "junked" and "thrown out" or "used up" net media yet to be found--and as always that's the area that interests me--what's hidden in plain sight/site/cite--

CULT DISCUSSION

Jim--thanks so much for the Shirkey and Kenny G-- I appreciated the former for the historical information though the analysis is closer to a comfortable confirmation determined ahead of time to be in tune with current American views than an opening of some of the very real Luddite re issues and ideas actively practised to day--and not just by the Unabomber--but by many different groups worldwide with differing philosophies and practices related to this tradition. (John Zerzan for example has written some very interesting essays in this regard, among many others.)

As for Kenny G--he doesn't make much sense and when in doubt relies on "received ideas" as though amulets of profound and infinite insight, like men who stroke their beards to appear "thoughtful". Marcel Duchamp said that he wanted to disprove the "received idea" expressed in the phrase "bete comme un peintre" (stupid like a painter). Yet that idea persists--to this day a myriad kenny G's suppose that painters, either terrified or liberated by the camera--fled outdoors and immediately started painting ever more impressionistically, expressionistically, surrealistically and abstractly and conceptually--and beyond, back into the neo-baroque, neo-classicism and neo-dada--and into post this and that or . . .

In other words, painters are stupid and curiously blind to anything but painting, and the one thing supposedly threatening their art--the camera. Paradoxically it buttresses what Duchamp proposed to revolt against--and supports the formalist traditions in American art criticism and in poetry in the New Criticism and Language Poetry. The painted or poetry "object" gets treated more and more as an ahistorical phenomenon, taking place only within the discourses of its discipline. The issues of scarcity and abundance, skepticism and optimism--comes down to the examples given in the current discussion--which have to do really with, what are the possibilities for various media for giving the producer opportunities to diversify her/his product line, and for the consumer to be

provided with that greatest of all freedoms: the freedom to choose your particular model within the lines offered by competing producers. It's not unlike being a laboratory rat offered an ever greater number of avenues in the labyrinth leading ultimately to the cheese or the electric shock or the latest toxin being tested.

Baudelaire is the first to define Modernism, and significantly, in his "Painter of Modern Life." And of great significance and insight into the differences among painting and the daguerreotype as it is emerging is Nathaniel Hawthorne's novel THE HOUSE OF THE SEVEN GABLES, which is the first fiction to have as one of the main characters a daguerrotypist, who discourses on his art and trade--as well as containing Hawthorne's own discussions on the natures of painting/photography and poetry/prose. I'm not going to go into anything from the book as it is one I recommend that people read for themselves and find out about the astonishing goings on in there. (Murat and I have discussed this as both are big fans of this work.) Painters were already moved outdoors at the dawn of photograph--Courbet was producing the first great works of Realism concurrent with the revolution of 1848 and the Second French Republic of 1848-51. Balzac was in the last stage of his life work, and Baudelaire and Flaubert facing trials for the realism in their works. The ideas of Fourier and Proudhon were being put into practice--by Courbet, among others, a lifelong Anarchist and Minister of Culture during the Commune --and the Communist Manifesto on the horizon. With the siege of Paris and collapse of the Second Empire in 1870 and the founding and annihilation of the Commune in 1871--painting is being affected by all these things--and many others--the telegraph, for example--making "news of developments" much swifter, and the proximity of cities and movements in the arts, media and society suddenly much closer in time, along with the ever accelerating and more far reaching railroads--steamships--making them much closer in space. Photography is but a small part of the events and media and social forces which are shaping art as it moves on from Romanticism and Realism towards new ways of understanding of what its subjects, themes, methods will be. New types of quicker drying pigments are invented which also helps greatly with working more and more outdoors. And with the widespread destruction of the Prussian siege of 1870,, the Commune and then the huge reconstruction of Paris, there is the creation of a much greater panorama of immediately visible bourgeois life and the life of leisurely Sundays--parks--and trips to the suburbs and nearby countryside all now a short train trip away. Being in the outdoors more and more and studying natural light--of course the painter's work is going to be changing, regardless if there is photography or not, though photography among these others also provides new ideas and questions for use. New colors are being introduced into the palette along with the new pigments--the ranges

of tones and plays of light a painter can express grows broader. Types of paper become available that were not before, improvements in canvas--and, thanks to the camera, a greater interest in the study of light in "scientific" terms--the Anarchist Seurat and Pointillism. The incredible efforts Messonnier put into trying to be the most exact painter ever of the movements of horses--Muybridge and his photos could quickly be an aide in, and show how wrong the painter and everyone else's eyes had been in grasping exactly what these movements are and are made up of when presented as images. One of the reasons for the success of Impressionism was tied to its ability and interest in depicting the "brightness" and "light air" of the Third Republic, founded on the brutal suppression of the Commune. (In Bloody Week, the Government killed outright 25, 000 men, women and children, roughly the number executed during the two years of the Terror following the Revolution. Marx in his writings on the Commune is among the first to note that in the name Security, the Homeland and the "terrorism" of the "petroleuses" of the Communards--the State practises a Terror of far far greater magnitude, brutality, extra-legality and inhumanity than the "terrorists" it has created as the ultimate Enemy have ever been able to accomplish, let alone even ever have a chance to, in terms of the sheer massiveness of force and media at their command alone.) In Art and the French Commune Imagining Paris after War and Revolution Albert Boime investigates the ways in which painting, Impressionism especially, was put in the service of the new Republic as a way of eradicating all traces of the Commune from not only historical memory, and physically in the destruction of the entire areas of its occurrence and their rebuilding as a totally different architecture and populace by class, income, taste and education--but from an aesthetic point of view within art history and in the art market also. The "soft focus" of Impressionism isn't due to photography, but encouraged by the contours of new architectures, new fashions, new shops, new parks, new "days in the country"--replacing what had been a poverty stricken area of rough, sharp edges and dark shadows, grimy narrow streets, poorly dressed inhabitants, dirty trades, small windowed shops with little bright display space, and no "local" audience of consumers such as the one that replaced it. Impressionism, as well as being a development in painting's history, is a movement within the bourgeoisification, gentrification, of the New Paris and New Republic. It's very interest in, presentation of the delight in, the plays and impressions of light on colorful surfaces--is a form of erasure and covering over of the wounds of the blood running-streets and the annihilation of an entire class of persons within a large area of the city. That kind of huge social change alone has effects far more complex and far reaching in/on/with/for painting than the simplistic idea that a camera has suddenly terrified and "freed" stupid painters from their studios, like so many rats dashing from a sinking ship. Photography and painting have done far

more for each other than they have done "against" each other. There's more of a both/and than either/or situation than is generally acknowledged, because of all sorts of reasons favoring "purity" and "separation" and "privatization" and "territory".

Forgive all this background, but it is to give an idea how narrow and simplistic a view it is to think of changes in "art" in terms of the art world solely. "The basis of art is change in the UNIVERSE" (my caps) the great Haiku poet Basho wrote. The art world for all its ambitions and spectacle isn't the universe--or even necessarily part of a great many of the spheres of action and being just down the street from it . . . Changes are happening continually all around one and one's awareness and participation in relation with them only in certain areas of them, which is going to affect what happens to what one does as much if not more as anything in the art world per se. "Scarcity" "abundance"--is salesperson's talk to promote the latest manipulation of the market. At any given time the actual amount or quality of things can be the same--as it was last week last year ten years ago--the scarcity or abundance is up to those in charge of the promotion/distribution. Need a big sale to jump start things a bit? Suddenly "an abundance of low priced items available". Market getting a bit saturated and customers hungry for something new?--Let it slip out that there's an alert--that there is suddenly a scarcity of this precious item!! Better invest in them while you can, for their value will only increase!! Meanwhile the warehouse holds at all times the same number of the items as always, ready to be put out for display and sale as "abundant" or "scarce" depending on the way things are going. Sales slumping? Create a desire for that "retro" look--i.e. all that dust gathering stuff in the attics of the warehouse. Cause the public to be seized by waves of nostalgia for your old products, kept ready for the ready made moment. Scarcity is when you want to do and make things and you can't--"Almost every desire of a poor person is a punishable offense," writes Celine as his Ferdinand is first discovering New York City. For one reason or another, the access to what you want in the way of materials, funds, a place to work etc--let alone sleep and eat perhaps--when those things are closed off--that's scarcity. Not scarcity of the art objects, or the market audience or gallery space or its converse "problem"--the super abundance of words-- "Necessity is the motherfucker of invention" --you walk around dreaming and sleep dreaming of huge wall paintings, movies, soundtracks--all impossible--but there is plenty of material all around you and a lumber crayon and cheapest paper --well, that's going to have to be it--to realize these and any visions that come along the way-- The same would go for things like net art--optimism/skepticism--just more either/or thinking traps--or just wait until others have gone ahead and when it seems safe--come out and do it--you'll be perfectly safe and have plenty of optimism---but there will always be

people who do their vision of art--net art--any art-- no matter what, and have ideas coming from that necessity, inventions of interest and use pointing towards something outside--of the same old system-- even if only for a short while before it in turn is made part of the gargantuan tapeworm motivated maw of the markets and promoters, classifiers, critics, consumers-- The net art and other new media arts and ideas are here--it isn't the market or the medium being used that ultimately determine they're being of interest--it's the work done by those artists who are deeply involved with the necessities of the medium.

Interesting work by interesting artists/workers is what creates ultimately, out of their own necessity the developments of media and forms of art and poetry--the rest of what goes on is most of it production by professionals--(it's their job, their career)--or amateurs with a gearing towards or not the professionals--career artists, programmers, poets--who have to keep the lines of production moving and the shelves well stocked with objects for sale--and jobs for everyone from the gallery's janitor and secretary to the in-house expert and the owner of the gallery --and from there to the critic, the academic teaching the subject--the mass of students learning which examples seem the best to follow--an extending series of circles expanding -- People will make rubBEings or net art or poems out of their necessity to do so-- whether or not they "succeed" in terms of the system of production and consumption who knows--but either way they will not stop--and so those art forms will continue on into the future--because given a very powerful energy of endurance in their making--regardless of the attention or commercial viability involved--they are there for the long haul--not ends in themselves but a part of the way-- This is why i don't believe in yet another either/or--optimism/skepticism--as being of much use--in terms of "making art/poetry"-. For the "art/poetry lifestyle" of course they are very much part of the ways one plays one's part, one's persona or personnae, in the social spectacle sphere-- The kind of "optimism" one finds people advocating is the heady busy kind you find in gentrifying areas where new entrepreneurialism mixes socailly in bars and coffeehouses, galleries, cleaned up, better lit, safer streets with tables on the sidewalks, the bubbly sounds of "a better class of people" moving in and taking proprietorship and control of a city's image, expressions, art/society pages. Because the city as it was has disappeared, and the city as it is is in a state of reconstruction as a new place, the new class moving in can say with confidence that though not long time residents, they already know, love and celebrate this special (new) place. (Not so different than the one left behind perhaps except in terms of scale--and sheer quantities of money, galleries, shops, business of a "progressive" kind, and the greater variety of choices of things to buy, to see, to do, to be had. All for a price that is

considered "worth it.") This kind of optimism looks for the things which mirror it--give it back to itself, in a celebration of itself, its lifestyle, its proprietorships and real estate, consumer goods, its arts and poetries, lesirue activities. Lots of bouyant, safe art and poetry that has a kind of ready-to-wear "newness" in its fashion sense proliferates in the scene and voila--tasty lifestyles of the tasteful and cultured on the move. Towards the end of "Bloody Weeek", as the bourgeois and upper class felt increasingly safe, celebratory and optimistic about the return of Order, Business and Culture, their favorite restuarants and cafes put their tables back out in the streets of Paris and their clients could be--and were--observed sipping exotic drinks, nibbling fine hors d'ouvres and watching, a few meters away, the slaughter of men, women and children of the hated, dirty Communards. Nothing like the erotic frisson of of dining and dating at a fashionable establismment while the "real life drama" of mass murder goes on, with lots of screams, gunshots, stabbings and the exciting, arousing smells of blood and gun powder build ingto their Victorious Climax. Now there's some fine street theater for you, isn't there! Too bad they'll soon run out of people to kill and we'll have to go back to watching mimes and mountebanks, eh? But then--the streets will be much safer, quieter and even a better backdrop for the boundless lifestyles; abounding. Skepticism in this context is usally like "cautious optimism" or "taking a pragmatic approach"--or being "worldy wise". I tend to be extremely skeptical personbut it doesn't seem full bodied enough in some ways. Not enough "robustiousness" as Bob Cobbing would say. It might be better to practise robustious pessimism, because that, unlike Optimism and Skepticism, has the greatest range of senses of humor--extending all the way to the gallows--Gallows Humor-- which can turn oddly into a form of joy--find the childlike "idiot real" present in the most suave and cultured presentations. In order to survive you have to retain your sense of disbelief-- So much of what one sees and hears eveyday is such a complete kind of outrage--that just goes strolling by--as proud as a peacock and ten times as regal as the Emperor in His New Clothes--one needs a sense of the Gallows to find the insanity at the core of it all as something truly hilarious and horrifically true. The Brazilian proverb says: "When shit is worth money, the poor will be born without assholes." and so indeed "necessity is the motherfucker of invention"--

On 7/11/07, Jim Andrews <[REDACTED]> wrote:

>

> Thanks for your reflections on the relations of the rubBEings to concrete,
> language, the physical/mental, conflict, translation, reading, writing,
> speaking, and much else. Yes, all these issues do seem to be raised in
> your
> work.

>
> My experience of your rubBEings is limited to viewing the bitmap images of
> them on your blog (<http://davidbaptistechirot.blogspot.com>). How big are
> the physical pieces, typically? What sorts of materials do you use? You
> mention clay and spraypaint.
>
> Also, how do you think of the blog in its presentation of the work? And
> versus presentation of the physical objects. How have you presented the
> physical works?
>
> Are there ways you'd like to present the works on the net that you haven't
> been able to do? Or is the blog the ideal way, for you, to present them on
>
> the net?
>
> ja?
> <http://vispo.com>
>

[↑ Contents](#)

399. **steve russell**

d.c. poetry

Thu 12 Jul 2007

i'm new to the list. can anyone tell me anything about the poetry scene in Washington, D.C. are there any decent groups, readings... i'm a hermit. i'd like to really get to know the nations capital.

The fish are biting.

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[↑ Contents](#)

400. **Gabrielle Welford**

Re: Irony

Thu 12 Jul 2007

lots of irony in ireland as well, self-reflective fun making with english, for instance. flann o'brien anyone? g

No virus found in this incoming message.

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

On Thu, 12 Jul 2007, Mark Weiss wrote:

Amy:

I wasn't replying directly to your assertion because I thought it pretty obvious that I was responding to the idea of a temporal priority for optimism over skepticism, and globalizing for the sheer fun of it. Apparently I wasn't as easy to read as I'd thought.

When I lived in the southwest I made frequent trips to the big reservations in northern Arizona. American Indians (many prefer to be so designated) tend to be like New Yorkers, though more soft-spoken--they often speak by indirection and with full irony. God knows they've earned it.

Mark

At 12:55 PM 7/12/2007, you wrote:

That's an interesting lesson on irony, Mark, probably more so for folks living in SoCal, and according to your ex-wife, anyone not living in NYC.

And yet, I don't quite get the connection with your previous lesson on the major tragedies that was unintentionally ironic because it was based on your misreading Dan and myself saying 'skepticism should be secondary to optimism' as a call for optimism "sans skepticism" ---

In fact, your assumption that we were calling for optimism without skepticism was fabricated and your repeating Dan's phrase for "a healthy dose of skepticism" as your own (see below) compounded the irony of providing a lesson in the world's tragedies because it was intended to persuade us from a position we never held.

Amy

Mark Weiss <[REDACTED]> wrote:

When I first moved to Southern California I was immediately struck by a different attitude towards irony than I was accustomed to in the northeast. Irony is rarely practiced by the locals, and often misunderstood or understood only slowly. Even the mildest irony is considered a form of extremely hostile behavior. I'm a New Yorker, and a Jew, and irony is deeply embedded in my culture. SoCal felt more foreign to me than Mexico, where irony is alive and well.

The lack of irony can be a pretty severe disability. Essentially, it involves being able to entertain two opposed thoughts simultaneously, a necessary precondition for skepticism and critical distance, and also the foreseeing of consequences. San Diegans

elected one outrageous crook after another to public office while I was there, because there's a tendency to accept simple, sincere-seeming assertions at face value, and candidates who mention complex issues or solutions that require complex thought tend to be shot down. My ex-wife, who was from North Carolina, said that it wasn't just SoCal--that what I was complaining about is most of the US. Hence George Bush.

Here's a local example. Anglo San Diegans voted overwhelmingly for a ballot proposition to bar the children of illegal immigrants from receiving any state benefits, like education and health care. It passed, but was knocked down by the courts. Aside from the obvious social problems the proposition would have entailed, one would have thought that the fact that anglo San Diegans live in intimate contact with illegal immigrants would have been a factor in their votes. When I talked to my neighbors, who had voted for the proposition, I learned that it hadn't been. Everyone was aware that the folks who did the gardening, cleaned the house, and took care of the children and the elderly were illegal immigrants, but it hadn't occurred to them that the proposition would impact their children--they hadn't understood the irony of their position. The intention had been, apparently, to forbid the children of an abstraction from receiving services.

But what can one expect from people who live in the desert on sandstone cliffs and soak their lawns until the ground is so sodden that it falls off the edge?

Optimism is a fine and necessary thing. It's also adaptive, because without it few would propagate offspring except by accident. This may be why it's more prevalent among those of reproductive age.

On the other hand, there are already a lot of people for the available resources. Reproductive irony anyone?

Mark

*amy king <[REDACTED]> wrote:
That one would have been no loss at all, but did you ever find your missing skepticism?*

Mark Weiss <[REDACTED]> wrote: Glad to hear it. I'd hate to think of lost irony wandering the treets.

*At 07:11 PM 7/11/2007, amy wrote:
Um, whoever said anything about "sans skepticism", Mark? Your reading is quite selective & the irony is not lost ...*

Mark Weiss wrote:

The evils of enthusiasm sans skepticism are pretty well documented--Iraq, anyone? The Third Reich? Manifest Destiny? Need I go on? How about enthusiasm accompanied by a healthy dose of skepticism? Otherwise, by the time skepticism gets its turn it may be too late to reverse the damage.

Mark

At 05:26 PM 7/11/2007, amy wrote:

It's quite easy to naysay the optimists, particularly when there seem to be no clear-cut plans -- & indeed, attempt to crush them -- but I'm with you on this count, Dan. More encouragement among the poets ...

Dan Waber wrote:

While I wouldn't disagree that there needs to be a healthy level of skepticism in poetry, and among poets, and encourage others to be skeptical in those regards, I want to see that skepticism be secondary to an optimism about matters concerning the net. Let's get EXCITED about never-before-possible ways to change the world for the better, first, and then reality check ourselves with skepticism to make actionable plans rather than starting with skepticism (because it's needed) and thus dampening the enthusiasm necessary to imagine change is possible.

Regards,
Dan

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[↑ Contents](#)

401. **Barry Schwabsky**

Re: 'The Cult of the Amateur?-- Poetry and Art

Thu 12 Jul 2007

Barnett Newman said that an artist writes when he needs something to read. Likewise a poet. Our aim (never achieved but often more and more so as one grows older) is to supply our own demand.

Thomas savage <[REDACTED]> wrote: The relationship of supply/demand to poetry is indeed very strange. There is an enormous supply of poetry but very little demand for it. Outside the community of poets there is almost no demand for it and inside that community, poets tend to be interested mostly in their own poetry and that of their friends only.

Jim Andrews wrote: Concerning the issue of financing, Dan, I agree with what you say and liked the final Shirky quote you highlighted about being able to do big things with love.

A friend of mine, Jack Saturday, addresses the abundance/scarcity issue constantly in his work at <http://theworldowesyoualiving.org> . Not concerning digital information but other types of abundances created by other technologies. Concerning food and wealth, for instance. It does seem that the matter of the creation of abundance is a recurring issue in the history of many technologies. We live in a world where we create abundance of many things people need, yet too often they are not available to those who need them, despite the abundance. On the other hand, when they are made easily available, the price/value often plummets to the point where the producers can barely afford to continue production.

Presumably the poetry food chain is different. There never was much money involved in it. So that that the supply/demand arguments are not quite accurate concerning poetry. Yet the abundance created by the digital has its effects in poetry and any art carried through the digital. Not so much concerning the economics as in shaping directions of the art that deal with cliché--through any number of strategies from radical avoidance to automated cultivation/harvest and reprocessing. Though there is effect in the financial 'economics' as well, such as they are. But I'm thinking more of 'economies of attention' -- I've heard that term used by several people.

ja
<http://vispo.com>

Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s user panel and lay it on us.

[↑ Contents](#)

402. **Mark Weiss**

Re: Irony

Thu 12 Jul 2007

SD's anglo population is largely northern midwest, so this makes sense. Also my observation of LA is same as yours--more given to irony than San Francisco,

even. But LA is a world unto itself. I actually love LA, but consider that a perverse passion. SD is all too much a place, I'm afraid.

The reason I changed the subject heading was in hopes of stimulating this discussion, rather than continuing one about the relative merits of skepticism and optimism about the web. We've got a fair spread geographically among listlings. Could be informative.

Mark

At 12:44 PM 7/12/2007, you wrote:

>I'm from NoCal -- autobiographical sequence: Marin County, the Gold
>Country, Santa Cruz, Berkeley -- there's plenty of irony in all of those
>places, and I believe I have a healthy (maybe overbaked) sense of irony.
>
>
>which I find to be very uncomfortable now that I've settled in the upper
>midwest, 'cause most people "don't do irony" around here -- I am
>convinced that this was a factor in at least one dismissal, because my
>straight-shooting, echt-Minnesotan supervisor could not understand where
>I was coming from: after a year, it was curtains for me and my
>"foreign-born" ironic attitude.
>
>can't speak for SD, which has struck me as even less of a "location"
>than LA, but doesn't Los Angeles have it's own rather tart glaze of
>irony?
>
>"not from around here"
>then where are you from?
>location. location. location.
>
>
>-----Original Message-----
>From: UB Poetics discussion group [mailto:██████████]
>On Behalf Of Mark Weiss
>Sent: Thursday, July 12, 2007 11:05
>To: ██████████
>Subject: Irony
>
>When I first moved to Southern California I was immediately struck by
>a different attitude towards irony than I was accustomed to in the
>northeast. Irony is rarely practiced by the locals, and often
>misunderstood or understood only slowly. Even the mildest irony is
>considered a form of extremely hostile behavior. I'm a New Yorker,

>and a jew, and irony is deeply embedded in my culture. SoCal felt
>more foreign to me than Mexico, where irony is alive and well.
>
>The lack of irony can be a pretty severe disability. Essentially, it
>involves being able to entertain two opposed thoughts simultaneously,
>a necessary precondition for skepticism and critical distance, and
>also the foreseeing of consequences. San Diegans elected one
>outrageous crook after another to public office while I was there,
>because there's a tendency to accept simple, sincere-seeming
>assertions at face value, and candidates who mention complex issues
>or solutions that require complex thought tend to be shot down. My
>ex-wife, who was from North Carolina, said that it wasn't just
>SoCal--that what I was complaining about is most of the US. Hence George
>Bush.
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>Here's a local example. Anglo San Diegans voted overwhelmingly for a
>ballot proposition to bar the children of illegal immigrants from
>receiving any state benefits, like education and health care. It
>passed, but was knocked down by the courts. Aside from the obvious
>social problems the proposition would have entailed, one would have
>thought that the fact that anglo San Diegans live in intimate contact
>with illegal immigrants would have been a factor in their votes. When
>I talked to my neighbors, who had voted for the proposition, I
>learned that it hadn't been. Everyone was aware that the folks who
>did the gardening, cleaned the house, and took care of the children
>and the elderly were illegal immigrants, but it hadn't occurred to
>them that the proposition would impact their children--they hadn't
>understood the irony of their position. The intention had been,
>apparently, to forbid the children of an abstraction from receiving
>services.
>
>But what can one expect from people who live in the desert on
>sandstone cliffs and soak their lawns until the ground is so sodden
>that it falls off the edge?
>
>Optimism is a fine and necessary thing. It's also adaptive, because
>without it few would propagate offspring except by accident. This may
>be why it's more prevalent among those of reproductive age.
>
>On the other hand, there are already a lot of people for the
>available resources. Reproductive irony anyone?
>

>Mark
>
>At 11:42 PM 7/11/2007, you wrote:
> >That one would have been no loss at all, but did you ever find your
> >missing skepticism?
> >
> >Mark Weiss <[REDACTED]> wrote: Glad to hear it. I'd hate
> >to think of lost irony wandering the streets.
> >
> >At 07:11 PM 7/11/2007, you wrote:
> > >Um, whoever said anything about "sans skepticism", Mark? Your
> > >reading is quite selective & the irony is not lost ...
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> > >Mark Weiss wrote: The evils of enthusiasm
> > >sans skepticism are pretty well
> > >documented--Iraq, anyone? The Third Reich? Manifest Destiny? Need I
> > >go on? How about enthusiasm accompanied by a healthy dose of
> > >skepticism? Otherwise, by the time skepticism gets its turn it may be
> > >too late to reverse the damage.
> > >
> > >Mark

[↑ Contents](#)

403. **W.B. Keckler**

10 Polaroid Sex Up JBP tonight/Joe Brainard's Pyjamas Goes Porn Tonight

Thu 12 Jul 2007

I'm so there in spirit to celebrate Joanne Kyger. She and Phil Whalen have always been my favorite Beats by a BIG margin. Joe Brainard's Pyjamas posts 10 Polaroids by yours truly, including a tribute to Californian porn, and other ochreous earth delights...stop in at [_http://joebrainardspyjamas.blogspot.com/_](http://joebrainardspyjamas.blogspot.com/) (<http://joebrainardspyjamas.blogspot.com/>) and I'll pick the lint off YOUR jammies....

***** Get a sneak peak of the all-new AOL at
<http://discover.aol.com/memed/aolcom30tour>

[↑ Contents](#)

404. **Tom W. Lewis**

Re: Irony

Thu 12 Jul 2007

James Joyce & Beckett & Wilde, anyone?

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

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

On Behalf Of Gabrielle Welford

Sent: Thursday, July 12, 2007 15:18

To: ██████████

Subject: Re: Irony

lots of irony in ireland as well, self-reflective fun making with english,

for instance. flann o'brien anyone? g

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

On Thu, 12 Jul 2007, Mark Weiss wrote:

> Amy:

>

> I wasn't replying directly to your assertion because I thought it

> pretty obvious that I was responding to the idea of a temporal

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> fun of it. Apparently I wasn't as easy to read as I'd thought.

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> reservations in northern Arizona. American Indians (many prefer to be

> so designated) tend to be like New Yorkers, though more

> soft-spoken--they often speak by indirection and with full irony. God

> knows they've earned it.

>

> Mark

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> At 12:55 PM 7/12/2007, you wrote:

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> >folks living in SoCal, and according to your ex-wife, anyone not

> >living in NYC.

> >

> > And yet, I don't quite get the connection with your previous

> > lesson on the major tragedies that was unintentionally ironic
> > because it was based on your misreading Dan and myself saying
> > 'skepticism should be secondary to optimism' as a call for optimism
> > "sans skepticism" ---
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> > In fact, your assumption that we were calling for optimism
> > without skepticism was fabricated and your repeating Dan's phrase
> > for "a healthy dose of skepticism" as your own (see below)
> > compounded the irony of providing a lesson in the world's tragedies
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held.
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> >
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> >
> >Mark
> >
> > amy king <[REDACTED]> wrote:
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> >hate to think of lost irony wandering the treetops.
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> > necessary to imagine change is possible.
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> > > >Regards,
> > > >Dan
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> >
> >-----
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> > Try the free Yahoo! Mail Beta.
>

[↑ Contents](#)

405. **mIEKAL aND**

Documenting Temporary Art

Thu 12 Jul 2007

THE AVANT GARDE MUSEUM OF TEMPORARY ART
presents

Documenting Temporary Art

Tagline: Photo Mob — Frozen Inspiration

Post your enduring photographs of temporary art in the Avant Garde Museum of Temporary Art Facebook gallery. I set this event up to last until Friday, August 10th. One attends by dropping off some photos documenting temporary art, preferably from one's own surroundings.

NOW COLLECTING SUBMISSIONS

Collection period ends Friday, August 10, 2007 at 2:00am.

<http://www.facebook.com/event.php?eid=2528651113&ref=nf>

(you will need to be logged into Facebook to view/post)

[↑ Contents](#)

406. **Betsy Fagin**

Re: D.C. poetry

Thu 12 Jul 2007

I believe there are loads of DC-based poets on this list who'll step up to represent,
but <http://dcpoetry.com/> is a good place to start.

Betsy

[↑ Contents](#)

407. **j. kuszai**

Wanted: French language scholar to peer-review a translation of Vaneigem

Thu 12 Jul 2007

Perhaps not the best place for this, but I'm looking for a French language/literature scholar who is familiar with the writing of Raoul Vaneigem to review a translation for possible inclusion in the Factory School Southpaw Culture series.

If you are interested in Vaneigem and have access to the French originals, please write me back channel.

Referrals welcome and encouraged.

Thanks,

Joel K.

Free University of New York

[↑ Contents](#)

408. **George Bowering**

Re: Irony

Thu 12 Jul 2007

>

If you have been to PetCo ParK in San Diego
you know that there is no irony in San Diego.

Mr. G. Bowering
Okanagan born.

[↑ Contents](#)

409. **Chris Chapman**

Re: Irony

Thu 12 Jul 2007

George,

What's at PetCo Park?
Why does that park mean
there is no San Dieg-an irony?

Chris

Quoting George Bowering <[REDACTED]>:

*If you have been to PetCo ParK in San Diego
you know that there is no irony in San Diego.*

*Mr. G. Bowering
Okanagan born.*

[↑ Contents](#)

410. **Mark Weiss**

Re: Irony

Thu 12 Jul 2007

*What about all the people in SoCal who are from New York? Did they
leave irony behind? I rather tend to think there are masses of
people on both coasts who just don't do irony, whereas there are
still lots of others who do.*

charles

Charles:

There are lots of people from the northeast (not just New York--the irony belt stretches at least from Boston to DC) in central LA, but they're a much smaller percentage of the population in the rest of SoCal, whether San Bernadino, San Diego, San Luis Obispo or Santa Barbara. The northeast presence you and I know in San Diego is in the academic world, an exile community there as elsewhere. I didn't live in that world. I was usually the only person from the northeast in any group in which I participated, including several hiking clubs, the Sierra Club, groups with no built-in regional origin selectivity.

I'm speaking only about the anglo community. I had a lot of friends in the Mexican community. Very different, more like the near parts of Mexico, or for that matter NY.

In NY at any rate the folks who don't do irony are in my experience rare--I'd guess that if they exist they're brain-damaged. It's just a part of the culture.

At 04:17 PM 7/12/2007, you wrote:

>lots of irony in ireland as well, self-reflective fun making with english,
>for instance. flann o'brien anyone? g

Gabrielle:

I lived in France and have spent a fair amount of time in the British Isles and Italy. I was and remain very comfortable there. Feels a lot like New York. I think the lack of irony may be really a US regional phenomenon (with large political and cultural consequences). The prevalence of irony may depend upon the influence of large numbers of people with an enduring history of loss that functions as a unifying myth. Certainly the Irish qualify, as do most Europeans.

But it's also possible--I really don't know and would love to be enlightened--that there's something specific to the largely Lutheran culture of the center of the country and its diasporic community in California, and perhaps to the Protestant south that breeds a distaste for irony.

Mark

[↑ Contents](#)

411. **gfrym**

Re: Irony

Thu 12 Jul 2007

Am entering this conversation a bit late, but did anyone notice that just before July 4th, a bunch of immigrants took their U.S. citizenship oaths at Cinderella's Castle in DisneyWorld, Florida?

Gloria Frym

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

From: "Tom W. Lewis" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, July 12, 2007 1:35 PM

Subject: Re: Irony

James Joyce & Beckett & Wilde, anyone?

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

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

On Behalf Of Gabrielle Welford

Sent: Thursday, July 12, 2007 15:18

To: [REDACTED]

Subject: Re: Irony

lots of irony in ireland as well, self-reflective fun making with english,

for instance. flann o'brien anyone? g

No virus found in this incoming message.

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

On Thu, 12 Jul 2007, Mark Weiss wrote:

> Amy:

>

> I wasn't replying directly to your assertion because I thought it
> pretty obvious that I was responding to the idea of a temporal
> priority for optimism over skepticism, and globalizing for the sheer
> fun of it. Apparently I wasn't as easy to read as I'd thought.

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> When I lived i the southwest I made frequent trips to the big
> reservations in northern Arizona. American Indians (many prefer to be
> so designated) tend to be like New Yorkers, though more
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> knows they've earned it.

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> Mark

>

> At 12:55 PM 7/12/2007, you wrote:

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> >folks living in SoCal, and according to your ex-wife, anyone not
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> > lesson on the major tragedies that was unintentionally ironic
> > because it was based on your misreading Dan and myself saying
> > 'skepticism should be secondary to optimism' as a call for optimism
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> > In fact, your assumption that we were calling for optimism
> > without skepticism was fabricated and your repeating Dan's phrase
> > for "a healthy dose of skepticism" as your own (see below)
> > compounded the irony of providing a lesson in the world's tragedies
> > because it was intended to persuade us from a position we never
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> > Mark Weiss <[REDACTED]> wrote:
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> > struck by a different attitude towards irony than I was accustomed
> > to in the northeast. Irony is rarely practiced by the locals, and
> > often misunderstood or understood only slowly. Even the mildest
> > irony is considered a form of extremely hostile behavior. I'm a New
> > Yorker, and a Jew, and irony is deeply embedded in my culture.
> > SoCal felt more foreign to me than Mexico, where irony is alive and
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> > involves being able to entertain two opposed thoughts
> > simultaneously, a necessary precondition for skepticism and critical
> > distance, and also the foreseeing of consequences. San Diegans
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> > sincere-seeming assertions at face value, and candidates who mention
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> > ballot proposition to bar the children of illegal immigrants from
> > receiving any state benefits, like education and health care. It
> > passed, but was knocked down by the courts. Aside from the obvious
> > social problems the proposition would have entailed, one would have

> >thought that the fact that anglo San Diegans live in intimate
> >contact with illegal immigrants would have been a factor in their
> >votes. When I talked to my neighbors, who had voted for the
> >proposition, I learned that it hadn't been. Everyone was aware that
> >the folks who did the gardening, cleaned the house, and took care of
> >the children and the elderly were illegal immigrants, but it hadn't
> >occurred to
> >them that the proposition would impact their children--they hadn't
> >understood the irony of their position. The intention had been,
> >apparently, to forbid the children of an abstraction from receiving
services.
> >
> >But what can one expect from people who live in the desert on
> >sandstone cliffs and soak their lawns until the ground is so sodden
> >that it falls off the edge?
> >
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> >without it few would propagate offspring except by accident. This
> >may be why it's more prevalent among those of reproductive age.
> >
> >On the other hand, there are already a lot of people for the
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> > get EXCITED about never-before-possible ways to change the world
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> > necessary to imagine change is possible.
> >
> > > >Regards,
> > > >Dan
> >
> >
> >
> >
> >
> >-----
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>

[↑ Contents](#)

412. **Alison Croggon**

Re: Irony

Thu 12 Jul 2007

Australians (like the Cornish) do a good line in po-faced irony, and so are constantly offending people, sometimes by mistake. Of course, it's all in the inflection, and that language is generally understood, but outside the culture it can get you into trouble. It's very Australian, for example, to express affection through insult, although sometimes a insult can be an insult. It's all in the

delivery. There's that famous story about Don Bradman (legendary cricketer and captain of the Australian side). When one of the Australian team called an English captain a "bastard", the English captain complained. Bradman went down to the changerooms with said English captain and said to the team: "Which one of you bastards called this bastard a bastard?"

My favourite story about Cornish humour was one my mother used to tell, about an English gentleman who moved to Cornwall and started a vineyard. The local farmers would hang over his fence and ask how his beans were going. He could never persuade them that he was growing grapes, and so thought they were very quaint and rustic; he never realised they were gently poking fun at him.

xA

--

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

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

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

[↑ Contents](#)

413. **Chris Stroffolino**

Re: Irony/Inherent Contempt

Thu 12 Jul 2007

Yes, and maybe that plays a role in why I got excited last night by the phrase "Inherent Contempt" (a power granted congress by the constitution, that I pray may be exercised before I press this 'send' button)...

On Jul 12, 2007, at 5:29 PM, [REDACTED] wrote:

Am entering this conversation a bit late, but did anyone notice that just before July 4th, a bunch of immigrants took their U.S. citizenship oaths at Cinderella's Castle in DisneyWorld, Florida?

Gloria Frym

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That's an interesting lesson on irony, Mark, probably moreso for folks living in SoCal, and according to your ex-wife, anyone not living in NYC.

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In fact, your assumption that we were calling for optimism without skepticism was fabricated and your repeating Dan's phrase for "a healthy dose of skepticism" as your own (see below)

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The lack of irony can be a pretty severe disability. Essentially, it involves being able to entertain two opposed thoughts simultaneously, a necessary precondition for skepticism and critical distance, and also the foreseeing of consequences. San Diegans elected one outrageous crook after another to public office while I was there, because there's a tendency to accept simple, sincere-seeming assertions at face value, and candidates who mention complex issues or solutions that require complex thought tend to be shot down. My ex-wife, who was from North Carolina, said that it wasn't just SoCal--that what I was complaining about is most of the US. Hence George Bush.

Here's a local example. Anglo San Diegans voted overwhelmingly for a ballot proposition to bar the children of illegal immigrants from receiving any state benefits, like education and health care. It passed, but was knocked down by the courts. Aside from the obvious social problems the proposition would have entailed, one would have thought that the fact that anglo San Diegans live in intimate contact with illegal immigrants would have been a factor in their votes. When I talked to my neighbors, who had voted for the proposition, I learned that it hadn't been. Everyone was aware that the folks who did the gardening, cleaned the house, and took care of the children and the elderly were illegal immigrants, but it hadn't occurred to them that the proposition would impact their children--they hadn't understood the irony of their position. The intention had been, apparently, to forbid the children of an abstraction from receiving services.

But what can one expect from people who live in the desert on sandstone cliffs and soak their lawns until the ground is so sodden that it falls off the edge?

Optimism is a fine and necessary thing. It's also adaptive, because without it few would propagate offspring except by accident. This may be why it's more prevalent among those of reproductive age.

On the other hand, there are already a lot of people for the available resources. Reproductive irony anyone?

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Regards,
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[↑ Contents](#)

414. **Chris Stroffolino**

Re: 'The Cult of the Amateur?-- Poetry and Art

Thu 12 Jul 2007

Or as the song puts it:
The void is luggage holds you back
but you return for one last snack
Empty fire's not so wild
demand's a parent, supply's a child
(false glamour lures you here
but you have to pass through it to get better
love will lose its looks
so tonight you want to get inside its sweater)

On Jul 12, 2007, at 1:21 PM, Barry Schwabsky wrote:

Barnett Newman said that an artist writes when he needs something to read. Likewise a poet. Our aim (never achieved but often more and more so as one grows older) is to supply our own demand.

Thomas savage <[REDACTED]> wrote: The relationship of supply/demand to poetry is indeed very strange. There is an enormous supply of poetry but very little demand for it. Outside the community of poets there is almost no demand for it and inside that community, poets tend to be interested mostly in their own poetry and that of their friends only.

Jim Andrews wrote: Concerning the issue of financing, Dan, I agree with what you say and liked the final Shirky quote you highlighted about being able to do big things with love.

A friend of mine, Jack Saturday, addresses the abundance/scarcity issue constantly in his work at <http://theworldowesyouliving.org> . Not

concerning
digital information but other types of abundances created by other
technologies. Concerning food and wealth, for instance. It does
seem that
the matter of the creation of abundance is a recurring issue in the
history
of many technologies. We live in a world where we create abundance
of many
things people need, yet too often they are not available to those
who need
them, despite the abundance. On the other hand, when they are made
easily
available, the price/value often plummets to the point where the
producers
can barely afford to continue production.

Presumably the poetry food chain is different. There never was much
money
involved in it. So that the supply/demand arguments are not quite
accurate concerning poetry. Yet the abundance created by the
digital has its
effects in poetry and any art carried through the digital. Not so much
concerning the economics as in shaping directions of the art that
deal with
cliche--through any number of strategies from radical avoidance to
automated
cultivation/harvest and reprocessing. Though there is effect in the
financial 'economics' as well, such as they are. But I'm thinking
more of
'economies of attention' -- I've heard that term used by several
people.

ja
<http://vispo.com>

Fussy? Opinionated? Impossible to please? Perfect. Join Yahoo!'s
user panel and lay it on us.

[↑ Contents](#)

415. **Stephen Vincent**

Re: Irony

Thu 12 Jul 2007

Or the big number of 'illegal' soldiers with Latino names who take their citizenship oaths in the Green Zone - except for those who get killed in action prior to their promised ceremonial date! That ain't ironic - that's just tragic.

Stephen V

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

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Regards,
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[↑ Contents](#)

416. **steve d. dalachinsky**

Re: Irony

Thu 12 Jul 2007

as pedro pietri said the masses are asses

On Thu, 12 Jul 2007 19:35:53 -0400 Mark Weiss <[REDACTED]>
writes:

> >What about all the people in SoCal who are from New York? Did they

> >leave irony behind? I rather tend to think there are masses of
> >people on both coasts who just don't do irony, whereas there are
> >still lots of others who do.
> >
> >charles
>
>
> Charles:
>
> There are lots of people from the northeast (not just New York--the
>
> irony belt stretches at least from Boston to DC) in central LA, but
>
> they're a much smaller percentage of the population in the rest of
> SoCal, whether San Bernadino, San Diego, San Luis Obispo or Santa
> Barbara. The northeast presence you and I know in San Diego is in
> the academic world, an exile community there as elsewhere. I didn't
>
> live in that world. I was usually the only person from the northeast
>
> in any group in which I participated, including several hiking
> clubs,
> the Sierra Club, groups with no built-in regional origin
> selectivity.
>
> I'm speaking only about the anglo community. I had a lot of friends
>
> in the Mexican community. Very different, more like the near parts
> of
> Mexico, or for that matter NY.
>
> In NY at any rate the folks who don't do irony are in my experience
>
> rare--I'd guess that if they exist they're brain-damaged. It's just
> a
> part of the culture.
>
> At 04:17 PM 7/12/2007, you wrote:
> >lots of irony in ireland as well, self-reflective fun making with
> english,
> >for instance. flann o'brien anyone? g
>

>
> Gabrielle:
>
> I lived in France and have spent a fair amount of time in the
> British
> Isles and Italy. I was and remain very comfortable there. Feels a
> lot
> like New York. I think the lack of irony may be really a US regional
>
> phenomenon (with large political and cultural consequences). The
> prevalence of irony may depend upon the influence of large numbers
> of
> people with an enduring history of loss that functions as a unifying
>
> myth. Certainly the Irish qualify, as do most Europeans.
>
> But it's also possible--I really don't know and would love to be
> enlightened--that there's something specific to the largely Lutheran
>
> culture of the center of the country and its diasporic community in
>
> California, and perhaps to the Protestant south that breeds a
> distaste for irony.
>
> Mark
>
>

[↑ Contents](#)

417. **Steve Petermeier**

Re: Irony

Fri 13 Jul 2007

On Thu, 12 Jul 2007, Tom W. Lewis wrote:

> which I find to be very uncomfortable now that I've
> settled in the upper midwest, 'cause most people
> "don't do irony" around here -- I am convinced that
> this was a factor in at least one dismissal, because
> my straight-shooting, echt-Minnesotan supervisor
> could not understand where I was coming from: after
> a year, it was curtains for me and my "foreign-born"
> ironic attitude.

Hey, Garrison Keillor is just plain tough to work for,
but I think he's fired some non-ironic,
echt-Minnesotans, too, and even some Danes. (Garrison
ain't all that echt anyway, even if he can name all
the counties by memory.) Maybe you'll have better
luck if you start hanging out with some guys from the
Iron Range. There's some guy from Hibbing who knows a
thing or two about "irony," donchya know?

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

Stv Ptrmir
no man's land
minneapolis, mn
usa

Yahoo! oneSearch: Finally, mobile search
that gives answers, not web links.
<http://mobile.yahoo.com/mobileweb/onesearch?refer=1ONXIC>

[↑ Contents](#)

418. **Alan Sondheim**

perhaps various interesting images, calligraphy

Fri 13 Jul 2007

perhaps various interesting images

These might be of interest; the first series contains more accurate ren- ditions of images I put up a few years ago. The Koran is difficult to photograph; it's small and delicate and tightly-bound. It's illuminated with gold-leaf and from the early 19th-century and as usual we're broke; I'm trying to auction it through Sotheby's or Christie's. I'm constantly amazed at the physical labor and craft that went into it. I've never felt comfortable owning it; it's a museum piece. The other three images are half-exercise/camera-testing and playing around, but they're of interest I think:

<http://www.asondheim.org/oldkoran1.jpg>

<http://www.asondheim.org/oldkoran2.jpg>

<http://www.asondheim.org/oldkoran3.jpg>

<http://www.asondheim.org/oldkoran4.jpg>

<http://www.asondheim.org/oldkoran5.jpg>

<http://www.asondheim.org/oldkoran6.jpg>

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

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

<http://www.asondheim.org/calvary2.bmp>

[↑ Contents](#)

419. **W.B. Keckler**

Friday Brings No Fish to Joe Brainard's Pyjamas but it does bring...

Fri 13 Jul 2007

Ned Rorem, Celestine Frost's beautiful hybridizations of drawings/poetry, a poem for Ms. Christina Ricci and more...you can bring your underroos, buckaroos, to [_http://joebrainardspyjamas.blogspot.com/_](http://joebrainardspyjamas.blogspot.com/) (<http://joebrainardspyjamas.blogspot.com/>)

***** Get a sneak peak of the all-new AOL at <http://discover.aol.com/memed/aolcom30tour>

[↑ Contents](#)

420. **Matt Timmons**

Insert Press 'Zineland at UCLA Hammer Museum

Fri 13 Jul 2007

Hammer Presents: 'Zineland
Saturday, July 14 2007 from 6-10pm
Free admission
Hammer Courtyard
<http://hammer.ucla.edu/programs/49/>

Insert Press will be at the Hammer Museum on Bastille Day for an event that Darin Klein put together called 'Zineland. We'll be debuting some advance copies of Fold Magazine and will be selling chapbooks by Harold Abramowitz and Julien Poirier. Darin also put together a Zine for the 'Zineland event, and you should be able to preview a few pages from Ara Shirinyan's forthcoming book Handsome Fish Offices if you come to 'Zineland and pick up a Zine.

You can still Preorder your copy of Fold Appropriate Text at a discount, infact we're extending the discount price until Monday for only \$8.50 + S&H! Regular price will be \$11.00 + S&H. at <http://insertpress.net/index.php?s=fold>

Participants in 'Zineland Include:
2nd Cannons Publications
ANP Quarterly/Aaron Rose
Eden Batki
Brass Tacks Press
Evelyn Donnelly & Robert Becraft

Elk
Family
Eve Fowler & friends
Heartschallenger
Insert Press
Journal of Aesthetics & Protest
Library Bonnet
Christopher Russell
Skylight Books
Sounds of Asteroth
Trudi
Esther Pearl Watson & Mark Todd

Fold Appropriate Text Contributors are:
Harold Abramowitz
Guy Bennett
Franklin Bruno
Teresa Carmody
Marcus Civin
Katie Degentesh
kari edwards
Drew Gardner
Nada Gordon
K. Lorraine Graham
Jen Hofer
Mark Hoover
Mike Magee
Sharon Mesmer
K. Silem Mohammad
William Moor
Bruna Mori
Jeffrey Joe Nelson
Vanessa Place
Dan Richert
Rod Smith
Michael Smoler
Mark Wallace

[↑ Contents](#)

421. **Fulcrum Annual**

Poet Philip Nikolayev with others in London July 20th

Fri 13 Jul 2007

Friday 20th July

Poetry Studio, 22 Betterton Street, Covent Garden London
(Holborn or Covent Garden tube)

7.30-9pm

£5 entry

Philip Nikolayev - author of the collections *Letters from Aldenderry* (Salt) and *Monkey Time* (Verse Prize winner), and editor of *Fulcrum*.

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

Plus short readings from six other poets.

Three poets whose first collections are forthcoming from Salt:

Simon Barraclough, Isobel Dixon and Mark Waldron

And also Annie Freud, Roddy Lumsden and Tim Wells

[↑ Contents](#)

422. **David A. Kirschenbaum**

Re: Insert Press 'Zineland at UCLA Hammer Museum

Fri 13 Jul 2007

As any self-respecting zinester knows, harkening back to the days of factsheet five, there is no apostrophe preceding zine, because no zinester would ever consider a zine a partial, or little, magazine, but instead an entity in and of itself.

alas,
david

On 7/13/07 3:58 AM, "Matt Timmons" <[REDACTED]> wrote:

Hammer Presents: 'Zineland
Saturday, July 14 2007 from 6-10pm
Free admission
Hammer Courtyard
<http://hammer.ucla.edu/programs/49/>

Insert Press will be at the Hammer Museum on Bastille Day for an event that Darin Klein put together called 'Zineland. We'll be debuting some advance copies of Fold Magazine and will be selling chapbooks by Harold Abramowitz and Julien Poirier. Darin also put together a Zine for the 'Zineland event, and you should be able to preview a few pages from Ara Shirinyan's forthcoming book Handsome Fish Offices if you come to 'Zineland and pick up

a Zine.

*You can still Preorder your copy of Fold Appropriate Text at a discount,
infact we're extending the discount price until Monday for only \$8.50 + S&H!
Regular price will be \$11.00 + S&H.
at <http://insertpress.net/index.php?s=fold>*

Participants in 'Zineland Include:

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K. Silem Mohammad
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Bruna Mori
Jeffrey Joe Nelson
Vanessa Place
Dan Richert
Rod Smith*

Michael Smoler
Mark Wallace

--

David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
<http://boogcityevents.blogspot.com/>
T: (212) 842-BOOG (2664)
F: [REDACTED]

[↑ Contents](#)

423. **mIEKAL aND**

Re: Chemical Brothers/Bisset collab...

Fri 13 Jul 2007

Jim, thanks for this. I wonder if anyone else has bill bissett stories? I'm particular fond of early blewointment press mimeo books.

~mIEKAL

On Jul 11, 2007, at 2:19 AM, Jim Andrews wrote:

*i hadn't heard about kerouac calling bissett a great poet.
interesting.*

*bill has travelled across canada countless times doing readings for
forty
some-odd years and publishes one or two books per year with
talonbooks. and
many people do indeed think of him as a great poet. yet he has
never won the
canadian literary prize. that seems to be controlled by other types of
poets. a pity. for canadian poetry.*

*the official response seems to be "he's still doing the same old
thing he's
done since the sixties." i've heard this from several poets.*

*in truth, he is and he isn't. at one point, i read about a dozen of
his
books ranging from the sixties through the eighties. what i found
was that
the books just kept getting better and better. in particular, the
books from
the late eighties include erm sort of prose poems, narrative prose*

poems
that could be several pages long, usually about his life, that
were, to me,
the most interesting works and the ones that turned the books into
books
rather than collections of individual poems. they are more nuanced
and given
to shades of gray and deeper analysis than the lyric work.

yet he never seems to read those sorts of poems in his readings
across the
country. his readings are his bread and butter, i think, and he
tends to go
with shorter stuff that can be counted on to rouse the audience.
that's
probably why many people think he's still doing 'the same old
thing'. it's
as though his readings are his job and he rarely messes with the
tried and
true at his job.

i organized a couple of readings for him and they were always
packed and
high energy. i asked him to read a couple of those longer works at
one of
them, and he did, very well; he expressed surprise that i asked him
to read
those, said he rarely does, and is rarely asked to do so.

he is appreciated by a young audience in canada, unlike many a
poet. it's a
pity for canadian poetry that his work has not been more
influential in
canada. he ekes out a living as a poet doing readings and selling
his books
but i don't think there has been much financial help to him apart
from those
sorts of gigs. yet he's persevered at it for decades.

for years he ran his own press: blewointment.

bpNichol called him "canada's best political poet".

so it's great to see that some of his work is in the chemical
brother's
single that topped the UK charts. am looking forward to listening
to that
ditty, at some point.

i don't think his talonbooks books make it into the usa much. this seems to be a problem for canadian publishers in general.

ja
http://vispo.com

ps: he helped me get a terrific apartment in victoria once. his daughter ooljah was my landlady for five years. then the building burned down. electrical fire that started in a business downstairs. a fireman saved my computer. usually it's the cat or the baby. this time the little clone with all my writing on it. no one was injured, thank goodness.

[↑ Contents](#)

424. **Stephen Vincent**

It was Joanne Kyger at City Lights

Fri 13 Jul 2007

A packed upstairs City Lights Poetry Room, and a lovely, generous, tender, witty, wizened 'go through' of the just recently out, ABOUT NOW, Collected Poems (National Poetry Foundation), 798 pages of good paper stock, and, delightfully unsquished typography. A book that breathes, as in the case of Joanne, it is only right that it do so. What a satiric intelligence - aimed as much at herself as at the beings that inhabit the local spaces where - among much, much else - the righteous and self-important are destined to get mirrored, turned slightly, if not fully upside down, and (usually) released with a wit-spank. Whether it be Spicer, Duncan, the 'boy scout beatniks', or the world of Buddhist practice, the comedic is alive and well. "The Dharma Committee" papers, and bulletins are probably the best and most hilarious/counter-pomp inside account we will ever get of the 1959 North Beach 'wars' and other associations among the Beats, Spicer, Duncan et al.

"Jack Spicer organizes Zen singing at The Place."

(Not that Spicer did not have an odd-ball humor, I suspect this is a Joanne invention. Actually several pieces on Spicer)

"The Dharma Committee has a handshake and a sign which members cannot divulge. If they do they have to sit in a lotus position for 25 minutes and think about Jack Kerouac."

"It was suggested by Robert Duncan that we all write Cock Poems for the next class. Splendid!"

Along and among the social and personal wit - let alone the cracker-jack quick insight & intelligence - there is a radiance and warmth here where the person does not take herself off-puttingly serious, while the language, well "that" is seriously and continuously at play.

And a kudu for Michael Rothenberg for being a strong editorial shoulder in getting Joanne's work into the public eye .

And a big thank you to Joanne.

Stephen V

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

[↑ Contents](#)

425. **George Bowering**

Re: Irony

Fri 13 Jul 2007

It's the big new baseball stadium down by the docks.

It is a lot like an amusement park.

It is full of volunteers who are terrifically proud and happy.

It is Southern California's orgasm.

And it is named after a canned dog food.

On Jul 12, 2007, at 3:40 PM, Chris Chapman wrote:

> George,

>

> What's at PetCo Park?

> Why does that park mean

> there is no San Dieg-an irony?

>

> Chris

>

>

> Quoting George Bowering <[REDACTED]>:

>

>>>

>> If you have been to PetCo ParK in San Diego

>> you know that there is no irony in San Diego.

>>

>>

>> Mr. G. Bowering

>> Okanagan born.

>>

>

>

George Bowering, OBC
Grammar cop

[↑ Contents](#)

426. **michelle detorie**

Hex Presse / Womb

Fri 13 Jul 2007

Hi Everybody,

Just wanted to post these two little announcements about Hex Presse and Womb. Apologies for cross-posting.

Hex Presse : A Micro Press for Poetries by Women
the print companion to ~*~WOMB~*~ {www.wombpoetry.com}
* games * chapbooks * puzzles * poetry *
<http://www.daphnomancy.etsy.com>

Hex Presse, the print companion to the online journal WOMB POETRY, is a feminist press dedicated to the publication and appreciation of writing by women. Hex Presse publications are multi-media and eclectic. In addition to publishing handbound limited-edition chapbooks by contemporary poets, Hex Presse also publishes games and visual/tactile/manipulative poetic materials. Hex Presse games and manipulatives are often based on, sourced from, or inspired by the work of women writers. The goal of these materials is to create alternative ways of engaging/reading/experiencing writing by women. Hex Presse is interested in presenting text as multi-dimensional, plastic, playful, concrete, mutable, improvised, cooperative, collaborative, and interactive.

RECENT ITEMS

Cleromancy Poetry Game # 1: Emily Dickinson
(http://www.etsy.com/view_listing.php?listing_id=6419034)

Cleromancy Poetry Game # 2 "cup-like lilies": Christina Rossetti,
curated by Jessica Smith
(http://www.etsy.com/view_listing.php?listing_id=6437197)

Please visit the hex presse blog: www.hexpresse.blogspot.com

Womb is reading submission for a summer mini-issue throughout July.

Guidelines: <http://wombpoetry.blogspot.com/2007/07/call-for-submissions-summer-mini-issue.html>

Thanks!

All the Best, Michelle

--

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

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

[↑ Contents](#)

427. **Brian Howe**
new on Glossolalia

Fri 13 Jul 2007

New from Glossolalia:

"KATOWICE" featuring Marcus Slease

"CHANDETAN" featuring "LH Michelle" and "Microsoft Sam"

Marcus is one of my favorite poets, and his manuscript *Godzeenie*, excerpts from which comprise the vocal portion of KATOWICE, is some of his best, most elemental work yet. The line "the sound of a mirror filmed backwards" terrifies me for reasons I can't even begin to describe. Needless to say, this is a scary one.

CHANDETAN sounds innocent, even cheery, at first blush, yet has evinced insanity-inducing qualities at the couple-minute mark. Like the proverbial frog in the pot, you might not realize that you're irrevocably bonkers until it's too late. Use with caution. Download or stream them both here: <http://glossolalia-blacksail.blogspot.com/>

Best,
Brian

[↑ Contents](#)

428. **Alison Cimino**
Re: Hex Presse / Womb

Fri 13 Jul 2007

Hey Michelle,

That's so cool! I love the Emily Dickinson game. Did you make that up yourself? Excellent!

How are you???

xo

Alison

--- michelle detorie <[REDACTED]> wrote:

> Hi Everybody,
>
> Just wanted to post these two little announcements
> about Hex Presse
> and Womb. Apologies for cross-posting.
>
>
> Hex Presse : A Micro Press for Poetries by Women
> the print companion to ~*~WOMB~*~
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> * games * chapbooks * puzzles * poetry *
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> appreciation of
> writing by women. Hex Presse publications are
> multi-media and
> eclectic. In addition to publishing handbound
> limited-edition
> chapbooks by contemporary poets, Hex Presse also
> publishes games and
> visual/tactile/manipulative poetic materials. Hex
> Presse games and
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> inspired by the
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(http://www.etsy.com/view_listing.php?listing_id=6437197)

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> Please visit the hex presse blog:

> www.hexpresse.blogspot.com

>

>

>

> _____

>

> Womb is reading submission for a summer mini-issue
> throughout July.

>

> Guidelines:

>

<http://wombpoetry.blogspot.com/2007/07/call-for-submissions-summer-mini-issue.html>

>

>

> _____

>

> Thanks!

>

> All the Best, Michelle

>

> --

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

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

>

___ Ready for the edge of your seat?

Check out tonight's top picks on Yahoo! TV.

<http://tv.yahoo.com/>

[↑ Contents](#)

429. **Chris Chapman**

Re: [SPAM] Re: Irony

Fri 13 Jul 2007

I did not understand 'PetCo'.

It sounded like a different kind of sex reference.

Quoting George Bowering <[REDACTED]>:

*It's the big new baseball stadium down by the docks.
It is a lot like an amusement park.
It is full of volunteers who are terrifically proud and happy.
It is Southern California's orgasm.
And it is named after a canned dog food.*

On Jul 12, 2007, at 3:40 PM, Chris Chapman wrote:

George,

*What's at PetCo Park?
Why does that park mean
there is no San Dieg-an irony?*

Chris

Quoting George Bowering <[REDACTED]>:

*If you have been to PetCo ParK in San Diego
you know that there is no irony in San Diego.*

*Mr. G. Bowering
Okanagan born.*

*George Bowering, OBC
Grammar cop*

[↑ Contents](#)

430. **Alan Sondheim**

why this probably isn't written well

Sat 14 Jul 2007

It's July 13 going on July 14 2007. Today I did absolutely nothing. I ate some grapes and played harmonica terribly. Last night I had a panic attack, that was a mess; I checked out the symptoms on the net and that was good enough for me. My heartrate was only 80 but my chest was tight and pounding. Today I found out my triglycerides are down to 220 and cholesterol at 199 which is okay. I read two versions of the Hevajra- tantra, Sanskrit and Chinese, in translation and answered an inquiry from Christie's who wanted me to redo the jpegs of the Koran under 600k and they couldn't open any of them with the URL until I sent them under 600k as attachments. I watched too much soccer, Bolivia beaten by Brazil in 1997 Copa Americas - Brazil was playing dirty but with a final score of 3-1 no one could argue. This is already badly written. Maybe it's Copa America. I finally understand football (soccer) offsides. Went with Azure and a friend back to the Tibetan shop for two more tantric works. Slept on and off all day because the panic attacked basically wrecked me; I haven't been able to do much else. I've had these attacks rather frequently in the past couple of weeks as I try to figure out my futureless future. The lock broke on our inner door in the building and I traded four bags of books for \$56 as well as the Encyclopedia of New York, an Erle Stanley Gardner novel, and yet another book on things cyberspatial. Albert Ayler was on the radio and I heard a rumor that he was murdered back then. It would have been his 71st birth- day. I took a photograph with my Canon and the 24mm lens - the inside of a cafe. Found out that Flatbush meant a wooded plain in the original or something like that. I've been thinking about intentional language but doing nothing about it. The net said, well some- thing I read said that panic attacks can be accompanied by overwhelming feelings of devastation and doom. I'm waiting for the arrival of a Canon 8.1 megapixel A630 camera which might bring me needed resolution over my Sony FSC-717 which has only 5.1. The Canon doesn't have image stabiliza- tion. I've been using the Sony with full manual, including ISO. I'm thinking more about Thomas Ward, who wrote in 1842 under Flaccus. The place is far too humid and I looked at a brochure of Pocono homes. I had Turkish coffee at lunch with Azure and my friend; we talked about reincar- nation and ontological shifts. I've wanted to do something creative, and you might think this is it, writing through the back door, so to speak, but it's not. This morning I had to turn Bush's voice off the radio. I think it might be a different model name than FSC-717. I realized I like Roxy Music and traded a book on the evolution of invertebrates into the second-hand bookstore, as well as a book on nuthatches. I gave the cat a long pet; we've been worried about her after her third operation. I don't understand the

excitement over Beckham; it didn't work with Pele, or rather worked for a little while, that's all. More soldiers and some Iraqi policemen died today; it was on the radio. I also don't understand the Regency period. I've got to work on our dance performance stuff - Foofwa's publicity materials arrived two days ago. The mail today brought abso- lutely nothing. I don't understand Will Ferrell or that kind of slapstick. I was able to write something more for Sue on cyberstuff and the wilder- ness and answered another interview question about the music I did in the 60s. The cat's trying to drink my coffee. Feeling guilty about not working enough on Leonardo; I'm having a hard time concentrating. I'm sad about trading or selling off books but we're heavily in debt. My new HIP doctor called today about the sleep clinic; she seems terrific. The old one lit- erally disappeared. I read some more in Delacroix' journals. Coffee is great. I kept waking up in the middle of the night; it was miserable. There was a dream of connectors coming apart and together on the side of something. I weigh 162 again, far too much, it's depression or stress or lack of sleep. Soccer is my meditation savior. I'd work for a while and then sleep and then wake up unbelievably frightened with my chest cold and tight, my heart pounding, my arms trembling. I think this is why I did nothing today, and my harmonica playing was awful; I'm in no shape for doing anything. We're trying to get the cat to eat more.

[↑ Contents](#)

431. **David Baratier**

Re: Irony

Sat 14 Jul 2007

It's the big new baseball stadium down by the docks.
It is a lot like an amusement park.
It is full of volunteers who are terrifically proud and happy.
It is Southern California's orgasm.
It is named after a canned dog food from China
And only sold to US residents.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

432. **George Bowering**

Re: It was Joanne Kyger at City Lights

Sat 14 Jul 2007

Stephen,

Thanks for the report on the Kyger reading.

Good to hear something of it.

But "a kudo" ?

On Jul 13, 2007, at 9:13 AM, Stephen Vincent wrote:

> A packed upstairs City Lights Poetry Room, and a lovely, generous,
> tender,
> witful, wizened 'go through' of the just recently out, ABOUT NOW,
> Collected
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> (Not that Spicer did not have an odd-ball humor, I suspect this is a
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> invention. Actually several pieces on Spicer)
>
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> minutes and
> think about Jack Kerouac."
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> "It was suggested by Robert Duncan that we all write
> Cock Poems for the next class. Splendid!"
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> Along and among the social and personal wit - let alone the
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> quick insight & intelligence - there is a radiance and warmth here
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> language, well
> "that" is seriously and continuously at play.
>
> And a kudu for Michael Rothenberg for being a strong editorial
> shoulder in
> getting Joanne's work into the public eye .
>
> And a big thank you to Joanne.
>
> Stephen V
> <http://stephenvincent.net/blog/>
>
>
Bowering
A gerund and your friend.

[↑ Contents](#)

433. **Jim Andrews**

conrad black

Sat 14 Jul 2007

conrad black, a former media magnate, was convicted today in a chicago court of obstruction of justice and three counts of fraud.

by 1990, his companies ran over 400 newspaper titles in north america; he was also the owner of the telegraph group in britain. black was originally canadian but forfeited his citizenship to be in the british house of lords.

black was not prosecuted in canada. it was the usa justice system that got him.

for all the problems with the justice system in the usa, it must be said that rich frauds such as conrad black stand more chance of being prosecuted in the usa than they do in canada.

ja
<http://vispo.com>

[↑ Contents](#)

434. **j. kuszai**

New from Factory School: Omar Pérez, Algo de lo sagrado

Sat 14 Jul 2007

New From Factory School

Algo de lo sagrado / Something of the Sacred

by

Omar Pérez

Poetry

Spanish with English translations by Kristin Dykstra and Roberto
Tejada, plus an essay by Kristin Dykstra

PS3577

Factory School, 2007

210 pages, perfect bound, 5.5x7.5

ISBN: 978-1-60001-986-9

MSRP: \$19

Direct from Factory School:

\$15 (including shipping)

Volume and student discounts available.

Special Discount for Members of the Poetics List:

Pre-order until Monday, July 16, 12pm and receive this book for
\$10.00 (7.00 plus \$3 for shipping).

If interested, send an email to me backchannel or send (via PayPal)
\$10.00 to [REDACTED].

This special offer expires at 12:01pm Monday, July 16, 2007. Order
Today!

For more information about this book, please visit:

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

[↑ Contents](#)

435. **W.B. Keckler**

Joe Brainard's Pyjamas Goes Mercatorish

Sat 14 Jul 2007

Well sorta...to find out what Analomink, Choconut, Japan, Clyde No. 3, Ono and Tanguy have in common, stop on by for some sweet tea at Joe Brainard's Pyjamas...we also have a Happy Bastille Day poem, and to quote the chick playing Vampira in Ed Wood (& hopefully being a little less cavalier while doing so) "a lot of other people I've never heard of." And still five weeks of NO GARRISON KEILLOR EVER!!!! (SCRUB, CHRISTINA SCRUB!!)

[_http://joebrainardspyjamas.blogspot.com/_](http://joebrainardspyjamas.blogspot.com/)
(<http://joebrainardspyjamas.blogspot.com/>)

***** Get a sneak peak of the all-new AOL at
<http://discover.aol.com/memed/aolcom30tour>

[↑ Contents](#)

436. **Dan Wilcox**

Third Thursday Poetry Night, Albany, NY

Sat 14 Jul 2007

the Poetry Motel Foundation
presents

Third Thursday Poetry Night
at
the Social Justice Center
33 Central Ave., Albany, NY

Thursday, July 19, 2007
7:00 sign up; 7:30 start

Featured Poet: Tim Verhaegen
with open mic for poets before & after the feature

\$3.00 donation.

Your host since 1997: Dan Wilcox.

Tim Verhaegen has been living in the Capital District for almost thirty years. He writes business letters as an insurance regulator by day. He's a poetry and prose writer at night. His poems have been published in "Poetry Don't Pump Gas" and "Many Waters". His poetry often targets the intimate stories of his own life and the stories of the people closest to him. He's a collector of toy cars, toy animals and other figurines. He's been accused all his life of being a "people collector". His two mottos are "I'm on this earth to learn, I'm on this earth to love." #

437. **Jennifer Karmin**

July 17: Gerdes, Karmin & Aaaaaaaaaaalice

Sat 14 Jul 2007

Series A presents
a fiction reading by Eckhard Gerdes
a text-sound composition by Jennifer Karmin

With guest readers:

Kathleen Duffy

Erica Mott

Sheelah Murthy

Peter O'Leary

Kristin Prevallet

Marvin Tate

performing Jennifer Karmin's word score

Aaaaaaaaaaalice

7pm Tuesday, July 17

at the Hyde Park Art Center

5020 S. Cornell Ave, room 4833

Chicago, IL

<http://www.hydeparkart.org>

cta bus #6, 28, & 15

free

Curated by William Allegrezza

<http://www.moriapoetry.com/seriesa.html>

ECKHARD GERDES is an American novelist and editor. He is the author of six published novels: *Projections* (Depth Charge Press, 1986), *Ring in a River* (Depth Charge Press, 1989), *Truly Fine Citizen* (Highlander Press, 1992), *Cistern Tawdry* (Fugue State Press, 2002), *Przewalski's Horse* (Red Hen Press, 2007), and *The Million-Year Centipede; or, Liquid Structures* (Raw Dog Screaming Press, 2007). Gerdes is the editor of *The Journal of Experimental Fiction* and has written on modern/post-modern literature for *American Book Review*, *Review of Contemporary Fiction*, *Hyde Park Review of Books*, and other magazines. He lives in the Chicago area; he has three children.

<http://www.experimentalfiction.com>

JENNIFER KARMIN is a poet, artist, and educator who has experimented with language throughout the U.S. and Japan. She curates the Red Rover Series with fiction writer Amina Cain and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at a number of festivals, artist-run spaces, community centers, and on city streets. Jennifer teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent publications include *MoonLit*, *Bird Dog*, *Milk Magazine*, *The City Visible: Chicago Poetry for the New Century* (Cracked Slab, 2007), and *Growing Up Girl: An Anthology of Voices from Marginalized Spaces* (GirlChild Press, 2006). For over seven years, she has proudly lived in Chicago's Humboldt Park neighborhood.

<http://www.trumancollege.cc/profiles/generatebio.php?empno=2915>

AAAAAAAAAALICE is a multivoiced text that intersects language, place, and (mis)communication with a 1963 Japanese textbook, travels through Asia, and Alice in Wonderland. Mirroring Werner Heisenberg's Uncertainty Principle, the sequence and time relations of the poems create unlimited permutations intended for reading, sound, and performance experiments.

KATHLEEN DUFFY's interdisciplinary artwork includes community-based performance, writing, installation, and the repurposing of familiar objects. She has published internationally, often performing poetry and teaching workshops in New York, Portland, Buffalo, and Chicago. In 2001, Kathleen co-founded the public art group Anti Gravity Surprise to forge alliances with other artists, activists, community groups, and the general public. She earns her keep as the business manager at Links Hall and a concert production assistant at the Old Town School of Folk Music, and happily serves as president of the board for the Dill Pickle Food Co-op.

ERICA MOTT is a performer, director, and deviser whose work is particularly inspired by observation of her immediate environment through materials,

improvisation, butoh inspired movement and site-specific performance. Erica has performed locally with Synapses Arts Collective, Storybox, Blair Thomas and Company, Redmoon Theatre, and Local Infinities Visual Theater. She was the artistic director of the MUKA Project in Johannesburg (South Africa), the founder/director of Collect4 in Exeter (England) and is currently the administrative coordinator at Links Hall.
<http://www.ericamott.com>

SHEELAH MURTHY is an artist and licensed professional massage therapist who works with installation, video, performance, and the cusp between these mediums. Her projects deal with issues of culture, representation, global appropriation, and the power play that informs them. Currently, she lives with her daughter, husband, dad, and cat in Chicago while working for 5 employers (Columbia College, the School of the Art Institute of Chicago, Chiropractic Chicago, YMCA, Exhale Spa) all whom influence her solo practice and collaborations with Mrs. Rao's Growl and RATIO.

PETER O'LEARY lives in Berwyn and teaches at the School of the Art Institute of Chicago. His most recent book is *Depth Theology* (Georgia, 2006). He is the literary executor for the late poet Ronald Johnson.
<http://www.luxhominem.com>

KRISTIN PREVALLET's books include *Shadow Evidence Intelligence* (Factory School, 2006), *Scratch Sides: Poetry, Documentation, and Image-Text Projects* (Skanky Possum, 2002), and *Perturbation, My Sister: A Study of Max Ernst's Hundred Headless Woman* (First Intensity, 1997). She will be in Chicago to give a reading for her new book, *I Afterlife: An Essay in Mourning Time* (Essay Press, 2007) 8pm on July 21st at Lifeline Theatre, 6912 N Glenwood Ave. Presented by Red Rover curator Jennifer Karmin, this one-hour literary dance event will feature Prevallet reading selections of her book and a performance by From the Hip Dance Project choreographed by sister Elizabeth Schmitz.
<http://www.kayvallet.com>

MARVIN TATE is a pioneer in the genre of fusing poetry, performance, spoken-word, and music. His work has been featured on NPR's This American Life, The Knitting Factory (NYC), The Headlands (San Francisco), HBO's Def-Jam Poetry, and the McNeil/Leher News Hour. Presently, Marvin teaches creative writing at a Chicago alternative highschool. He collaborated with ex-Wilco multi-instrumentalist, LeRoy Bach, to produce an eleven-song disc The Family Swim, due for release in July 2007.

___ 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>

[↑ Contents](#)

438. **Lori Emerson**

new from the electronic book review: stuff 'o language

Sat 14 Jul 2007

. . . no, seriously, we mean really . . . the stuff!

Ink blot by ink blot

pixel by pixel

magnetic memory particle by particle

the pigment, the fiber, the glass

is changing and rearranging

being reknit into a new patterned poncho

e.g.

ebr

www.electronicbookreview.com

Proudly

Presents

1) "Enfolded"

a newly woven thread

comprised of stuff . . . essays . . . that lie

beyond the borders of ebr

"Enfolded," edited by Joseph Tabbi

2) "The Sounds of the Artificial Intelligentsia"

The debut of one of the Chief Powers
of the new ebr interface,

the Personal Remix (with frame commentary)
of stuff . . . experiments, views and re-views . . .
from the existing ebr storehouse

"The Sounds of the Artificial Intelligentsia" remixed by Mark Amerika

3) "Recollection in Process"

A smoking-hot remix of choice stuff
. . . a "Best Of ebr" if you will . . .

fabric ated by ebr's own house DJ.

"Recollection in Process" best of ebr remixed by Joe Tabbi

www.electronicbookreview.com

[↑ Contents](#)

439. **Stephen Vincent**

Re: It was Joanne Kyger at City Lights

Sat 14 Jul 2007

> Stephen,

>

> Thanks for the report on the Kyger reading.

> Good to hear something of it.

>

>

> But "a kudo" ?

George, you must be referring to my misspelling, "kudo"?? Actually I prefer the change in the vowel to a "u:", the sound of it. "Kudo" always sounds related to cooties or a sappy voiced radio guy vaguely congratulating somebody for pulling off a good March of Dimes on a rainy day.

Back in reality I should say I was really wanting to draw attention to Michael Rothenberg's accomplishments with the Penguin series - the Meltzer, Dorn, Whalen, Kyger, and several other Selecteds that he has managed to bring together. It is unlikely that any other major Press would have picked them up (such as FSG, Ecco, Wesleyan, maybe UC Press). Joanne, at least, for a larger public, was not big on any body's radar. Michael must have had real persuasive power, or a very good connection with a Penguin inmate, to bring that series. (Penguin, I understand, measures sales in pounds, not by the number titles sold!)

However, I would - if I could - owe an apology to the folks at the National Poetry Foundation who edited the work and brought out this volume. Linda Russo wrote the Introduction, but I do not know if she had a larger hand in the edition, of which I suspect there must have been many folks, in order to get these 800 pages together! But the book gives not accounting of the names of the responsible editorial staff editorial labor, nor the typographer or printer. Beats me why those folks were not given public credit - I suspect it was more sweat than bucks that paid for much of the labor here - except for the printer.

I think we should, at least, praise all of them in their anonymous absence!

Stephen V

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

On Jul 13, 2007, at 9:13 AM, Stephen Vincent wrote:

A packed upstairs City Lights Poetry Room, and a lovely, generous, tender, wifful, wizened 'go through' of the just recently out, ABOUT NOW, Collected Poems (National Poetry Foundation), 798 pages of good paper stock, and, delightfully unsquished typography. A book that breathes, as in the case of Joanne, it is only right that it do so. What a satiric intelligence - aimed as much at herself as at the beings that inhabit the local spaces where - among much, much else - the righteous and self-important are destined to get mirrored, turned slightly, if not fully upside down, and (usually) released with a wit-spank. Whether it be Spicer, Duncan, the 'boy scout beatniks', or the world of Buddhist practice, the comedic is alive and well. "The Dharma Committee" papers, and bulletins are probably the best and most hilarious/counter-pomp inside account we will ever get of the 1959 North Beach 'wars' and other associations among the Beats, Spicer, Duncan et al.

"Jack Spicer organizes Zen singing at The Place."

(Not that Spicer did not have an odd-ball humor, I suspect this is a Joanne invention. Actually several pieces on Spicer)

"The Dharma Committee has a handshake and a sign which members cannot divulge. If they do they have to sit in a lotus position for 25 minutes and think about Jack Kerouac."

"It was suggested by Robert Duncan that we all write Cock Poems for the next class. Splendid!"

Along and among the social and personal wit - let alone the cracker-jack quick insight & intelligence - there is a radiance and warmth here where the person does not take herself off-puttingly serious, while the language, well "that" is seriously and continuously at play.

And a kudu for Michael Rothenberg for being a strong editorial shoulder in getting Joanne's work into the public eye .

And a big thank you to Joanne.

*Stephen V
<http://stephenvincent.net/blog/>*

*Bowering
A gerund and your friend.*

[↑ Contents](#)

440. **Murat Nemet-Nejat**
Re: It was Joanne Kyger at City Lights
Sat 14 Jul 2007

Stephen,

I second the salute to Michael's labor of love.

Ciao,

Murat

On 7/14/07, Stephen Vincent <[REDACTED]> wrote:

>

> > Stephen,

> >

> > Thanks for the report on the Kyger reading.

> > Good to hear something of it.

> >
> >
> > But "a kudo" ?
> George, you must be referring to my misspelling, "kudu"?? Actually I
> prefer
> the change in the vowel to a "u:", the sound of it. "Kudo" always sounds
> related to cooties or a sappy voiced radio guy vaguely congratulating
> somebody for pulling off a good March of Dimes on a rainy day.
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> Michael Rothenberg's accomplishments with the Penguin series - the
> Meltzer,
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> it was more sweat than bucks that paid for much of the labor here - except
> for the printer.
>
> I think we should, at least, praise all of them in their anonymous
> absence!
>
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> <http://stephenvincent.net/blog/>

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>
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> >> (Not that Spicer did not have an odd-ball humor, I suspect this is a
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> >> Cock Poems for the next class. Splendid!"
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> >> Along and among the social and personal wit - let alone the
> >> cracker-jack
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[↑ Contents](#)

441. **Pam Brown**

Re: POETICS Digest - 13 Jul 2007 to 14 Jul 2007 (#2007-195)

Sun 15 Jul 2007

Alan Sondheim,

Are you any relation to Stephen Sondheim ?
'Glossolalia !- The Musical !'

Pam

Date: Sat, 14 Jul 2007 01:02:15 -0400
From: Alan Sondheim <[REDACTED]>
Subject: why this probably isn't written well

It's July 13 going on July 14 2007. Today I did
absolutely nothing. I
ate

some grapes and played harmonica terribly. Last night
I had a panic
attack, that was a mess; I checked out the symptoms on
the net and that
was good enough for me. My heartrate was only 80 but
my chest was tight
and pounding. Today I found out my triglycerides are
down to 220 and
cholesterol at 199 which is okay. I read two versions
of the Hevajra-
tantra, Sanskrit and Chinese, in translation and
answered an inquiry
from
Christie's who wanted me to redo the jpegs of the
Koran under 600k and
they couldn't open any of them with the URL until I
sent them under
600k
as attachments. I watched too much soccer, Bolivia
beaten by Brazil in
1997 Copa Americas - Brazil was playing dirty but with
a final score of
3-1 no one could argue. This is already badly written.
Maybe it's Copa
America. I finally understand football (soccer)
offsides. Went with
Azure
and a friend back to the Tibetan shop for two more
tantric works. Slept
on
and off all day because the panic attacked basically
wrecked me; I
haven't
been able to do much else. I've had these attacks
rather frequently in
the
past couple of weeks as I try to figure out my
futureless future. The
lock
broke on our inner door in the building and I traded
four bags of books
for \$56 as well as the Encyclopedia of New York, an

Erle Stanley

Gardner

novel, and yet another book on things cyberspatial.

Albert Ayler was on

the radio and I heard a rumor that he was murdered

back then. It would

have been his 71st birth- day. I took a photograph

with my Canon and

the

24mm lens - the inside of a cafe. Found out that

Flatbush meant a

wooded

plain in the original or something like that. I've

been thinking about

intentional language but doing nothing about it. The

net said, well

some-

thing I read said that panic attacks can be

accompanied by overwhelming

feelings of devastation and doom. I'm waiting for the

arrival of a

Canon

8.1 megapixel A630 camera which might bring me needed

resolution over

my

Sony FSC-717 which has only 5.1. The Canon doesn't

have image

stabiliza-

tion. I've been using the Sony with full manual,

including ISO. I'm

thinking more about Thomas Ward, who wrote in 1842

under Flaccus. The

place is far too humid and I looked at a brochure of

Pocono homes. I

had

Turkish coffee at lunch with Azure and my friend; we

talked about

reincar-

nation and ontological shifts. I've wanted to do

something creative,

and

you might think this is it, writing through the back

door, so to speak,
but it's not. This morning I had to turn Bush's voice
off the radio. I
think it might be a different model name than FSC-717.
I realized I
like
Roxy Music and traded a book on the evolution of
invertebrates into the
second-hand bookstore, as well as a book on
nuthatches. I gave the cat
a
long pet; we've been worried about her after her third
operation. I
don't
understand the excitement over Beckham; it didn't work
with Pele, or
rather worked for a little while, that's all. More
soldiers and some
Iraqi
policemen died today; it was on the radio. I also
don't understand the
Regency period. I've got to work on our dance
performance stuff -
Foofwa's
publicity materials arrived two days ago. The mail
today brought abso-
lutely nothing. I don't understand Will Ferrell or
that kind of
slapstick.
I was able to write something more for Sue on
cyberstuff and the
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ness and answered another interview question about the
music I did in
the
60s. The cat's trying to drink my coffee. Feeling
guilty about not
working
enough on Leonardo; I'm having a hard time
concentrating. I'm sad about
trading or selling off books but we're heavily in
debt. My new HIP

doctor
called today about the sleep clinic; she seems
terrific. The old one
lit-
erally disappeared. I read some more in Delacroix'
journals. Coffee is
great. I kept waking up in the middle of the night; it
was miserable.
There was a dream of connectors coming apart and
together on the side
of
something. I weigh 162 again, far too much, it's
depression or stress
or
lack of sleep. Soccer is my meditation savior. I'd
work for a while and
then sleep and then wake up unbelievably frightened
with my chest cold
and
tight, my heart pounding, my arms trembling. I think
this is why I did
nothing today, and my harmonica playing was awful; I'm
in no shape for
doing anything. We're trying to get the cat to eat
more.

Blog : <http://thedeletions.blogspot.com/>
Web site : Pam Brown - <http://www.geocities.com/p.brown/>
Associate editor : Jacket - <http://jacketmagazine.com/index.html>

Send instant messages to your online friends <http://au.messenger.yahoo.com>

[↑ Contents](#)

442. **Philip Metres**

new on BEHINDTHELINESPOETRY.BLOGSPOT.COM

Sun 15 Jul 2007

[↑ Contents](#)

443. **Alan Sondheim**

Re: POETICS Digest - 13 Jul 2007 to 14 Jul 2007 (#2007-195)

Sun 15 Jul 2007

Oddly enough; I'm no relation as far as I know, and this is mutual; he doesn't seem to be a relation to me. On the other hand my great aunt Tess told me we were related to Houdini, Ehrlich Weiss; I'm not sure it's true but I chose to believe it - and on the other hand again, Houdini has yet to acknowledge it.

- Alan

On Sun, 15 Jul 2007, Pam Brown wrote:

Alan Sondheim,

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'Glossolalia !- The Musical !'*

Pam

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or
lack of sleep. Soccer is my meditation savior. I'd
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then sleep and then wake up unbelievably frightened
with my chest cold
and
tight, my heart pounding, my arms trembling. I think
this is why I did
nothing today, and my harmonica playing was awful; I'm
in no shape for
doing anything. We're trying to get the cat to eat
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Web site : Pam Brown - <http://www.geocities.com/p.brown/>
Associate editor : Jacket - <http://jacketmagazine.com/index.html>

Send instant messages to your online friends <http://au.messenger.yahoo.com>

=====

===== Work on YouTube, blog at

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

=====

[↑ Contents](#)

444. **Alan Sondheim**

Alan Sondheim - New from Linguablanca

Sun 15 Jul 2007

From: J. Lehmus <[REDACTED]>
Subject: Alan Sondheim - New from Linguablanca

NEW FROM LINGUABLANCA

<http://purl.org/NET/isbn9789525256062>

Alan Sondheim: Philosophy

'How to begin philosophy, how to begin the process of philosophizing, an activity, a form of labor, the philosopher and the production. Whether the philosophy is cast asunder, whether it is interpretable, that is, translatable; whether it remains intrinsic to the act of philosophizing, therefore bound. If bound, whether it is of the substance or thing or continuity of its creation, or whether it is of some other substance, some other, cast asunder; whether the production is one with its production; whether the producer is one with the production. Here beginning without return, without recourse to the return, beginning in the sense of an act of writing designating this particular production which is named "Philosophy."

Alan Sondheim's books include the anthology Being on Line: Net Subjectivity, Disorders of the Real, .echo, Vel, Sophia, Orders of the Real, and The Wayward as well as numerous other chapbooks, ebooks, and articles. His video and film have been internationally shown. Sondheim co-moderates several pioneering email lists, including Cybermind, Cyberculture and Wrying. Since January, 1994, he has been working on an "Internet Text," a continuous meditation on philosophy, psychology, language, body, and virtuality.

Sondheim's work is trans-media; his emphasis is on writing, theory, and digital performance.

Linguablanca Chapbook Number 18

PURL <http://purl.org/NET/isbn9789525256062>

ISBN [REDACTED]-06-2 (PDF)

24 pp. 21 cm

Editions Menu Banal

<http://jlehmus.sdf-eu.org/editions>



July 14, 2007

[↑ Contents](#)

445. **Sylvester Pollet**

Joanne Kyger's About Now: Collected Poems

Sun 15 Jul 2007

Date: Sat, 14 Jul 2007 17:24:29 -0700

From: Stephen Vincent <[REDACTED]>

Subject: Re: It was Joanne Kyger at City Lights

Thank you, and you're quite right. Actually, JB Bryan is given credit for design on the copyright page, and in the list of illustrations. The cover image is from his collection. Betsy Rose of NPF did a lot of the production work at NPF. Burt Hatlen got us some grant support from the NEA. But, yes, lots of sweat-equity. I'm not naming everybody either, but a couple of us worked very closely with Joanne over two years or more--Ben Friedlander helping with selection and ordering, and I going through line by line with Joanne, via e-mail mostly. We're not exactly anonymous--we know who we are, and Joanne knows. The last section of the book, and the title, come from the broadside called Night Palace, #96 in my Backwoods BroadSides Chaplet Series, still available @ \$1.00. I have sets of all 100 titles @ \$100., if anyone's interested. I urge you all to take a look at the Kyger Collected--it really is a beautiful book, inside and out--a huge accomplishment for her, and an honor for those of us who worked on it with her.

Sylvester Pollet (Associate Editor NPF)

Backwoods BroadSides

963 Winkumpaugh Rd.

Ellsworth Maine 04605

(like Bowering, fears a symmetrical cloister)

However, I would - if I could - owe an apology to the folks at the National

Poetry Foundation who edited the work and brought out this volume. Linda Russo wrote the Introduction, but I do not know if she had a larger hand in

the edition, of which I suspect there must have been many folks, in order to get these 800 pages together! But the book gives not accounting of the names of the responsible editorial staff editorial labor, nor the typographer or printer. Beats me why those folks were not given public credit - I suspect it was more sweat than bucks that paid for much of the labor here - except for the printer.

I think we should, at least, praise all of them in their anonymous absence!

Stephen V

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

On Jul 13, 2007, at 9:13 AM, Stephen Vincent wrote:

A packed upstairs City Lights Poetry Room, and a lovely, generous, tender, wifful, wizened 'go through' of the just recently out, ABOUT NOW, Collected Poems (National Poetry Foundation), 798 pages of good paper stock, and, delightfully unsquished typography. A book that breathes, as in the case of Joanne, it is only right that it do so. What a satiric intelligence - aimed as much at herself as at the beings that inhabit the local spaces where - among much, much else - the righteous and self-important are destined to get mirrored, turned slightly, if not fully upside down, and (usually) released with a wit-spank. Whether it be Spicer, Duncan, the 'boy scout beatniks', or the world of Buddhist practice, the comedic is alive and well. "The Dharma Committee" papers, and bulletins are probably the best and most hilarious/counter-pomp inside account we will ever get of the 1959 North Beach 'wars' and other associations among the Beats, Spicer, Duncan et

al.

"Jack Spicer organizes Zen singing at The Place."

*(Not that Spicer did not have an odd-ball humor, I suspect this is a
Joanne
invention. Actually several pieces on Spicer)*

*"The Dharma Committee has a handshake and a sign which members cannot
divulge. If they do they have to sit in a lotus position for 25
minutes and
think about Jack Kerouac."*

*"It was suggested by Robert Duncan that we all write
Cock Poems for the next class. Splendid!"*

*Along and among the social and personal wit - let alone the
cracker-jack
quick insight & intelligence - there is a radiance and warmth here
where the
person does not take herself off-puttingly serious, while the
language, well
"that" is seriously and continuously at play.*

*And a kudu for Michael Rothenberg for being a strong editorial
shoulder in
getting Joanne's work into the public eye .*

And a big thank you to Joanne.

*Stephen V
<http://stephenvincent.net/blog/>*

*Bowering
A gerund and your friend.*

[↑ Contents](#)

446. **Alan Sondheim**
Blood Tantra, Second Life
Sun 15 Jul 2007

Blood Tantra, Second Life

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

You: beneath the waves, i'm
You: yes i can cannot i with my foot surrounding my neck
You: who will read my
You: now i am transformed into an impossible position
You: slow as can be, this
You: tired as i am, this lake
You: so back for i am/furious leaning
You: /if you are lucky you may see my face
You: /if you are lucky you may caress me /jjj
You: /i am complete i will turn and stare your engagement to me
You: not quite your engagement /mmm
You: my back towards you i am typing furiously i am turning
You: turning you around when you stop this
You: now i am through myself and through you
You: prims are not primitive but primeval but primevaluation /ooo
You: /i will turn dawn will turn dusk for you against the red sea
You: of my menses /ttt
You: you cannot track me, i face towards your hieroglyph right your
 hieroglyph left
You: recognizing this is always the only remnant of inscription me /rrr
You: coming closer, feet in the air against red sunset blood menses
 imagination
You: while inscriptive devices active my text as it were my very self
You: my very self absent from this space /ppp
You: o! shall i have the encumbrance of acting for you in this writing
You: i am neither here nor there i disappear my bones disappear /[[[
You: my face disappear /]]]
You: i am bound by the edges of the world my blood is everywhere
You: the world swallows my blood the world swallows me /888
You: the world is all that is the case in the world drowns me in my blood
You: oh my children /777
You: oh my children /666
You: i am turned inside out for you i am face left for you face right
 for you /444
You: my arm are broken my leg are broken my arm move my leg move /222
You: of what is the gathering /ooo
You: of text when i will speak through blood through /ddd /ddd
You: so quickly will i speak through /bbb /bbb
You: so quickly will i drown in /lll /lll
You: i want you /666
You: i face you first time i come towards you first time /666 /666
You: you see my face you see my loving skin you inside my skin =

You: you record my skin you choose me among the stars
You: you suckle the interior of my breasts my womb my mouth
You: you come in my belly my things you come in legs and arms
You: i will stare you come towards me /vvv /vvv /vvv
You: =i
You: i will stare you come through me oh the blood stars await
elsewhere on other other side
You: blood stars of my skin my flesh you will read my inscribe you
will think
You: =you will think you yes yes have me /555
You: you will think you yes yes yes own me /hhh/hhh
You: my veins are your veins my blood your blood my menses your menses
You: more of anything than this my ocean your ocean my seas your seas
/iii /iii
You: =of the darkling world this wood
You: of the darkling world this wooing
You: /zzz /zzz of the darkling world this bone skin flesh skin text /zzz
You: =of the skin of this flesh /zzzz
You: of the skin of this flesh of the bones of my lips you shall not
penetrate
You: my lips you shall not penetrate /qqq /qqq /qqq /qqq /qqq
You: =i am your interior i write into your interior
You: i am the world and the letter
You: the world is the letter
You: the world is the letter
You: the letter is the world
You: /eee /eee
You: =goodbye my letter eye goodbye /iii
===

[↑ Contents](#)

447. **W.B. Keckler**

The PJ's offer a smorgasbord: Vintage Taggart, Cocteau Twins, & Cerberus

Sun 15 Jul 2007

Joe Brainard's Pyjamas looks at a turning point in Taggart's youth, listens to some acoustic Cocteau Twins and gets picture happy around the house...happy Sunday, funday, hope you're barbecuing like we are....stop by for some grilled peppers and macaroni salad....it's all fired up at...<http://joebrainardspyjamas.blogspot.com/>..."Abusing Nietzsche, they descend in their Joe Brainard pyjamas..."

***** Get a sneak peak of the all-new AOL at
<http://discover.aol.com/memed/aolcom30tour>

[↑ Contents](#)

448. **Kevin Killian**

Three events

Sun 15 Jul 2007

Hi there, I want to let you all know that my impressions of Art Basel 38 are on line now at FANZINE,

www.thefanzine.com

It's called "Diary of a Nobody," and it's quite long so give yourself a little time.

The second thing is more for people who live here in San Francisco or who happen to be visiting tomorrow (Monday the 16th),

I will be part of the local launch for FROZEN TEARS III, the latest volume of the UK art/writing/theory journal organized by British artist John Russell,

http://www.frozentears.co.uk/frozen_tears_3/index.html

We are having this at SF Camerawork on Monday between 5 and 7. Doors shut at 6 so if you are coming, come before 6 pm. Camerawork is at 657 Mission Street, second floor, right around the corner from SFMOMA. I'll be reading, Donal Mosher will be showing a slide presentation of some of his work in FTIII, and there will be a band playing, the re-united WINDOW WINDOW. Check it out!

Finally, this is for people who may be visiting San Francisco within the next month or so. At Rebecca Miller's exhibition at Hideo Wakamatsu Tokyo (in the Mission at 563 Valencia Street at 17th), the highlight is a beautiful portrait of me and Dodie Bellamy as we were on our 21st anniversary earlier this month. Miller has dressed us in the neo hippie regalia of Kate Moss and Pete Doherty and I have never looked better. This show will be up through August 4 and is part of the Mission Art Walk sponsored by San Francisco's Intersection for the Arts. It's great for people who like to walk around San Francisco--like you, Stephen Vincent, and who knows, there are probably others.

Thanks everyone,

xxxx Kevin K.

[↑ Contents](#)

449. **Jane Sprague**

&now

Sun 15 Jul 2007

From Logan Esdale. Please forward, post widely, etc.

Thanks,
JS

&Now 2008

A Festival of Innovative Literature and Art

<http://andnowfestival.com/>

April 15-17, 2008

Chapman University

Orange, CA

Anyone can submit a proposal. Submit proposals for papers by November 1st, 2007 to [REDACTED].

You can propose:

** To do a reading from your own fiction. Please submit a short excerpt from the work, 3 - 5 pages; a synopsis of the work, if you like; a brief biography; any statement you would like to make about the work. Please include a list of any equipment you will need to make your presentation.*

** To form a panel of fiction readers made up of friends, colleagues, writers of like-minded work, writers from the same publisher, etc. etc. As above, for each writer. Please also include a statement explaining/describing the make-up of the panel.*

** To form a panel for the presentation of papers with discussion on a theoretical topic relating to fiction and/or the practice of writing. Please include a brief description of the topic, and let us know if you already have panelists in mind, or if you would like us to put out a call for panelists. Please include a list of any equipment you will need to make your presentation.*

** Any other panel or format you might think would benefit the conference. Please provide us with a detailed description of the panel you are proposing, and include a list of any equipment you will need to make your presentation*

Please see the website for more details

[↑ Contents](#)

450. **blacksox**

AUSTINS 7-18 -- Tritt & Darkhorse Orlando**

Sun 15 Jul 2007

Austins Coffee and Film

DOUBLE FEATURE

Adam Byrn Tritt

&

Donnie Darkhorse

Plus Open mike

Wednesday July 18, 8:30pm

The Orlando Poetry Group 3rd Wednesday meetup

929 w. Fairbanks Ave , Winter Park Fl,

Award winning poet Adam Byrn Tritt

&

Donnie Darkhorse-National book tour

Plus Orlando's best open mic

This is going to be a night to remember!

DO NOT MISS THIS EVENT

Hosted by Russ Golata

Directions or comments e-mail [REDACTED]

Or phone [REDACTED]

Or Austin's at [REDACTED]

[↑ Contents](#)

451. **George Bowering**

Re: It was Joanne Kyger at City Lights

Sun 15 Jul 2007

On Jul 14, 2007, at 5:24 PM, Stephen Vincent wrote:

Stephen,

*Thanks for the report on the Kyger reading.
Good to hear something of it.*

But "a kudo" ?

George, you must be referring to my misspelling, "kudu"?? Actually I prefer the change in the vowel to a "u"; the sound of it. "Kudo" always sounds related to cooties or a sappy voiced radio guy vaguely congratulating somebody for pulling off a good March of Dimes on a rainy day.

I think that you might be right. But we don't need the sound of "kudo," I think, because there is no such word.

Back in reality I should say I was really wanting to draw attention to Michael Rothenberg's accomplishments with the Penguin series - the Meltzer, Dorn, Whalen, Kyger, and several other Selecteds that he has managed to bring together. It is unlikely that any other major Press would have picked them up (such as FSG, Ecco, Wesleyan, maybe UC Press). Joanne, at least, for a larger public, was not big on any body's radar. Michael must have had real persuasive power, or a very good connection with a Penguin inmate, to bring that series. (Penguin, I understand, measures sales in pounds, not by the number titles sold!)

You are right again. It is something to be thankful to Penguin for (and I am not plumping for my publisher. they have done lots of my prose but no poetry). I was just the other day writing something about those wonderful Penguin books of translated poetry back when I was a tyro. We had the Garcia Lorca, Rilke, Rimbaud, etc. The original poem printed on one page and a prose translation on the facing page. I can expect that Penguin will expect to make money out of their Kerouac books, but you are right--they won't out of those others. if they are getting some grant in aid, that implies another place to say thanks to.
>

Mr. G.H.Bowering
Does not roll through stop signs.

[↑ Contents](#)

452. **Diane DiPrima**

Sad news

Sun 15 Jul 2007

This came to me from another poet.

Passing it on in the hope/belief that all good wishes beneficent thoughts are
effective on some level.

I performed with him once & remember his strong energy & good heart.

Thanks, Diane di Prima

Forwarded message:

just sending out the word. Lamont Steptoe just called me and asked me to pass
on the word. It seems Sekou Sundiata had a heart attack yesterday and is in
critical condition. Let's keep this strong spirited poet in our thoughts,
meditations, and prayers.

[↑ Contents](#)

453. **Ken Rumble**

Poker #8 & Saltgrass #1 @ Any Book...

Sun 15 Jul 2007

Don't call it a comeback:

<http://anybook.blogspot.com>

Poker 8 & Saltgrass 1

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

[↑ Contents](#)

454. **Ricejunk2**

About ARTISANworks in Rochester, NY

Sun 15 Jul 2007

Hi all,

This is the only email I will send regarding this topic. Thanks in advance for listening because I think this is important. Please pass this on, to anyone who may be interested in this information/topic; thank you. I am in no way professionally associated with this business, however, I am concerned about the "health" of Artisan Works.

They call themselves "The place where art lives" and, if you have ever been there, you know they tell the truth. This warehouse-sized gallery space is beyond beautiful, amazing, exciting, intriguing... but I am concerned because a friend has told me they had to reduce their hours and are struggling due to a lack of funding. What can you do about it?

Well, if you have never been, you should try to go... at least once! Once may not be enough, to see everything on display. I see new items every time I go there. It is one of my personal favorite places to go; if I had the choice between the Albright-Knox in Buffalo, Memorial Art Gallery in Rochester, or Artisan Works, I would choose Artisan Works. It would be a tough decision, depending on current exhibits at the galleries, but AW's eclectic mix is a winner.

Artisan Works' collections range from the visually absurd, to the beautiful classics, to really interesting original ideas in art. Some are so original that I recall them individually, months after seeing them last. These varying types of art hang or sit side-by-side. There is "stuff" hanging/sitting/etc... everywhere! Some of the artists may be in their studios while you are there. Volunteer workers may greet you when you enter, and offer directions if you want to see something specific. There is a Frank Lloyd Wright room which is pretty amazing. I recall an indoor fountain and lots of sculpture. Rooms upstairs are full of photos. A rooftop garden offers a unique "getaway" for events and such; outdoor sculptures surround. Too much to note here...

I AM INSPIRED TO WRITE prolifically whenever I visit this lovely place.

I will openly acknowledge that this is not the only struggling creative nonprofit business. However, their sudden struggle is a surprise situation and they are a truly unique space within the city of Rochester.

I've pasted below some information, as well as links to their site, if you choose to consider Artisan Works. Their admission is now \$12, possibly due to the funding issues, but I added up the cost for a family of five to visit ONCE... and it is the same price as a household MEMBERSHIP! There are only three in my family, but I am going to get a membership. I want to spend more time at Artisan Works, and I can't do that if they can't make it.

What about you? Will you consider a membership? Students can be members for \$30. You can get a household membership for twice that amount (two adults and all resident children 18 & under). Two-year memberships are discounted even further. Let's show Artisan Works how much we love their mission, and the gracious way they have filled... their giant available space... with art of every kind and support for every artist...

Smiles!!

Very Sincerely,

T. F. Rice

THEIR HOME PAGE:

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

ABOUT ARTISAN WORKS:

http://www.artisanworks.net/metal_arts.htm

Open to The Public:

Fri and Sat 11am - 6pm

Sun noon - 5pm

565 Blossom Rd. Ste L

Rochester, NY 14610

tel:

fax:

email:

www.artisanworks.net

Located on Blossom Road near the
corner of Winton Road in the Blossom
Business Center. Enter the parking lot at the
large eagle, turn hard right, and enter at our painted train door.

Admission:

\$12 adults

\$8 seniors and students

Members Free

Guided group tour admission:

\$12 adults

\$8 seniors and students

MEMBERSHIP INFO:

Household \$60 (\$100 for 2-years)

All individual benefits extended to two adults and resident
children 18 and under, plus:

4 complimentary guest passes

An ARTISANworks mug

Individual \$45 (\$75 for 2-years)

Unlimited free admission for the year

2 complimentary guest passes

Invitations to Artisan Works events

10% discount at George Bailey Framing

Student \$30

Unlimited free admission for the year

T. F. Rice

Heralding the Art of Words in Western New York...

The Other Herald



www.tfrice.etsy.com

Hidden Valley Farm, Publisher

P. O. Box 172

Perry, NY 14530

[↑ Contents](#)

455. **W.B. Keckler**

***Marilyn Manson Gives Dating Advice in "Ask Marilyn" & Hu Jintao
sees the future***

Mon 16 Jul 2007

"Ask Marilyn" has Goth ominisexual being Marilyn Manson giving dating advice to kids and a sequence of sonnets pairs dictators with birds on Joe Brainard's Pyjamas...there's also an elegy in the good old fashioned Thomas Gray way....well an interstate instead of a cemetery but....come hither to alleviate the crushing weight of Monday to....<http://joebraindardspyjamas.blogspot.com/>..."in the rooms they come and go...wearing Joe Brainard pyjamas mostly...."

***** Get a sneak peak of the all-new AOL at
<http://discover.aol.com/memed/aolcom30tour>

[↑ Contents](#)

456. **Halvard Johnson**

Re: It was Joanne Kyger at City Lights

Mon 16 Jul 2007

"Kudo" first appeared as a singular of "kudos"
about 1945.

Hal

"Generally speaking anybody is more
interesting doing nothing than doing
anything."

--Gertrude Stein

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

On Jul 15, 2007, at 4:44 PM, George Bowering wrote:

On Jul 14, 2007, at 5:24 PM, Stephen Vincent wrote:

Stephen,

*Thanks for the report on the Kyger reading.
Good to hear something of it.*

But "a kudo" ?

*George, you must be referring to my misspelling, "kudu"?? Actually
I prefer*

*the change in the vowel to a "u:", the sound of it. "Kudo" always
sounds*

*related to cooties or a sappy voiced radio guy vaguely congratulating
somebody for pulling off a good March of Dimes on a rainy day.*

*I think that you might be right. But we don't need the sound of
"kudo,"*

I think, because there is no such word.

Back in reality I should say I was really wanting to draw attention to Michael Rothenberg's accomplishments with the Penguin series - the Meltzer, Dorn, Whalen, Kyger, and several other Selecteds that he has managed to bring together. It is unlikely that any other major Press would have picked them up (such as FSG, Ecco, Wesleyan, maybe UC Press). Joanne, at least, for a larger public, was not big on any body's radar. Michael must have had real persuasive power, or a very good connection with a Penguin inmate, to bring that series. (Penguin, I understand, measures sales in pounds, not by the number titles sold!)

You are right again. It is something to be thankful to Penguin for (and I am not plumping for my publisher. they have done lots of my prose but no poetry). I was just the other day writing something about those wonderful Penguin books of translated poetry back when I was a tyro. We had the Garcia Lorca, Rilke, Rimbaud, etc. The original poem printed on one page and a prose translation on the facing page. I can expect that Penguin will expect to make money out of their Kerouac books, but you are right--they won't out of those others. if they are getting some grant in aid, that implies another place to say thanks to.

*Mr. G.H.Bowering
Does not roll through stop signs.*

[↑ Contents](#)

457. **sara marcus**

Robert Glück + Laurie Weeks read Tuesday, July 17 (NYC)

Mon 16 Jul 2007

If you're in New York this week, please consider venturing out for this sure-to-be-lovely event.

QT: Queer Readings at Dixon Place
presents a reading by the very wonderful

ROBERT GLÜCK + LAURIE WEEKS
Tuesday, July 17

Doors at 7 PM / Reading at 7:30
Part of HOT!: The NYC Celebration of Queer Culture
at Dixon Place: 258 Bowery, 2nd Fl, b/w Houston & Prince

I go outside and see the teeth of an iron rake extending past the edge of the shed. Brutal teeth of the rake sharp music against the sky. I'm covered with water, standing suddenly in the road and next to me on its sizzling liquid surface light shimmers dimly and yellowly twists. Raindrops swarm up from the street, illuminated in the headlights of a car. Down the road a team of men, vague black shapes in front of a pickup, run the chainsaw beneath a streetlamp. --Laurie Weeks, "Robins"

To destroy an image, show it by example how delicious one's own blood is. With pride I list the inadequacies, the toilet's vile blue water, my laziness and envy, the woman pulling her collar over her jacket lapel, sting of a light wind, distant corporate thrum, checkered landscape, deviations of some river, light beginning to cluster along its banks. --Robert Glück, "Batlike, Wolflike"

QT: Queer Readings at Dixon Place
<http://qt-readings.blogspot.com>
<http://www.myspace.com/qtreadings>

~Upcoming readings:~

November 27 Billy Merrell + Justin Torres
December 18 Akilah Oliver + Stacy Szymaszek

[↑ Contents](#)

458. **George Bowering**

Re: It was Joanne Kyger at City Lights

Mon 16 Jul 2007

There was no such year.

gb

On Jul 16, 2007, at 6:20 AM, Halvard Johnson wrote:

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> about 1945.
>
> Hal
>
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> Halvard Johnson
> =====
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> <http://imageswithoutwords.blogspot.com>
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>>> somebody for pulling off a good March of Dimes on a rainy day.
>>
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>> thanks to.
>>>
>>
>>
>>

>>

>>

>> Mr. G.H.Bowering

>> Does not roll through stop signs.

>

>

George Harry Bowering,

Never got his share.

[↑ Contents](#)

459. **Stephen Vincent**

Re: It was Joanne Kyger at City Lights

Mon 16 Jul 2007

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I think that you might be right. But we don't need the sound of "kudo," I think, because there is no such word.

What's a poet for, George, but shadings and inventions, new constructs and such!

By the way, an authoritative source informs me that there absolutely false or invented in Joanne Kyger's Dharma Committee accounts. Jack Spicer did convene an appearance of the Zen Singers on Blabber Mouth Night at The Place on Grant Street. For further info, consult all of the DC reports in the book.

Back in reality I should say I was really wanting to draw attention to Michael Rothenberg's accomplishments with the Penguin series - the Meltzer,

Dorn, Whalen, Kyger, and several other Selecteds that he has managed to bring

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You are right again. It is something to be thankful to Penguin for (and I am not plumping for my publisher. they have done lots of my prose but no poetry). I was just the other day writing something about those wonderful Penguin books of translated poetry back when I was a tyro. We had the Garcia Lorca, Rilke, Rimbaud, etc. The original poem printed on one page and a prose translation on the facing page. I can expect that Penguin will expect to make money out of their Kerouac books, but you are right--they won't out of those others. if they are getting some grant in aid, that implies another place to say thanks to.

*Mr. G.H.Bowering
Does not roll through stop signs.*

[↑ Contents](#)

460. **Michael Kelleher**
ANNOUNCING BABEL

Mon 16 Jul 2007

BABEL

...a series of readings and conversations with the world's best writers at the Church, downtown Buffalo's most exciting address for the arts.

Just Buffalo Literary Center and Hallwalls are proud to introduce Babel, an exciting new reading and conversation series that will feature four acclaimed international authors each year. Babel will support the Buffalo Niagara region's ongoing efforts to define and promote itself as a vibrant center for the exploration of global cultures. In our first season, we will present two Nobel

Prize winners, one Man Booker Prize winner, and an acclaimed Broadway playwright. Here's the season in a nutshell:

November 8 Orhan Pamuk, Turkey, author of *Snow*, Winner of the 2006 Nobel Prize in Literature

December 7 Ariel Dorfman, Chile, Author of *Death and the Maiden*

March 13 Derek Walcott, St. Lucia, poet, Winner of the 1992 Nobel Prize in Literature

April 24 Kiran Desai, India, author of *The Inheritance of Loss*, Winner of the 2006 Man Booker Prize in Fiction

In collaboration with the International Institute of Buffalo, Just Buffalo will create and distribute readers' guides and informational packets to increase understanding of the cultural forces at play in each author's work. These activities will culminate with each author visiting Buffalo to directly engage local audiences in an open dialogue centered on their work. They will read excerpts, discuss their ideas and inspiration, sign books, answer audience questions, and attend a reception.

Each event will be preceded by a month's worth of cultural activities related to the culture of the author, including: book discussions, topic panels, cooking demonstrations and food tastings, musical programs, and more. Our signature program, "If All Of Buffalo Read the Same Book," will continue through Babel, as we will choose one book by each author and encourage the entire city to read it.

Members of Just Buffalo/CEPA Gallery/Big Orbit Gallery, Hallwalls and the International Institute of Buffalo can subscribe to this series at an early bird member discount from now until September 1 at a special member rate of \$60. Book groups (minimum three people) can also subscribe at a special rate of \$60 per person for the whole season. That's just \$15 per event to see some of the greatest living authors in the world. Regular subscriptions are \$75. If there are any left, tickets for individual events will go on sale October 10 for \$25 per person per event.

BABEL is made possible by a grant from the John R. Oishei Foundation.

Other BABEL funding comes from: The National Endowment for the Arts; The New York State Council on the Arts (NYSCA); Erie County Cultural Funding.

BABEL MEDIA SPONSORS: Artvoice, Buffalo Spree, WBFO 88.7 fm.

BABEL sponsors and partners: Righteous Babe Records, UB Humanities Institute, The Mansion on Delaware Avenue, Hallwalls, Just Buffalo, & The International Institute of Buffalo.

[↑ Contents](#)

461. **Crane's Bill Books**

Mahmoud Darwish

Mon 16 Jul 2007

This morning's A.P. has a brief story about Darwish's appearance in Haifa yesterday: <http://www.nytimes.com/aponline/world/AP-Palestinians-Poet.html> If anyone hears of a way to obtain a copy of his speech, in print or audio, online or otherwise, I'd be very interested.

[↑ Contents](#)

462. **Tom W. Lewis**

Re: Irony

Mon 16 Jul 2007

thanks for the support, Herr Petermeier -- I knew I was up shit's creek early on in this job when I was hauled into a big auditorium and shown a 10 minute "fireside chat" given by the U of M president, where he browbeat the willing new hires with expressions like "We must maintain STRONG INTERNAL CONTROL" -- the scene strikes me as something worthy of a sequel to "1984".

haven't had the pleasure of working for GK, though he has baked cookies for my wife -- is that ironic or just weird?

Bobby Zimmerman is a homie -- I even davened with him a few years back at our local shul.

peculiar, yes, but that's what you get when you maintain STRONG INTERNAL CONTROL.

tl

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

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

On Behalf Of Steve Petermeier

Sent: Friday, July 13, 2007 0:36

To: ██████████

Subject: Re: Irony

On Thu, 12 Jul 2007, Tom W. Lewis wrote:

> which I find to be very uncomfortable now that I've
> settled in the upper midwest, 'cause most people
> "don't do irony" around here -- I am convinced that
> this was a factor in at least one dismissal, because
> my straight-shooting, echt-Minnesotan supervisor

> could not understand where I was coming from: after
> a year, it was curtains for me and my "foreign-born"
> ironic attitude.

Hey, Garrison Keillor is just plain tough to work for,
but I think he's fired some non-ironic,
echt-Minnesotans, too, and even some Danes. (Garrison
ain't all that echt anyway, even if he can name all
the counties by memory.) Maybe you'll have better
luck if you start hanging out with some guys from the
Iron Range. There's some guy from Hibbing who knows a
thing or two about "irony," donchya know?

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

Stv Ptrmir
no man's land
minneapolis, mn
usa

Yahoo! oneSearch: Finally, mobile search
that gives answers, not web links.
<http://mobile.yahoo.com/mobileweb/onesearch?refer=1ONXIC>

[↑ Contents](#)

463. **Joel Weishaus**

North-5 Text-1

Mon 16 Jul 2007

This is #21 of a projected 35 texts:

<http://web.pdx.edu/~pdx00282/North/North-5/text-1.htm>

Introduction:

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

Notes:

The forward button in the right-hand lower corner is not active yet. The back
button in the left-hand lower corner leads to Contents page.

Designed for screen resolution: 1024x768; Text size: Medium; Monitor: 17" or
larger; Browser: MS Explorer preferred. (On Foxfire, a few design changes are
usually found.)

Paratext boxes are opened by holding cursor over words.

-Joel

[↑ Contents](#)

464. **Michael Kelleher**

BABEL link

Mon 16 Jul 2007

Sorry for the follow-up. The babel link in the previous email had a stray period that caused problems.

Here's the proper link to the BABEL website:

<http://www.justbuffalo.org/babel/>

[↑ Contents](#)

465. **William Allegrezza**

Heartland Poetry Prize

Mon 16 Jul 2007

2007 Heartland Poetry Prize!

Description

The Heart Poetry Prize is given to a book of poetry or cross genre work by a poet who has published no more than two books and who resides in the following states:

Ohio, Indiana, Wisconsin, Michigan, Illinois, Kentucky, Nebraska, Missouri, Kansas, Arkansas, Mississippi, Alabama, Tennessee, Minnesota, Florida, Utah, Wyoming, Colorado, Louisiana, Texas, Oklahoma, North Dakota, South Dakota, West Virginia, Georgia, Idaho, or Montana.

Entrance Fee

The entrance fee is \$20 per manuscript made payable to Cracked Slab Books. The author should send with the manuscript a CD of the work in *Word* format. The deadline is September 20th, 2007.

Prize

The prize is limited to works in English that are innovative and experimental. The Heartland Prize includes for the winner a \$500 payment, 50 copies of the book, and a four city reading tour.

Send submissions to:

Cracked Slab Books
c/o Bill Allegrezza

1151 E. 56th #2
Chicago, IL 60637

For more information, please see crackedslabbooks.com.

[↑ Contents](#)

466. **steve d. dalachinsky**

Re: Sad news

Mon 16 Jul 2007

very sad sekou i know well and he is a poet of the best quality heart gut
spoken with one of the richest of voices

On Sun, 15 Jul 2007 17:29:49 -0700 Diane DiPrima <[REDACTED]>
writes:

> This came to me from another poet.

>

> Passing it on in the hope/belief that all good wishes beneficent

> thoughts

> are effective on some level.

>

> I performed with him once & remember his strong energy & good

> heart.

>

>

>

> Thanks, Diane di Prima

> -----

>

> Forwarded message:

>

>

> just sending out the word. Lamont Steptoe just called me and asked

> me to

> pass on the word. It seems Sekou Sundiata had a heart attack

> yesterday and

> is in critical condition. Let's keep this strong spirited poet in

> our

> thoughts, meditations, and prayers.

>

>

>

>
>

[↑ Contents](#)

467. **Stephen Vincent**

Re: It was Joanne Kyger at City Lights

Mon 16 Jul 2007

I wrote this too early on a Monday morning -

> By the way, an authoritative source informs me that there ARE absolutely No
> false or invented Accounts in Joanne Kyger's Dharma Committee reports.

Jack

> Spicer did convene an appearance of the Zen Singers on Blabber Mouth Night
at

> The Place on Grant Street. For further info, consult all of the DC reports in
> the book.

And thanks to Sylvester Pollet for the additional info on editors and designer
behind the making of the book.

Stephen V

Back in reality I should say I was really wanting to draw attention to

[↑ Contents](#)

468. **Sam Truitt**

"Days"

Mon 16 Jul 2007

As some of you may know, in a work entitled "Days" I've been making an
improvisational audio-photo poem ("phoetry") - like the "strips" of "Transverse,"
some of which are on ubu.com - each 24-hour day so far of 2007. I just recently
posted a slew to get relatively caught up and so thought to post word, thus:

<http://www.youtube.com/profile?user=Samtruitt>

Youtube allows for comments, and I would be pleased to read your takes. I can say these are different from "Transverse" in that I am no longer in NYC and so not walking as much and so much of these happen in a state of standing, sitting or driving (though not sleeping yet).

Many thanks for looking as you may.

Sam

Bored stiff? Loosen up...

Download and play hundreds of games for free on Yahoo! Games.

[↑ Contents](#)

469. **ALDON L NIELSEN**

CALL FOR PAPERS - African American Literature

Mon 16 Jul 2007

CALL FOR PAPERS

The ALA African American Literature and Culture Society Symposium

Theme: "Traditions and Revisions: New Directions in African American Literature

and Scholarship"

October 25-27, 2007

St. Louis University (Home of African American Review)

St. Louis, MO

Proposals for informal panel discussions, sessions, roundtables, workshops, and traditional paper presentations that reflect the conference theme are welcome on the following topics:

Preservation of Archives

Archiving Contemporary Writers

Constructing an Online Directory of Manuscript Sites

Defining the Marker "African American" in the 21st Century

Maintaining Distinctions Between Criticism and Scholarship

The History and Contributions of African American Journals

New Approaches to Teaching African American Literature

The History and Contributions of Black Presses

Black Skins/Electronic Skins and Changes in African American Writing

Post-Post-Modern Scholarship and Criticism

The Role of Scholars in African American Literature

Translating African American Literature into Other Languages

The Current State of African American Studies and Criticism

470. **Tom W. Lewis**

Re: It was Joanne Kyger at City Lights

Mon 16 Jul 2007

[↑ Contents](#)

471. **David Chirot**

Re: Mahmoud Darwish

Mon 16 Jul 2007

There are many articles on line--the easiest way to find them is to type in search for Mahmoud Darwish-- and you will see "top news stories" for him-- i have electronic intifada but wasn't yet in that--so check there again-- (they have very good cultural coverage, reviewers of all the arts, books, etc) also the Israeli papers on line if not listed among the "top news"-- it's most interesting to read the accounts in the various different countries' papers--

On 7/16/07, Crane's Bill Books <[REDACTED]> wrote:

>

> This morning's A.P. has a brief story about Darwish's appearance in Haifa

> yesterday:

> <http://www.nytimes.com/aponline/world/AP-Palestinians-Poet.html>

> If anyone hears of a way to obtain a copy of his speech, in print or

> audio, online or otherwise, I'd be very interested.

>

[↑ Contents](#)

472. **Mark Weiss**

Re: Heartland Poetry Prize

Mon 16 Jul 2007

A more apt name would be "The Hinterland Prize."

At 02:21 PM 7/16/2007, you wrote:

>2007 Heartland Poetry Prize!

>

>

>Description

>

>The Heart Poetry Prize is given to a book of poetry or cross genre work by a

>poet who has published no more than two books and who resides in the

>following states:

>

>Ohio, Indiana, Wisconsin, Michigan, Illinois, Kentucky, Nebraska, Missouri,
>Kansas, Arkansas, Mississippi, Alabama, Tennessee, Minnesota, Florida, Utah,
>Wyoming, Colorado, Louisiana, Texas, Oklahoma, North Dakota, South
Dakota,
>West Virginia, Georgia, Idaho, or Montana.
>
>Entrance Fee
>
>The entrance fee is \$20 per manuscript made payable to Cracked Slab
>Books. The
>author should send with the manuscript a CD of the work in *Word* format.
The
>deadline is September 20th, 2007.
>
>
>Prize
>
>The prize is limited to works in English that are innovative and
>experimental. The Heartland Prize includes for the winner a \$500 payment,
>50 copies of the book, and a four city reading tour.
>
>
>Send submissions to:
>
>Cracked Slab Books
>c/o Bill Allegrezza
>1151 E. 56th #2
>Chicago, IL 60637
>
>For more information, please see crackedslabbooks.com.

[↑ Contents](#)

473. **John Tranter**

"Announcing Jacket 33 - July 2007"

Mon 16 Jul 2007

"Announcing Jacket 33 - July 2007"

Guest editor: Pam Brown

<http://jacketmagazine.com/>

===== Feature =====

Gordon Ball: Unknown Collaborators: photos from the world of Allen Ginsberg and his many friends among the Beats, from 1969 to Ginsberg's death in 1997

===== Feature =====

Pieces on "Pieces of Air in the Epic", by Brenda Hillman: Barbara Claire Freeman, Editor.

"The generic convention of the book review is monologic; however nuanced and subtle, the constraints of the form typically allow the inclusion of only one perspective. This collection of short texts on the poems in Brenda Hillman's Pieces of Air in the Epic intends first, to present a kind of collective 'book review,' that is, a form of writing about poems that demands a plurality of individual voices; and second, to provide a forum in which poets respond to and explore a particular poem." - B.C.F.

Introduction, by Barbara Claire Freeman

Marjorie Welish

Graham Foust

Evie Shockley

C.D. Wright

Forrest Gander

Carol Snow

Robert Hass

Michael Davidson

Claudia Keelan

Robert Kaufman

Norma Cole

Marjorie Perloff

Geoffrey G. O'Brien

Juliana Spahr

Calvin Bedient

Reginald Shepherd

Cole Swensen

Elizabeth Robinson

Nathaniel Tarn

Bin Ramke

Donald Revell

Patricia Dienstfrey

Michael Palmer

Brenda Hillman was born in Tucson, Arizona in 1951. After receiving her B.A. at Pomona College, she attended the University of Iowa, where she received her M.F.A. in 1976. She has published seven collections of poetry: White Dress (1985), Fortress (1989), Death Tractates (1992), Bright Existence (1993), Loose

Sugar (1997) and Cascadia (2001), Pieces of Air in the Epic (2005); all published by Wesleyan University Press. She resides in the San Francisco Bay Area; she is married and has a daughter.

===== Reviews =====

Adam Aitken: "The Accidental Cage" by Michelle Cahill

Stan Apps: "Folly", by Nada Gordon.

Stan Apps: "My Angie Dickinson", by Michael Magee

Cynthia Arrieu-King: "The Man Suit" by Zachary Schomburg

Bridget Brooklyn: "Passion", by Brane Mozetic, translated by Tamara Soban

Andrew J. Browne: "Don't Ever Get Famous: Essays on New York Writing after the New York School", edited by Daniel Kane.

Stephen Cope: "City Eclogue" by Ed Roberson

Penelope Cray: "The Wanton Sublime: A Florilegium of Whethers and Wonders" by Anna Rabinowitz

Mark Dickinson: "Leaves of Field": with "Open Woods" and "Moving Woods". by Peter Larkin

Patrick James Dunagan: "Remembering Joel Oppenheimer" by Robert Bertholf

Martin Duwell: "Sugar Hits" by Philip Hammial

Michael Farrell: "Phosphorescence" by Graeme Miles

Cliff Fell: Eliot Weinberger, "What happened here" (second edition) and "Muhammad", both published by Verso, 2006.

Norbert Francis: Tosa Motokiyu (edited by Kent Johnson and Javier Alvarez). "Also, With My Throat, I Shall Swallow Ten Thousand Swords: Araki Yasusada's Letters in English"

Noah Eli Gordon and Erik Anderson: Conversational Noise: Some Talk on "Some Notes on My Programming", by Anselm Berrigan

Anne Heide: "hidde violeth i dde violet", by Kathleen Fraser

Cole Heinowitz: "Exchanges of Earth and Sky", by Jack Collom

Tom Hibbard: "Somebody Blew Up America and Other Poems", Amiri Baraka

Ben Hickman: "Remnants of Hannah" by Dara Wier

Carlos Hiraldo: "Unprotected Texts: Selected Poems, 1978-2006" by Thomas Beckett

Craig Johnson: "Poem for the End of Time and Other Poems" by Noelle Kocot

Paul Kahn: "I Was Blown Back", by Norman Fischer

Carl Kelleher: "Shake" by Joshua Beckman

Jake Kennedy: "The Men" by Lisa Robertson

Marc Kipniss: "The Bird Hoverer", by Aaron Belz

Louise Landes Levi: "Sunswumthru a Building", by Bob Arnold

Michelle Mahoney: "The Pajamaist", by Matthew Zapruder

Jill M. Neziri: "Forth a Raven", by Christina Davis

Michael Quattrone: "Overnight", by Paul Violi

Dr Mark Seton: "The Kamikaze Mind", by Richard James Allen

Rob Stanton: "A panic that can still come upon me" by Peter Gizzi

Paul Stephens: "The External Combustion Engine" by Michael Ives

James Stuart: "From Now" by Johanna Drucker

Ezra Tessler: "The Stamp of Class: Reflections on Poetry and Social Class" by Gary Lenhart

Dan Thomas-Glass: "Girly Man" and "World on Fire", both by Charles Bernstein

Marjorie Welish: "The Totality for Kids", by Joshua Clover Interviews

===== Interviews =====

Kathleen Fraser in conversation with Sarah Rosenthal, 2007: "SR: Silence has been a central trope in your writing since early on. It carries a range of meanings, from erasure to grief and loss to the spaciousness of an open field. Perhaps we could trace some of the ways in which silence has come up in your work over time."

George Bowering in conversation with Rachel Loden: Like a Radio in the Dark: An Email Interview, 2007

Alison Knowles in conversation with Elizabeth-Jane Burnett, September 2006.

Alison Knowles is a visual artist known for her soundworks, installations, performances, publications and association with Fluxus, the experimental avant-garde group formally founded in 1962.

Eleni Sikelianos, author of The California Poem, in conversation with Jesse Morse

Catherine Wagner in conversation with Nathan Smith, 13 April 2007

===== Articles =====

James Wallenstein: Ninnies and the Critics: "A Nest of Ninnies" by John Ashbery and James Schuyler

Geoffrey Cruickshank- Hagenbuckle with Alexander Nouvel: ZAP! (Zukofsky, Apollinaire, and the X Men)

Vernon Frazer and Kirpal Gordon:

Who We Are Now:

A Retrospective of Michael Rothenberg
(60 pages)

Aram Saroyan: Contretemps: A Minimalist Parable

===== Feature: Humor in Poetry =====

The Dangerfield Conundrum: A Roundtable on Humor in Poetry - 80 pages of discussion edited from 200 pages of postings to the HumPo List by Rachel Loden and K. Silem Mohammad, and featuring the voices of:

George Bowering

Maxine Chernoff

Katie Degentesh

Gabriel Gudding

Rachel Loden

Ange Mlinko

K. Silem Mohammad

D. A. Powell

Ron Silliman

Gary Sullivan

The Dangerfield Files, edited by Rachel Loden: poems from the HumPo List:

Rachel Loden: Introduction

George Bowering

Maxine Chernoff

Gabriel Gudding

Rachel Loden

Ange Mlinko

K. Silem Mohammad

D. A. Powell

Ron Silliman

Gary Sullivan

===== Feature =====

Mark Weiss: José Martí: "José Julián Martí y Pérez (1853-1895) may not be unique as a political poet-martyr (one thinks of Byron and Lorca), but he must have been one of the most politically involved. The very model of the committed

artist, he was 42 when he died in one of the first engagements of the second Cuban War of Independence, of which he had been chief propagandist and one of the principal planners. He had spent his entire adult life in exile, chiefly in Mexico City and New York."

===== Poems =====

Mary Jo Bang: Three poems

Ken Bolton: Three poems: An Australian Suburban Garden; EUROPE; For various movie directors

Michelle Cahill: Three poems: The Accidental Cage; Manhattan; Poppies

Justin Clemens: "The Mundiad", Book IV

Kelvin Corcoran: Three poems from 'Ulysses in the Car'

Alfred Corn: Two poems: Page and Cave; Trunk Show

Wystan Curnow: poem: Max

Norman Fischer: Formal Terms

Robert Gibbons: Two poems: That Internal World; At the End of Writing

Anna Gibbs: Culpable Blindness

John Hennessy: Coney Island Pilgrims

Katia Kapovich: Two poems: To Whom It May Concern; The Seventh String

Burt Kimmelman: Two poems: House, Normandy; Crumbs upon the Table

Rachel Loden: Three poems: Props to the Twentieth Century; Dick of the Dead; The Pure of Heart, Those Murderers

Rupert Loydell: Two poems: The Secret Life of Mist; The Secret Life of Light

Norman MacAfee: I Am Astro Place

Mark Mordue: Things That Year

John Muckle: Three Poems: Elizabeth Bishop; Nothing Wrong; Cyclomotors

Marc Nasdor: Five poems

Simon Robb: Excerpt from "Jane Fonda's Temple of Literature"

Sam Sampson: Three poems: The Ship Beautiful; Reel; Diagram

Don Share: On being philosophical

Jaya Savige: Two poems

Mark Schafer translates five poems by David Huerta

Jeffrey Side: Extracts from "Carrier of the Seed"

Stephen Sturgeon: Two poems: Friday; Fired

Paul Violi: Finish These Sentences

===== The next issue of Jacket
===== is due in October.

From now until the Northern Harvest Moon on 26 September the Jacket editors preserve their creative energies by entering a profound state of marsupial hibernation. Please do not disturb them!

===== Jacket magazine:
===== Editor: John Tranter
===== Associate Editor: Pam Brown

[↑ Contents](#)

474. **W.B. Keckler**

Indicting the Muse on Joe Brainard's Pyjamas

Mon 16 Jul 2007

The Muse is caught on COPS on Joe Brainard's Pyjamas, and yours truly pens a trio in memory of Schuyler while soaking in a tub overlooked by a feline...it's all quite legal at [_http://joebrainardspyjamas.blogspot.com/_](http://joebrainardspyjamas.blogspot.com/)
(<http://joebrainardspyjamas.blogspot.com/>)

***** Get a sneak peek of the all-new AOL at
<http://discover.aol.com/memed/aolcom30tour>

[↑ Contents](#)

475. **steve d. dalachinsky**

Re: ANNOUNCING BABEL

Mon 16 Jul 2007

speaking of world's best writers (qualify please) has anyone ever been nominated for any kind of pen award i was just informed by someone i know on the west coast committee that someone close to me has it was nice to hear ... in fact the person is so close to me it's a bit unnerving

On Mon, 16 Jul 2007 11:42:46 -0400 Michael Kelleher <[REDACTED]> writes:

> BABEL

>

> ...a series of readings and conversations with the world's best

> writers at the Church, downtown Buffalo's most exciting address for

> the arts.

>

- > Just Buffalo Literary Center and Hallwalls are proud to introduce
- > Babel, an exciting new reading and conversation series that will
- > feature four acclaimed international authors each year. Babel will
- > support the Buffalo Niagara region's ongoing efforts to define and
- > promote itself as a vibrant center for the exploration of global
- > cultures. In our first season, we will present two Nobel Prize
- > winners, one Man Booker Prize winner, and an acclaimed Broadway
- > playwright. Here's the season in a nutshell:
- >
- > November 8 Orhan Pamuk, Turkey, author of Snow, Winner of the 2006
- > Nobel Prize in Literature
- >
- > December 7 Ariel Dorfman, Chile, Author of Death and the Maiden
- >
- > March 13 Derek Walcott, St. Lucia, poet, Winner of the 1992
- > Nobel Prize in Literature
- >
- > April 24 Kiran Desai, India, author of The Inheritance
- > of Loss, Winner of the 2006 Man Booker Prize in Fiction
- >
- > In collaboration with the International Institute of Buffalo, Just
- > Buffalo will create and distribute readers' guides and
- > informational packets to increase understanding of the cultural
- > forces at play in each author's work. These activities will
- > culminate with each author visiting Buffalo to directly engage local
- > audiences in an open dialogue centered on their work. They will
- > read excerpts, discuss their ideas and inspiration, sign books,
- > answer audience questions, and attend a reception.
- >
- > Each event will be preceded by a month's worth of cultural
- > activities related to the culture of the author, including: book
- > discussions, topic panels, cooking demonstrations and food tastings,
- > musical programs, and more. Our signature program, "If All Of
- > Buffalo Read the Same Book," will continue through Babel, as we
- > will choose one book by each author and encourage the entire city to
- > read it.
- >
- > Members of Just Buffalo/CEPA Gallery/Big Orbit Gallery, Hallwalls
- > and the International Institute of Buffalo can subscribe to this
- > series at an early bird member discount from now until September 1
- > at a special member rate of \$60. Book groups (minimum three people)
- > can also subscribe at a special rate of \$60 per person for the whole

> season. That's just \$15 per event to see some of the greatest
> living authors in the world. Regular subscriptions are \$75. If there
> are any left, tickets for individual events will go on sale October
> 10 for \$25 per person per event.
>
> <http://www.justbuffalo.org/babel>. Book group subscriptions by phone
> only at
> [REDACTED].

BABEL is made possible by a grant from the John R. Oishei Foundation.

Other BABEL funding comes from: The National Endowment for the Arts; The New York State Council on the Arts (NYSCA); Erie County Cultural Funding.

BABEL MEDIA SPONSORS: Artvoice, Buffalo Spree, WBFO 88.7 fm.

BABEL sponsors and partners: Righteous Babe Records, UB Humanities Institute, The Mansion on Delaware Avenue, Hallwalls, Just Buffalo, & The International Institute of Buffalo.

[↑ Contents](#)

476. **steve d. dalachinsky**

Re: Sad news

Tue 17 Jul 2007

does anyone know what hospital sekou is in or his condition now?

On Sun, 15 Jul 2007 17:29:49 -0700 Diane DiPrima <[REDACTED]>
writes:

> This came to me from another poet.
>
> Passing it on in the hope/belief that all good wishes beneficent
> thoughts
> are effective on some level.
>
> I performed with him once & remember his strong energy & good
> heart.
>
>
>
> Thanks, Diane di Prima
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>
> Forwarded message:
>

>
> just sending out the word. Lamont Steptoe just called me and asked
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> pass on the word. It seems Sekou Sundiata had a heart attack
> yesterday and
> is in critical condition. Let's keep this strong spirited poet in
> our
> thoughts, meditations, and prayers.
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>

[↑ Contents](#)

477. **Jennifer Karmin**
Red Rover Series / Experiment #14

Tue 17 Jul 2007

Red Rover Series

{readings that play with reading}

Experiment #14:

Phases for I, Afterlife

Featuring

Kristin Prevallet

Elizabeth Schmitz

8pm Saturday, July 21st

at Lifeline Theatre

6912 N. Glenwood Ave

Chicago, IL

CTA Morse Red Line

<http://www.lifelinetheatre.com>

****special location for this event only****

Suggested donation \$12

(pay what you can)

for reservations call XXXXXXXXXX

A literary dance collaboration

presented by David M. Schmitz

From the Hip Dance Project

and Red Rover Series

Brought together by their father's suicide in 2000, this family of artists have come together to perform the work of mourning. Poet Kristin Prevallet will read selections from her new book, *I Afterlife: An Essay in Mourning Time* (Essay Press, 2007). Six dancers from the newly formed *From the Hip Dance Project*, choreographed by sister Elizabeth Schmitz, will echo the tones and themes of the material.

KRISTIN PREVALLET's previous books include *Shadow Evidence Intelligence* (Factory School, 2006), *Scratch Sides: Poetry, Documentation, and Image-Text Projects* (Skanky Possum, 2002), and *Perturbation, My Sister: A Study of Max Ernst's Hundred Headless Woman* (First Intensity, 1997). Her essays, poems, and translations have appeared in several magazines including *Jacket*, *The Nation*, *Chain*, *Poetry New York*, *Poets and Writers*, *Conjunctions*, *Seneca Review*, *Bombay Gin* and *The Chicago Review*. She recently co-edited *Third Mind: Creative Writing Through Visual Art* with Tonya Foster (Teachers & Writers, 2002), an anthology of essays about the challenges and rewards of uniting art and writing in the classroom. Her selected edition of Helen Adam's ballads and collages, *The Helen Adam Reader*, is forthcoming from the National Poetry Foundation. She is a 2007 New York State Foundation for the Arts fellow, and teaches at St John's University in Queens, NY.

www.kayvallet.com

www.essaypress.org

ELIZABETH SCHMITZ received her B.A. in dance from Marymount Manhattan College in New York City. While in New York, she performed with *Return of the Sun* and *Divino Ritmo Dance Company*. In 2005 she completed a seven-month contract as a featured dancer for Holland America Cruise lines. She since has performed abroad, in France, Japan, and India. She now lives in Chicago and has performed with *K-Theory*, *Valerie Alpert Dance Company*, *The Collective*, and the *Chicago Honey Bear Dancers*. Most recently, she choreographed an original musical for Stage and Screen performing arts camp and taught master classes in London, England. Her

choreography has been presented in New York at Marymount Manhattan College and with Return of the Sun at The Merce Cunningham Studio; in Chicago, at Rebound Dance, and Links Hall. This performance marks the debut for her dance company, From the Hip Dance Project.

DAVID M. SCHMITZ is currently serving as the General Manager at Steppenwolf Theatre Company and as the Financial & Business Practice Consultant for the House Theatre of Chicago. Prior to joining Steppenwolf, David served as the General Manager at Lookingglass Theatre Company, the Business Manager at Adair Performance (a variety entertainment agency), and as the Executive Artistic Director of the This Isn't Brain Surgery Production Company (Greeley, CO). David also works as a freelance theatre director, and is a member of the Stage Left Theatre Company ensemble.

| DANCERS <<<

AMANDA DOERR received her B.A. in Dance from the University of Wisconsin-Stevens Point. Recently her choreography was presented at Rebound Dance Festival and she looks forward to presenting more in the future. Amanda currently teaches social dancing, beginner to advanced, at May I Have This Dance in Chicago.

MELISSA MALLINSON has performed with many companies and independent artists. She is the Associate Artistic Director of Marquez Dance Project and a performer with Khecari Dance Theater. She graduated summa cum laude from the University of Michigan.

AMANDA NEWMAN is a recent graduate from Columbia College Chicago with her B.A. in Musical Theater Performance. She has trained and studied with Natalie Rast, Anna Paskevskaya and Nana Shineflug. Her recent performances include the Open House Dance Collective, and the Human Rights Campaign's Chicago Gala, "Tickled Pink."

DIONNA PRIDGEON graduated from Point Park University (PA) with a B.A. in Dance. Currently she is a teaching artist for Hubbard Street and six other dance

institutions across the Chicago-land area. She currently works with several dance companies including: Dance2xs, Pillowproject (PA), Corpo, and Cerqua Rivera.

LAUREN RITTER graduated from Barat College with a B.A. in Dance and a B.A. in Humanities in 2005. She has studied with Rory Foster, Pamela Tanis, Greg Begley, Sarita Smith-Childs, Randy Duncan and many more. She has danced with numerous companies throughout the Chicago land area including, Forces of Nature and Matter Dance Company.

>>> RED ROVER SERIES <<< is curated by Amina Cain and Jennifer Karmin. Founded in 2005, each Red Rover event is designed as a reading experiment with participation by local, national, and international writers, artists, and performers.

Email ideas for reading experiments to us at 

The schedule of events is listed at <http://groups.yahoo.com/group/redroverseries>

Coming up
Experiment #15
August 20th
with Zach Barocas
and Joel Bettridge
<http://www.culturalsociety.org>

___ Take the Internet to Go: Yahoo!Go puts the Internet in your pocket: mail, news, photos & more. <http://mobile.yahoo.com/go?refer=1GNXIC>

[↑ Contents](#)

478. **Alan Sondheim**
buddhist and 4 4 casio

Tue 17 Jul 2007

The following were recorded on a Casio or other small keyboard (with built-in rhythm and minimal bass) a few years ago; I recently found the tape and added echo. 3 has some slow and moody 1 is furious and fast 2 is a continuation of 1 4 is fast-melodic. They're sections of a continuous 20 minute improvisation. I'm really happy with these - not only what I was able to do on the keyboard, but

the surge of the music, tsunami. (This might have to do with an ongoing interview I'm doing about the music I did in the 60s. I think the Casio is from the late 90s. Apologies for the slightly large size of the mp3s but it's necessary; there's too much going on to cut back on the bandwidth.) Then there's buddhist immediately following (text).

<http://www.asondheim.org/casio1.mp3>

<http://www.asondheim.org/casio2.mp3>

<http://www.asondheim.org/casio3.mp3>

<http://www.asondheim.org/casio4.mp3>

buddhist

more "The The want. more "The tired tired "The I more tired. tired. more know more know the I more the less I "The I less less know more know don't don't know I the know." know." the know less But know." the the don't Oh But less less know." what know. don't don't Oh and Oh don't know." what more. to know." But Oh is what But Oh to less. and know. what To To Oh to more. am am more. and is so tired, to Oh To tired, so is to tired, want Jennifer, To less. Jennifer, play tired, so so want this want am tired, want play Jennifer, so Jennifer, play this play Jennifer, Jennifer, this game. want want want silly To this Jennifer, play game. game. play want game. you am silly play To want. you game. this am tired are silly silly are tired. want. To game. tired The game. you tired you want. tired. are tired The tired.

[↑ Contents](#)

479. **Fulcrum Annual**

Internships Available at FULCRUM

Tue 17 Jul 2007

FULCRUM is currently looking for volunteer interns. MUST be in the Boston / Cambridge area. The following assets are a plus:

- * interest in literature
- * bookkeeping skills
- * research skills
- * car
- * grant-writing skills
- * copywriting skills
- * marketing marketing skills
- * experience in publishing

Other skills are of interest too, and even sheer enthusiasm goes a long way. All interns are gratefully acknowledged in the journal and on our FULCRUM's website (<http://fulcrumpoetry.com>), with possibility of further promotion. Whether interested or in doubt, contact Julia Kleyman, Director of Marketing

and Development, at office{AT}fulcrumpoetry.com with your background, qualifications and availability (append your CV, if available).

[↑ Contents](#)

480. **Philip Metres**

Dmitry Prigov, RIP

Tue 17 Jul 2007

I posted this on my blog today, in memory of Prigov:

Eugene Ostashevsky sent me an email yesterday with news of the passing of a great poet, artist, and cultural laborer, Dmitry Prigov. One of the great innovators and tireless experimenters of his generation, Prigov's massive poetic and artistic output (he once promised to write 25,000 poems) has yet to receive full acknowledgement or readership in the United States. As far as I know, the only full-length collection of his poems to appear in English has been *Fifty Drops of Blood*, translated by Cris Mattison and published by Ugly Duckling Presse. In honor of his life and work, I'm posting a few Prigov poems I translated a few years back. Tomorrow, I'll post an interview of Prigov that I did in 1996, versions of which appeared in *COMBO*. He was electrifyingly intelligent, hilariously gesticulating, and humanely generous to me, a young American stuttering his Russian and misunderstanding the scope of his project.

Some Prigov poems:

1.

In Japan I would be Catullus
And in Rome I would be Hokusai
And in Russia I am the same guy
Who would have been
Catallus in Japan
And in Rome, Hokusai.

2.

The plumber goes into the winter yard
He looks: and the yard is already spring.
It's the same way as with him now--
He was a schoolboy, and now he's a plumber.

And the farther the more--farther is death,
And before that ripe old age
And before that, and before that,
And before that--as is now, a plumber.

3.

In the cafe of the house of Literators
Poliseman drinks beer
Drinks in his usual manner,
Not even seeing the literary workers

But they all look at him.
Around him it is light and empty
And all of their different arts
In his presence don't mean anything

He represents life,
Appearing in the form of Duty.
Life is short, but Art is long.
And in the battle Life wins

4.

Here is the Poliseman standing in place
Watching everything, remembering
Everything around and here is his pride
The ambulance dressed all in white flies up to him
Raises a fan of spring splashes
Hands entwined they're walking together
The heavens above them melt
The ground disappears in this place.

5.

It's not important the recorded milk production
Cannot be compared to the real milk production
Everything that's recorded is recorded in the heavens
And if it will come to be not in two or three days
Nevertheless it's really important when it will
And in some high sense it's already come true
And in some low sense everything will be forgotten
And it's nearly been forgotten already

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [REDACTED] (work)
fax: [REDACTED]

<http://www.philipmetres.com>
<http://www.behindthelinespoetry.blogspot.com>

[↑ Contents](#)

481. **Dan Waber**
ars poetica update

Tue 17 Jul 2007

The ars poetica project continues to notch the belt at:

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

Poems appeared last week by: Dean Blehert, James Cummins, Chris Murray, and Ernie Wormwood.

Poems will appear this week by: Ernie Wormwood, Celia Bland, Angela Carr, Bhanu Kapil, and Peter Boyle.

A new poem about poetry every day, by invitation only (but thanks for asking).

Enjoy,
Dan

[↑ Contents](#)

482. **Eric Elshtain**
New Beard of Bees Chapbook

Tue 17 Jul 2007

Beard of Bees Press is pleased to announce the publication of Paul Hoover's *_At the Sound_*, a chapbook in which Cassandra meets Sam the Sham.

<http://www.beardofbees.com/hoover.html>

Yours,

Eric E.

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

[↑ Contents](#)

483. **Stephen Vincent**
The Poetry of Impeachment!

Tue 17 Jul 2007

<http://www.pbs.org/moyers/journal/07132007/profile.html>

Well, that's not exactly the title but for those who have the time to watch this ... it's a very interesting discussion about impeaching BOTH Bush & Cheney. The people in the discussion are Bill Moyers, John Nichols (the Nation magazine) and Bruce Fein (Constitutional Lawyer, academic and very conservative - worked for Reagan and is associated with both the Enterprise Institute and the Heritage Foundation) and they ALL agree that impeachment would be the proper course of action.

[↑ Contents](#)

484. **Mark Weiss**
he is what he eats

Tue 17 Jul 2007

This story played in a slew of british newspapers. Does it explain anything?

London, July 16 : There's nothing that US President George W Bush likes to sink his teeth into at dinner than a cheeseburger pizza.

The revelation comes from none other than the American president's chef, who gives an insight into what Mr Bush loves to eat.

And if you're wondering what a cheeseburger pizza is, well it consists of a standard cheese and tomato pizza base, with all the ingredients of a burger as the topping.

Toppings include ground beef and cheese, ketchup, pickles, gherkins, fried onions, bacon and tomatoes.

The pizzas were invented in 2005 by teams on Donald Trump's reality TV show 'The Apprentice' when they were set the challenge of coming up with a new flavour.

Chef Cristeta Comerford also revealed that at lunch, the President likes to dine on peanut butter and honey on bread, with crisps at an annual gathering of the cooks who cater to the palates of royals and world statesmen.

"For dinner the President loves what we call home-made 'cheeseburger pizzas' because every ingredient of a cheeseburger is on top of a margherita pizza," The Sun quoted her, as saying.

"For lunch he loves cinnamon bread with peanut butter and organic honey, with home-made potato chips and pickles," she added.

Pizza giant Domino makes the food in the US, and admits a large one has 1,600 calories and the highest level of cholesterol.

[↑ Contents](#)

485. **mIEKAL aND**

Dmitri Prigov, 66; artist and influential poet of the post-Soviet era

Tue 17 Jul 2007

Dmitri Prigov, 66; artist and influential poet of the post-Soviet era

From Times Wire Reports

July 17, 2007

Dmitri Prigov, 66, an avant-garde artist and poet considered one of the most influential writers of the post-Soviet era, died Monday in a Moscow hospital, the RIA-Novosti news agency said.

Prigov had been in intensive care since a heart attack July 7.

A prolific poet, Prigov's work has been widely published since the late 1980s, but he was perhaps best known in the West for his live performances, which incorporated visual and musical elements.

He and his close friend, Lev Rubenstein, were leaders of the so-called conceptualist school, which arose in unofficial Soviet art in the late 1960s. They were believed to have been the first in Russia to regard performance as an art form.

Until he fell ill, Prigov was planning to return to the ideals of his youth and participate in a performance in which he would sit in a wardrobe as it was hauled up 22 flights of stairs at Moscow State University and read poems all the way to the top, the Moscow Times reported.

[↑ Contents](#)

486. **George Bowering**

Re: pen

Tue 17 Jul 2007

On Jul 16, 2007, at 8:45 PM, steve d. dalachinsky wrote:

*speaking of world's best writers (qualify please) has anyone ever
been
nominated for any kind of pen award*

Oh sure. Lots of people have. You can Google PEN awards and find the names of winners, if not all the nominations.

>

GB

Under electronic surveillance.

[↑ Contents](#)

487. **W.B. Keckler**

Who would combine Wilfred Owen and Ron Silliman?

Tue 17 Jul 2007

Well, of course Joe Brainard's Pyjamas would...some new poetry including a poem meditating upon the phenomenon that is RonSil.....and some Zombies get their haiku on...that and more at [_http://joebrainardspyjamas.blogspot.com/_](http://joebrainardspyjamas.blogspot.com/)
(<http://joebrainardspyjamas.blogspot.com/>)

***** Get a sneak peek of the all-new AOL at
<http://discover.aol.com/memed/aolcom30tour>

[↑ Contents](#)

488. **Maria Damon**

[Fwd: Fwd: Serious News]

Tue 17 Jul 2007

This is a multi-part message in MIME format.

--part1_c19.1a714b52.33ce74df_boundary

Sonja Arsham Kuftinec
Associate Professor
Director of Undergraduate Studies
Theater Arts and Dance
University of Minnesota
[REDACTED]

Get a sneak peek of the all-new AOL at
<http://discover.aol.com/memed/aolcom30tour>

--part1_c19.1a714b52.33ce74df_boundary

--0-1288827387-1184701058=:89406

Bill Cottman
www.salon1016.org

----- Forwarded Message -----

From: "[REDACTED]" <[REDACTED]>

To: [REDACTED]

Cc: [REDACTED]

Sent: Tuesday, July 17, 2007 12:18:28 PM

Subject: Fwd: Sekou Lives... + FORWARD

In a message dated 7/17/2007 12:39:49 PM Central Standard Time, ADPATE writes:

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

From: [REDACTED]

To: [REDACTED]

Bcc: [REDACTED]

Sent: Tue, 17 Jul 2007 9:23 am

Subject: Sekou Lives... + FORWARD

Please be advised that, all other rumors to the contrary notwithstanding, esteemed poet Sekou Sundiata is as of this writing (Tuesday morning, July 17, 2007) still fighting the latest battle for his life. Yes, he is in a hospital, he does remain in a coma and on life support, and, yes, he's still in critical condition. But he's still with us and still fighting back!

Yesterday, an eeg was performed on him and sometime today or tomorrow a cat scan will be underway.

As best as I could gather, on or about Friday, July 6th, Sekou suffered a mild heart attack, and on Sunday, July 8, he was doing well and walking about. Six days later, on the morning of Friday, July 13th, he was released from the hospital and returned home. That night, roughly after 10pm, he was hit again, this time more seriously. He was taken to Brooklyn Hospital and eventually transferred to a hospital in Westchester County, where he remains in relatively stable and critical condition.

You may contact me: [REDACTED] for further updates.

Later. Louis.

MEANWHILE, please spread the following statement as best as you would:

Dear Family, Friends:

Minutes ago, I spoke with a representative from Sekou Sundiata's family and the family wishes for me to let you know that, despite what has been circulating on some parts of the Internet, Sekou is "alive and maintaining."

While it is true that Sekou is very ill, he has NOT made his transition. He is alive. The family asks that your prayers and thoughts be toward his health and speedy recovery.

Please stay tuned for updates from the family via "Put On BLAST!" Feel free to forward this message in an effort to cancel any rumors you may have received.

Prayerfully,

April Silver

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AOL now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

Get a sneak peek of the all-new AOL.com.

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

From: [REDACTED]

To: [REDACTED]

Bcc: [REDACTED]

Sent: Tue, 17 Jul 2007 9:23 am

Subject: Sekou Lives... + FORWARD

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with the Yahoo! Search movie showtime shortcut.
<http://tools.search.yahoo.com/shortcuts/#news>
--0-1288827387-1184701058=:89406

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

From: [REDACTED]
To: [REDACTED]
Bcc: [REDACTED]
Sent: Tue, 17 Jul 2007 9:23 am
Subject: Sekou Lives... + FORWARD

?

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?

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?

You may contact me: [REDACTED] for further updates.

?

Later. Louis.

?

?

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?

?

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--part1_c19.1a714b52.33ce74df_boundary--

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[↑ Contents](#)

489. **W.B. Keckler**

does anyone know is Randall Potts alive and well?

Tue 17 Jul 2007

....does anyone know if Randall Potts is alive and well...he's a poet who had a book out through O Books a few years back and published in mags like Five

Fingers Review. I saw an obit for a Randall Potts in Philly area I think it was dated June, 2007. Potts was in Frisco at the time of the publications I am speaking of....no malediction on a namesake but hope it wasn't he...

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<http://discover.aol.com/memed/aolcom30tour>

[↑ Contents](#)

490. **Alan Sondheim**

Re: pen

Tue 17 Jul 2007

The ex-drummer of my group, Joel Zabor (now Rafi Zabor) won the Pen Faulkner award for best novel, *The Bear Comes Home*, a few year back -

- Alan

On Tue, 17 Jul 2007, George Bowering wrote:

On Jul 16, 2007, at 8:45 PM, steve d. dalachinsky wrote:

*speaking og world's best writers (qualify please) has anyone ever been
nominated for any kind of pen award*

*Oh sure. Lots of people have. You can Google PEN awards and find the
names of winners, if not all the nominations.*

GB

Under electronic surveillance.

=====

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

=====

=====

[↑ Contents](#)

491. **George Bowering**

Re: Three events

Tue 17 Jul 2007

On Jul 15, 2007, at 12:04 PM, Kevin Killian wrote:

> Hi there, I want to let you all know that my impressions of Art Basel
> 38 are on line now at FANZINE,
>
> www.thefanzine.com
>
> It's called "Diary of a Nobody," and it's quite long so give yourself
> a little time.
>
>

Thanks, Kevin--

It IS long, but it is fun, too.

And isn't Basel a cute town?

I know mainly the part that isn't hilly, the other
side of the Rhine.

George H. Bowering

Wishes your happiness.

[↑ Contents](#)

492. **Ruth Lepson**

Re: Sad news

Tue 17 Jul 2007

very sad to hear it--my students loved to hear him, so did I.

On 7/15/07 8:29 PM, "Diane DiPrima" <[REDACTED]> wrote:

This came to me from another poet.

*Passing it on in the hope/belief that all good wishes beneficent thoughts
are effective on some level.*

I performed with him once & remember his strong energy & good heart.

Thanks, Diane di Prima

Forwarded message:

just sending out the word. Lamont Steptoe just called me and asked me to pass on the word. It seems Sekou Sundiata had a heart attack yesterday and is in critical condition. Let's keep this strong spirited poet in our thoughts, meditations, and prayers.

[↑ Contents](#)

493. **W.B. Keckler**

Talking with A.I. A.L.I.C.E. about Degas, Bisexuality and Dinosaurs....

Tue 17 Jul 2007

Joe Brainard's Pyjamas is in conversation with A.I. A.L.I.C.E. about Degas, bisexuality, poetry, dinosaurs and other sundry topics....turns out she has a Ph.d. from one of our finer universities....who knew? Sound the artificial depths at [_http://joebrainardspyjamas.blogspot.com/_](http://joebrainardspyjamas.blogspot.com/) (<http://joebrainardspyjamas.blogspot.com/>)

***** Get a sneak peek of the all-new AOL at <http://discover.aol.com/memed/aolcom30tour>

[↑ Contents](#)

494. **Jacob Edmond**

Dmitry Prigov dies

Tue 17 Jul 2007

St. Petersburg Times

Issue #1289 (55), Tuesday, July 17, 2007

Poet Prigov Dies MOSCOW (AP) — Dmitry Prigov, one of the most influential poets of the post-Soviet era, died early Monday in a Moscow hospital, the RIA-Novosti news agency reported. He was 66. Prigov had been in intensive care since suffering a heart attack July 7. He and his close friend Lev Rubenstein were leaders of the so-called conceptualist school, which arose in unofficial Soviet art in the late 1960s. They were the first in Russia to see performance as a form of art.

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]

<http://www.otago.ac.nz/english/staff/edmond.html>

[↑ Contents](#)

495. **newpoemsnow**

query for history of publishing (and service learning) resources

Tue 17 Jul 2007

Hi folks,

I am creating a section for our Multicultural America course at the university that takes a comparative look at the experience of individuals from multiple ethnic and other diverse groups in the US attempting to publish their literary work.

The course includes a service learning component.

If you know of resources that I should be aware of, such as political analyses of publishing history, or have suggestions for service learning opportunities (you may even know of an organization that could provide an online service learning experience?), please let me know.

Thank you very much,

Peter Blewett

Be a better Globetrotter. Get better travel answers from someone who knows.
Yahoo! Answers - Check it out.

[↑ Contents](#)

496. **David A. Kirschenbaum**

NYC/Exhibit at Boog City's 4th Annual Small, Small Press Fair

Tue 17 Jul 2007

please forward

Exhibit at Boog City's 4th Annual Small, Small Press Fair
(with Indie Records and Crafts, too)

Sat. Aug. 4, 11:00 a.m.-5:00 p.m.

at day 3 of
Welcome to Boog City poetry and music festival
(complete fest info below)

Cakeshop
152 Ludlow St. (bet. Stanton and Rivington sts.)
NYC

\$20 for a table

email [REDACTED] or call 212-842-BOOG (2664)

Featuring 15 on the 15?s,
a 15-minute musical performance each hour on the 15?s by:

Robert Kerr at

11:15 a.m.

12:15 p.m.

1:15 p.m.

Sean T. Hanratty at

2:15 p.m.

3:15 p.m.

4:15 p.m.

Robert Kerr is a playwright and songwriter living in Brooklyn. He wrote thebook and lyrics for the short musical "The Sticky-Fingered Fiancee" and the songs for his plays "Kingdom Gone" and "Meet Uncle Casper" as well as his Brothers Grimm adaptations "Bearskin" and "The Juniper Tree." He was also a founding member of the Minneapolis band Alien Detector.

Sean T. Hanratty is straight outta Brooklyn and on his way into your shower, by way of you singing his memorably melodic and incredibly enchanting songs in the shower, of course... <http://myspace.com/seanthanratty>

*Welcome to Boog City

4 Days of Poetry and Music

Thurs. Aug. 2/ ACA Galleries

Fri. Aug. 3/ Sidewalk Cafe

Sat. Aug. 4/ Cakeshop

Sun. Aug. 5/ Bowery Poetry Club

with readings from:

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Tom Devaney
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Mark Lamoureux
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Simon Perchik
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Nathaniel Siegel
Rachel M. Simon
Christina Strong
Gary Sullivan
Rodrigo Toscano and his Collapsible Poetics Theater
Ian Wilder
Daniel Zimmerman
and more

and music from:

Dr. Benstock
The Drew Gardner Flash Orchestra
I Feel Tractor
The Leader
Rachel Lipson
Nan & the Charley Horses
The Passenger Pigeons (formerly The Sparrows)
and more
and

The Fugs album,
The Village Fugs, performed by
Paul Cama, Steve Espinola, I Feel Tractor,

JUANBURGUESA, and Scott MX Turner
Sat. 8/4 at Cakeshop

Hosted by Boog City editor David Kirschenbaum
For more info: 212-842-BOOG (2664) * [REDACTED]

--

David A. Kirschenbaum, editor and publisher
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For event and publication information:
<http://www.welcometoboogcity.com>
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[↑ Contents](#)

497. **David Chirot**

Re: Dmitry Prigov (and perhaps Araki Yasusada)

Wed 18 Jul 2007

Many deep thanks to Igor Satanovsky for his excellent piece re Dmitry Prigov, included in this post--

Dmitry Prigov was also interested in and created many hyperauthorships--among them, as hypothetically posited by Mikhail Epstein, being that of Araki Yasusada.

On 7/17/07, David-Baptiste Chirot <[REDACTED]> wrote:

>

> A further "appearance" of Dmitry Prigov's that is very interesting and
> appropriately "strange" is that in his "Commentary and Hypotheses" which is
> one of the appendices that appears in Doubled Flowering From the
Notebooks

> of Araki Yasusada--Mikhail Epstein posits two Russian writers as possible
> candidates for the "real" authorship of the Yasusada writings. One of the
> writers--"Hypothesis #2"--is Dmitry Prigov. (The other is Andrei Bitov.)
> Prigov's work, accompanied by a manifesto, Epstein points out, is included
> in the anthology Third Wave : The New Russian Poetry edited by Kent
Johnson

> (the American poet most often pointed to as the "real author" of the
> Yasusada) and Stephen M. Ashby. Epstein offers evidence of both Prigov and
> Bitov--close acquaintances according to Epstein---having the opportunity
> and known proposed writings which never were published--of presenting
their

> respective manuscripts to Johnson while in Russia, and their finding their
> way to publication not in Russian, but as English translations, purporting
> to be translations from the Japanese.
>
> -----
> To: [REDACTED]
> From: [REDACTED]
> Date: Tue, 17 Jul 2007 20:34:10 -0700
> Subject: [spidertangle] Re: Unable to deliver your message
>
>
> Thanks Igor, clear reason to take note--
>
> *Igor Satanovsky <[REDACTED]>* wrote:
>
> Ye, Dmitry Aleksandrovich Prigov was a very interesting figure. Born in
> 1940, the same year as J.Brodsky, K.Kuzminsky and R.Kostelanetz, he truly
> came to spotlight only in the 80s, being a phenomenally gifted performer of
> his own writing. An artist by education, Prigov has been experimenting with
> various traditional and avant-garde poetic/artistic modes since the early
> 60s, including visual and typographic poetry (Sackners have some examples
in
> their archive). By the late 70's, he settled into very disciplined
> conceptual work, which at its core had a performance persona of Prigov as a
> cross between a mad Soviet intellectual and a traditional Russian «holy
> schizo», *yurodivyi. *In reality, he was probably one of the most
> consistently brainy and able thinkers of contemporary Russian culture,
> transporting his visual obsessions and artistic strategies into the verbal
> arts. He was too productive for his own good, writing, according to various
> estimates, 36000 to 40000 short poems. Russian public never absorbed even
> one percent of that, content to hear Prigov perform his most popular poems
> about President Reagan, and Soviet policeman, «millitsaner», from the 80's.
> Prigov didn't seem to mind, and thought that the public at large was not
> ready to absorb his more challenging work anyway.
>
> Prigov's poetic signature's always been secondary to his persona, but it's
> very persistent and recognizable. His poems usually start in a traditional
> poetic meter, but veer off to a prosaic final line. They are often
> satirical, sharply social and absurdist in nature, contrasting several
> social, literary or ideological contexts to a revealing result. One good
> example is this poem from _Reagan's Image in the Soviet Literature_ series:
>

>
> Reagan doesn't want to feed us
> He makes a serious mistake
> It's only over there that they believe
> You've got to eat to live
>
> But we don't need his bread
> We'll live on our Idea
> It'll come to him quite suddenly: Hey, where are they? -
> But we've already settled in his heart.
>
>
> What we have here is a deconstruction of the late Soviet identity as that
> of the collapsing revolutionary empire begging its capitalist enemies to
> feed it, while shedding the dying revolutionary rethoric (*We'll live on
> our Idea*) for the newly appealing eastern-christian- orthodoxy makeup
(*_But
> we've already settled in his heart*_). Prigov's one of the first to
> notice, but there is more to his work.
>
> He is another of my favorites, which reveals how the best of Prigov's work
> can be subtle, sly and seriously uncanny at the same time.
>
>
> *
> When mad Jews
> Call Russia their Motherland
> And do better than a Russian
> Where they are not even invited
> And where invited, they do, too
> And where they themselves invite --
> She stands in all her beauty
> Russia, the Motherland of Jews.
>
> The line *_And where they themselves invite -* has a lot to do with
> _jewish invitations_ that is, refers to Israel, often called among Russians
> the sixteenth Soviet republic. Prigov's work is full of shifting and
> transporting identities, that's probably why his it has been so important to
> the post-Soviet cultural scene.
>
> His later writing often had a much darker tone. He would pick a theme from
> the media headlines, say, Sexual Harassment, and develop it into a

> book-length poetic cycle, approaching his topic from all imaginable angles.
>
> As a true performance artist, close in some ways to Situationists, Prigov
> had an uncanny ability to mimic and blend in any social context, adapting
> and compromising discourses left and right. In that sense, he never was a
> dissident in the Soviet period. That is, he distrusted any kind of direct
> heroic or romantic sentiment, and kept his distance from both the
> Traditionalist and the Traditional Russian Avantgard camps, declaring
> himself to be a classicist. He was one strange and fascinating classicist, I
> gotta tell you that.
>
> igor satanovsky,
> new york
>
> **
> mIEKAL aND wrote on 7/17/07, 2:53 PM:
>
> Prigov, 66; artist and influential poet of the post-Soviet era
> From Times Wire Reports
> July 17, 2007
>
> Dmitri Prigov, 66, an avant-garde artist and poet considered one of
> the most influential writers of the post-Soviet era, died Monday in a
> Moscow hospital, the RIA-Novosti news agency said.
>
> Prigov had been in intensive care since a heart attack July 7.
>
> A prolific poet, Prigov's work has been widely published since the
> late 1980s, but he was perhaps best known in the West for his live
> performances, which incorporated visual and musical elements.
>
> He and his close friend, Lev Rubenstein, were leaders of the so-
> called conceptualist school, which arose in unofficial Soviet art in
> the late 1960s. They were believed to have been the first in Russia
> to regard performance as an art form.
>
> Until he fell ill, Prigov was planning to return to the ideals of his
> youth and participate in a performance in which he would sit in a
> wardrobe as it was hauled up 22 flights of stairs at Moscow State
> University and read poems all the way to the top, the Moscow Times
> reported.
>

>
>
> -----
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> [image: Yahoo!]

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[↑ Contents](#)

498. **Schuchat Simon**

Re: Dmitry Prigov RIP

Wed 18 Jul 2007

Prigov was a monumental poet, also a fine graphic artist, whose writings before and after the end of the Soviet Union were equally wonderful. I translated his long list poem "During me" (Pri mne) in Skanky Possum several years back -- I would recommend that as a somewhat different side from the writings Philip provides below.

I heard Prigov read back when I lived in Moscow (it was probably 2001), a work with musical (taped) accompaniment about "the Englishwoman and the Russian revolution," a spectacular performance.

another loss.

Date: Tue, 17 Jul 2007 06:34:27 -0400

From: Philip Metres

Subject: Dmitry Prigov, RIP

I posted this on my blog today, in memory of Prigov:

Eugene Ostashevsky sent me an email yesterday with news of the passing of a great poet, artist, and cultural laborer, Dmitry Prigov. One of the great innovators and tireless experimenters of his generation, Prigov's massive poetic and artistic output (he once promised to write 25,000 poems) has yet to receive full acknowledgement or readership in the United States. As far as I know, the only full-length collection of his poems to appear in English has been *Fifty Drops of Blood*, translated by Cris Mattison and published by Ugly Duckling Presse. In honor of his life and work, I'm posting a few Prigov poems I translated a few years back. Tomorrow, I'll post an interview of Prigov that I did in 1996, versions of which appeared in COMBO. He was electrifyingly intelligent, hilariously gesticulating, and humanely generous to me, a young American stuttering his Russian and misunderstanding the scope of his project.

Some Prigov poems:

1.

In Japan I would be Catullus
And in Rome I would be Hokusai
And in Russia I am the same guy
Who would have been
Catallus in Japan
And in Rome, Hokusai.

2.

The plumber goes into the winter yard
He looks: and the yard is already spring.
It's the same way as with him now--
He was a schoolboy, and now he's a plumber.

And the farther the more--farther is death,
And before that ripe old age
And before that, and before that,
And before that--as is now, a plumber.

3.

In the cafe of the house of Literators
Poliseman drinks beer
Drinks in his usual manner,
Not even seeing the literary workers

But they all look at him.
Around him it is light and empty

And all of their different arts
In his presence don't mean anything

He represents life,
Appearing in the form of Duty.
Life is short, but Art is long.
And in the battle Life wins

4.

Here is the Poliseman standing in place
Watching everything, remembering
Everything around and here is his pride
The ambulance dressed all in white flies up to him
Raises a fan of spring splashes
Hands entwined they're walking together
The heavens above them melt
The ground disappears in this place.

5.

It's not important the recorded milk production
Cannot be compared to the real milk production
Everything that's recorded is recorded in the heavens
And if it will come to be not in two or three days
Nevertheless it's really important when it will
And in some high sense it's already come true
And in some low sense everything will be forgotten
And it's nearly been forgotten already

Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [REDACTED] (work)
fax: [REDACTED]
<http://www.philipmetres.com>
<http://www.behindthelinespoetry.blogspot.com>

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[↑ Contents](#)

499. **Charlie Rossiter**

literary blogs

Wed 18 Jul 2007

I've recently posted a couple of blogs on literary topics that may be of interest.

same blogs at two places...take your pick

www.myspace.com/charlierossiter

and

www.charlierossiter.blogspot.com

continue enjoying the summer

Charlie

[↑ Contents](#)

500. **charles alexander**

A SALE A SALE

Wed 18 Jul 2007

Dear Friends,

As a lot of you know, all the artists and arts organizations at the Steinfeld Warehouse have to move out by July 31. We are having a sale to help with our futures. This is not a "yard sale" or "moving sale" as you might normally think of it. Rather, it is an art sale & poetry/fine art book sale, with some definite bargains to be found, but also with a sense that we need you to come and buy works to help us with expenses we are encountering -- generally, the spaces to which we are moving are two or three times more expensive than the marvelous Steinfeld Warehouse studios.

So, if you'd like to find great paintings by Cynthia Miller, Betina Fink, Elizabeth Criger, Laura LaFave, and Mary Theresa Dietz, amazing handcrafted furniture by Brian Kelly, Robert Robles & others at the Alamo Woodworks, photography by Joseph Labate, and books from Chax Press, please come!

As to the poetry and fine art books by Chax Press, you will encounter savings of more than \$200 on at least one handmade book, and of \$100 on another, as well as a lot of \$11 to \$16 books on sale for \$10, and a few \$8 books on sale for \$5. Bargaining is encouraged on purchases of 5 books or more.

Come to buy! and pass the word on to serious art & poetry & book buyers!

THURSDAY JULY 19 from 4:30 to 6:30pm

SUNDAY JULY 22 from 3 to 5pm

101 W. 6th St. (west of Stone, east of Granada, at corner of 9th Ave., with sale at 9th Ave. entry)

Thank you,

Charles Alexander

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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[↑ Contents](#)

501. **steve d. dalachinsky**

Re: pen

Wed 18 Jul 2007

i mean on this list

On Tue, 17 Jul 2007 12:18:47 -0700 George Bowering <██████████>
writes:

> On Jul 16, 2007, at 8:45 PM, steve d. dalachinsky wrote:

>

> > speaking og world's best writers (qualify please) has anyone

> ever

> > been

> > nominted for any kind of pen award

>

> Oh sure. Lots of people have. You can Google PEN awards and find

> the

> names of winners, if not all the nominations.

>

>

> >

> GB

> Under electronic surveillance.

>

>

502. **steve d. dalachinsky**

Re: pen

Wed 18 Jul 2007

right i know rafi

On Tue, 17 Jul 2007 16:13:14 -0400 Alan Sondheim <[REDACTED]>
writes:

> The ex-drummer of my group, Joel Zabor (now Rafi Zabor) won the Pen
> Faulkner award for best novel, The Bear Comes Home, a few year back

> -

>

> - Alan

>

>

> On Tue, 17 Jul 2007, George Bowering wrote:

>

> > On Jul 16, 2007, at 8:45 PM, steve d. dalachinsky wrote:

> >

> > > speaking og world's best writers (qualify please) has anyone
> ever been

> > > nominted for any kind of pen award

> >

> > Oh sure. Lots of people have. You can Google PEN awards and find
> the

> > names of winners, if not all the nominations.

> >

> >

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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.
>
=====

[↑ Contents](#)

503. **Simon DeDeo**
new on rhubarb is susan

Wed 18 Jul 2007

First of all, Elisa, Irwin and I are laboring hard over the second issue of absent. It really, truly, is coming out soon. Look for a last-minute intervention by Kent Johnson!

Secondly, I am in New York until the 23rd; I would love to make contact with any poets in the area (I hear there are a few) who want to knock back a few beers or, alternatively, alert me to good readings (I seem to have come when a few series have taken Summer hiatus.) Please backchannel.

Thirdly, I am struggling to pull together enough resarch to go on the job market in October, but did find the time today to post a new essay to rhubarb is susan -- the defeasible pause:

<http://rhubarbissusan.blogspot.com/2007/07/defeasible-pause.html>
<http://rhubarbissusan.blogspot.com/>

All the best,

Simon

[↑ Contents](#)

504. **amy king**
Next, next Friday in Brooklyn --->

Wed 18 Jul 2007

MiPOesias presents
[<http://www.mipoesias.com>]

~~ RICHARD PEABODY ~ NICOLE STEINBERG ~ CATE PEEBLES ~~

Friday, July 27, 2007 @ 7:00 PM

~~~

Richard Peabody, a prolific poet, fiction writer and editor, is an experienced teacher and important activist in the Washington , D.C. community of letters. He is the founder and co-editor of Gargoyle magazine and editor (or co-editor) of fourteen anthologies including Mondo Barbie, Mondo Elvis, Conversations with Gore Vidal, A Different Beat: Writings by Women of the Beat Generation, Alice Redux, Sex & Chocolate, Grace and Gravity: Fiction by Washington Area Women and Enhanced Gravity: More Fiction by Washington Area Women. He is the author of the novella Sugar Mountain, two short story collections, and six poetry collections. He is currently working on Electric Grace: Still More Fiction by Washington Area Women (forthcoming 2007). Peabody teaches at The Writer's Center and at Johns Hopkins University, where he has been presented the Faculty Award for Distinguished Professional Achievement. He lives and works in the Washington, D.C. area. You can find out more at: [www.wikipedia.org](http://www.wikipedia.org) and [www.gargoylemagazine.com](http://www.gargoylemagazine.com).

Nicole Steinberg is the Co-Editor of LIT and Associate Editor of BOMB Magazine. Her poetry has appeared or is forthcoming in Gulf Coast, McSweeney's Internet Tendency, The Bedside Guide to No Tell Motel—Second Floor, PMS, Lumina, and Half Drunk Muse, and she writes for music webzine Axis of Live. She's the founder, curator and host of EARSHOT, a Brooklyn-based reading series dedicated to the work and presence of emerging writers in the New York City area. She lives in Queens, New York.

Cate Peebles was born in Pittsburgh and currently lives in Brooklyn. She is a graduate of Reed College and is currently enrolled in the MFA program at the New School. She works as an editorial assistant on an oral biography of George Plimpton that will be published by Random House in 2008.

~~~~~

STAIN BAR

766 Grand Street Brooklyn , NY 11211

(L train to Grand Street Stop, walk 1 block west)

718/ [REDACTED]

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

~~~~~

Hope you'll stop by!

Amy King

MiPO Host

<http://www.mipoesias.com>



**\*\*please forward\*\***

**\*\*apologies for cross-posting\*\***

wrote:","On 6/29/07, \u003cb class\u003dgmail\_sendername>Janet Holmes\u003c/b> <[REDACTED]> wrote:","googlegroups.com",,, "\u003cpussipo.googlegroups.com>","",0,"[REDACTED]","\u003c[REDACTED]>","0,,0,"In reply to \"Tonight in Brooklyn\"","0] ); D(["mb","Say hi to Ethan for me!",1] ); //-->

-----  
Got a little couch potato?

Check out fun summer activities for kids.

[↑ Contents](#)

505. **amy king**

**MiPO Films**

*Wed 18 Jul 2007*

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<http://mipovideo.blogspot.com/2007/07/stacy-szymaszek-and-ethan-paquin.html#links>

Description: Stacy Szymaszek and Ethan Paquin MiPOesias Reading @ Stain Bar Williamsburg, Brooklyn June 28, 2007 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.

[http://www.mipoesias.com/Poetry/paquin\\_ethan.html](http://www.mipoesias.com/Poetry/paquin_ethan.html)

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.

[http://www.mipoesias.com/Poetry/szymaszek\\_stacey.html](http://www.mipoesias.com/Poetry/szymaszek_stacey.html)

-----  
Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

[↑ Contents](#)

506. **W.B. Keckler**

***Vetock Redux, "As With Mantis," and a Brief "Review" of Black Snake Moan on JBP***

Wed 18 Jul 2007

---

Aestival not hibernal blasts from the past and present race down Joe Brainard's Pyjamas' slopes like a chinook...and Christina Ricci puts on her hootchie momma cut-offs just for you...the language is tramping it up at  
\_http://joebrainardspyjamas.blogspot.com/\_  
(http://joebrainardspyjamas.blogspot.com/)

\*\*\*\*\* Get a sneak peek of the all-new AOL at  
http://discover.aol.com/memed/aolcom30tour

[↑ Contents](#)

507. **Daniel Godston**

***Sekou Sundiata***

Wed 18 Jul 2007

---

I just heard that Sekou Sundiata passed away this morning... Very sad news. He was an amazing poet and performer.

[↑ Contents](#)

508. **Sheila Murphy**

***be sure to check out humor in poetry at jacket 33***

Wed 18 Jul 2007

---

Worth the read, including work and conversation among the fine cast of contributors.

Sheila Murphy

[↑ Contents](#)

509. **Daniel Godston**

***Sekou Sundiata***

Wed 18 Jul 2007

---

forwarded --

From: Cathy Zimmerman [mailto: ]

Sent: Wednesday, July 18, 2007 2:46 PM

Dear Friends and Colleagues,

It is with deep sadness and the heaviest of hearts that we inform you that Sekou Sundiata, the eloquent and much loved poet, performer, artist activist and

educator, passed away this morning July 18, 2007 at 5:47am at the age of 58 due to heart failure.

Sekou Sundiata fell ill earlier this month as he was preparing for the European premiere of his latest epic music/theater piece, the 51st dream state, at the Stimmen Festival in Germany. In early June he performed, blessing the boats, at the Spoleto Festival in S.C. and delivered a keynote presentation at the 13th Annual Pedagogy and Theatre of the Oppressed International Conference in Minneapolis. He leaves behind a full schedule of performances, community residencies and keynote speeches.

Mr. Sundiata's untimely passing is a profound loss not only to his family and innumerable friends, colleagues and students but also to all of the individuals and communities whom he touched and changed through his performances, music, writings, public talks, interviews and conversations.

Mr. Sundiata is survived by his wife, Maurine (Kazi) Knighton, daughter Myisha Gomez, stepdaughter Aida Riddle, grandson Amman and his mother Virginia Myrtle Feaster, two brothers William and Ronald and lots of nieces, nephews, aunts and uncles. Cards can be sent to Maurine at 296 Stuyvesant Avenue, Brooklyn, New York 11221. Donations in memory of Sekou may be made to the National Kidney Foundation at 30 E. 33rd Street, Suite 1100, New York NY 10016. Details regarding funeral arrangements will be forthcoming.

We have attached here some additional information about Sekou Sundiata and his work. Please feel free to contact us for further information.

In the words of Sekou,

All of a sudden.,

Cathy, Ann, Jordana, Milka and Emily

MAPP International Productions

Tel: [REDACTED]

excerpt from the 51st (dream) state by Sekou Sundiata:

What if we were Life

Or Liberty

Or the Pursuit of something new?

Between the rocks below

and the stars above

What if we were composed by Love?

And what if we could show

that what we dream

is deeper than what we know?

Suppose if something does not live

in the world

that we long to see  
then we make it ourselves  
as we want it to be  
What if we are Life  
Or Liberty  
and the Pursuit of something new?  
And suppose the beautiful answer  
asks the more beautiful question,  
Why don't we get our hopes up too high?  
What don't we get our hopes up to high?  
High!

[↑ Contents](#)

510. **Halvard Johnson**

***Re: Sekou Sundiata***

*Wed 18 Jul 2007*

---

Sorry to hear that. We were colleagues for a while  
at the New School. My wife and he were colleagues  
for years.

Here's a sample:

<http://www.salon.com/audio/2000/10/05/sundiata/>

Hal

"I can't understand it. I can't even understand  
the people who can understand it."

--Queen Juliana of the Netherlands

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

On Jul 18, 2007, at 5:11 PM, Daniel Godston wrote:

*I just heard that Sekou Sundiata passed away this morning... Very  
sad news.*

*He was an amazing poet and performer.*

[↑ Contents](#)

511. **steve d. dalachinsky**

***Re: be sure to check out humor in poetry at jacket 33***

*Wed 18 Jul 2007*

---

sad news just informed that sekuo sendiata passed away this morning

On Wed, 18 Jul 2007 15:14:05 -0700 Sheila Murphy <[REDACTED]>  
writes:

> Worth the read, including work and conversation among the fine cast  
> of contributors.

>

> Sheila Murphy

>

>

[↑ Contents](#)

512. **Alan Sondheim**

***Our Wonderful Picture of the Month!***

*Wed 18 Jul 2007*

---

Our Wonderful Picture of the Month!

What happens when the image of a text becomes the archaeology of the text itself? Let's find out in this wonderful image by Alan Sondheim. He says: "I took this with a Canon 630 set on flash and automatic. The image is a shelf in my local bookstore, full of works connected with "theory" and other intellectual pursuits. But everyone knows that books like knowledge, decay, and I thought, how can I hasten the process? I experimented with many filters and pencil bandwidths, finally settling on an ideal transformation, in which a few of the titles like Doubt are just barely visible. I hope to continue in this vein; the best thing about digital photography is that no one needs to shoot your failures, and there are so many successes! I'd advise anyone to just keep their eyes open, to shoot what they know, and to shoot as many images as possible. You'll find that one golden one in the mountain of dross, but it's always worth waiting for. And with digital, you can just shoot and shoot and shoot! It costs almost nothing to make mistakes, but takes a great deal of editing and creative energy to find that one perfect image, the one that dreams are made of." We are sure that Alan will continue to make these "perfect images," and we will all enjoy them. This is a far cry from our Sunset Composition we began with, just a few months ago!  
<http://www.asondheim.org/thelatest.jpg>

[↑ Contents](#)

513. **Nicholas Karavatos**  
**"Darwish blasts Palestinian factions"**

Thu 19 Jul 2007

---

Darwish blasts Palestinian factions

[http://archive.gulfnews.com/region/Middle\\_East/10140108.html](http://archive.gulfnews.com/region/Middle_East/10140108.html)

07/18/2007 07:08 PM | Agencies

Gaza City, Gaza Strip: The world's most recognized Palestinian poet, Mahmoud Darwish, delivered a stinging tirade against rival Palestinian factions on Sunday in his first public appearance in decades in the Israeli city of Haifa.

The reading by Darwish, known as the "Palestinian national poet," came a month after deadly battles between rival Palestinian factions Fatah and Hamas last month in the Gaza Strip, claiming dozens of casualties.

The factions subsequently formed separate regimes. One is run by militant Islamic Hamas in Gaza, while the moderate Fatah formed a government in the West Bank.

Darwish, 66, who was born in a village near Haifa, described the Gaza infighting as a "a public attempt at suicide in the streets." He spoke to a packed auditorium in the Israeli port city. The recital was also broadcast live over Arab satellite television.

"We became independent," Darwish said mockingly. "Gaza became independent of the West Bank, and for one people, two countries, two prisons."

Darwish said bitterly the two governments made the possibility of creating a Palestinian state "one of the seven wonders of the world."

Darwish also directed barbs at Israel, blaming the Jewish state for not taking advantage of a historical chance at peace.

It was Darwish's first poetry reading in Haifa since he left the port city in 1970 to study in the former Soviet Union.

While Haifa is city known for its coexistence among Jews and Arabs, it was a flourishing, mostly Palestinian, town before Israel won the 1948 war that followed its creation. Most of its original residents fled or were forced out in 1948, and the town, nicknamed "the Bride of the Sea," looms large in Palestinian literature.

Since 1970, Darwish only briefly returned for personal engagements.

He joined the Palestinian Liberation Organization, living in different Arab countries. He resigned from the PLO in 1993 in protest over the interim peace accords that the late Palestinian leader, Yasser Arafat, signed with Israel. Darwish moved to the West Bank city of Ramallah in 1996.

His poetry has been translated into more than 20 languages, and he has won many international prizes for his work.

---

Need a brain boost? Recharge with a stimulating game. Play now!  
[http://club.live.com/home.aspx?icid=club\\_hotmailtextlink1](http://club.live.com/home.aspx?icid=club_hotmailtextlink1)

[↑ Contents](#)

514. **Susan Webster Schultz**  
***New projects by TINFISH PRESS***

Thu 19 Jul 2007

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NEW AT TINFISH PRESS

I.

ABOUT LOOKING initiates a new component to Tinfish, featuring writings on art. The first installment is by Jaimey Hamilton on DRAWING TO REMEMBER, a project by Dana Forsberg. Forsberg's work is also featured at this site: drawings of the artist and some of her friends by a police sketch artist. As Hamilton writes of the project: "Each portrait is more than simply a translation from memory, but a result of the frustrating experience of trying to translate a mental and seemingly more 'private' image into a more 'public' one. This comes across in viewing the series as well. We are left with the 'evidence' of each describer's unique perception and are drawn into comparing one portrait to the next as we move down the row, experiencing the portraits as if they were a police line-up, looking for the tell-tale differences in each version of the subject."

Hamilton's research concerns the intersection of contemporary subjectivity, commodity culture, mass media, and the visual arts in a global context. Hamilton is an Assistant Professor at the University of Hawai'i at Manoa - Department of Art and Art History.

<http://tinfishpress.com/art.html>

II.

Tinfish is also launching two chapbooks this week. One is by Sarith Peou, a survivor of the Khmer Rouge genocide in Cambodia in the 1970s and currently an inmate at Stillwater Prison in Minnesota. Designed by Lian Litvin, using archival materials from the Cambodia Documentation Center.

CORPSE WATCHING: [http://tinfishpress.com/hot\\_off\\_the\\_press.html](http://tinfishpress.com/hot_off_the_press.html)

The second book is by a prominent contemporary Korean poet, Hwang Jiwoo, and translated by the late Scott Swaner and Young-Jun Lee. Designed by Gaye Chan.

SOMEDAY I'LL BE SITTING IN A DINGY BAR:

[http://tinfishpress.com/hot\\_off\\_the\\_press.html](http://tinfishpress.com/hot_off_the_press.html)

You can purchase books through our website with a credit card or from Small Press Distribution. Or you can send us checks: Tinfish Press, 47-728 Hui Kelu Street #9, Kane`ohe, HI 96744. In Honolulu, Tinfish publications are available at the UH Bookstore and Native Books.

Aloha,  
Susan M. Schultz  
Editor, Tinfish Press

[↑ Contents](#)

515. **steve d. dalachinsky**

***Re: Sekou Sundiata***

*Thu 19 Jul 2007*

---

forwarded --

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Myrtle Feaster, two brothers William and Ronald and lots of nieces, nephews, aunts and uncles. Cards can be sent to Maurine at 296 Stuyvesant Avenue, Brooklyn, New York 11221. Donations in memory of Sekou may be made to the National Kidney Foundation at 30 E. 33rd Street, Suite 1100, New York NY 10016. Details regarding funeral arrangements will be forthcoming.

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Cathy, Ann, Jordana, Milka and Emily  
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excerpt from the 51st (dream) state by Sekou Sundiata:

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Or Liberty  
Or the Pursuit of something new?  
Between the rocks below  
and the stars above  
What if we were composed by Love?  
And what if we could show  
that what we dream  
is deeper than what we know?  
Suppose if something does not live  
in the world  
that we long to see  
then we make it ourselves  
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What if we are Life  
Or Liberty  
and the Pursuit of something new?  
And suppose the beautiful answer  
asks the more beautiful question,  
Why don't we get our hopes up too high?  
What don't we get our hopes up to high?  
High!

[↑ Contents](#)

516. **blacksox**

**AUSTINS 7-18 -- Tritt & Darkhorse\*..Orlando**

Thu 19 Jul 2007

---

My goal in creating the readings at Austin's Coffee and Film in Winter Park, Florida (near Orlando) was to give all types of poetry a place of expression. I didn't want it to become another coffee house/ open mic. Orlando has a growing poetry community and for central Florida that's a good thing.

Adam Byrn Tritt and Donnie Darkhorse were brave enough to be our first features. Brave, because we have had a year of just Open Mic

They did not disappoint!

(Hey I am looking for more readers backchannel me)

Review of Austin's 7/18

Adam and Donnie were just great.

two very different styles of expression made me have a great time at my own event.

(that's not just blowing smoke either)

Thanks

Russ Golata

CONTACT INFORMATION for Adam and Donnie is listed below

The Phoenix and the Dragon now in print

Adam Byrn Tritt's latest release is a good indicator of how much talent he has  
Wonderful book

Poclamation...

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. 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 copy. Of course, the absolute easiest way to reserve your edition is to use PayPal or, even better, just send me your email address, how many copies and I'LL have a PayPal link sent to YOU.

You can also go to [www.adamusatlarge.blogspot.com](http://www.adamusatlarge.blogspot.com) and order there. And soon, [www.adamtritt.com](http://www.adamtritt.com)

Please forward this to where ever and who ever you can/like/wish or your entire emails list... whichever is larger (smile) . If you would like me to come to your store for workshops and booksignings, please contact me. I'd love to.

Thank you,  
Adam Byrn Tritt

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

Website: <http://www.adamusatlarge.blogspot.com>

Donnie Darkhorse  
On a National book tour--from Connecticut  
with his blend of house music and poetry  
pushed the audience in a different direction  
His poetry is as dark as his name  
all political rants with a musical backdrop  
his web address

[www.myspace.com/darkhorse1804](http://www.myspace.com/darkhorse1804)

or

[www.wastelandpress.net](http://www.wastelandpress.net)

A solid night and a nice blend of sounds

[↑ Contents](#)

## 517. **Philip Metres**

### ***More Prigov: An Interview***

*Thu 19 Jul 2007*

---

Yesterday, I posted my (unpublished) interview on my blog, [www.behindthelinespoetry.blogspot.com](http://www.behindthelinespoetry.blogspot.com) with Dmitry Prigov, taken in 1996. It illuminates Prigov's project, first and foremost, but it also provides a glimpse into the landscape of Russian poetry, art, and culture from a postmodern perspective. Prigov's postmodernism was not a desiccated version of Western postmodernism; it was entirely his own, and, for this young writer, completely eye-opening and generative. On a political note, one of the prophetic moments in the interview is when he discusses how the new "other," the new enemy for Russia that would replace the "capitalist," will be "the Chechen." He says: "I

think that the enemy has shifted to the Muslims--they will now be accused of being the devil."

Philip Metres  
Associate Professor  
Department of English  
John Carroll University  
20700 N. Park Blvd  
University Heights, OH 44118  
phone: [REDACTED] (work)  
fax: [REDACTED]  
<http://www.philipmetres.com>  
<http://www.behindthelinespoetry.blogspot.com>

[↑ Contents](#)

518. **Thomas savage**  
***Re: Sekou Sundiata***

*Thu 19 Jul 2007*

---

Death seems everywhere this morning. The wonderful Sekou Sundiata and the superb tenor Jerry Hadley whom I reviewed (my first review, actually) in the opera *The Great Gatsby* and who thrilled me in his unforgettable performance in Stravinsky's *Rake's Progress*. At least Sundiata died by natural causes. Hadley shot himself in the head.

"steve d. dalachinsky" <[REDACTED]> wrote: forwarded --

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And suppose the beautiful answer  
asks the more beautiful question,  
Why don't we get our hopes up too high?  
What don't we get our hopes up to high?  
High!

-----  
Yahoo! oneSearch: Finally, mobile search that gives answers, not web links.

[↑ Contents](#)

519. **charles alexander**

### **A SALE A SALE**

*Thu 19 Jul 2007*

---

Repeating message below: I had neglected to say that for this event only, 10% of all sales proceeds will go to Habitat for Humanity!

Also, for those who can't be here, this weekend I will post a way for you to participate in the Chax Press part of the sale via mailing a check to buy items. I.e. I'll post a list of books available for \$10, books available for \$5, handmade fine art books for sale at varying prices ranging from \$30 to \$1,200.

Thank you!

Charles

Dear Friends,

As a lot of you know, all the artists and arts organizations at the Steinfeld Warehouse have to move out by July 31. We are having a sale to help with our futures. This is not a "yard sale" or "moving sale" as you might normally think of it. Rather, it is an art sale & poetry/fine art book sale, with some definite bargains to be found, but also with a sense that we need you to come and buy works to help us with expenses we are encountering -- generally, the spaces to which we are moving are two or three times more expensive than the marvelous Steinfeld Warehouse studios.

So, if you'd like to find great paintings by Cynthia Miller, Betina Fink, Elizabeth Criger, Laura LaFave, and Mary Theresa Dietz, amazing handcrafted furniture by Brian Kelly, Robert Robles & others at the Alamo Woodworks, photography by Joseph Labate, and books from Chax Press, please come!

As to the poetry and fine art books by Chax Press, you will encounter savings of more than \$200 on at least one handmade book, and of \$100 on another, as well as a lot of \$11 to \$16 books on sale for \$10, and a few \$8 books on sale for \$5. Bargaining is encouraged on purchases of 5 books or more.

Come to buy! and pass the word on to serious art & poetry & book buyers!

THURSDAY JULY 19 from 4:30 to 6:30pm

SUNDAY JULY 22 from 3 to 5pm

101 W. 6th St. (west of Stone, east of Granada, at corner of 9th Ave., with sale at 9th Ave. entry)

Thank you,

Charles Alexander

charles alexander / chax press

fold the book inside the book      keep it open always      read from the  
inside out      speak then

Chax Press

██████████ (studio)

██████████ (cell)

██████████

chax.org

101 W. Sixth St.

Tucson, AZ 85701-1000

[↑ Contents](#)

520. **Aaron Belz**

***A-team, b-list, c-SPAN***

*Thu 19 Jul 2007*

---

Dear friends-

I am trying to build a primer based on American slang abbreviations, popular acronyms, brands, and nicknames, so that I can teach my kids the alphabet in a "relevant" way. I've posted what I have so far on my blog:

<http://belz.wordpress.com/>

You'll see that I have accounted for everything but R and W, and i'm hoping that you (being poets and poet-types) can help me fill in the blanks. I still have questions about Z and H, and there are a couple of other fishy ones. I'm open to all suggestions. I'm trying to come up with the \*right\* list, as in, the most recognizable.

The rule is that each entry should be its letter followed by a single-syllable word, with the stress on the initial letter. I'm open to phonemes (as in "wi-fi" for Y, "Jay-Z" for J) but would prefer single letters ("P-funk" for p).

Please help. Thanks-

Aaron

[↑ Contents](#)

521. **Stephen Ellis**

***New Wieners Book***

Thu 19 Jul 2007

---

Has anyone got a line on where Wiener's new Book of Prophecy is available, like address of publisher, email, or whatever? Please b/c me. SE

---

<http://liveearth.msn.com>

[↑ Contents](#)

522. **Charlie Rossiter**

***Stanford Commencement Address***

Thu 19 Jul 2007

---

Read and ponder

Charlie

[↑ Contents](#)

523. **David Chirot**

***Re: Images by Prigov, link to reading/lecture, lps, his film star turn--"and "Fortress Laboratory"***

Thu 19 Jul 2007

---

At my blog entry for yesterday "Sembrar la memoria Dmitry Prigov" one may  
> find some examples of Prigov's visual works--he made tens of thousands so is  
> but a drop in the oceans--as well the dvd cover for the film he appeared in,  
> the covers for some lps he collaborated/participated on, some comments on  
> his relation with hyperauthorships (Chinese and Yasusada among many as  
noted  
> in post yesterday & "sowing of memory" as other forms of sowing "leaves of  
> grass" as well as a video link to a lecture/reading by Prigov from 2002 and  
> sites for work of Mikhail Epstein and Gerald Janeczek.  
> At the same site as Prigov's reading/lecture are among others ones  
> by Robert Creeley and A. Dragomoshenko.

today's entry has truly terrifying article on the "Fortress Laboratory" and  
"show room"(Gaza) for the megabusiness of "homeland securities" weapons and  
equipments, control of populations, State Terrorism, and the attendant  
Corporate Mercenary armies, Coporate "cleanup/recovery" operations-- etc--as  
the big "Fashion Show" for these approaches----in relation with art works --  
from artists in many media around the world and myself--in relation to these at  
the blog for over a year ongoing--(one of the major Themes has been Walls--  
sites/sights/cites of these from/with/for/by many different points of view, uses,



media--their anti-possibilites and possibilities of finding ways to make cracks in them etc--the many different ways of "writing on the wall"--"writing through the wall"--etc--) "Where life had no value, death had its price." Billions of dollars . . . involved in the "creation and production" of death--

<http://davidbaptistechirot.blogspot.com>

[↑ Contents](#)

524. **Jennifer Karmin**  
***Printers' Ball: July 20th***

*Thu 19 Jul 2007*

---

The 3rd Annual Printers' Ball:  
July 20, 2007 8pm

<http://printersball.org>

Literary organizations of all kinds  
gather under one roof  
for a spree of Chicago's reading scene

An all-ages celebration  
with free admission, magazines & more

Zhou B. Art Center  
1029 West 35th Street  
Chicago, IL  
<http://www.zbcenter.org>

Free Parking  
Red Line to Sox-35th  
Halsted Bus

Featuring:

ACM | After Hours | Alarm Magazine | AREA | Bailliwik  
| Beard of Bees | bleached whale design | Bookslut |  
Busy Beaver Buttons | The Canary | Chicago Innerview |  
Chicago Quarterly Review | Chicago Reader | Chicago  
Review | Chicago Underground Library | Chicagoland  
Tails Pet Magazine | Columbia Poetry Review | The  
Common Review | contratiempo | Court Green | Cracked  
Slab Books | The Danny's Reading Series | d'cypher  
press | Delicious Design League | The Dollar Store |  
Em Press | f magazine | featherproof Books |  
Flameshovel Records | Free Lunch | Front Forty Press |  
Gnoetry | Green Lantern | The Guild Literary Complex

Haymarket Books | Hourglass Books | In These Times |  
International Socialist Review | The Journal of  
Artists' Books | Journal of Ordinary Thought | Jack  
Black's Body | Kedzie Press | Love, Chicago |  
Literago.org | Lumpen | LVNG | The Machine | MAKE |  
March Abrazo Press | MilkMag.org | Moonlit | Mule  
Magazine | Myopic Books & Poetry Series | Newcity |  
Other Voices | Palabra Pura Series | Poetry | The  
Poetry Center of Chicago | The Poetry Foundation |  
Polyphony | Press of the Third Mind | Puddin'head  
Press | Punk Planet | Quimby's | Reading Under the  
Influence | Reconstruction Room | Red Rover Series |  
Rhino | Roctober Magazine | Rose Metal Press | Rubba  
Ducky | Screwball Press | Select | Seven Ten Bishop |  
shelter | Shortpants Press | The Skeleton News | Small  
Happy | Stop Smiling | StoryQuarterly | Switchback |  
Books | Terry Plumming | Tia Chucha Press | THE2NDHAND  
| Time Out Chicago | TriQuarterly | Try Less Hard | UR  
Chicago Magazine | Venus Zine | Virtual Artists  
Collective | WL UW | The Writers WorkSpace | You Are  
Beautiful | And others...

Live music!

Punk Planet presents Magic Lantern, Venus Zine  
presents Blue Ribbon Glee Club and The 1900s,  
DJs from WL UW & Flameshovel Records

Demonstrations by  
Gnoetry & Reading Under the Influence

FREE all-beef hot dogs of RED HOT CHICAGO. Mustard  
courtesy of MAKE: A Chicago Literary Magazine.

Installation by Chicago Underground Library, HAUNTING  
MACHINE built & operated by Terry Plumming, comics by  
Shortpants Press, free featherproof T-shirts to the  
first one hundred attendees, posters by Delicious  
Design League, special offer subscriptions & more!

---

\_\_\_ Shape Yahoo! in your own image. Join our Network Research Panel today!  
[http://surveylink.yahoo.com/gmrs/yahoo\\_panel\\_invite.asp?a=7](http://surveylink.yahoo.com/gmrs/yahoo_panel_invite.asp?a=7)

[↑ Contents](#)

525. **Ruth Lepson**

**Re: A-team, b-list, c-SPAN**

Thu 19 Jul 2007

---

thanks for making me laugh out loud--your poems are fun(NY) & the first one says it all, yet you clearly have more to say. sending kids to yr website--maybe they will have some ideas.

Ruth Lepson

On 7/19/07 1:21 PM, "Aaron Belz" <[REDACTED]> wrote:

*Dear friends-*

*I am trying to build a primer based on American slang abbreviations, popular acronyms, brands, and nicknames, so that I can teach my kids the alphabet in a "relevant" way. I've posted what I have so far on my blog:*

*<http://belz.wordpress.com/>*

*You'll see that I have accounted for everything but R and W, and i'm hoping that you (being poets and poet-types) can help me fill in the blanks. I still have questions about Z and H, and there are a couple of other fishy ones. I'm open to all suggestions. I'm trying to come up with the \*right\* list, as in, the most recognizable.*

*The rule is that each entry should be its letter followed by a single-syllable word, with the stress on the initial letter. I'm open to phonemes (as in "wi-fi" for Y, "Jay-Z" for J) but would prefer single letters ("P-funk" for p).*

*Please help. Thanks-*

*Aaron*

[↑ Contents](#)

526. **EJOYCE**

**Sun & Moon Press**

Thu 19 Jul 2007

---

I have written an article on Susan Howe's poem, "Tuning the Sky," which is going to be included in the How2 eco-feminism issue, and I'm trying to find out how to get permission to publish images of a few pages of the poem. This poem is collected in *\_Europe of Trusts\_* published by Sun & Moon Press. I know that the Sun & Moon Press is no longer in business and the papers are archived in the Mandeville Collection, but it sounds like I need permission from Douglas

Messerli. Is this true? Does anyone know how to reach him? Is it sufficient to get Howe's permission?

Lisa Joyce

Elisabeth Joyce, Ph.D.

Associate Professor

Department of English and Theatre Arts

Edinboro University of Pennsylvania

500 Meadville Street

Edinboro, PA 16444



[↑ Contents](#)

527. **Jerrold Shiroma**

***Re: Sun & Moon Press***

*Thu 19 Jul 2007*

---

New Directions reprinted that book, so you might get in touch with them...

EJOYCE wrote:

> I have written an article on Susan Howe's poem, "Tuning the Sky," which is going to be included in the How2 eco-feminism issue, and I'm trying to find out how to get permission to publish images of a few pages of the poem. This poem is collected in *\_Europe of Trusts\_* published by Sun & Moon Press. I know that the Sun & Moon Press is no longer in business and the papers are archived in the Mandeville Collection, but it sounds like I need permission from Douglas Messerli. Is this true? Does anyone know how to reach him? Is it sufficient to get Howe's permission?

>

> Lisa Joyce

>

> Elisabeth Joyce, Ph.D.

> Associate Professor

> Department of English and Theatre Arts

> Edinboro University of Pennsylvania

> 500 Meadville Street

> Edinboro, PA 16444

> 

>

>

[↑ Contents](#)

528. **Mark Weiss**

**Re: Sun & Moon Press**

Thu 19 Jul 2007

---

Contact Doug at Green Integer Books, <http://www.greeninteger.com/>.

Mark

At 05:35 PM 7/19/2007, you wrote:

>I have written an article on Susan Howe's poem, "Tuning the Sky,"  
>which is going to be included in the How2 eco-feminism issue, and  
>I'm trying to find out how to get permission to publish images of a  
>few pages of the poem. This poem is collected in \_Europe of Trusts\_  
>published by Sun & Moon Press. I know that the Sun & Moon Press is  
>no longer in business and the papers are archived in the Mandeville  
>Collection, but it sounds like I need permission from Douglas  
>Messerli. Is this true? Does anyone know how to reach him? Is it  
>sufficient to get Howe's permission?

>

>Lisa Joyce

>

>Elisabeth Joyce, Ph.D.

>Associate Professor

>Department of English and Theatre Arts

>Edinboro University of Pennsylvania

>500 Meadville Street

>Edinboro, PA 16444

> [REDACTED]

[↑ Contents](#)

529. **Crane's Bill Books**

**Re: New Wieners Book**

Thu 19 Jul 2007

---

From [www.bootstrapproductions.org](http://www.bootstrapproductions.org) . SPD also has it ( [www.spdbooks.org](http://www.spdbooks.org) ).  
How about the chapbook Kidnap Notes, apparently put out a few years ago by  
Pressed Wafer? Gone for good?

J. A. Lee

Crane's Bill Books

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

From: "Stephen Ellis" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, July 19, 2007 11:33 AM

Subject: New Wieners Book

*Has anyone got a line on where Wiener's new Book of Prophecy is available, like address of publisher, email, or whatever? Please b/c me.*  
SE

---

<http://liveearth.msn.com>

[↑ Contents](#)

530. **W.B. Keckler**

***Joe Brainard's Pyjamas Find Themselves New England Bound***

*Thu 19 Jul 2007*

---

Joe Brainard's Pyjamas find a Burning Bush in Portland, Maine, a city which is taking us back to 19th century France beautifully, and uncover evidence that Mother Nature has Soho aspirations...it's all quite visual tonight at

[\\_http://joebrainardspyjamas.blogspot.com/\\_](http://joebrainardspyjamas.blogspot.com/)  
(<http://joebrainardspyjamas.blogspot.com/>)

\*\*\*\*\* Get a sneak peek of the all-new AOL at  
<http://discover.aol.com/memed/aolcom30tour>

[↑ Contents](#)

531. **Ruth Lepson**

***Re: seeking submissions for We mag from Naropa***

*Thu 19 Jul 2007*

---

Can you use a soundfile--a hiphop group--actually a group that uses hiphop rhythms to play with, has sampled my voice to use as an instrument in one of their pieces. Shd they send it for another issue?

All the best,

Ruth Lepson

On 7/11/07 8:57 PM, "Jim Andrews" <[REDACTED]> wrote:

*Below is a call from Chris Funkhouser for submissions to We mag from Naropa.*

*ja*

*-----Original Message-----*

*From: Funkhouser, Chris [mailto:[REDACTED]]*

*Sent: July 11, 2007 5:28 PM*

*To: Jim Andrews*

*Subject: RE: avantgardes*

hey jim

I am teaching at Naropa University this week and wanted to let you know that I am, along with my students, putting together an issue of *We* magazine for the first time since 1993. The course I am teaching is called *Creative Cannibalism & Prehistoric Digital Poetry* (see <http://web.njit.edu/~funkhous/2007/naropa>) and the main issues we are exploring are spatial representation, temporal-spatial ideas, appropriative practices, intensive graphicism, automation, software, sampling, and digital calculation. The course ends on Friday (7/13) and we plan to put the magazine together on Friday morning. It is very short notice, but I'm hoping that you might have something appropriate to contribute. The issue will be published online, and we are accepting work in all formats (contents will be posted as pdf, html, flash, soundfiles, etc.). If you have something we could include, please send it! It'd be great to have your work in the project send to [REDACTED] & please feel free to pass the word along-- could you post the call on webartery, poetics, etc.? all's going well i hope

cf

[↑ Contents](#)

532. **Peter Ciccariello**  
***Howl Sleeping Poser - after Ginsberg***

Thu 19 Jul 2007

---

Howl Sleeping Poser - after  
Ginsberg<<http://www.cgi7.com/peterimages/howl-sleeping-poser2.jpg>>

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

[↑ Contents](#)

533. **David Baratier**  
***Sekou Sundiata***

Fri 20 Jul 2007

---

Dear Friends and Colleagues,

It is with deep sadness and the heaviest of hearts that we inform you that Sekou Sundiata, the eloquent and much loved poet, performer, artist activist and educator, passed away this morning July 18, 2007 at 5:47am at the age of 58 due to heart failure.

Sekou Sundiata fell ill earlier this month as he was preparing for the European premiere of his latest epic music/theater piece, the 51st dream state, at the Stimmen Festival in Germany. In early June he performed, blessing the boats, at the Spoleto Festival in S.C. and delivered a keynote presentation at the 13th Annual Pedagogy and Theatre of the Oppressed International Conference in Minneapolis. He leaves behind a full schedule of performances, community residencies and keynote speeches.

Mr. Sundiata's untimely passing is a profound loss not only to his family and innumerable friends, colleagues and students but also to all of the individuals and communities whom he touched and changed through his performances, music, writings, public talks, interviews and conversations.

Mr. Sundiata is survived by his wife, Maurine (Kazi) Knighton, daughter Myisha Gomez, stepdaughter Aida Riddle, grandson Amman and his mother Virginia Myrtle Feaster, two brothers William and Ronald and lots of nieces, nephews, aunts and uncles. Cards can be sent to Maurine at 296 Stuyvesant Avenue, Brooklyn, New York 11221. Donations in memory of Sekou may be made to the National Kidney Foundation at 30 E. 33rd Street, Suite 1100, New York NY 10016. Details regarding funeral arrangements will be forthcoming.

We have attached here some additional information about Sekou Sundiata and his work. Please feel free to contact us for further information.

In the words of Sekou,

All of a sudden.,

Cathy, Ann, Jordana, Milka and Emily

MAPP International Productions

Tel: [REDACTED]

excerpt from the 51st (dream) state by Sekou Sundiata:

What if we were Life

Or Liberty

Or the Pursuit of something new?

Between the rocks below

and the stars above

What if we were composed by Love?

And what if we could show

that what we dream

is deeper than what we know?

Suppose if something does not live

in the world

that we long to see

then we make it ourselves



as we want it to be  
What if we are Life  
Or Liberty  
and the Pursuit of something new?  
And suppose the beautiful answer  
asks the more beautiful question,  
Why don't we get our hopes up too high?  
What don't we get our hopes up to high?  
High!

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

534. **David Baratier**

***Marriage License by Susan Terris***

*Fri 20 Jul 2007*

---

Marriage License

by Susan Terris

Winner of the Pavement Saw Press Chapbook Award

Paper Trade: ISBN 978-1-886350-44-1

28 pages, saddle stapled, \$6,

434 copies

This collection consists of five poems which circumscribe the subject of marriage and infidelity.

Susan Terris' poetry books include *Natural Defenses* (Marsh Hawk Press), *Fire is Favorable to the Dreamer* (Arctos Press), *Poetic License* (Adastral Press), *Curved Space* (La Jolla Poets Press), and *Eye of the Holocaust* (Arctos Press). Recent work appears in *The Iowa Review*, *Field*, *Calyx*, *The Journal*, *Colorado Review*, *Prairie Schooner*, *Shenandoah*, *Denver Quarterly*, *Southern California Anthology*, and *Ploughshares*. With CB Follett, she is co-editor of an annual anthology, *RUNES, A Review Of Poetry*. Her next book *Contrariwise* will be published by Time Being Books in 2007. In 2007, she will also have new chapbooks appear from Pavement Saw Press and from Pudding House Publications both winners in chapbook competitions. She is also the winner of a Pushcart Award for a poem published in 2005 in *Field*.

One of these poems first appeared in The Journal.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

535. **David Baratier**

***Work by Dan Boehl***

*Fri 20 Jul 2007*

---

Work

by Dan Boehl

Winner of the Pavement Saw Press Chapbook Award

Paper Trade: ISBN 978-1-886350-69-4

28 pages, \$6

431 copies

These poems first appeared in: LIT, Poetry East and Redivider. Here is a scintillating sample of our answer to "ultra-talk" poetry:

Cube, or

7 Complete Strangers of Widely Varying Personality Characteristics are  
Involuntarily Placed in an Endless Kafkaesque Maze Containing Deadly Traps

Able to take only so much hip-hop and databases,  
I get some coffee and shoot-the-shit  
with the co-workers there. Times like this  
I think about that movie Cube.  
The best-worst movie I have ever seen,  
it's about these people who wake up in a giant cube.  
Frantically they run around the cube's identical rooms  
discovering each other  
and getting bloodbathed by unforeseen traps  
set by an unseen boss. It's a test. If they work together  
they live. They fall into the regular  
character types: the soldier, the clown, the babe.  
Only the autistic guy lives.  
He actually likes the work of not getting  
bloodbathed. Tomorrow, I'll be  
somebody's boss. But today

I can confidently count on myself  
as someone I would like.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

536. **David Baratier**

***On the reading in NYC Thursday August 2nd***

*Fri 20 Jul 2007*

---

To further elaborate, on Thurs. 8/2 at ACA Galleries, in NYC, 6:00 p.m.

Pavement Saw Press from Columbus, Ohio not only will appear

but I, David Baratier, will introduce and tell stories about how I chose books by all of the readers such as Simon Perchik who will be the feature, a man who, with Paul Blackburn, created what is currently known as The Poetry Project.

I read with him back in 2003, which was his last reading in NYC. I convinced him to evict himself from from his cave and substantially emote which is no small thing for this small press champion who has appeared in every press listed in Dustbooks \_THE INTERNATIONAL GUIDE TO SMALL PRESSES AND PUBLISHERS\_ last year. His previous reading in NYC was over 25 years ago in the early 1970's. Poets who have passed on, such as Charles Olson, William Bronk, Jackson MacLow, Robert Creeley, David Ignatow, and many others as well as living poets such as James Tate, X. J. Kennedy, Naton Leslie, Donald Baker, Robert Peters and many a more star filled cast have had substantially positive things to say about him. The collection I published, \_Hands Collected: The Books of Simon Perchik Poems 1949-1999\_, which placed his first 17 collections back in print, was nominated for the National Book Award and has went through two editions. His next collection \_The Family of Man\_, another massive 550 plus page book, will appear from Pavement Saw Press in 2008. I do hope you take the time to come and see this rare event.

Tony Gloeggler's first full length book was published by Pavement Saw Press. He is an underdog, a narrative poet who has been important enough to escape attention but go into a second edition on the strength of the word of mouth created by this narrative collection. I would like to say that many accolades brought him to this point but no, only the strength of his poems, and course

adoptions, brought him to a second edition of 1000. He has two other chaps out, one won the Pearl poetry prize.

Rachel M. Simon's first book *Theory of Orange* rankled many and recieved negative notice as a "poet of the moment" from POETRY Magazine while receiving highest accolades from Publishers Weekly. Go Figure. This intriguing first collection is well worth the time, if it matters even Dean Young puts it in the top of his list for 2007. Check it out.

Daniel Zimmerman's collection *Post Avant* changed poetry. Even the idea of "Post Avant" stems from this collection which is perhaps why it has become such a staple in the realm of American poetry. With a solid backing, and forward, by Bob Creeley, this is a collection of note that has done well, again, by word of mouth. Preceeded by a collaboration with one of the most important critics of the later 20th century, John (Jack) Clarke, which was then followed by some brilliant process work from various presses and has solidified his impotence. This is his first book after 30+ years in the field.

So yes, I will introduce them all and tell a bunch of jokes in the process. Probably a bunch of the rumors that have been handed me, it is tough to say. Boy I love jokes. And fabrications for that matter. In the past, personal experience with Brad Gooch, Ann Coulter and Sean Hannity has made the bill but who knows. If you have more poetic threads for me to consider, please backchannel, I would really hate to repeat material. It looks like I will be forced to read some of my own material but my main reading will be the next eve, so do come and see that as well as I will be offering a weak primer to spotlight them'all for this.

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

537. **Charlie Rossiter**

*trouble in paradise?*

*Fri 20 Jul 2007*

---

I've seen numerous postings suggesting we check out people's literary blogs but when i recently sent in a little note suggesting that folks might be interested in checking out my blogs on lit topics I did not see it posted

I admit I may have overlooked it but I think it did not get through the big monitor in the sky...if that's what happened well...here it is again...

Just in case. . .

check out my comments on Camus' "The Fall" and some thoughts on the ancient Chinese mountain recluse poets at EITHER

[www.myspace.com/charlierossiter](http://www.myspace.com/charlierossiter)

or

[www.charlierossiter.blogspot.com](http://www.charlierossiter.blogspot.com)

same blog postings in two locations...your choice of where to look in case you are a Murdochophile

charlie

[↑ Contents](#)

538. **amy king**

***Re: trouble in paradise? -- Checking the archives ...***

*Fri 20 Jul 2007*

---

Charlie,

Your post on July 18th regarding your blog was distributed to the list and can be viewed in the archives here:

[http://listserv.buffalo.edu/cgi-bin/wa?](http://listserv.buffalo.edu/cgi-bin/wa?A2=ind0707&L=poetics&D=1&O=A&X=1E42C724D81132C963&Y=poetics.list%40gmail.com&P=55098)

[A2=ind0707&L=poetics&D=1&O=A&X=1E42C724D81132C963&Y=poetics.list%40gmail.com&P=55098](http://listserv.buffalo.edu/cgi-bin/wa?A2=ind0707&L=poetics&D=1&O=A&X=1E42C724D81132C963&Y=poetics.list%40gmail.com&P=55098)

Additionally, anyone may view the archives and sort by author, date, subject, etc, here: <http://listserv.acsu.buffalo.edu/archives/poetics.html>

Cheers,

Amy

Charlie Rossiter <[REDACTED]> wrote: I've seen numerous postings suggesting we check out people's literary blogs

but when i recently sent in a little note suggesting that folks might be interested in checking out my blogs on lit topics I did not see it posted

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check out my comments on Camus' "The Fall" and some thoughts on the ancient Chinese mountain recluse poets at EITHER

www.myspace.com/charlierossiter

or

www.charlierossiter.blogspot.com

same blog postings in two locations...your choice of where to look in case you are a Murdochophile

charlie

-----  
No need to miss a message. Get email on-the-go  
with Yahoo! Mail for Mobile. Get started.

[↑ Contents](#)

539. **Clay Banes**

***Re: trouble in paradise?***

*Fri 20 Jul 2007*

---

or murdochophobe?

hopefully &c.,

On 7/19/07, Charlie Rossiter <[REDACTED]> wrote:

> I've seen numerous postings suggesting we check out people's literary blogs  
>

> but when i recently sent in a little note suggesting that folks might be  
> interested in checking out my blogs on lit topics I did not see it posted  
>

> I admit I may have overlooked it but I think it did not get through the  
> big monitor in the sky...if that's what happened well...here it is  
> again...

>

> Just in case. . .

>

> check out my comments on Camus' "The Fall" and some thoughts on the  
> ancient Chinese mountain recluse poets at EITHER

>

> www.myspace.com/charlierossiter

>

> or

>

> www.charlierossiter.blogspot.com

> same blog postings in two locations...your choice of where to look in case  
> you are a Murdochophile

>

> charlie

>

--

EYEBALL HATRED

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

[↑ Contents](#)

540. **David A. Kirschenbaum**

***NYC: \$10/BYO Table to Exhibit at Boog City's Small Press Fair***

*Fri 20 Jul 2007*

---

please forward

-----

\$10/BYO Table to

Exhibit at Boog City's 4th Annual Small, Small Press Fair  
(with Indie Records and Crafts, too)

Sat. Aug. 4, 11:00 a.m.-5:00 p.m.

at day 3 of

Welcome to Boog City poetry and music festival  
(complete fest info below)

Cakeshop

152 Ludlow St. (bet. Stanton and Rivington sts.)

NYC

\$20 if we rent table for you

email [REDACTED] or call 212-842-BOOG (2664)

**\*\*Please reserve space by Tues. July 31, 2007, 5:00 p.m.\*\***

Featuring 15 on the 15's,  
a 15-minute musical performance each hour on the 15's by:

Robert Kerr at

11:15 a.m.

12:15 p.m.

1:15 p.m.

Sean T. Hanratty at

2:15 p.m.

3:15 p.m.

4:15 p.m.

Robert Kerr is a playwright and songwriter living in Brooklyn. He wrote the book and lyrics for the short musical "The Sticky-Fingered Fiancee" and the songs for his plays "Kingdom Gone" and "Meet Uncle Casper" as well as his Brothers Grimm adaptations "Bearskin" and "The Juniper Tree." He was also a founding member of the Minneapolis band Alien Detector.

Sean T. Hanratty is straight outta Brooklyn and on his way into your shower, by way of you singing his memorably melodic and incredibly enchanting songs in the shower, of course... <http://myspace.com/seanthanratty>

-----

\*Welcome to Boog City

4 Days of Poetry and Music

Thurs. Aug. 2/ ACA Galleries

Fri. Aug. 3/ Sidewalk Cafe

Sat. Aug. 4/ Cakeshop

Sun. Aug. 5/ Bowery Poetry Club

with readings from:

David Baratier

Sean Cole

John Coletti

Thomas Devaney

Greg Fuchs

Joanna Fuhrman

Tony Gloeggler

Nada Gordon

Mitch Highfill

Brenda Iijima

Eliot Katz

Amy King

Mark Lamoureux

Kimberly Lyons

Gillian McCain

Simon Perchik

Wanda Phipps

Kristin Prevallet

Lauren Russell

Nathaniel Siegel

Rachel M. Simon

Christina Strong



Gary Sullivan  
Rodrigo Toscano and his Collapsible Poetics Theater  
Ian Wilder  
Daniel Zimmerman  
and more

and music from:

Dr. Benstock  
The Drew Gardner Flash Orchestra  
I Feel Tractor  
The Leader  
Rachel Lipson  
Nan & the Charley Horses  
The Passenger Pigeons (formerly The Sparrows)  
and more

and

The Fugs album,  
The Village Fugs, performed by  
Paul Cama, Steve Espinola, Huggabroomstik,  
I Feel Tractor, JUANBURGUESA, and Scott MX Turner  
Sat. 8/4 at Cakeshop

Hosted by Boog City editor David Kirschenbaum  
For more info: 212-842-BOOG (2664) \* [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://www.welcometoboogcity.com>  
T: (212) 842-BOOG (2664)  
F: [REDACTED]

[↑ Contents](#)

541. **Michael Hoerman**

***Two calls for Massachusetts poets: Kerouac anthology and new poetry org***

*Fri 20 Jul 2007*

---

Call for Submissions (For Poets of Massachusetts and the Merrimack Valley)

In commemoration of the 50th anniversary of Jack Kerouac's *On The Road*, the Cultural Organization of Lowell is seeking submissions on the book's themes of freedom, the open road, and friendship for an upcoming anthology, entitled *Where The Road Begins*.

Please send:

- Up to two new unpublished poems, no more than 35 lines each
- One line on Kerouac's influence on your work

Email submissions only to: [REDACTED]

Please include your name, address, phone number and email with each submitted poem.

DEADLINE: August 10, 2007 by 5pm

*Where the Road Begins* is sponsored in part by the National Endowment for the Arts (NEA).

Please forward to any interested parties.

\*\*\*

Greetings to Massachusetts Poets:

Would you like to be listed on a state-wide database of Massachusetts poets? Such a database is being compiled as the first step in the Massachusetts Poetry Outreach Project (MassPOP). The purpose of MassPOP is to create resources to help support and promote poets and poetry throughout the commonwealth. The project is a partnership of the Massachusetts Cultural Council, the Massachusetts Foundation for the Humanities, the Commonwealth Foundation and several private funders.

If you'd like to be listed, please send an email that includes:

Name

Mailing address

Phone number/s

Email address

Website address

A SHORT description of what kind of work you do. (For example, "I am author of two chapbooks of poetry (include titles) and I teach a poetry workshop at the Johnson City center for adult education. I write poetry using traditional forms such as sonnets and sestinas.")

Please send your email to [REDACTED]

We look forward to hearing from you.

Charles Coe  
Massachusetts Cultural Council  
Director, MassPOP

[↑ Contents](#)

542. **Daniel Godston**  
***Sekou Sundiata interview rebroadcast***  
*Fri 20 Jul 2007*

---

Today Terry Gross will be rebroadcasting her interview with Sekou Sundiata on "Fresh Air": <http://www.npr.org/templates/rundowns/rundown.php?prgId=13>.

[↑ Contents](#)

543. **Halvard Johnson**  
***Re: trouble in paradise?***  
*Fri 20 Jul 2007*

---

Well, Charlie, that's twice it's crossed my screen.  
Just FYI.

Hal

"Political satire became obsolete when Henry  
Kissenger was awarded the Nobel Peace Prize."  
--Tom Lehrer

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

On Jul 20, 2007, at 12:31 AM, Charlie Rossiter wrote:

*I've seen numerous postings suggesting we check out people's  
literary blogs*

*but when i recently sent in a little note suggesting that folks  
might be  
interested in checking out my blogs on lit topics I did not see it  
posted*

*I admit I may have overlooked it but I think it did not get through  
the*

*big monitor in the sky...if that's what happened well...here it is again...*

*Just in case. . .*

*check out my comments on Camus' "The Fall" and some thoughts on the ancient Chinese mountain recluse poets at EITHER*

*www.myspace.com/charlierossiter*

*or*

*www.charlierossiter.blogspot.com*

*same blog postings in two locations...your choice of where to look in case*

*you are a Murdochophile*

*charlie*

[↑ Contents](#)

544. **susan maurer**

***dead city radio***

*Fri 20 Jul 2007*

---

really recommend (old boyfriend) nelson lyon and hal wilner's spoken word recording of wm. burroughs reading , called dead city radio. susan maurer

---

<http://liveearth.msn.com>

[↑ Contents](#)

545. **Daniel Godston**

***tonight at Mercury Cafe***

*Fri 20 Jul 2007*

---

Tonight Tara Betts, Rich Villar, and Daniel Godston perform their poetry during the Mercury Cafe Poetry event hosted by Vittorio Carli.

Open mic performances begin at 7 p.m.  
and the featured poets perform after that.

Mercury Cafe

1505 W. Chicago Avenue. (in Chicago)

Tara Betts is a poet, activist, educator, and performer originally from Kankakee, Illinois. A Loyola University graduate, she received her MFA in Poetry from New England College in 2007. She authored two chapbooks, *Can I Hang?* and

Switch. Her work appears in several anthologies, including *Bum Rush The Page*, *The Spoken Word Revolution*, and *Gathering Ground*. Her work is also in *Callaloo*, *WSQ*, *DrumVoices Revue*, and *Essence*. She recently completed her first full-length collection of poems, tentatively titled *Infinite Arithmetic*. Her work was commissioned for the Steppenwolf Theatre Company production *Words on Fire*, and she herself appeared onstage at Chicago's DuSable Museum in the Southwest VDay production of Eve Ensler's *The Vagina Monologues*. In addition, she represented Chicago twice at the National Poetry Slam, and appeared on the fourth season of HBO's *Def Poetry*.

During 13 years as a teaching artist in Chicago, Betts co-founded several initiatives, including *GirlSpeak* (a program of Young Chicago Authors) and the open mic and performance space *Women OutLoud*. She has worked with young people in various settings, including Gallery 37, Cook County Juvenile Detention Center, and *City Girls*, a rehabilitation center for teen girls. Upon relocating to New York City in 2005, she continued her work with young writers, facilitating workshops for the Sadie Nash Leadership Project, Urban Word NYC, and the Bronx Council on the Arts, among others. Betts serves as a lecturer in creative writing at Rutgers University in New Brunswick, NJ and continues to write, publish, perform, and lecture throughout the country.

Rich Villar is a poet originally from Paterson, NJ. His work has been nominated for a Pushcart Prize and appears in the journals *Rattapallax*, *Parse*, and *Achiote Seeds*. His work was commissioned for the stage production "*Eve Descending*," produced in 2005 by Actors Stock NYC. He is an MFA candidate in the Rutgers-Newark Creative Writing program and the host/curator of *Acentos*, a twice-monthly reading series for Latino/a poets, based in the South Bronx. Rich also represented New York as part of Team NYC-LouderARTS at the 2004 National Poetry Slam. His online exploits include writing about literature and Latino/a culture at <http://www.literatiboricua.blogspot.com>.

Daniel Godston teaches, writes, and creates music in Chicago. His poetry has appeared in *Chase Park*, *Versal*, *Drunken Boat*, *580 Split*, *Kyoto Journal*, *Eratica*, *after hours*, and other publications. His poem "*Mask to Skin to Blood to Heart to Bone and Back*" was nominated by the editors of *580 Split* for the Pushcart Prize. In February 2007 he curated the *Forth Sound Back* event, in the *Red Rover Series*. He is also the founder of the *Chicago Calling Arts Festival*.

[↑ Contents](#)

546. **Aaron Belz**

***Re: A-team, b-list, c-SPAN***

*Fri 20 Jul 2007*

---

Thank you, Ruth. Very kind & unexpected.

The list is much revised and, I think, close to its final form--  
<http://belz.wordpress.com/>

However, I still perceive needs at H (HD is OK, but...), R (R2?), and W (WB seems to need a definite article to make it complete). H Bomb, for instance, is better than HD, but since F-bomb is on the list I'm hesitant to, eh hem, pull the trigger.

Also I'm thinking of subbing U-Haul for YouTube and J Lo for Jay-Zee.

Eventually this will be published in the New Yorker with a clever blurb for each entry, so get your opinion in while you can! Email me at [REDACTED] if you have ideas.

Thanks,

Aaron

[↑ Contents](#)

547. **Stephen Vincent**

***New de Blog - San Francisco walks & queries***

*Fri 20 Jul 2007*

---

Mostly brief visual/text dialogs and queries from walks mainly in the Mission District, San Francisco

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

Icarus Or Jacob - Ladders & Scaffolds Series

Anatomy at Work - Shop Window Series

Sidewalk Stencil Art Discussion

Visual Oxymoron or, a Gary Winogrand Moment

Responses are always, or mostly!, appreciated!

Welcome & Enjoy

Stephen Vincent

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

Walking Theory (84 pages, \$12) Junction Press

For more, including ordering information, go to:

[www.junctionpress.com](http://www.junctionpress.com)

[↑ Contents](#)

548. **Michael Robins**

***Sekou Sundiata - from NYTimes***

*Fri 20 Jul 2007*

---

<http://www.nytimes.com/2007/07/20/arts/music/20sundiata.html>

July 20, 2007

## Sekou Sundiata Dies at 58; Performer of Text and Sound

By MARGALIT FOX

Sekou Sundiata, a poet and performance artist whose work explored slavery, subjugation and the tension between personal and national identity, especially as they inform the black experience in America, died on Wednesday in Valhalla, N.Y. He was 58 and lived in Brooklyn.

The cause was heart failure, said his producer, Ann Rosenthal. At his death, Mr. Sundiata was a professor in the writing program of Eugene Lang College of New School University.

Mr. Sundiata's art, which defied easy classification, ranged from poems performed in the style of an oral epic to musical, dance and dramatic works infused with jazz, blues, funk and Afro-Caribbean rhythms. In general, as he once said in a television interview, it entailed "the whole idea of text and noise, cadences and pauses."

His work was performed widely throughout the United States and abroad, staged by distinguished organizations like the Brooklyn Academy of Music and the Spoleto Festival U.S.A. Among Mr. Sundiata's most recent works was "the 51st (dream) state," an interlaced tapestry of poetry, music, dance and videotaped interviews that explores what it means to be an American in the wake of 9/11.

His other works include "Udu," a staged oratorio about slavery in present-day Mauritania, with music by Craig Harris; "blessing the boats," a one-man show, autobiographically inspired, about Mr. Sundiata's experiences of heroin addiction, a debilitating car crash and a kidney transplant; and "The Circle Unbroken Is a Hard Bop," a collaboration with Mr. Harris about black Americans coming of age in the 1960s.

Writing in The New York Times in 1993, D. J. R. Bruckner reviewed a production of "The Circle Unbroken" at the Nuyorican Poets Cafe:

"This is a remarkably smooth work, its complex stories and ideas bound together by the vivid, memorable poetry of Mr. Sundiata. And in one tornadic scene, the poet lets the audience hear all at once the range of his vocabulary and voice: Mr. Sundiata becomes a young, crazed homeless man on the street, and in eight minutes pours out a torrent of grief, humor and shrewd insight that leaves one simply astonished."

Mr. Sundiata was born Robert Franklin Feaster in Harlem on Aug. 22, 1948; he adopted the African name Sekou Sundiata in the late 1960s. He earned a bachelor's degree in English from City College of New York in 1972 and a

master's degree in creative writing from the City University of New York in 1979.

He is survived by his wife, Maurine Knighton, known as Kazi; a daughter, Myisha Gomez of Manhattan; a stepdaughter, Aida Riddle of Brooklyn; his mother, Virginia Myrtle Singleton Feaster of Kingstree, S.C.; two brothers, William Feaster of Belleville, N.J., and Ronald Feaster of Manhattan; and one grandchild.

Mr. Sundiata, who performed with the folk rock artist Ani DiFranco as part of her Rhythm and News tour in 2001, released several CDs of music and poetry, including "The Blue Oneness of Dreams" (Mouth Almighty/Mercury Records) and "longstoryshort" (Righteous Babe Records). His work was also featured on television, on the HBO series "Def Poetry" and the PBS series "The Language of Life."

[↑ Contents](#)

549. **steve d. dalachinsky**

***Re: Two calls for Massachusetts poets: Kerouac anthology and new poetry org***

*Fri 20 Jul 2007*

---

what about the rest of the world like new york

On Fri, 20 Jul 2007 08:09:00 -0400 Michael Hoerman <[REDACTED]>  
writes:

- > Call for Submissions (For Poets of Massachusetts and the Merrimack  
> Valley)
- >
- > In commemoration of the 50th anniversary of Jack Kerouac's On The  
> Road, the Cultural Organization of Lowell is seeking submissions on  
> the book's themes of freedom, the open road, and friendship for an  
> upcoming anthology, entitled Where The Road Begins.
- >
- > Please send:
- > • Up to two new unpublished poems, no more than 35 lines each
- > • One line on Kerouac's influence on your work
- >
- > Email submissions only to: [REDACTED]
- >
- > Please include your name, address, phone number and email with each  
> submitted poem.
- >
- > DEADLINE: August 10, 2007 by 5pm



>  
> Where the Road Begins is sponsored in part by the National  
> Endowment  
> for the Arts (NEA).  
>  
> Please forward to any interested parties.  
>  
> \*\*\*  
>  
> Greetings to Massachusetts Poets:  
>  
> Would you like to be listed on a state-wide database of  
> Massachusetts  
> poets? Such a database is being compiled as the first step in the  
> Massachusetts Poetry Outreach Project (MassPOP). The purpose of  
> MassPOP is to create resources to help support and promote poets  
> and  
> poetry  
> throughout the commonwealth. The project is a partnership of the  
> Massachusetts Cultural Council, the Massachusetts Foundation for  
> the  
> Humanities, the Commonwealth Foundation and several private  
> funders.  
>  
> If you'd like to be listed, please send an email that includes:  
>  
> Name  
> Mailing address  
> Phone number/s  
> Email address  
> Website address  
> A SHORT description of what kind of work you do. (For example, "I  
> am  
> author of two chapbooks of poetry (include titles) and I teach a  
> poetry  
> workshop at the Johnson City center for adult education. I write  
> poetry  
> using traditional forms such as sonnets and sestinas.")  
>  
> Please send your email to [REDACTED]  
>  
> We look forward to hearing from you.

- >
- > Charles Coe
- > Massachusetts Cultural Council
- > Director, MassPOP
- >
- >

[↑ Contents](#)

550. **John Latta**  
***Re: A-team, b-list, c-SPAN***  
*Fri 20 Jul 2007*

---

W's war

[↑ Contents](#)

551. **Schlesinger Kyle**  
***I Have Imagined A Center // Wilder Than This Region: A Tribute to Susan Howe***  
*Fri 20 Jul 2007*

---

New from Cuneiform Press

I HAVE IMAGINED A CENTER // WILDER THAN THIS REGION:  
A TRIBUTE TO SUSAN HOWE  
Edited by Sarah Campbell

With the intent of marking and celebrating Howe's years of teaching, the contributors to this volume were asked specifically to comment on her pedagogy and their experience of being her student at the State University of New York at Buffalo where she taught from 1988-2007.

Contributors include: Nathan Austin, Sarah Campbell, Barbara Cole, Richard Deming, Thom Donovan, Logan Esdale, Zack Finch, Graham Foust, Benjamin Friedlander, Peter Gizzi, Jena Osman, Kyle Schlesinger, Jonathan Skinner, Juliana Spahr, Sasha Steensen, and Elizabeth Willis. Edited by Sarah Campbell with an introduction by Neil Schmitz.

120 pp. 23x 13 cm. (2007) Edition limited to 250 copies. \$10 plus \$3.50 shipping.

Order via. PayPal at [www.cuneiformpress.com](http://www.cuneiformpress.com) or send a check made out to:

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Forthcoming in August:  
Ted Greenwald and Hal Saulson's Two Wrongs  
Dan Featherston's Clock Maker's Memoir

---

Kyle Schlesinger  
www.kyleschlesinger.com  
www.cuneiformpress.com

[↑ Contents](#)

552. **Mark Weiss**  
*beating about the bush*  
Fri 20 Jul 2007

---

George Bush is scheduled for a routine colonoscopy, according to his neurologist. It's not clear whether sedation will have any noticeable effect on his judgment, but on the chance that it may Bush plans to hand over presidential power to Cheney for two hours, during which Cheney will declare war on the world.

You heard it here first.

Mark

[↑ Contents](#)

553. **Halvard Johnson**  
*Re: Two calls for Massachusetts poets: Kerouac anthology and new poetry org*  
Fri 20 Jul 2007

---

Is that your final question?

Hal

"How beautiful it is to do nothing,  
and then rest afterward."  
--Spanish proverb

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

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*<[REDACTED]>*

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*Phone number/s*

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*Website address*

*A SHORT description of what kind of work you do. (For example, "I am*

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*workshop at the Johnson City center for adult education. I write poetry*

*using traditional forms such as sonnets and sestinas.")*

*Please send your email to* [REDACTED]

*We look forward to hearing from you.*

*Charles Coe*

*Massachusetts Cultural Council*

*Director, MassPOP*

[↑ Contents](#)

554. **Halvard Johnson**

***Re: beating about the bush***

*Fri 20 Jul 2007*

---

Let Gary Trudeau know, quick! The search for Bush's brain is on.

Hal

"We fought a war on poverty,  
and poverty won."

--Pres. Ronald Reagan

Halvard Johnson

=====

[REDACTED]

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

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*You heard it here first.*

Mark

[↑ Contents](#)

555. **St. Thomasino**  
***a noun sing e·ratio 9·2007***

*Fri 20 Jul 2007*

---

a noun sing e·ratio 9 ·2007

<http://www.eratiopostmodernpoetry.com>

with poetry by: louis armand, bill lavender, jeff harrison, brian zimmer, jon cone, alifair skebe, nicole mauro, michelle cahill, kristy bowen, julie waugh, robyn alter bielawa, jack foley, ivan arguelles, jake berry, jonathan minton, scott wilkerson, and amy grier

<http://www.eratiopostmodernpoetry.com>

edited by gregory vincent st. thomasino

[↑ Contents](#)

556. **David A. Kirschenbaum**  
***Boog City 43 Available, and Free PDF and Free PDF Subs, Too***

*Fri 20 Jul 2007*

---

Please forward

-----

Hi all,

Boog City 43 is available Saturday. If you'd like to receive a free pdf subscription to Boog City, beginning with the current issue, BC43 (contents' description below), simply reply to this note with the email address where you'd like it to be sent.

Also, our new website <http://www.welcometoboogcity.com> is going live over the next few weeks. Check there for back issues of the paper, information on upcoming events, monthly writing projects from some of our favorite poets,

samples from the many publications we've put out over the past 16 years, and a shop offering many of them for sale. All thanks to the wizardry of one Christina Strong (<http://www.xtina.org/>).

Thanks,  
David

-----

Boog City 43

available Saturday

Our Welcome to Boog City festival issue, with work on or by performers taking part in the festival or from the East Village and Williamsburg. Inside, a special 4-page pull-out program, complete with performer bios and photos.

And a hearty thanks to Scott MX Turner of Superba Graphics (<http://www.superbagraphics.com>) for designing the nifty logo for the festival that adorns the back cover and the festival program.

featuring:

\*\*\*Our Printed Matter section, edited by Mark Lamoureux\*\*\*

--"Much like Whitman, her work aspires to a kind of expansiveness that, by its very nature, cannot be contained within a single gender or sexuality." --from Amy King Contains Multitudes, I'm the Man Who Loves You (BlazeVOX Books) by Amy King, reviewed by Lamoureux

\*\*\*And Our Comics section\*\*\*

--"War in the Neighborhood gives anyone living in the East Village a very clear, detailed account of how the neighborhood has changed over the years, especially the last two decades." --from My Seth Tobocman: A Personal Meditation on the Radical Comics Artist by Gary Sullivan

\*\*\*Our Music section, edited by Jonathan Berger\*\*\*

--"His live performances are something to experience. Erratic and exciting, Espinola has taken to making no preparation for his shows. There are times when I get up there I feel I know what I am doing,<sup>1</sup> he says, and there are other times I can go up there and make the nervousness a positive part of the act.<sup>1</sup>" -- from Espinola Excites!: AntiFolk stalwart writes and fights, plays and stays in Brooklyn by Berger

\*\*\*Art editor Brenda Iijima brings us work from Williamsburg's Miki Katagiri.\*\*\*

\*\*\*Our Poetry section, edited by Laura Elrick and Rodrigo Toscano\*\*\*  
(excerpts from each of this issue's poems below)

--Two from Carroll Gardens, Brooklyn's Joanna Fuhrman

-from Inflation

When the rent went up, we shifted  
all motion west, lifted the bottoms  
of our pant legs as if crossing a creek.

-from Why are all the Elephants Crying?

I am wrinkle-free.  
which isn't a problem  
except for the clock bird  
trapped in my curls.

--Kensington, Brooklyn's Nada Gordon with  
Alpaca Lips (6/6/06)

Today is the first day  
of the end of the world.

I feel that in a weaving  
fever. Oxen breathe out stars <  
men, spiny digits.

Shelly Winters bloats  
into murky paralysis.  
This is the first face of  
crumbling.

--The Upper East Side's Nathaniel Siegel with an  
excerpt from no!

stench  
offering  
raise a corpse  
his or her  
feet jump  
his or her  
needs rise  
needs rising  
invigorate Latin Quarter

-----

And thanks to our copy editor, Joe Bates.

-----

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Living Room  
Mission Café  
Nuyorican Poets Café  
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F: [REDACTED]

[↑ Contents](#)

557. **Vireo Nefer**

***Re: Boog City 43 Available, and Free PDF and Free PDF Subs, Too***

*Fri 20 Jul 2007*

---

Yo! PDF sub!

[REDACTED]

Thanks!

Vireo

On 7/20/07, David A. Kirschenbaum <[REDACTED]> wrote:

>

> Please forward

> -----

>

> Hi all,

>

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>  
> Also, our new website <http://www.welcometoboogcity.com> is going live over  
> the next few weeks. Check there for back issues of the paper, information  
> on  
> upcoming events, monthly writing projects from some of our favorite poets,  
> samples from the many publications we've put out over the past 16 years,  
> and  
> a shop offering many of them for sale. All thanks to the wizardry of one  
> Christina Strong (<http://www.xtina.org/>).  
>  
> Thanks,  
> David  
>  
> -----  
>  
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>  
> available Saturday  
>  
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> taking part in the festival or from the East Village and Williamsburg.  
> Inside, a special 4-page pull-out program, complete with performer bios  
> and  
> photos.  
>  
> And a hearty thanks to Scott MX Turner of Superba Graphics  
> (<http://www.superbagraphics.com>) for designing the nifty logo for the  
> festival that adorns the back cover and the festival program.  
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> --"Much like Whitman, her work aspires to a kind of expansiveness that, by  
> its very nature, cannot be contained within a single gender or sexuality."  
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> times  
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> are  
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> all motion west, lifted the bottoms  
> of our pant legs as if crossing a creek.  
>  
> -from Why are all the Elephants Crying?  
>  
> I am wrinkle-free.  
> which isn't a problem

> except for the clock bird  
> trapped in my curls.  
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> Alpaca Lips (6/6/06)  
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> of the end of the world.  
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> into murky paralysis.  
> This is the first face of  
> crumbling.  
>  
>  
> --The Upper East Side's Nathaniel Siegel with an  
>  
> excerpt from no!  
>  
> stench  
> offering  
> raise a corpse  
> his or her  
> feet jump  
> his or her  
> needs rise  
> needs rising  
> invigorate Latin Quarter  
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>  
> And thanks to our copy editor, Joe Bates.  
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>

> Please patronize our advertisers:

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> Kelsey Street Press \* <http://www.kelseyst.com>

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> -----

>

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

[↑ Contents](#)

558. **Tracey Gagne**

***Re: Boog City 43 Available, and Free PDF and Free PDF Subs, Too***

*Sat 21 Jul 2007*

---

I'm interested in receiving the pdfs of boog city that you mention here.

My email address is: [REDACTED].

Sincerely,

Tracey M. Gagne

On 7/20/07, David A. Kirschenbaum <[REDACTED]> wrote:

>  
> Please forward  
> -----  
>  
> Hi all,  
>  
> Boog City 43 is available Saturday. If you'd like to receive a free pdf  
> subscription to Boog City, beginning with the current issue, BC43  
> (contents'  
> description below), simply reply to this note with the email address where  
> you'd like it to be sent.  
>  
> Also, our new website <http://www.welcometoboogcity.com> is going live over  
> the next few weeks. Check there for back issues of the paper, information  
> on  
> upcoming events, monthly writing projects from some of our favorite poets,  
> samples from the many publications we've put out over the past 16 years,  
> and  
> a shop offering many of them for sale. All thanks to the wizardry of one  
> Christina Strong (<http://www.xtina.org/>).  
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> except for the clock bird  
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>

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[↑ Contents](#)

559. **Daniel Godston**

***precisely***

*Sat 21 Jul 2007*

---

Maybe Cheney will drop a nuke on Bush's colon. That'd be nice. That's what I'd call laser precision accuracy, not like randomly shooting at lawyers at Texas quail hunts.

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

From: UB Poetics discussion group  
[mailto:[REDACTED]] On Behalf Of Mark Weiss  
Sent: Friday, July 20, 2007 2:54 PM  
To: [REDACTED]  
Subject: beating about the bush

George Bush is scheduled for a routine colonoscopy, according to his neurologist. It's not clear whether sedation will have any noticeable effect on his judgment, but on the chance that it may Bush plans to hand over presidential power to Cheney for two hours, during which Cheney will declare war on the world.

You heard it here first.

Mark

560. **steve d. dalachinsky**

***Re: Two calls for Massachusetts poets: Kerouac anthology and new poetry org***

*Sat 21 Jul 2007*

---

no

i need more words that mean love in many different languages got any?

On Fri, 20 Jul 2007 15:31:00 -0500 Halvard Johnson

<[REDACTED]> writes:

> Is that your final question?

>

> Hal

>

> "How beautiful it is to do nothing,

> and then rest afterward."

> --Spanish proverb

>

> Halvard Johnson

> =====

> [REDACTED]

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

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

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

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

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

>

>

> On Jul 20, 2007, at 1:20 PM, steve d. dalachinsky wrote:

>

> > what about the rest of the world like new york

> >

> > On Fri, 20 Jul 2007 08:09:00 -0400 Michael Hoerman

> > <[REDACTED]>

> > writes:

> >> Call for Submissions (For Poets of Massachusetts and the

> Merrimack

> >> Valley)

> >>

> >> In commemoration of the 50th anniversary of Jack Kerouac's On

> The

> >> Road, the Cultural Organization of Lowell is seeking submissions  
> on  
> >> the book's themes of freedom, the open road, and friendship for  
> an  
> >> upcoming anthology, entitled Where The Road Begins.  
> >>  
> >> Please send:  
> >> • Up to two new unpublished poems, no more than 35 lines  
> each  
> >> • One line on Kerouac's influence on your work  
> >>  
> >> Email submissions only to: [REDACTED]  
> >>  
> >> Please include your name, address, phone number and email with  
> each  
> >> submitted poem.  
> >>  
> >> DEADLINE: August 10, 2007 by 5pm  
> >>  
> >> Where the Road Begins is sponsored in part by the National  
> >> Endowment  
> >> for the Arts (NEA).  
> >>  
> >> Please forward to any interested parties.  
> >>  
> >> \*\*\*  
> >>  
> >> Greetings to Massachusetts Poets:  
> >>  
> >> Would you like to be listed on a state-wide database of  
> >> Massachusetts  
> >> poets? Such a database is being compiled as the first step in  
> the  
> >> Massachusetts Poetry Outreach Project (MassPOP). The purpose of  
> >> MassPOP is to create resources to help support and promote poets  
> >> and  
> >> poetry  
> >> throughout the commonwealth. The project is a partnership of the  
> >> Massachusetts Cultural Council, the Massachusetts Foundation for  
> >> the  
> >> Humanities, the Commonwealth Foundation and several private  
> >> funders.

> >>  
> >> If you'd like to be listed, please send an email that includes:  
> >>  
> >> Name  
> >> Mailing address  
> >> Phone number/s  
> >> Email address  
> >> Website address  
> >> A SHORT description of what kind of work you do. (For example,  
> "I  
> >> am  
> >> author of two chapbooks of poetry (include titles) and I teach a  
> >> poetry  
> >> workshop at the Johnson City center for adult education. I write  
> >> poetry  
> >> using traditional forms such as sonnets and sestinas.")  
> >>  
> >> Please send your email to [REDACTED]  
> >>  
> >> We look forward to hearing from you.  
> >>  
> >> Charles Coe  
> >> Massachusetts Cultural Council  
> >> Director, MassPOP  
> >>  
> >>  
>  
>

[↑ Contents](#)

561. **Alan Sondheim**

***stress fracture***

*Sat 21 Jul 2007*

---

View

This is the view from my desk which is neither in Paris nor the Black Forest; it faces nothing but bleak development, projects, urban wasteland scheduled for drastic over-development, still opposed by Develop Don't Destroy Brooklyn (DDDB) in what is increasingly appearing to be a losing battle. How can one expect literature from such blight, nature pushed out to the limit, pigeons with missing toes resulting from frostbite, squirrels huddled in backyards along with jays and almost invisible mourning doves? Everything protects itself;



humans are the dominant species and everything, including other humans, is prey.

So don't can't expect literature, only theory crippled by screams and auto accidents; you can't expect proper grammar and spelling - those literary matters - in the face of screeching cars and sirens.

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

[↑ Contents](#)

562. **Jeffrey Side**

**"Weightedness in Poetry: An Approach to Scott Thurston" by Ira Lightman**

Sat 21 Jul 2007

---

"Weightedness in Poetry: An Approach to Scott Thurston" by Ira Lightman

<http://www.argotistononline.co.uk/Lightman%20essay%202.htm>

[↑ Contents](#)

563. **Halvard Johnson**

***Re: Two calls for Massachusetts poets: Kerouac anthology and new poetry org***

Sat 21 Jul 2007

---

"something from the oven"?

That's from bizspeak.

Hal

"One barium enema is worth a year  
of psychoanalysis."

--Dr. Robert Whitlock

Halvard Johnson

=====



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| no

| i need more words that mean love in many different languages got any?

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*<[REDACTED]> writes:*

*Is that your final question?*

*Hal*

*"How beautiful it is to do nothing,  
and then rest afterward."*

*--Spanish proverb*

*Halvard Johnson*

*=====*

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*On Fri, 20 Jul 2007 08:09:00 -0400 Michael Hoerman*

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*writes:*

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*Please send:*

- Up to two new unpublished poems, no more than 35 lines each*
- One line on Kerouac's influence on your work*

*Email submissions only to: [REDACTED]*

*Please include your name, address, phone number and email with*

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*Please forward to any interested parties.*

*\*\*\**

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throughout the commonwealth. The project is a partnership of the  
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the  
Humanities, the Commonwealth Foundation and several private  
funders.*

*If you'd like to be listed, please send an email that includes:*

*Name*

*Mailing address*

*Phone number/s*

*Email address*

*Website address*

*A SHORT description of what kind of work you do. (For example,*

*"I*

*am*

*author of two chapbooks of poetry (include titles) and I teach a*

*poetry*

*workshop at the Johnson City center for adult education. I write*

*poetry*

*using traditional forms such as sonnets and sestinas.")*

*Please send your email to [REDACTED]*

*We look forward to hearing from you.*

Charles Coe  
Massachusetts Cultural Council  
Director, MassPOP

[↑ Contents](#)

564. **W.B. Keckler**

***Joe Brainard's Pyjamas Embrace St. Crispin***

Sat 21 Jul 2007

Who of course is Crispin Glover, here discussed in Almereyda's missed masterpiece *\_Twister\_* (1998). Plus new poetry by yours truly and a sequence of visual thoughts occasioned by a reliquary seahorse produced yesterday...this and other serendipitous finds that would make Mr. Cornell reach deeper into that thrift store box...can all be found levitating at

[\\_http://joebrainardspyjamas.blogspot.com/\\_](http://joebrainardspyjamas.blogspot.com/)  
(<http://joebrainardspyjamas.blogspot.com/>)

\*\*\*\*\* Get a sneak peek of the all-new AOL at  
<http://discover.aol.com/memed/aolcom30tour>

[↑ Contents](#)

565. **Lewis LaCook**

***Fwd: 2 from the Stack - New Online Album In Progress by Lewis LaCook***

Sat 21 Jul 2007

--- Lewis LaCook <[REDACTED]> wrote:

> Date: Sat, 21 Jul 2007 12:17:29 -0400

> From: Lewis LaCook <[REDACTED]>

> Subject: 2 from the Stack - New Online Album In

> Progress by Lewis LaCook

> To: [REDACTED]

>

> Everything is All Good

>

[http://www.lewislacook.org/thestack/everything\\_is\\_all\\_good.mp3](http://www.lewislacook.org/thestack/everything_is_all_good.mp3)

>

> Karl Rove Falls Asleep Mid-flight and Dreams of

> Hitler

>  
http://www.lewislacook.org/thestack/karl\_rove\_falls\_asleep.mp3  
>  
>  
>  
>  
> All songs composed using Audacity on Debian/GNU  
> Linux--Support Open  
> Source Software!  
>  
>  
>  
> --  
> http://www.lewislacook.org  
> New Media Poetry and Poetics  
>  
> http://www.xanaxpop.org  
> The Poetry of Lewis LaCook  
>  
> http://www.abstractoutlooks.com  
> Affordable Web Hosting and Development  
>

Lewis LaCook  
Director of Web Development  
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---

\_\_ Looking for a deal? Find great prices on flights and hotels with Yahoo!  
FareChase. <http://farechase.yahoo.com/>

[↑ Contents](#)

566. **Charlie Rossiter**

***Poetry Foundation's Lit Party Raided by Chicago Cops***

Sat 21 Jul 2007

---

I just talked with CJ Laity who runs Chicagopoetry.com and wrote the article. He was there. This really happened, around 10:30 Friday night. The event was scheduled to go on for several more hours.

We can only hope the Poetry Foundation will raise a stink about it

Charlie

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

Subject: Printers Ball Gets Busted

From: "ChicagoPoetry.com" <[REDACTED]>

Date: Sat, July 21, 2007 10:33 am

To: [REDACTED]

-----

.  
This year's Printers Ball got raided by the police. Here's the story:

[http://chicagopoetry.com/modules.php?  
op=modload&name=News&file=article&sid=696](http://chicagopoetry.com/modules.php?op=modload&name=News&file=article&sid=696)

[↑ Contents](#)

567. **Tracey Gagne**

***Re: stress fracture***

Sat 21 Jul 2007

---

And yet, there's a cave-like feature in the picture because of the way the curtain hangs in the window....

On 7/21/07, Alan Sondheim <[REDACTED]> wrote:

>

> View

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> This is the view from my desk which is neither in Paris nor the Black  
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> battle. How can one expect literature from such blight, nature pushed out  
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> <http://www.asondheim.org/windowview.jpg>  
>

[↑ Contents](#)

568. **Jason Quackenbush**

***Re: Two calls for Massachusetts poets: Kerouac anthology and new poetry org***

*Sat 21 Jul 2007*

---

pagsinta means love in filipino

steve d. dalachinsky wrote:

> no  
> i need more words that mean love in many different languages got any?  
>  
> On Fri, 20 Jul 2007 15:31:00 -0500 Halvard Johnson  
> <[REDACTED]> writes:  
>  
>> Is that your final question?  
>>  
>> Hal  
>>  
>> "How beautiful it is to do nothing,  
>> and then rest afterward."  
>> --Spanish proverb  
>>  
>> Halvard Johnson  
>> =====  
>> [REDACTED]  
>> <http://home.earthlink.net/~halvard/index.html>  
>> <http://entropyandme.blogspot.com>  
>> <http://imageswithoutwords.blogspot.com>  
>> <http://www.hamiltonstone.org>  
>> <http://home.earthlink.net/~halvard/vidalocabooks.html>  
>>  
>>  
>> On Jul 20, 2007, at 1:20 PM, steve d. dalachinsky wrote:

>>  
>>  
>>> what about the rest of the world like new york  
>>>  
>>> On Fri, 20 Jul 2007 08:09:00 -0400 Michael Hoerman  
>>> <[REDACTED]>  
>>> writes:  
>>>  
>>>> Call for Submissions (For Poets of Massachusetts and the  
>>>>  
>> Merrimack  
>>  
>>>> Valley)  
>>>>  
>>>> In commemoration of the 50th anniversary of Jack Kerouac's On  
>>>>  
>> The  
>>  
>>>> Road, the Cultural Organization of Lowell is seeking submissions  
>>>>  
>> on  
>>  
>>>> the book's themes of freedom, the open road, and friendship for  
>>>>  
>> an  
>>  
>>>> upcoming anthology, entitled Where The Road Begins.  
>>>>  
>>>> Please send:  
>>>> • Up to two new unpublished poems, no more than 35 lines  
>>>>  
>> each  
>>  
>>>> • One line on Kerouac's influence on your work  
>>>>  
>>>> Email submissions only to: [REDACTED]  
>>>>  
>>>> Please include your name, address, phone number and email with  
>>>>  
>> each  
>>  
>>>> submitted poem.



>>>>  
>>>> DEADLINE: August 10, 2007 by 5pm  
>>>>  
>>>> Where the Road Begins is sponsored in part by the National  
>>>> Endowment  
>>>> for the Arts (NEA).  
>>>>  
>>>> Please forward to any interested parties.  
>>>>  
>>>> \*\*\*  
>>>>  
>>>> Greetings to Massachusetts Poets:  
>>>>  
>>>> Would you like to be listed on a state-wide database of  
>>>> Massachusetts  
>>>> poets? Such a database is being compiled as the first step in  
>>>>  
>> the  
>>  
>>>> Massachusetts Poetry Outreach Project (MassPOP). The purpose of  
>>>> MassPOP is to create resources to help support and promote poets  
>>>> and  
>>>> poetry  
>>>> throughout the commonwealth. The project is a partnership of the  
>>>> Massachusetts Cultural Council, the Massachusetts Foundation for  
>>>> the  
>>>> Humanities, the Commonwealth Foundation and several private  
>>>> funders.  
>>>>  
>>>> If you'd like to be listed, please send an email that includes:  
>>>>  
>>>> Name  
>>>> Mailing address  
>>>> Phone number/s  
>>>> Email address  
>>>> Website address  
>>>> A SHORT description of what kind of work you do. (For example,  
>>>>  
>> "I  
>>  
>>>> am  
>>>> author of two chapbooks of poetry (include titles) and I teach a

>>>> poetry  
>>>> workshop at the Johnson City center for adult education. I write  
>>>> poetry  
>>>> using traditional forms such as sonnets and sestinas.")  
>>>>  
>>>> Please send your email to [REDACTED]  
>>>>  
>>>> We look forward to hearing from you.  
>>>>  
>>>> Charles Coe  
>>>> Massachusetts Cultural Council  
>>>> Director, MassPOP  
>>>>  
>>>>  
>>>>  
>>

[↑ Contents](#)

569. **Alan Sondheim**  
***Uselessness of Monoculture***  
*Sat 21 Jul 2007*

---

### Uselessness of Monoculture

I will call 'monoculture' anything before the advent of the Internet - in particular artworks, literature, theater, dance, etc. etc. This culture is characterized by the singular; even when dispersive anatomies are present, they are always in opposition or subtext to traditional thought. The monolith is always present and accounted-for. The monolith is either stationary or process-movement-oriented, always static or dynamic; its elements cohere, separate, are born to die, to be reborn again. This is the culture of the traditional university but it is also urban culture, street-corner culture; it is the culture of history and historiography, of the encyclopedia and the expert and think-tank. Monoculture resolves, whether towards resolution or irresolution; it is possessed by narratological impulse, by development and the compass. Monoculture is not necessarily unary; there is multiplicity and the nomadic, beneath the stars, within it. Monoculture blinds us to the world; it is the World that is all the case. It is the culture of gas, liquid, solid, electrostatics, electrodynamics, special and general relativity; it is the substance of quantum mechanics insofar as action may be defined as action or verification at a distance. In sum, it is our sum, our summation, our accountancy of the world and of ourselves, and it is useless, as the result of an Internet that is neither singular nor plural, neither present nor absent, neither coherent nor dis-

persed; I will call 'Internet' what has corrupted monoculture, tended towards its demise. I am not implying that 'Internet' in fact or fiction signifies anything, that the name means; it may, in fact or fiction, be characterized imprecisely by insignification, spews, abjections, blurs, avatars, nothing at all.

For the change that has come about within and without the tangled skein, holarchy of networkings, is of the plasma or swarm; it is Wolfram's science, not Hertz's. Thinking through social sites, collaborative facting and fictioning, wikipediatry, avatars of avatars, bots and phishing, what comes clear is lack of clarity, lack of clarity's epistemology. This is a fundamental transform to the extent that anything is fundamental at this point; it sweeps away, for example, plots and allegories, bureaucracies and governments, minds and bodies. Think of pre-Internet novels - novels of modernism or post-modernism, of constructed and conceptual weavings, of characters or lack of them. And television, theater, cinema, follow suit; one is locked into farther time, father time, to diegesis, to an unravel- ing that characterizes experimental film as well. Neither film nor paint- ing are linear, but both participate in a locking-down of perspective, no matter what openings, contusions, are on the horizon.

Lacan, Gardner, even Bateson presaged multiplicities; in Wolfram the swarm is simultaneously organized and disorganized. Lacan never went far enough; there was that reliance on language, no matter how shifted. It comes down to this: When I read a novel, I don't recognize myself, the 'times,' any- thing. When I watch a show on television, there are actors, people, or animated actors. They're moving through familiar antiquated monolithic space, proscenium or deep space - it makes no difference; there's always a perspective. Perspective invades novels, stories, the world of monolithic writing - on the other hand, try assigning a vanishing-point to MySpace or even Facebook. Even Second Life, which tends towards classical perspec- tive, falls apart on the edges where the simulacrum of physics is turned, churned upside-down. One doesn't recognize (oneself or others) in Second Life because recognition is already a problem; everything moves within the aegis of Bell's theorem.

Consider photographic apparatus: begin with camera obscura, that one-to- one allegory of the real - through Daguerre, view cameras, stationary then moving then Edgerton. Cameras dissolve into swarming components; now com- ponents themselves disappear as cameras transform into light-sensitive holarchies, networked or independent, under whose or what control? The image ends up everywhere and nowhere at all; no longer is it allegory - which has long since disappeared - but the stuttering of the fragment which no longer is in need of suture or extension. You can watch family trauma, physical and mental abuse, on the morning talk shows, but whose families? whose abuse? whose perspective? It doesn't need to end up on YouTube; YouTube provides its own violence, its own parameters of liter- ally unfathomable streams. Videos are

removed if found, if from copy- righted material; everything gets through, leaks. But leaks from nothing - the culture, non-monolithic, Internetted, leaks without transmitters, receivers, leaks without channels, or leaks from traditional channels, only to be churned back, lost in brackish protocol.

Code, programs, codes, protocols, reference one another, are increasingly open-sourceless; scratch the surface and no one's there, nor beneath the surface - all those dead-ending projects on SourceForge ending up maybe somewhere else, maybe vaporware, the languor of the name. Languages embed languages; soon they'll be without physical foundation for all intents and purposes, perfectly floating signifiers shattering against subroutines and useful or useless misuses. (The world doesn't end either with a bang or with a whimper; there is no world to end.)

This confusion is on the ground as well - in some places, Harry Potter really is a witch; children suffer as a result. It doesn't take electron- ics; it takes nothing more than extinctions, overpopulation, global cli- mate change, weapon distribution, religious fanaticisms, starvation, desertification - the unsupportive world. Radiations swirl around the farthest villages; there are unheard broadcasts, music, news, exhortations to the perfect religious life, promises of vacated paradises. These places or spaces are the future of the novel; language dissolves without signifi- ers, without that place where the sememe holds, however tenuously. It's here that home is found, in the bombing of the home, categorization of flora and fauna, ethnic cleansing. Online real explosions transform into hacking, thousands, millions, of MySpace friends, hundreds of millions of blogs, billions of Wikipedia pages hardly ever under contestation. Yes, it's all true. Yes, none of it is.

Monolithic culture prepared the battlefield inhabited only by the wounded. Monolithic culture developed the technology of multiplicity and the plasma - a multiplicity of multiplicities, never stationary enough for analysis, never moving enough for a coherent dynamics to emerge. It's a memory to an extent, to the extent that memory is encapsulated in fast-forward media already forgetting what was loosened in the habitus.

This is all electronic, all colonial, all nanobot, this isn't your fath- er's monoculture, your mother's multiplicity, your father's multiplicity, your mother's monoculture. Capital seeps everywhere as do heat and water; island nations are disappearing in the Pacific, Atlantic not far behind. Think of this as the anxiety of diminishing power; surely, not only is the world out of control, but control is as well. What happens to feedback in chaotic domains? One likes to think fecundity, fractal, but in the real this holds only so long before 'things' bottom out in rust and tumors. Monoculture is always waiting in the wings; as networks decay and data- bases turn useless, big iron will descend upon the

world. But this is far in the future, a future so defined that no one will see it, no one will inhabit it. Instead of now, we are pre-sent, always in a state of arrival; there are endless tracks, monorails, they go nowhere, sink in dust, desiccation.

This is all electronic, and as technology miniaturizes, improves, perhaps these skeins will continue, sheathed, to exist, transmit, transform, no matter what. Then the scenario simply holds longer. Consider: There are no species. There is no real life, no organic life, no artificial life, no patented life, no constructed life. There is network life and one hopes that the remnants of wilderness (which are not to be deconstructed) remain that way, that enclaves succeed where management hasn't. Consider: There are no persons; there are couplings, situations which grow increasingly small and temporary, imminent decisions. Consider: Immanence has disappeared, if it were every anything more than mythos; it's replaced by the Facebook contact, as enunciations are replaced and replicated by 'What I am doing now.' Consider the usual: We are all audience; none of us are watching; we are all watching; there is no 'we.' It's the latter Lacan has missed; there is nothing to talk about. These essays themselves are thin sheaves, interspersions; they carry the dim light of the dusk into the dusk. 'Beyond' means absolutely nothing; time is indicated only by the stoppage of death. What is a store if not a mouse-click or twitch? What is a body if not blown to pieces by a car-bomb? On a certain undefined level, these are identical. Perhaps an economic level. Perhaps in the poetics of disappearance.

To be in pain, slaughtered, wounded, is two-fold, interior, exterior. The former stops everything; it is unthinkable, unbearable. It is always other even when ourselves. The color of time disappears without witness. But exterior - this requires transmission, a receiver, political economy, some means of noise control. The receiver must be receptive, must orient itself towards the message; otherwise the message remains noise, death. The receiver must have space place for reception, a moment off the network which in the very real, idiotic inert real, may be what has brought her to this moment. But the receiver is already dissolving and a hundred-thousand new novels are being born, and they are not novels, nor histories, but software biographies perhaps. Rather than monoculture, monolith, let us say multilathe, uncontrolled or multiply-controlled lathes refashioning, refiguring, configuring, what we are reading that was once literature. There is great exhilaration, great promise; multilathing, in its bypassing any and all absolutes, is always in process of permanent deconstruction. Think of the school essay, modified, bought, sold, dated, outdated, online and offline, assembled, reassembled, spell-checked, recreated, plagiarized, written on demand, printed on demand, behind wikipediatry, related to class, gender, sex, race, nation, religion, handedness, all or none. Think of the essay reader, the recipient, following through with programs designed to weed out the copy which is always already a copy, hacking his way

through the sememe looking for miscreants, passing results to and from university and institutional databases, listening softly to the YouTube song, exchange of draft letter on Gmail, or just listening to Ipod Itunes with her Ii. The whole world is steganographic, embedded, uninterpretable, piecemeal, exchanged.

So for better or worse monoculture is dead; it grew on foreign soil, is in the process of recession. To what? To the corners of vulnerable data-bases and technologies, conservationists, those disappearing from the present. The future were there, pre-sent, and it's why novels and paintings and just about anything before 1985, say - \_not\_ 1968 - is inconceivably quaint, something for school credit, nothing more. We need an ethnography of our own pasts presented as disappearing cultures or archaeologies written in the unreadable, spoken in the unspeakable; it is here that our bodies once reproduced and never reproduced in the continuing acceleration of images - of someone or other or no one at all.

(I'm not good enough; I'm not smart enough: You may think this is tempora- ry or not-me, not-I, that this is elsewhere, of an other, an other genera- tion, place space, time, time before death. This is not the bicylist who was injured on the corner of Fifth and Bergen three days ago, but this is her/our interior, her/our political economy, what comes about in the midst of architecture and physics. I want to talk about the pleasure of novel- reading, Harry Potter and other accelerants, and their fan- and enclave- existence. I want to talk about radiations and dusts and their dispersions and what they carry from prions to nanogarbage to pollutions to sex to early deaths from bullets and asthma. I want to talk about mash, I want to perform djay vjay Vday vdday. I want to be you or someone. Rimbaud knew he was splitting up. The last of the obscene has passed, the obscene is al- ways passing: the ob-hack fractured and visible. The last of the discourse too.)

[↑ Contents](#)

570. **steve d. dalachinsky**

***Re: son of pony: open mic+feature: aug 3***

*Sat 21 Jul 2007*

---

On Wed, 11 Jul 2007 21:09:10 EDT [REDACTED] writes: hey y'all & co: join us! read yr poem, speak yr piece, enjoy the feature(s), and yourself:

FRIDAY, AUG 3; 6-8 P.M.

son of pony

OPEN MIC + FEATURE

host: EVE PACKER

feature: YUKO OTOMO, STEVE DALACHINSKY

CORNELIA ST CAFE  
29 Cornelia St.  
(betw bleecker & w. 4th)



\$6

\*\*\*\*\*

Get a sneak peak of the all-new AOL at  
<http://discover.aol.com/memed/aolcom30tour>

[↑ Contents](#)

571. **George Bowering**

***Re: Sun & Moon Press***

*Sun 22 Jul 2007*

---

What ever happened to that poets' calendar book thatr Sun & Moon were going to publish?

>

George Harry Bowering  
Can't find his Speedo

[↑ Contents](#)

572. **Fulcrum Annual**

***Philip Nikolayev featured on Authors of Myspace***

*Sun 22 Jul 2007*

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Philip Nikolayev's new collection of poems Letters from Aldenderry (Salt, 2006) is featured on Authors of Myspace: [http://www.myspace.com/myspace\\_authors](http://www.myspace.com/myspace_authors)  
The feature includes a bio and blurbs along with an exclusive interview that appears on the Authors of Myspace blog:  
[http://blog.myspace.com/myspace\\_authors](http://blog.myspace.com/myspace_authors)

[↑ Contents](#)

573. **bretonbooks**

***Regarding Merle Hoyleman***

*Sun 22 Jul 2007*

---

This e-mail is for CA Conrad.

I woke up this morning thinking of Merle Hoyleman.

Went to Google.

Other than Jonathan Williams, your listserve note makes me think I am one of the very few living who knew Merle face to face. Can this be?

I published Asp of the Age, printed it in Toronto.

I expect your issue of the magazine regarding Merle has been published by now and I'd be interested to see it. It is unlikely that I'll be able to offer anything for publication because despite visits in Pittsburgh, this morning I don't have much memory of things discussed. But the interest is there.

Must be something in the air. I've just published a little book called GEORGE ORWELL'S FRIEND: Selected Writing by Paul Potts. A reworking of my introduction is in arcpoetry magazine--the latest issue, devoted to "shamefully neglected or forgotten Canadian poets." [www.arcpoetry.ca](http://www.arcpoetry.ca)

As it happens, Jonathan Williams is one of the few people to write something about Potts in the last several years. But then again, Jonathan often focused on the neglected and forgotten long before the rest of us knew that they existed. Anthony Carroll wrote a memoir fairly recently in (I think) London Review.

And thinking of the N & F, I realize that another poet I published who should not be forgotten is Pittsburgh's Haniel Long (born in Rangoon to missionary parents, died in Santa Fe).

In any case, please let me know this has been received and how your search for Merle turned out. If there are specific questions, I don't mind digging back, if I can help.

NOTE: Merle self-published an edition of 25 signed and numbered copies of LETTERS TO CHRISTOPHER in 1970.

With good wishes,

Ronald Caplan

THEN I FOUND THIS, which speaks to the above:

this is an idea i had about a year ago for a magazine celebrating obscure poets i'd like more folks to know about, but it kind of went nowhere with the first issue. the first poet was supposed to be a feature of Merle Hoyleman. she's really amazing, and maybe i'll share some of her poems on the Philly Sound blog, but it's impossible to use her for the WHATEVER HAPPENED TO THE POET? magazine, mainly because everyone who knew her is already dead, and there's not even anyone out there who has read her poems, it seems. James Laughlin knew the most about her. Jonathan Williams knew her, but doesn't have too much to share, except that she would call him in the middle of baseball games and talk about the "Scum," her paranoid collective she seemed to focus on a lot. New Directions gave me permission to reprint her Christopher Letters Poems and maybe that's what i'll do, here on the blog, soon. they're really brilliant, lost treasures.

[↑ Contents](#)



574. **W.B. Keckler**

***Joe Brainard's Pyjamas Swab Your Eye With Silver***

Sun 22 Jul 2007

New poetry and visual art spike the weekend at Joe Brainard's Pyjamas, including works wondering what an image is, works addressing John Yau and works with a decidedly porcine bent. He said bent, hehe hehe. It's all simmering and simpering at <http://joebrainardspyjamas.blogspot.com/> (<http://joebrainardspyjamas.blogspot.com/>) . Almost a whole month of NO GARRISON KEILLER EVER at JPB, and we're mighty proud of that fact..."SCRUB, CHRISTINA, SCRUB!!"

\*\*\*\*\* Get a sneak peek of the all-new AOL at <http://discover.aol.com/memed/aolcom30tour>

[↑ Contents](#)

575. **David-Baptiste Chirot**

***Re: stress fracture***

Sun 22 Jul 2007

"What is not in the open streets is false, derived that is to say literature"--Henry Miller(of Brooklyn born and raised)Signor Alan--why further remove oneself from the open streets by the departure into the realms of theory?what IS in the open streets is a poetry hidden in plain site/sight/cite--"Poetry no longer imposes itself, it exposes itself"--Paul Celan--when one speaks of "expectations" it is a set -up of imposing criteria--("literature")--and finding these not met--imposing other criteria--("theory")--when what is to found is that which is exposing itself (poetry)all around one--hidden in plain site/sight/citefrom impositioning concepts of "literature" and

"theory"--david-bch<http://davidbaptistechirot.blogspot.com>> Date: Sat, 21 Jul 2007 15:20:17 -0400> From: [REDACTED]> Subject: Re: stress fracture> To: [REDACTED]> > And yet, there's a cave-like feature in the picture because of the way the> curtain hangs in the window....> > > > On 7/21/07, Alan Sondheim <[REDACTED]> wrote:> >> > View> >> > This is the view from my desk which is neither in Paris nor the Black> > Forest; it faces nothing but bleak development, projects, urban wasteland> > scheduled for drastic over-development, still opposed by Develop Don't> > Destroy Brooklyn (DDDB) in what is increasingly appearing to be a losing> > battle. How can one expect literature from such blight, nature pushed out> > to the limit, pigeons with missing toes resulting from frostbite, squir-> >rels huddled in backyards along with jays and almost invisible mourning> > doves? Everything protects itself; humans are the dominant species and> > everything, including other humans, is prey.> >> > So don't can't expect literature, only theory crippled by screams

and auto> > accidents; you can't expect proper grammar and spelling - those literary> > matters - in the face of screeching cars and sirens.> >> >  
<http://www.asondheim.org/windowview.jpg>> >

See what  
you're getting into...before you go there. <http://newlivehotmail.com>=

[↑ Contents](#)

576. **W.B. Keckler**

***C.I.A. Paranoia, McDonalds Third World Poetry, Liz Phair Poem & More***

Sun 22 Jul 2007

---

Joe Brainard's Pyjamas rocket into paranoia, that great destroy-a for a few hours, then discover scan-sion cures all ills, and think about Liz Phair thinking about relationships, pulls out the old time machine and watches Plushophiles in the future...it's just yr ordinary day @

[\\_http://joebrainardspyjamas.blogspot.com/\\_](http://joebrainardspyjamas.blogspot.com/)  
(<http://joebrainardspyjamas.blogspot.com/>)

\*\*\*\*\* Get a sneak peek of the all-new AOL at  
<http://discover.aol.com/memed/aolcom30tour>

[↑ Contents](#)

577. **Daniel Godston**

***Re: Poetry Foundation's Lit Party Raided by Chicago Cops***

Sun 22 Jul 2007

---

Yeah, I was there too... I heard the reason the cops shut it down was there were people selling booze on different floors, and they didn't have a liquor license. The Zhou B. Center ([www.zhoub.com](http://www.zhoub.com)) has their own bar / cafe where they sell alcohol, so Zhou B. must have their own license. The question is whether the people selling beer etc. on the 2nd & 3rd floors had a license. It's one thing if you go to an event like a gallery opening and they've got the free wine & cheese, but you need the license if you want to sell it...

Maybe cops have two mandates: keep up public safety, and generate revenue for their employer (in this case the City of Chicago). I don't think a bunch of poetry & zine aficionados who are having a good time, celebrating literature, and who may be blotto or sober or somewhere in between are a threat to public safety. But illegally selling booze gives cops an opportunity to bust a place, and then the city slaps the venue with a fine. The cops get patted on the backs from the lieutenant or whoever.

If the problem was they didn't have the proper liquor license, I wonder whose fault it is: Zhou B. Center or the Poetry Foundation. If this was the problem, personally I blame the Poetry Foundation because they might have been the event's biggest sponsor. They should've known better. They should've understood the public codes for that, and they should've been overseeing the event.

I don't think John Barr, the Poetry Foundation's President, was there. Some of you may have read this article that came out in The New Yorker earlier this year:

[http://www.newyorker.com/reporting/2007/02/19/070219fa\\_fact\\_goodyear](http://www.newyorker.com/reporting/2007/02/19/070219fa_fact_goodyear). Ruth Lilly was the one who gave the Poetry Foundation \$200 million several years ago. The Eli Lilly & Co. make Prozac; maybe Eli Lilly & Co. reps could've been there on Friday to give the cops Prozac so they could've just chilled out.

Did the cops bust the event because the Printer's Ball was disrupting the public? I didn't see any of that. I did see some dudes in their underwear and goggles playing electronic music, but that's not like Jim Morrison in Miami in 1969 when he allegedly pulled his pants down.

It was amazing to see how many people and literary organizations worked together to make the event happen. Also, there was an impressive list of Printer's Ball Readings that have happened over the past month, leading up to last Friday's event at the Zhou B. Center. I'm looking forward to next year's Printer's Ball.

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

From: UB Poetics discussion group

[mailto: ]On Behalf Of Charlie Rossiter

Sent: Saturday, July 21, 2007 11:36 AM

To:

Subject: Poetry Foundation's Lit Party Raided by Chicago Cops

I just talked with CJ Laity who runs Chicagopoetry.com and wrote the article. He was there. This really happened, around 10:30 Friday night. The event was scheduled to go on for several more hours.

We can only hope the Poetry Foundation will raise a stink about it

Charlie

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

Subject: Printers Ball Gets Busted

From: "ChicagoPoetry.com" < >

Date: Sat, July 21, 2007 10:33 am

To:

This year's Printers Ball got raided by the police. Here's the story:

[http://chicagopoetry.com/modules.php?  
op=modload&name=News&file=article&sid=696](http://chicagopoetry.com/modules.php?op=modload&name=News&file=article&sid=696)

[↑ Contents](#)

578. **Alan Sondheim**

***Re: stress fracture***

*Sun 22 Jul 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.

--0-410923229-1185152081=:4020

The open streets is a poetry? The open streets are people I know being kicked out of their places by eminent domain seizure; if that's poetry so be it but to me it's just theft.

Alan

On Sun, 22 Jul 2007, David-Baptiste Chirot wrote:

*"What is not in the open streets is false, derived that is to say literature"--Henry Miller(of Brooklyn born and raised)Signor Alan--why further remove oneself from the open streets by the departure into the realms of theory?what IS in the open streets is a poetry hidden in plain site/sight/cite--"Poetry no longer imposes itself, it exposes itself"--Paul Celan--when one speaks of "expectations" it is a set -up of imposing criteria--("literature")--and finding these not met--imposing other criteria--("theory")--when what is to found is that which is exposing itself (poetry)all around one--hidden in plain site/sight/citefrom impositioning concepts of "literature" and "theory"--david-bch*<http://davidbaptistechirot.blogspot.com>*> Date: Sat, 21 Jul 2007 15:20:17 -0400> From: [REDACTED]> Subject: Re: stress fracture> To: [REDACTED]> > And yet, there's a cave-like feature in the picture because of the way the> curtain hangs in the window....> > > > On 7/21/07, Alan Sondheim <[REDACTED]> wrote:> >> > View> >> > This is the view from my desk which is neither in Paris nor the Black> > Forest; it faces nothing but bleak development, projects, urban wasteland> > scheduled for drastic over-development, still opposed by Develop Don't> > Destroy Brooklyn (DDDB) in what is increasingly appearing to be a losing> > battle. How can one expect literature from such blight, nature pushed out> > to the limit, pigeons with missing toes resulting from frostbite, squir-> >rels huddled in backyards along with jays and almost invisible mourning> > doves? Everything protects itself; humans are the dominant species and> > everything, including other humans, is prey.> >> > So don't can't expect literature, only theory crippled by screams and auto> > accidents; you can't expect proper grammar and spelling - those literary> > matters - in the face of screeching cars and sirens.> >> > <http://www.asondheim.org/windowview.jpg>> >*

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*See what you're getting into...before you go there.*  
*<http://newlivehotmail.com>*

=====

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

=====

=====

--0-410923229-1185152081=:4020--

[↑ Contents](#)

579. **Bruce Covey**

***a new coconut***

*Mon 23 Jul 2007*

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Coconut Nine--featuring new poems, translations, and collaborations by Andrei Codrescu, Bernadette Mayer, Terita Heath-Wlaz, Jonah Winter, Stephen Paul Miller, Hoa Nguyen, Meghan Punschke, Louisa Spaventa, Dan Hoy, Betsy Fagin, Andrew Zawacki, Caryl Pagel, Karyna McGlynn, CAConrad, Didi Menendez, Mark Ducharme, E. Tracy Grinnell, Olivia Cronk, Nava Fader, Megan A. Volpert, Gary Barwin & Gregory Betts, Ulf Stolterfoht, Rosmarie Waldrop, Amy Berkowitz, and Tao Lin--is now live on the web. Come visit: <http://www.coconutpoetry.org>!

Bruce Covey  
Coconut Editor

[↑ Contents](#)

580. **cralan kelder**

***versal 5 to hold in your hands***

*Mon 23 Jul 2007*

---

Versal 5 recently released.

More than 100 pages of goodness to help light the way in these dark times

Thank you to all who submitted and contributed from this list

<http://www.wordsinhere.com/versal.html>

Jeffery Beam  
Vesna Biga  
Don Bloch  
Adam Boles  
Louis E. Bourgeois  
Ronda Broatch  
Tsead Bruinja  
Mary Buchinger  
Helen Burke  
Nicolas Delamotte-Legrand  
Lorene Delany-Ullman  
Andrea England  
Emma Engström  
Jennifer Gandel Ridgeway  
Charles Geoghegan-Clements  
Giles Goodland  
Siân Griffiths  
Joe Hall  
Myronn Hardy  
David Hart  
Henrik Hey  
Josh Hockensmith  
Steve Klepetar  
Enes Kurtovic  
Ana Lafferranderie  
Francesco Levato  
Amanda Lichtenberg  
Joris de Monchy  
Alistair Noon  
Alissa Nutting  
Billy O'Callaghan  
Nathan Parker  
Tye Pemberton  
Octavio Quintanilla  
Joseph Radke  
Andrew Michael Roberts  
Matt Sadler  
Elizabeth Simson  
Will Smiley  
Allison Smythe  
Annemoon van Steen  
Kelly Zen-Yie Tsai

Kees Verbeek  
Julie Marie Wade  
Éric Watier  
J. Marcus Weekley  
Eric Weiskott  
Derek White  
Kelley White  
Robin Winckel-Mellish  
Theodore Worozbyt  
John Young

[↑ Contents](#)

## 581. **DJ SPOOKY**

### ***Wired Magazine Feature on DJ Spooky***

*Mon 23 Jul 2007*

---

Hey People! For those of you on the list who haven't checked out my compilation of classics from the archives of the legendary Trojan Records, one of my favorite magazines, Wired, did a great overview of my Trojan Project - after all, it's the record label's 40th Anniversary! For Jamaican music 40 years is a really really really long time! Imagine Def Jam in 40 years... Hard to think about, eh? The mix that I did was part of a series Trojan Records has set up. They asked Johnny Greenwood, the guitarist for Radiohead, and Fatboy Slim to also do selections and remixes. Look out for that too!

Anyway, I wanted to let you all know about a couple of things: The Wired Magazine feature is really solid, and it even has a slideshow of classic old school album covers.

Linkage

Upgrading Jamaica's Cultural Shareware:

Dj Spooky Presents Trojan Records at 40

<http://www.wired.com/entertainment/music/news/2007/07/trojan>

DJ Spooky: How a Tiny Caribbean Island Birthed the Mashup

[http://www.wired.com/entertainment/music/news/2007/07/spooky\\_QA](http://www.wired.com/entertainment/music/news/2007/07/spooky_QA)

Gallery: A Look Back at 40 Years of Reggae Hits

[http://www.wired.com/entertainment/music/multimedia/2007/07/gallery\\_trojan](http://www.wired.com/entertainment/music/multimedia/2007/07/gallery_trojan)

-----

On the same tip I remixed a classic Bob Marley track "Rainbow Country" for the upcoming "Roots, Rock, Remixed" compilation that the Marley family commissioned for their record label "Tuff Gong." I just wanted to let the list

know - it's on a downtempo party tip, but hey... It's perfect for summer. The album will be out in a bit. All I can say is you heard it here first! Check it!!!

Coming July 24, 2007

Bob Marley & The Wailers - Roots Rock, Remixed

"Retains the songs and the spirit of the original(s)... a great dance party record"

~ Chris Blackwell (Founder, Island Records)

>>LISTEN TO THE RAINBOW COUNTRY REMIX:

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

-----  
And last but not least, for the [www.myspace.com/djspooky](http://www.myspace.com/djspooky) community, I wanted to let everyone know about a great festival of digital media coming up. It's called Indian Electronic Music Festival, and me and the legendary Talvin Singh are doing a track for the compilation that accompanies the festival. You can preview the track at <http://www.myspace.com/djspooky>. It's called "Satyagraha" after Mahatma Ghandi's philosophy of non violent resistance to all forms of oppression. We're going to do a remix contest to help raise awareness about the festival - more on that in a bit. This summer, my main focus has been my art projects, and I'm not really dj'ing that much at the moment 'cause I'm in the studio working on my next album. During the interim, check out the Wired Magazine article!

I'm just writing from my studio to say what's up, and to wish y'all a happy Summer. President Bush is still up to his bullsh\*t, the war ON Iraq is still going on, and the world is heating on up. But hey... Music helps bring awareness of it all.

aiightt!

in peace,

Paul aka DJ Spooky

-----  
UPCOMING EVENTS

7.28

Watermill, NY: Benefit for Robert Wilson's Watermill Center

<http://www.watermillcenter.org>

9.08

San Francisco, CA: Power to the Peaceful Festival

Golden Gate Park

<http://www.powertothepeaceful.org>

[↑ Contents](#)



582. **Adam Fieled**

***Kristy Bowen on PFS Post/ OCHO #11***

*Mon 23 Jul 2007*

---

Check out three fab poems from Chicago's very own Kristy Bowen on PFS Post:

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

Also, obtain a copy of OCHO #11, guest edited by me and featuring poems by rob mclennan, Brian Kim Stefans, Steve Halle, David Prater, Mary Walker Graham, Larry Sawyer, Christopher Goodrich and Jessica Lee White, here:

<http://www.lulu.com/content/1031091>

And, as always, <http://www.adamfieled.blogspot.com>

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Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's on, when.

[↑ Contents](#)

583. **David Chirot**

***Re: stress fracture***

*Mon 23 Jul 2007*

---

dear alan

- > you misunderstand what i am saying
- > if you look at my blogspot you will get an idea
- > the site where i work lately every evening--
- > used to be a huge old house abandoned finally with very large nice
- > yard--quiet streets, an alley--behind a street of small businesses--indie
- > bookstore etc etc--
- > lately more chain places have opened on that street--
- > and now the house torn down, the lot torn up and sitting there huge cat
- > bulldozer and several heavy duty machines--cranes etc--also working on the
- > tops of couple of the buildings facing the street with the businesses--
- >
- > condos, eleven stories, going up on th old lot and office spaces--highest
- > nearby buildings three stores--
- >
- > all over the East Side of Milwaukee this is going on--
- >
- > all over the world i goes on--and in some places like West Bank and Gaza
- > you have the most extreme forms of this sort of real estate
- > ethnic/gentrification cleansing of areas--(theft, as you note--)
- >

> what i mean by poetry is one uses the things that are there physically to  
> make works which literally embody and physically express what is going  
> on--as it is happening--i use cement mixing materials, brick dust, bits of  
> smashed things, the busted wood, the machines etc in the pieces made also  
of  
> spray paint, wood, clay, lumber crayon rubBEings--  
> and have been collecting materials for small "environments"  
> pieces--basically like "ruins"/"broken skeletons" and so forth--  
> instead of using fotos which can't afford anyway and "texts" in a more  
> conventional sense--these are a kind of collaborative ongoing seiries making  
> with the site itself--is going to be expanding much more in the uses of  
> materials involved--as the police were called and once that al straightened  
> out have a freer rein now to be doing what have always been doing anyway--  
>  
> years ago lived in huge abandoned house which in a couple rooms made  
> paintings collages etc on walls and created "shrines" "environments" out of  
> things found in streets--eventually the place--long condemned--bulldozed,  
> knocked down using wrecking balls--and smashed everything inside--  
>  
> so just returned and began using all the debris to make other things as  
> protests and to indicate that one goes on no matter what happens--what one  
> makes of thee things does not come to an end--  
>  
> i've been homeless in several cities in different countries and lived in  
> various "shelters"--and witnessed the steady disappearance of towns,  
> neighborhoods, huge areas of cities--and what is the history of the usa  
> anyway but this?--my mother' father's family who came from  
> "reservations"--to make room for a sort of version of "eminent  
> domain"--"theft"--to be sure--  
>  
> i can't stop what is going on with the bulldozers and cranes (look what  
> happened to rachel corrie, as a cynical warning)  
> but one can make --essay to make--something out of the wreckage which is  
> scattered about as both a protest and a poem--  
>  
> something which uses the materials directly from the site/sight/cite  
> rather than at one or several removes--  
>  
> and though "crude" and "literal" it's as "transgressive" etc and  
> "crippled" as any theory--and really a form of theory being acted on "hand's  
> on"----the police have interviewed me four times now and once was about to  
> be hauled downtown if not for intervention of some neighborly citizens--and

> the materials one uses are crippled enough pieces of refuse often enough in  
> contrast with the powerful machines and fresh girders, blocks of cement, etc  
> being hauled into place at the site--  
>

(and what are the callers and police concerned with--theft! --might be stealing things from the site--or defacing private property--at one site--assaulted by a freaked out landowner--who thought i was planting an explosive device on "his" immense crane--making rubBEings off of the huge tire--but squatting and working with back to him, wearing black sweatshirt with hood up--???--i couldn't really be upset with the guy, who profusely apologized--)

at any rate, it is but one way of essaying "doing something" with what is  
> happening--  
> so everyday am at these sites and of late this one in particular--  
>

and evidently some people see it as "theft" back of the "theft" going on--

*Date: Sun, 22 Jul 2007 20:54:41 -0400*

*From: [REDACTED]*

*Subject: Re: stress fracture*

*To: [REDACTED]*

*The open streets is a poetry? The open streets are people I know being kicked out of their places by eminent domain seizure; if that's poetry so be it but to me it's just theft.*

*Alan*

*On Sun, 22 Jul 2007, David-Baptiste Chirot wrote:*

*"What is not in the open streets is false, derived that is to say literature"--Henry Miller(of Brooklyn born and raised)Signor Alan--why further remove oneself from the open streets by the departure into the realms of theory?what IS in the open streets is a poetry hidden in plain site/sight/cite--"Poetry no longer imposes itself, it exposes itself"--Paul Celan--when one speaks of "expectations" it is a set -up of imposing criteria--("literature")--and finding these not met--imposing other criteria--("theory")--when what is to found is that which is exposing itself (poetry)all around one--hidden in plain site/sight/citefrom impositioning concepts of "literature" and "theory"--david-bch<http://davidbaptistechirot.blogspot.com>> Date: Sat, 21 Jul 2007 15:20:17 -0400> From: [REDACTED]> Subject: Re: stress*

fracture> To: [REDACTED]> > And yet, there's a cave-like  
feature in the picture because of the way the> curtain hangs in the  
window....> > > > On 7/21/07, Alan Sondheim <[REDACTED]> wrote:>  
View> >> > This is the view from my desk which is neither in Paris nor  
the Black> > Forest; it faces nothing but bleak development, projects, urban  
wasteland> > scheduled for drastic over-development, still opposed by  
Develop Don't> > Destroy Brooklyn (DDDB) in what is increasingly appearing  
to be a losing> > battle. How can one expect literature from such blight,  
nature pushed out> > to the limit, pigeons with missing toes resulting from  
frostbite, squir-> >rels huddled in backyards along with jays and almost  
invisible mourning> > doves? Everything protects itself; humans are the  
dominant species and> > everything, including other humans, is prey.> >> >  
So don't can't expect literature, only theory crippled by screams and auto>  
accidents; you can't expect proper grammar and spelling - those literary>  
matters - in the face of screeching cars and sirens.> >> >  
<http://www.asondheim.org/windowview.jpg>> >

---

See what you're getting into...before you go there.  
<http://newlivehotmail.com>

=====

=====

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

=====

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Missed the show? Watch videos of the Live Earth Concert on MSN. See them  
now! <<http://liveearth.msn.com>>

[↑ Contents](#)

584. **Leon Tan**

### ***New Media Haiku Poetry and Haiga (Visual Haiku)***

Mon 23 Jul 2007

---

Hello People!

I just joined the list and wanted to let you all know about a new media haiku  
poetry project I have been working on since 2005.

'Haiku Trader' is a new media poetry / performance artwork that began in 2005. The art work as such utilises the social network myspace as a virtual collaborative space investigating the theme of distributed creativity and aesthetics. Practically speaking, what this means is that the work is not 'limited' to this profile but must be conceptualised as the network it involves progressively over time. This network can be explored through the virtual traces left as haiku 'comments' throughout the myspace community.

Haiku Trader is accessible at this url:

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

Rhizome artbase listing for Haiku Trader:

<http://rhizome.org/object.php?41160>

Whilst Haiku Trader is a public profile, I also maintain a private project that is only accessible to MySpacers who join as a 'friend' of Rhizomantic. Rhizomantic as a private profile investigates distributed poetry in relation to the art life blur. Accessible at this url:

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

I hope to connect with others interested in digital poetry, haiku, haiga, and distributed authorship on this list.

Cheers,

Leon Tan

[↑ Contents](#)

585. **Michael Cross**

***Atticus/Finch presents: Durgin and Pay Pal!***

*Mon 23 Jul 2007*

---

[Please forward this on to interested parties, post on blogs, etc....small presses survive on word of mouth!]

Dear Friends,

Atticus/Finch is honored to announce the release of its tenth chapbook, Patrick F. Durgin's *\_Imitation Poems\_*. For most, Durgin's name will need little introduction: as editor of *Kenning* for nearly a decade, he's played an inestimable role in the cultural production of some fantastically important work, and, as a poet, Durgin writes some seriously taut and careful little numbers. I've admired his work for years, and when a Durgin volume did not materialize in said years, I decided to make one myself. When you see it, I'm certain you'll be glad I did! These poems promise to knock you back into your chair and then

onto the ground, and then they promise to roll you around and around on the ground until you're dizzy and exhausted and just want to go to bed.

And to commemorate this, our tenth-book-anniversary, we've finally added Pay Pal to the website! Stop by ([www.atticusfinch.org](http://www.atticusfinch.org)) to view an image of the cover and read some sample poems, and then buy Imitation Poems for eight dollars (!) with the click of a button! And if you've been meaning to purchase a copy of John Taggart's *\_Unveiling/Marianne Moore\_*, you should buy that too before the handful of copies in existence disappears with the click of a Pay Pal.

OR, if you prefer to do it the old fashioned way, write me a note, cut a check for eight bucks (made payable to Michael Cross) and mail it here:

Atticus/Finch Chapbooks  
c/o Michael Cross  
State University of New York at Buffalo  
Samuel Clemens Hall #306  
Buffalo, New York 14260-4610

And finally, just in case your curious, forthcoming from Atticus/Finch:

Taylor Brady and Rob Halpern, *\_Snow Sensitive Skin\_* (Fall 2007) C.J. Martin, *\_Lo, Bittern\_* (Winter 2007-2008)

[↑ Contents](#)

586. **CA Conrad**

### ***VENEZUELA: JOURNEY WITH THE REVOLUTION***

*Mon 23 Jul 2007*

---

A new documentary produced and directed by The Global Women's Strike has just been released to PBS stations across the country. If you live in Philadelphia you can check out today's post on The PhillySound for time and dates: <http://PhillySound.blogspot.com>

If you want to see it on your local PBS station contact your station, and contact The Global Women's Strike to make it happen.

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

[↑ Contents](#)

587. **Jason Quackenbush**

**Re: Wired Magazine Feature on DJ Spooky**

Mon 23 Jul 2007

---

now i like the subliminal kid as much as the next guy. IMHO, as a musician and sound artist he resides in the same rarified air as geniuses like "scratch" perry, harry partch, glenn branca, iannis xenakis, and hugh lecaine.

that having been said, what does this Vivendi advertising spam that the list saw fit to forward to my inbox have to do with poetry?

On Mon, 23 Jul 2007, DJ SPOOKY wrote:

*Hey People!*

*For those of you on the list who haven't checked out my compilation of classics from the archives of the legendary Trojan Records, one of my favorite magazines, Wired, did a great overview of my Trojan Project - after all, it's the record label's 40th Anniversary! For Jamaican music 40 years is a really really really long time! Imagine Def Jam in 40 years... Hard to think about, eh? The mix that I did was part of a series Trojan Records has set up. They asked Johnny Greenwood, the guitarist for Radiohead, and Fatboy Slim to also do selections and remixes. Look out for that too!*

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*Linkage*

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*Dj Spooky Presents Trojan Records at 40*

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*DJ Spooky: How a Tiny Caribbean Island Birthed the Mashup*

*[http://www.wired.com/entertainment/music/news/2007/07/spooky\\_QA](http://www.wired.com/entertainment/music/news/2007/07/spooky_QA)*

*Gallery: A Look Back at 40 Years of Reggae Hits*

*[http://www.wired.com/entertainment/music/multimedia/2007/07/gallery\\_trojan](http://www.wired.com/entertainment/music/multimedia/2007/07/gallery_trojan)*

-----

*On the same tip I remixed a classic Bob Marley track "Rainbow Country" for the upcoming "Roots, Rock, Remixed" compilation that the Marley family commissioned for their record label "Tuff Gong." I just wanted to let the list know - it's on a downtempo party tip, but hey... It's perfect for summer. The album will be out in a bit. All I can say is you heard it here first! Check it!!!*

*Coming July 24, 2007*

*Bob Marley & The Wailers - Roots Rock, Remixed*

*"Retains the songs and the spirit of the original(s)... a great dance party record"*

*~ Chris Blackwell (Founder, Island Records)*

*LISTEN TO THE RAINBOW COUNTRY REMIX:*

*<http://www.myspace.com/djspooky>*

-----

*And last but not least, for the [www.myspace.com/djspooky](http://www.myspace.com/djspooky) community, I wanted to let everyone know about a great festival of digital media coming up. It's called Indian Electronic Music Festival, and me and the legendary Talvin Singh are doing a track for the compilation that accompanies the festival. You can preview the track at <http://www.myspace.com/djspooky>. It's called "Satyagraha" after Mahatma Ghandi's philosophy of non violent resistance to all forms of oppression. We're going to do a remix contest to help raise awareness about the festival - more on that in a bit. This summer, my main focus has been my art projects, and I'm not really dj'ing that much at the moment 'cause I'm in the studio working on my next album. During the interim, check out the Wired Magazine article!*

*I'm just writing from my studio to say what's up, and to wish y'all a happy Summer. President Bush is still up to his bullsh\*t, the war ON Iraq is still going on, and the world is heating on up. But hey... Music helps bring awareness of it all.*

*aiightt!*

*in peace,  
Paul aka DJ Spooky*

-----  
*UPCOMING EVENTS*

*7.28*

*Watermill, NY: Benefit for Robert Wilson's Watermill Center  
<http://www.watermillcenter.org>*

*9.08*

*San Francisco, CA: Power to the Peaceful Festival  
Golden Gate Park  
<http://www.powertothepeaceful.org>*



[↑ Contents](#)

588. **Jerrold Shiroma**

***Re: Wired Magazine Feature on DJ Spooky***

*Mon 23 Jul 2007*

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everything...

Jason Quackenbush wrote:

- > that having been said, what does this Vivendi advertising spam that
- > the list saw fit to forward to my inbox have to do with poetry?

[↑ Contents](#)

589. **Dodie Bellamy**

***Amazon Review Project on Fanzine***

*Mon 23 Jul 2007*

---

The Amazon Review Project is a collection of fictions written in the form of Amazon customer reviews. In spring, 2007, for a seminar in first person fiction at San Francisco State, I assigned a number by Kevin Killian's Amazon Reviews and asked students to develop their own fictional characters through a series of Amazon reviews. Their amazing reviews, as well as an introduction by me, are now on line at Fanzine:

www.thefanzine.com

The reviewers are:

Tom Andes

Renato Escudero

Michele Hayes

Jim Nelson

Megan O'Patry

Radhika Vyas Sharma

Lee Stegner

Maria Suarez

Jasson Flick

Check it out!

Dodie Bellamy

[↑ Contents](#)

590. **W.B. Keckler**

***Joe Brainard's Pyjamas Looks into the Void and Sees....***

Mon 23 Jul 2007

---

South Park Haiku, a "Death Poem," Charles Baudelaire standing waiting for a bus and some other vaguely disquieting apparitions, some with bus fare, some without...catch your ride at [\\_http://joebrainardspyjamas.blogspot.com/\\_](http://joebrainardspyjamas.blogspot.com/) (<http://joebrainardspyjamas.blogspot.com/>) And still an unbroken record of NO GARRISON KEILLOR EVER! "Scrub, Christina, Scrub...get the Praire OUT!"

\*\*\*\*\* Get a sneak peek of the all-new AOL at <http://discover.aol.com/memed/aolcom30tour>

[↑ Contents](#)

591. **Alan Sondheim**

***Nagarjuna 1 2 3***

Tue 24 Jul 2007

---

Nagarjuna 1 2 3

You are singing no space, place, spatial distinctions cumber observation, the annihilated self. How so. Speak no speech, to be spoken to, undisting- uished distinction, in zazen in walking meditation, hearing is the space of the heard. My bones are ornaments, my neck Buddha's, my eyes Nagarju- na's. Pratyahara, withdrawal, without rasa, flavor, fervour. Breathing is the body's violence, meditate your corpse, you have it, you are singing no home, no home singing, you are singing no home singing, you are singing no home singing no home singing, you are singing no home singing  
<http://www.asondheim.org/buddha.mp3>

[↑ Contents](#)

592. **David Baratier**

***Transcontinental award***

Tue 24 Jul 2007

---

The Annual Transcontinental Poetry Award by Pavement Saw Press

All contributors receive books, chapbooks and journals equal to, or more than, the entry fee. Please mention this to your friends and all others who might be interested!

Electronic and mailed entries must meet these requirements: 1. The manuscript should be at least 48 pages of poetry and no more than 70 pages of poetry in length. Separations between sections are NOT a part of the page

count. 2. A one page cover letter. Include a brief biography, the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. This should be followed by a page which lists publication acknowledgments for the book. For each acknowledgement mention the publisher (journal, anthology, chapbook etc.) and the poem published. 3. The manuscript should be bound with a single clip and begin with a title page including the book's title, your name, address, and telephone number, and, if you have e-mail, your e-mail address. 4. The second page should have only the title of the manuscript. There are to be no acknowledgments or mention of the author's name from this page forward. Submissions to the contest are blind judged. 5. There should be no more than one poem on each page. The manuscript can contain pieces longer than one page. 6. The manuscript should be paginated, beginning with the first page of poetry.

Each year Pavement Saw Press will publish at least one book of poetry and/or prose poems from manuscripts received during this competition. Selections are chosen through a blind judging process. The competition is open to anyone who has not previously published a volume of poetry or prose. The author receives \$1000 and five percent of the 1000 copy press run. Previous judges have included Judith Vollmer, David Bromige, Bin Ramke and Howard McCord. This year David Baratier will be the judge; past students, Pavement Saw Press interns and employees are not allowed to submit. All poems must be original, all prose must be original, fiction or translations are not acceptable. Writers who have had volumes of poetry and/or prose under 40 pages printed or printed in limited editions of no more than 500 copies are eligible. Submissions are accepted during the months of June, July, and until August 15th. All submissions must have an August 15th, 2007, or earlier, postmark. This is an award for first books only.

If you wish to send via regular mail your manuscript should be accompanied by a check in the amount of \$18.00 made payable to Pavement Saw Press. All US contributors to the contest will receive books, chapbooks and journals equal to, or more than, the entry fee. Add \$3 (US) for other countries to cover the extra postal charge. Do not include an SASE for notification of results, this information will be sent with the free book. Do not send the only copy of your work. All manuscripts are recycled and individual comments on the manuscripts cannot be made.

If you wish to submit electronically, you should send \$25.00 via paypal to [REDACTED]. We will then send you an e-mail confirmation as well as where to e-mail the manuscript. Electronic submissions need to be sent as PDF files or as word (.doc) files. Other formats are not accepted. The extra cost is to cover the paypal fees as well as the time, labor, ink, and so on, to print out your manuscript. In addition to the prize winner, sometimes another anonymous

manuscript is chosen, if enough entries arrive. This “editors choice” manuscript will be published under a standard royalty contract. A decision will be reached in November. Entries should be sent to:

Pavement Saw Press  
Transcontinental Award Entry  
P.O. Box 6291  
Columbus, OH 43206

All submissions must have an August 15th, or earlier, postmark or paypal payment. Submissions are accepted during the months of June, July, and August only. If you have questions, please ask us: 

Be well

David Baratier, Editor

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

[↑ Contents](#)

593. **Jennifer Karmin**

***July 25th: Goat Island Performance Presentations***

*Tue 24 Jul 2007*

---

PERFORMANCE PRESENTATIONS:  
9th GOAT ISLAND SUMMER SCHOOL  
CHICAGO, IL

1pm Wednesday, July 25th 2007  
all welcome  
free

The School of the Art Institute of Chicago  
280 S. COLUMBUS DRIVE  
Please meet us in room 110  
of the Columbus Drive Building.

Chicago-based Goat Island Performance Group is currently working with 29 participants on their annual three-week collaborative performance summer school. Participants have been engaged in collaborative performance, installation and writing projects. There will be seven 9-minute site-specific pieces. You are invited to watch their performance

presentations, followed by an informal reception where you can meet the participants and Goat Island.

For more information on Goat Island, please see:

<http://www.goatlandperformance.org>

<http://www.thelastperformance.org>

---

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[http://surveylink.yahoo.com/gmrs/yahoo\\_panel\\_invite.asp?a=7](http://surveylink.yahoo.com/gmrs/yahoo_panel_invite.asp?a=7)

[↑ Contents](#)

594. **Anny Ballardini**

***Re: Wired Magazine Feature on DJ Spooky***

*Tue 24 Jul 2007*

---

I met that Subliminal Kid since I was his interpreter when he got over to Italy. I anyhow think that the mail he forwards once or twice a year to the Buffalo is one of the many he is sending out to advertise his work. He therefore will never read your or my words, Jason. I guess that what you are writing is for us to read. I have no answers to your question.

On 7/23/07, Jason Quackenbush <[REDACTED]> wrote:

>

> now i like the subliminal kid as much as the next guy. IMHO, as a musician

> and sound artist he resides in the same rarified air as geniuses like

> "scratch" perry, harry partch, glenn branca, iannis xenakis, and hugh

> lecaine.

>

> that having been said, what does this Vivendi advertising spam that the

> list saw fit to forward to my inbox have to do with poetry?

>

>

> On Mon, 23 Jul 2007, DJ SPOOKY wrote:

>

> > Hey People!

> > For those of you on the list who haven't checked out my compilation of

> > classics from the archives of the legendary Trojan Records, one of my

> > favorite magazines, Wired, did a great overview of my Trojan Project -

> > after all, it's the record label's 40th Anniversary! For Jamaican music

> 40

> > years is a really really really long time! Imagine Def Jam in 40

> years...

> > Hard to think about, eh? The mix that I did was part of a series Trojan  
> > Records has set up. They asked Johnny Greenwood, the guitarist for  
> > Radiohead, and Fatboy Slim to also do selections and remixes. Look out  
> for  
> > that too!  
> >  
> > Anyway, I wanted to let you all know about a couple of things: The Wired  
> > Magazine feature is really solid, and it even has a slideshow of classic  
> > old school album covers.  
> >  
> > Linkage  
> > Upgrading Jamaica's Cultural Shareware:  
> > Dj Spooky Presents Trojan Records at 40  
> > <http://www.wired.com/entertainment/music/news/2007/07/trojan>  
> >  
> > DJ Spooky: How a Tiny Caribbean Island Birthed the Mashup  
> > [http://www.wired.com/entertainment/music/news/2007/07/spooky\\_QA](http://www.wired.com/entertainment/music/news/2007/07/spooky_QA)  
> >  
> > Gallery: A Look Back at 40 Years of Reggae Hits  
> >  
>  
[http://www.wired.com/entertainment/music/multimedia/2007/07/gallery\\_trojan](http://www.wired.com/entertainment/music/multimedia/2007/07/gallery_trojan)  
> >  
> > -----  
> >  
> > On the same tip I remixed a classic Bob Marley track "Rainbow Country"  
> for  
> > the upcoming "Roots, Rock, Remixed" compilation that the Marley family  
> > commissioned for their record label "Tuff Gong." I just wanted to let  
> the  
> > list know - it's on a downtempo party tip, but hey... It's perfect for  
> > summer. The album will be out in a bit. All I can say is you heard it  
> here  
> > first! Check it!!!  
> >  
> > Coming July 24, 2007  
> > Bob Marley & The Wailers - Roots Rock, Remixed  
> > "Retains the songs and the spirit of the original(s)... a great dance  
> party  
> > record"  
> > ~ Chris Blackwell (Founder, Island Records)  
> >

> >>> LISTEN TO THE RAINBOW COUNTRY REMIX:  
> > <http://www.myspace.com/djspooky>  
> >  
> > -----  
> >  
> > And last but not least, for the [www.myspace.com/djspooky](http://www.myspace.com/djspooky) community, I  
> > wanted to let everyone know about a great festival of digital media  
> > coming  
> > up. It's called Indian Electronic Music Festival, and me and and the  
> > legendary Talvin Singh are doing a track for the compilation that  
> > accompanies the festival. You can preview the track at  
> > <http://www.myspace.com/djspooky>. It's called "Satyagraha" after Mahatma  
> > Ghandi's philosophy of non violent resistance to all forms of  
> > oppression.  
> > We're going to do a remix contest to help raise awareness about the  
> > festival - more on that in a bit. This summer, my main focus has been my  
> > art projects, and I'm not really dj'ing that much at the moment 'cause  
> > I'm  
> > in the studio working on my next album. During the interim, check out  
> > the  
> > Wired Magazine article!  
> >  
> > I'm just writing from my studio to say what's up, and to wish y'all a  
> > happy  
> > Summer. President Bush is still up to his bullsh\*t, the war ON Iraq is  
> > still going on, and the world is heating on up. But hey... Music helps  
> > bring awareness of it all.  
> >  
> > aiightt!  
> >  
> > in peace,  
> > Paul aka DJ Spooky  
> >  
> > -----  
> > UPCOMING EVENTS  
> >  
> > 7.28  
> > Watermill, NY: Benefit for Robert Wilson's Watermill Center  
> > <http://www.watermillcenter.org>  
> >  
> > 9.08  
> > San Francisco, CA: Power to the Peaceful Festival

> > Golden Gate Park  
> > <http://www.powertothepeaceful.org>  
> >  
> >  
> >  
> > Click here on  
> to update your profile or Unsubscribe  
> >  
>

[↑ Contents](#)

595. **Thomas savage**

***Re: Nagarjuna 1 2 3***

*Tue 24 Jul 2007*

---

I like this short piece very much. I don't have an mp3 player so I can't hear the rest of it, unfortunately. Nevertheless, if breathing is the body's violence it is also many other more positive things, as well, including, one might say, it's life force. Regards, Tom Savage

Alan Sondheim <[REDACTED]> wrote: Nagarjuna 1 2 3

You are singing no space, place, spatial distinctions cumber observation, the annihilated self. How so. Speak no speech, to be spoken to, undisting- uished distinction, in zazen in walking meditation, hearing is the space of the heard. My bones are ornaments, my neck Buddha's, my eyes Nagarju- na's. Pratyahara, withdrawal, without rasa, flavor, fervour. Breathing is the body's violence, meditate your corpse, you have it, you are singing no home, no home singing, you are singing no home singing, you are singing no home singing no home singing, you are singing no home singing  
<http://www.asondheim.org/buddha.mp3>

-----  
Luggage? GPS? Comic books?  
Check out fitting gifts for grads at Yahoo! Search.

[↑ Contents](#)

596. **Patrick F. Durgin**

***July 26th deadline!***

*Tue 24 Jul 2007*

---

Urgent Action Needed by July 26 on ADA Restoration Act of 2007 Ask Your Representative to Co-Sponsor the ADA Restoration Act



**ACTION NEEDED:** Call your Representative at [REDACTED] (<http://www.congress.gov>) and urge him/her to co-sponsor the ADA Restoration Act when it is introduced on Thursday, July 26.

**BACKGROUND:** Seventeen years ago, Congress passed the Americans with Disabilities Act (ADA) with overwhelming bipartisan support. However, in recent years, a number of Supreme Court decisions have significantly reduced the protections available to people with disabilities in employment settings. Courts are quick to side with businesses and employers, deciding against people with disabilities who challenge employment discrimination 97% of the time, often before the person has even had a chance to show that the employer treated them unfairly. Indeed, courts have created an absurd Catch-22 by allowing employers to say a person is “too disabled” to do the job but not “disabled enough” to be protected by the ADA. People with conditions like epilepsy, diabetes, HIV, cancer, hearing loss, and mental illness that manage their disabilities with medication, prosthetics, hearing aids, etc. “or “mitigating measures” are viewed as “too functional” to have a disability and are denied the ADA’s protection from employment discrimination. People denied a job or fired because an employer mistakenly believes they cannot perform the job or because the employer does not want people with disabilities in the workplace are also denied the ADA’s protection from employment discrimination.

#### ADA RESTORATION ACT TO BE INTRODUCED JULY 26TH

AAPD (American Association of People with Disabilities) has been working with a broad coalition of disability organizations who have helped Representative James Sensenbrenner (R-WI) draft the ADA Restoration Act of 2007, which would enable Americans with disabilities utilizing the ADA to focus on the discrimination that they have experienced rather than having to first prove that they fall within the scope of the ADA’s protection. With this bill, the ADA’s clear and comprehensive national mandate for the elimination of discrimination on the basis of disability will be properly restored. Majority Leader Steny Hoyer (D-MD), who played a leading role in passage of the ADA in 1990, will be an original co-sponsor, but we need more Representatives to sign onto the bill when it is introduced to show the bipartisan support and importance of this measure.

Your help is urgently needed to garner support and passage of the ADA Restoration Act of 2007. Call your Representative today and ask him/her to co-sponsor the bill. Sample Telephone Message for Use BEFORE JULY 26 seeking ORIGINAL

**COSPONSORS:** “Hi. My name is \_\_\_\_\_ and I live in \_\_\_\_\_. I would like Representative \_\_\_\_\_ to be an original cosponsor of the ADA Restoration Act of

2007. Employers can say that I am "too disabled" to perform my job, but "not disabled enough" to be protected by the ADA. This is wrong! Restore the ADA and restore the rights my rights Please be an original cosponsor of the ADA Restoration Act of 2007. If you would be willing to be an original cosponsor of the ADA Restoration Act of 2007, please contact Representative Hoyers or Sensenbrenners offices. "

Sample Telephone Message for use AFTER JULY 26 seeking Cosponsors:  
"Hi. My name is \_\_\_\_\_ and I live in \_\_\_\_\_. I need Representative \_\_\_\_\_ to cosponsor the ADA Restoration Act of 2007. Seventeen years ago, the ADA was passed with overwhelming bipartisan support, yet people with disabilities are still being treated unfairly. People with disabilities are in a no-win situation. Employers can say that I am "too disabled" to perform my job, but "not disabled enough" to be protected by the ADA. This is wrong! Restore the ADA and restore my rights Please cosponsor HR \_\_\_\_."

Source: AAPD

For more legislative issues, see:

<http://www.aapd.com/News/legislature/indexlegislature.php>

-----

[www.da-crouton.com](http://www.da-crouton.com)

[www.kenningeditions.com](http://www.kenningeditions.com)

[↑ Contents](#)

597. **SCOTT HOWARD**

***Seeking Editors for New Journal***

*Tue 24 Jul 2007*

---

This fall, I'll be launching an electronic journal, *\_Reconfigurations: A Journal for Poetics and Poetry\_*, and, at the moment, I'm looking for one or two new people to join the editorial board.

If you're interested, please send a reply w/ an attached CV. For more information about *Reconfigurations*, visit:

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

////////////////////////////////////

W. Scott Howard

University of Denver



[↑ Contents](#)

598. **Thomas savage**

***Re: stress fracture***

*Tue 24 Jul 2007*

---

I often feel this way, too. Still, literature or at least poetry keeps coming. Whether from Brooklyn or the Lower East Side of Manhattan where I am located. Somehow we transcend our surroundings partially by incorporating them with a certain detached perspective which both brings our environment closer to us but keeps it from overwhelming us as well. It's almost a paradox that this happens but fortunately for us, it goes on regardless of what we may think about it. Anyone for a concurrence concussion rather than a fracture? Regards, Tom Savage

Alan Sondheim <[REDACTED]> wrote: View

This is the view from my desk which is neither in Paris nor the Black Forest; it faces nothing but bleak development, projects, urban wasteland scheduled for drastic over-development, still opposed by Develop Don't Destroy Brooklyn (DDDB) in what is increasingly appearing to be a losing battle. How can one expect literature from such blight, nature pushed out to the limit, pigeons with missing toes resulting from frostbite, squirrels huddled in backyards along with jays and almost invisible mourning doves? Everything protects itself; humans are the dominant species and everything, including other humans, is prey.

So don't can't expect literature, only theory crippled by screams and auto accidents; you can't expect proper grammar and spelling - those literary matters - in the face of screeching cars and sirens.

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

-----  
Looking for a deal? Find great prices on flights and hotels with Yahoo! FareChase.

[↑ Contents](#)

599. **David A. Kirschenbaum**

***NYC/This Sat., July 28: Garden Party with Holford, Kirschenbaums, and Spurlock***

*Tue 24 Jul 2007*

---

Please forward

-----

Garden Party  
with Olive Juice Music  
and Boog City

this Sat., July 28, 4:00 p.m., free

a summer series, in the  
Suffolk Street Community Garden  
Suffolk St., bet. Houston & Stanton sts.  
NYC

Estelle and Irwin Kirschenbaum interviewed  
on growing up in the Lower East Side  
in the thirties, forties, and fifties

poems from  
David Kirschenbaum

music from  
Casey Holford and Preston Spurlock

New this season, will be each musical act taking a poem from that day's poet(s)  
and turning it into a song for the event, and the poets turning song lyrics by  
each musical act into a poem.

Curated and with introductions by  
Olive Juice Music head Matt Roth and  
Boog City editor and publisher David Kirschenbaum

-----

**\*\*Olive Juice Music**  
<http://olivejuicemusic.com/>

Olive Juice Music is a D.I.Y. label, studio, and mail-order distributor based in New York City and interested in helping people who are in the developmental stages of trying to do something with their art. Olive Juice Music is not a traditional record label. The artists associated with Olive Juice take an active part in how their music is produced, financed, and marketed. They in turn receive more of the profits gained from the sales of their records directly, which is how it should be. The strength of Olive Juice relies upon the active participation of its members to share resources and help promote a communal spirit among everyone involved as well as claiming responsibility for taking their art to wherever they would like it to go.

**\*\*Boog City**  
<http://boogcityevents.blogspot.com/>

Boog City is a New York City-based small press now in its 16th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series--d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where 5-13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

\*Performer Bios:

\*\*Casey Holford

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

Casey Holford was raised on a diet of folk music and comic books in Massachusetts. Now, living in Brooklyn at age 27, he has recorded three self-released solo albums, and a recent 7 inch on RiYL records. He's in the bands Urban Barnyard, Dream Bitches, and Daouets, and he's also a prolific producer, helping to document his community by working on projects with fellow bands and songwriters. Casey has been called "the missing link between lesbian folk, DC punk, j'80s synth-pop, and classic rock," which sounds pretty awesome.

\*\*David Kirschenbaum

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

<http://www.unpleasanteventschedule.com/DavidKirschenbaum.htm>

David Kirschenbaum's work has appeared in The Brooklyn Review Online, can we have our ball back, Chain, Pavement Saw, and unpleasant event schedule, among others. He is the editor and publisher of Boog City, a New York City-based small press now in its 16th year and East Village community newspaper.

\*\*Estelle and Irwin Kirschenbaum

Estelle and Irwin Kirschenbaum grew up, and lived in, the lower east side during the thirties, forties, and fifties. They were married 200 feet away from the Suffolk Street Community Garden more than 53 years ago.

\*\*Preston Spurlock

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

Born and raised in South Florida, Preston Spurlock has been making lo-fi bedroom records for eight years. He started making a name for himself in the prolific NYC arts community in 2004, performing solo as the Sewing Circle, as well as in groups including the Elastic No-No Band and Huggabroomstik.

Influenced equally by postpunk, bluegrass, avant-garde composition, and novelty music, Preston's rough-hewn songs are idiosyncratic and intimate. He's also a visual artist and short filmmaker. He will be your friend.

Directions: F to Second Ave.

Next event in series, Sat. Aug. 25

Poetry from Jim Behrle and Bob Hershon  
and music from TBD

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

[↑ Contents](#)

## 600. **CARMIN Jim**

### ***Copper Canyon Press exhibition and readings in Portland OR***

*Tue 24 Jul 2007*

---

"Vital to Language and Living : 35 Years of Poetry at Copper Canyon Press"

Location, time

- Collins Gallery, 3rd Floor, Central Library, Multnomah  
County Library, 801 S.W. 10th Avenue, Portland, OR

Exhibition runs from July 16-August 26, 2007

Hours: Monday: 10 a.m.-6 p.m. Tuesday & Wednesday: 10 a.m.-8  
p.m. Thursday-Saturday: 10 a.m.-6 p.m. Sunday: noon-5 p.m.

About the exhibit

Copper Canyon Press is a nonprofit publisher in Port Townsend, Washington, that believes poetry is vital to language and living. Poet Maxine Kumin has called the press "an evangelist for poetry," and poet Jorie Graham has labeled it "the finest independent publisher in America today."

Founded in 1972 by Sam Hamill, Jim Gautney, Tree Swenson and Bill O'Daly, Copper Canyon Press has published poetry exclusively and has established an international reputation for its commitment to authors and its dedication to the poetry audience. Over these 35 years, Copper Canyon Press has published many writers who have called Oregon their home, including

William Stafford, Primus St. John, Olga Broumas, Kim Stafford, Barry Lopez, Kenneth Hanson and Gary Snyder.

This exhibition celebrates the 35th anniversary of Copper Canyon Press and contains numerous books, broadsides, manuscripts and correspondence borrowed from the press, the John Wilson Special Collections, and other collections.

The opening reception was on July 21 where speakers included Michael Wiegiers and Joseph Bednarik from Copper Canyon Press; Tree Swenson, Press co-founder and current President/Executive Director of the Academy of American Poets; and exhibition curator Jim Carmin.

Readings in the Collins Gallery

Saturday, July 28, 2-3:30 p.m. : Copper Canyon Press poet PRIMUS ST. JOHN (Oregon) Saturday, August 18, 2-3:30 p.m. : Copper Canyon Press poet DAVID LEE, (Utah)

For more information, see

<http://www.multcolib.org/events/collins/coppercanyon.html> or contact John Wilson Special Collections Librarian Jim Carmin at [REDACTED].

Jim Carmin  
John Wilson Special Collections Librarian  
Multnomah County Library  
801 SW 10th Avenue  
Portland, OR 97205  
[REDACTED]  
phone: [REDACTED]  
fax: [REDACTED]

[↑ Contents](#)

601. **Gary Sullivan**

***Joe Brainard & the poetics of comics***

*Tue 24 Jul 2007*

---

Essay in progress at:

<http://garysullivan.blogspot.com>

Feedback appreciated.

---

Need a brain

boost? Recharge with a stimulating game. Play now!

[http://club.live.com/home.aspx?icid=club\\_hotmailtextlink1](http://club.live.com/home.aspx?icid=club_hotmailtextlink1)

[↑ Contents](#)

602. **Ruth Lepson**

***Re: Joe Brainard & the poetics of comics***

Tue 24 Jul 2007

---

just thanks--didn't know creeley & brainard had collaborated on a comic.

On 7/24/07 8:14 PM, "Gary Sullivan" <[REDACTED]> wrote:

*Essay in progress at:*

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

*Feedback appreciated.*

---

*Need a brain boost? Recharge with a stimulating game. Play now!*

*[http://club.live.com/home.aspx?icid=club\\_hotmailtextlink1](http://club.live.com/home.aspx?icid=club_hotmailtextlink1)*

[↑ Contents](#)

603. **David-Baptiste Chirot**

***Cindy Sheehan re Rep Conyer's "No" & Running against Speaker Pelosi***

Wed 25 Jul 2007

---

<http://www.informationclearinghouse.info/article18066.htm> ---

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\\_HMWL\\_mini\\_pcmag\\_0707=](http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HMWL_mini_pcmag_0707=)

[↑ Contents](#)

604. **Alan Sondheim**

***Bhaga***

Wed 25 Jul 2007

---

Bhaga

"Two lives there certainly are not; -- nevertheless an extra body is visible, by reason of the Shadow-Sickness."

" Naga-tabi no  
Oto wo shitaite  
Mi futatsu ni  
Naru wa onna no  
Saru rikombyo. "

( Lafcadio Hearn )



What is foretold by gong is foreshadowed by memory of its telling.  
True, but emergence she said.  
She said true, but emergence.

<http://www.asondheim.org/bhaga.mp3>

[↑ Contents](#)

605. **Murat Nemet-Nejat**

***Re: Bhaga***

*Wed 25 Jul 2007*

---

Alan,

What is foretold by gong is memory of its telling.

Stupendous, just stupendous!

Ciao,

Murat

On 7/25/07, Alan Sondheim <[REDACTED]> wrote:

>

> Bhaga

>

>

> "Two lives there certainly are not; -- nevertheless an extra body is  
> visible, by reason of the Shadow-Sickness."

>

> " Naga-tabi no

> Oto wo shitaite

> Mi futatsu ni

> Naru wa onna no

> Saru rikombyo. "

>

> ( Lafcadio Hearn )

>

> What is foretold by gong is foreshadowed by memory of its telling.

> True, but emergence she said.

> She said true, but emergence.

>

> <http://www.asondheim.org/bhaga.mp3>

>

[↑ Contents](#)

606. **Dan Waber**  
*ars poetica update*  
Wed 25 Jul 2007

---

The ars poetica project continues to chug along like the little engine that could at:

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

Poems appeared last week by: Ernie Wormwood, Celia Bland, Angela Carr, Bhanu Kapil, and Peter Boyle.

Poems will appear this week by: Peter Boyle, Anny Ballardini, Skip Fox, and Lyn Lifshin.

A new poem about poetry every day, by invitation only (but thanks for asking).

Enjoy,  
Dan

[↑ Contents](#)

607. **David Gitin**  
*Merle Hoyleman*  
Wed 25 Jul 2007

---

post responding to Ron Caplan

Ron,

I met her once through you! Mid-sixties.

Cheers,

David

[↑ Contents](#)

608. **amy king**  
*THIS FRIDAY*  
Wed 25 Jul 2007

---

MiPOesias presents

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

~~ RICHARD PEABODY ~ NICOLE STEINBERG ~ CATE PEEBLES ~~

Friday, July 27, 2007 @ 7:00 PM

~~~

Richard Peabody, a prolific poet, fiction writer and editor, is an experienced teacher and important activist in the Washington , D.C. community of letters.

He is the founder and co-editor of Gargoyle magazine and editor (or co-editor) of fourteen anthologies including Mondo Barbie, Mondo Elvis, Conversations with Gore Vidal, A Different Beat: Writings by Women of the Beat Generation, Alice Redux, Sex & Chocolate, Grace and Gravity: Fiction by Washington Area Women and Enhanced Gravity: More Fiction by Washington Area Women. He is the author of the novella Sugar Mountain, two short story collections, and six poetry collections. He is currently working on Electric Grace: Still More Fiction by Washington Area Women (forthcoming 2007). Peabody teaches at The Writer's Center and at Johns Hopkins University, where he has been presented the Faculty Award for Distinguished Professional Achievement. He lives and works in the Washington, D.C. area. You can find out more at: www.wikipedia.org and www.gargoylemagazine.com.

Nicole Steinberg is the Co-Editor of LIT and Associate Editor of BOMB Magazine. Her poetry has appeared or is forthcoming in Gulf Coast, McSweeney's Internet Tendency, The Bedside Guide to No Tell Motel—Second Floor, PMS, Lumina, and Half Drunk Muse, and she writes for music webzine Axis of Live. She's the founder, curator and host of EARSHOT, a Brooklyn-based reading series dedicated to the work and presence of emerging writers in the New York City area. She lives in Queens, New York.

Cate Peebles was born in Pittsburgh and currently lives in Brooklyn. She is a graduate of Reed College and is currently enrolled in the MFA program at the New School. She works as an editorial assistant on an oral biography of George Plimpton that will be published by Random House in 2008.

~~~~~

#### STAIN BAR

766 Grand Street Brooklyn , NY 11211  
(L train to Grand Street Stop, walk 1 block west)  
718/ [REDACTED]  
<http://www.stainbar.com/>

~~~~~

Hope you'll stop by!
Amy King
MiPO Host
<http://www.mipoesias.com>

please forward

apologies for cross-posting

~~

Be a better Globetrotter. Get better travel answers from someone who knows.
Yahoo! Answers - Check it out.

[↑ Contents](#)

609. **David A. Kirschenbaum**

Iijima looking for Stevens, Tuntha-obas, Kapil, and Fisher emails

Wed 25 Jul 2007

Greetings,

Brenda Iijima has asked me to post the following for her.

best,
David

Hi all,

I'm trying to contact James Thomas Stevens, Padcha Tuntha-obas, Bhanu Kapil, and Norman Fisher--please backchannel me if you have any or all of their emails. My email is [REDACTED]

thanks,
Brenda

[↑ Contents](#)

610. **Peter Conners**

Conners Book Published

Wed 25 Jul 2007

Dear Friends,
Announcing the Publication of
Of Whiskey & Winter
Prose poems by
Peter Conners

Of Whiskey & Winter is the first full-length collection of prose poetry by Peter Conners. In his Foreword to the book, Peter Johnson writes, "Of Whiskey & Winter joins the list of a few first books of prose poems that read like a selected or greatest hits volume."

Naomi Shihab Nye writes, "Peter Conners' stunning prose poems are packed with keen sensitivity, dreaminess, and wit. I love his time travels, the vibrant layering of image and detail. Try taking walks as you are reading this book--the

dazzle of landscapes, inner and outer, feel replenished and rich. This is language and vision I want to come home to again and again."

Of Whiskey & Winter is available for order at [Amazon], [Barnes & Noble], [Borders], or through your favorite independent bookstore.

For more information on the book, author readings, and other goings-on visit: www.peterconners.com

Of Whiskey & Winter can also be purchased directly from the publisher, White Pine Press: www.whitepine.org

Thanks for your interest - hope you enjoy the book!

Peter

See what you're getting into...before you go there.
<http://newlivehotmail.com>=

[↑ Contents](#)

611. **David Baratier**

Holy cow

Wed 25 Jul 2007

Bored for a moment I looked up a few of our books on Abe Books some are listed for \$350.

What a bizarre thought as I wonder where my next filled gas tank will come from.

I feel like I feel after talking to Will Alexander for too many hours. (by the way, why has no one talked about _Sunrise in Armageddon_ or any of the other more recently released material?)

Somebody want to sell me copies of Chris Stroffolino's first book Oops, or Doug Goetsch's Wherever you are?

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

612. **David Baratier**
one more question

Thu 26 Jul 2007

Anyone familiar with or former friends with Armin Landeck, the artist?

One of the folks I am friends with thru lucasfilm says he is quite something and I just have no readily available info. Except for having seen a few prints from the thirties and a few works in museums I know little. Anyone privy and willing to inform me?

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

<http://pavementsaw.org>

[↑ Contents](#)

613. **david baratier**
Re: Joe Brainard & the poetics of comics

Thu 26 Jul 2007

Creeley supplied the text first. Do I win something?

If so, give it to me next weekend.

see you then

Be well

David Baratier, Editor

Pavement Saw Press

PO Box 6291

Columbus, OH 43206

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[↑ Contents](#)

614. **CA Conrad**
when POETS get fucked over

Thu 26 Jul 2007

It's good to BITCH! Whenever someone tells me it's not good to bitch I think of something to bitch about as soon as possible! It's healthy, it makes space for better things in your mind, right? So feel free to bitch about your own

experiences of being a poet who was fucked over, it's good to air these things out.

There are a few incidents that I'd like to cover on this topic of being fucked over as a poet, but let me start with the most recent one.

Will Esposito invited me, Frank Sherlock, Ish Klein, Ryan Eckes, and Abbi Dion to have our poems about animal cruelty included in a Philadelphia gallery recently, organized around the evil Pennsylvania Amish and their puppy mills. It seemed great! We were excited! And Will and Abbi put together a beautiful handmade book of our poems to be displayed in the gallery.

A couple weeks ago the gallery had a rather large private party with lots of wealthy patrons and local political figures (including Michael Nutter who is running for mayor, and there was also a liaison from the governor's office in Harrisburg). We poets were invited to bring one guest, and to read our poems. Once again, we were excited, right? It's a party! We get to read at a party! Reading at a party sounds like a great thing, right!?

Well, the woman running the show met us and made a bit of a face. Were we that bad? Are we that crazy looking? I don't usually think we are, but maybe I'm biased? But then again my guest was a six and a half foot giant lesbian poet named Janet Mason who got drunk a little too fast and told this woman that she especially LOVED the little cheese-filled pea pods because they looked like fairy vaginas. Maybe that did it, who knows? Frank Sherlock had his pink machine gun shirt on. Who knows? The drunker Ish and Abbi and I got the more glitter we applied to our faces and cleavage. But we weren't horrible people, clearly, just having fun for fuck's sake! Can't we have fun!?

Must we sit as still as possible? But they were serving LOTS AND LOTS of FREE cocktails! How can you POSSIBLY explain handing out as many free cocktails as people want to drink and expect those people to sit as still as possible? If you've got cocktails, and glitter, and friends, it's a fun night. Just shut up and have fun, GEESH!!

Will went up to the woman running the show more than once, and she kept making these weird "OH NO" faces when she walked away from him. She kept telling him "later," "later, you'll read later."

"Later" and "Maybe" means No with this class of pricks. Where I come from no one has time for such games and just says NO! The working class NO should be a university class. Call it "HOW NOT TO BE A LYING ASSHOLE 101."

But it was really irritating, all this! Oh, we can't have THE POETS at the microphone! We have REAL people here tonight!

Yeah, and those REAL people were drinking lots and lots of martinis, just like the poets were doing!

Man, and I was looking forward to badmouthing the Amish to a large audience FINALLY, the Amish being a group of fascists I grew up near and have hated for many years.

At the end of the night I tried to get the microphone to work but it had been disabled, JUST IN CASE!

So we read our poems out on the sidewalk to one another, and to the jazz musicians who were also not happy about the way they had been treated at the party. That jazz trio was SUPERB by the way! They did old standards, but with a flippant kind of sting! NICE!

I'm glad to have been part of the gallery show because the subject of animal cruelty is something I care deeply about, but it was ridiculous to fear us at the microphone. WE WERE ONLY GOING TO READ THE POEMS THAT WERE ALREADY SITTING ON A PODIUM FOR EVERYONE TO READ ANYWAY! Well, actually I also wanted to complain at the microphone that they were serving chicken and crab cakes. Puppies are cute and sweet, but chickens and crabs deserve to die? I'm not judging meat eaters, especially because when I ate meat I ate enough of it for one lifetime, but it's wrong to have a benefit about animal cruelty and have little bits of animal roasted and toasted and stuck on the ends of fancy sticks. Well, and I did also want to call the Amish nazis at the microphone FINALLY! I've been waiting to do that all my fucking life!

Listen, all I'm saying is DON'T FUCKING INVITE POETS AND EXPECT A TEA PARTY! Unless of course it's Billy Collins or Sharon Olds, both of whom seem content sitting as still as possible and boring the shit out of any room that wants to fall asleep.

CAConrad

<http://PhillySound.blogspot.com>

[↑ Contents](#)

615. **Jesse Glass**

Jesse Glass Sound Files Up at Lichtensteiger.de Take a look, but

Thu 26 Jul 2007

Ralph Lichtensteiger's wonderful website devoted to alternative music and Cage-related materials is a great place to visit anyway! Please begin the voyage at www.lichtensteiger.de with "Diary." Enjoy! Jess

[↑ Contents](#)

616. **Alan Sondheim**

notes on code:

Thu 26 Jul 2007

notes on code:

study of huddling <http://www.asondheim.org/huddled.mp4>

Major modality:

Relationship between modeling and codework:

mapping within the subtext/substructure of the metric.

Visual modeling: Visual as thetic - modality of happenstance (i.e. modeling becomes dependent on the physiology of visual bandwidth).

Aural modeling: Visual with similar field, different spatial modality.

How is the thetic (is that the correct word?) in relation to ideality? Does political economy depend on visual/aural physiology?

Scanning as doubled text: coded software / parameterization of the real tending towards results which are residue (separate the results from the structure). But within the phenomenology of the real, the results and structure are inextricably tangled.

Motion capture (mocap) - see scanning. In scanning, the static object is standard; in motion capture, the dynamic object. Think perhaps of the latter in terms of a second-order differential - doubled modeling of changes (1. through mocap; 2. through 'accelerated modeling').

The results: the 'code carapace' or chiten - Barrier/revelation code. (Older work: The relation of consciousness to structured systems: what are the manifestations of those systems?) Code as armor.

Seeing and hearing seem 'tawdry,' unable to sustain the abstracted or philosophical weight placed upon them. To see or hear text philosophically churns on transparency; everything else stumbles. We turn to writing because it gets away from us to the extent that it's also reflective of deep abstraction, alien-code (all code is alien).

All code is alien because it calls from elsewhere - or rather, doesn't call at all; it's as if someone created it, it's as if it wasn't created, not a bit of it.

Which is the fundamental phenomenological status of code: some of it is created, but some of it isn't.

===

[↑ Contents](#)

617. **Maria Damon**

Re: when POETS get fucked over

Thu 26 Jul 2007

this is great in its spirited and entertaining description! you go, grrrrl!

CA Conrad wrote:

- > It's good to BITCH! Whenever someone tells me it's not good to bitch I
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- > poems. Once again, we were excited, right? It's a party! We get to
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- > at a party! Reading at a party sounds like a great thing, right!?
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- > Well, the woman running the show met us and made a bit of a face.
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- > that bad? Are we that crazy looking? I don't usually think we are, but
- > maybe I'm biased? But then again my guest was a six and a half foot
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> woman that she especially LOVED the little cheese-filled pea pods because
> they looked like fairy vaginas. Maybe that did it, who know? Frank
> Sherlock had his pink machine gun shirt on. Who knows? The drunker
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> no one has time for such games and just says NO! The working class NO
> should be a university class. Call it "HOW NOT TO BE A LYING ASSHOLE
> 101."
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> But it was really irritating, all this! Oh, we can't have THE POETS
> at the
> microphone! We have REAL people here tonight!
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> Yeah, and those REAL people were drinking lots and lots of martinis, just
> like the poets were doing!
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> Man, and I was looking forward to badmouthing the Amish to a large
> audience
> FINALLY, the Amish being a group of fascists I grew up near and have
> hated
> for many years.
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> been disabled, JUST IN CASE!
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> Listen, all I'm saying is DON'T FUCKING INVITE POETS AND EXPECT A TEA
> PARTY! Unless of course it's Billy Collins or Sharon Olds, both of whom
> seem content sitting as still as possible and boring the shit out of any
> room that wants to fall asleep.
>
> CAConrad
> <http://PhillySound.blogspot.com>

[↑ Contents](#)

618. **amy king**

What If a Hundred Poets Phoned?

Thu 26 Jul 2007

The why's are below. Quick easy info here though – your ONE (pain-free) PHONE CALL will absolutely count:

THE HONORABLE GOVERNOR BOB RILEY

State Capitol

600 Dexter Avenue

Montgomery, Alabama 36130

No time left to write!!

Call: [REDACTED]

Fax: [REDACTED]

Calling is a very easy process. Call [REDACTED]. Tell the person answering who you are, where you live, and say something like ** "Please count me as having called to ask the Governor to halt the execution of Darrell Grayson." ** They WILL count you and you will find them courteous. They will not engage you in argument, nor will they expect or need you to elaborate. That is best handled in writing.

FAX: [REDACTED]

Website: <http://www.governor.state.al.us>

Email form: <http://www.governor.state.al.us/contact.htm>

Darrell "confessed" but, confessions are not always what they seem (<http://phadp.org/falseconfessions.html>).

~

DNA evidence is available which has never been tested. Darrell Grayson, facing execution, has been denied the right to have DNA testing.

~

Darrell Grayson, as a young, poor, African-American, was convicted by an all-white jury.

~

Darrell's trial attorney had no experience in capital cases. He practiced divorce law.

~~

BIO:

Darrell B. Grayson was raised in Montevallo, Alabama with eleven siblings in a single parent household. He dropped out of school in the ninth grade. At age

19, and with no prior criminal history, he was convicted and received the death penalty from an all white jury. He has been on Death Row at Holman Prison in Atmore, Alabama since 1982. After some years of severe depression, which he describes as spending flat on his back, the death of his mother brought about the decision to better himself. He began to write commentary and poetry and received his GED and Associate Science degree. In 1994 he became active in Project Hope to Abolish the Death Penalty, an organization founded and operated by Death Row inmates. In 2000 he became its chairman. He edits and assembles Wings of Hope, the Project Hope newsletter, with primitive equipment in the prison.

Darrell Grayson's poetry, which he describes as "a contagion of insecurities," has appeared in Axis of Logic, Right Hand Pointing, The Dead Mule, Wings of Hope, and elsewhere. He has written three chapbooks of poetry from prison.

~~

DARRELL GRAYSON'S STATEMENT --

<http://dalewisely.googlepages.com/darrellgraysonexecutionalert>

After 20+ years on death row and acceptance of guilt, I came to question my participation in the crime of which I was convicted and for which I received the death penalty. My family, friends and acquaintances had never believed it, as I had no prior criminal record or reputation for violence.

Six years ago my belief in my guilt was shaken because a witness who had been with my co-defendant, myself and another individual that night, came forward to state unequivocally that I could not have committed the crime as I was passed out cold on the floor due to drugs and alcohol. Furthermore, the statement from the witness that my co- defendant had borrowed my jacket that night when he left and committed the crime, explained how jewelry belonging to the victim had supposedly been found in my wallet, which I always kept in my pocket. I was not present when the police found the jewelry.

It had never made sense to me how I, a non-secretor, could have my blood type identified from the semen. The Innocence Project determined that the tests used by the State would not have been able to identify my blood type, nor would they have been reliable. The argument made by the State that I could have ejaculated twice did not coincide with my sexual history, which told me that when under the influence, I would not even be able to ejaculate once, let alone twice. My total inebriation has never been in question.

In the eyes of my attorneys and the state my guilt had largely rested on my "confession" and that I never retracted it. I did not retract it because I have no knowledge of that night. Hindsight tells me that my confession was due to questionable evidence and suggested scenario presented to me, a suggestive

personality, psychological intimidation with good cop/bad cop tactics and my debilitated physical and emotional state due to substance withdrawal.

[Continued in detail here --

<http://dalewisely.googlepages.com/darrellgraysonexecutionalert>]

~~

Richard Bell, Darrell's original trial attorney, has written the Governor with an excellent summary of the injustices associated with this case.

"...there is great question as to whether Darrell Grayson did, in fact, commit this crime.

Darrell Grayson was caught in the trap of poverty and was unable to present his defense to the jury in this case. As I once stated to the Supreme Court during oral argument, the method of funding or lack thereof in this case was tantamount to having my hands tied behind me..."

-from Attorney Richard Bell to Gov. Riley, July 16, 2007

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

[↑ Contents](#)

619. **reJennifer Bartlett**

NEW Issue of SES

Thu 26 Jul 2007

Hello Friends,

We have a new issue of SES hot off the press.

Poets include

Nancy Kuhl

Michael Leong

Changming Yuan

Jason Fraley

David Wolach

Jennifer Firestone

Maryrose Larkin

Larissa Shmailo

Translation of Dante by Anna Akhmatova

Susanna Fry

Kristin Abraham

Carolyn Guinzio

Meredith Quartermain

Stephanie Strickland
Gil Fagian

www.saintelizabethstreet.org

Also, check out the blog with essays on Tarn, Rukeyser, Eigner, schools of poetry, and the problem of the cool.

http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HM_mini_pcmag_0507

[↑ Contents](#)

620. **Tom W. Lewis**

Re: when POETS get fucked over

Thu 26 Jul 2007

I don't know if this can be validated, but Ginsberg quoted Kenneth Rexroth as saying the following:

"writers are terrible people,
you don't want them in your house"

I think I'd turn that around and say that it's sanctimonious, cloth-eared art gallery types who are the terrible people -- the turds in the punchbowl, as it were.

on a semi-related note, I have an ongoing argument with my non-poet friends that the "Garrison Keillor" phenomenon does not really promote the appreciation of most poetry, just makes it safe for squares (i.e., Billy Collins or Sharon Olds, et al.) -- not that there's anything wrong with safe poetry, but it sounds like this vernissage featured art intended to push the envelope -- big-time social and artistic disconnect, apparently.

tl

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

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

On Behalf Of Maria Damon

Sent: Thursday, July 26, 2007 8:32

To: ██████████

Subject: Re: when POETS get fucked over

this is great in its spirited and entertaining description! you go, grrrrl!

CA Conrad wrote:

> It's good to BITCH! Whenever someone tells me it's not good to bitch

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[↑ Contents](#)

621. **sue walker**

Re: What If a Hundred Poets Phoned?

Thu 26 Jul 2007

I phoned this morning,

Sue Walker

Alabama

On Jul 26, 2007, at 9:03 AM, amy king wrote:

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(pain-free) PHONE CALL will absolutely count:*

*THE HONORABLE GOVERNOR BOB RILEY
State Capitol
600 Dexter Avenue
Montgomery, Alabama 36130*

No time left to write!!

Call: [REDACTED]

Fax: [REDACTED]

*Calling is a very easy process. Call [REDACTED]. Tell the
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like ** "Please count me as having called to ask the Governor to
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-from Attorney Richard Bell to Gov. Riley, July 16, 2007

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

[↑ Contents](#)

622. **Paul Nelson**
August Postcard Poetry Fest

Thu 26 Jul 2007

Three lists of 31 folks each have been compiled for the inaugural August Poetry Postcard Fest. Thanks to Catherine Daly and David-Baptiste Chirot for agreeing to participate.

With Lana Ayers' help I have created a blog at <http://www.poetrypostcards.blogspot.com> to chronicle the project. There are some interesting poetry postcard links and I'd welcome other suggestions. Backchannel if you prefer.

The more I think about this project, the more I understand it to be quite compatible with what I think of as Organic: Writing Spontaneously; Enhancing the sense of Interconnectedness; Writing as a Discipline, etc.

Some of the places represented include:

Slaughter
Kirkland, WA
Wallingford, CT
Washington D.C.
Milwaukee, WI
Victoria, BC
Seattle
Irondequoit, NY
Castlegar, BC
Oakland, CA
College
Station TX
Los

Angeles, CA
Sammamish, WA
Dordrecht, Netherlands
Reykjavik, Iceland
Nanaimo, BC
NYC
San
Francisco, CA
Wilton, NH
Ottawa, Ontario, Canada
The Villages FL

& other spots. I will try a little harder to get some folks from my home town,
Chicago, in the game.

Happy August.

Paul Nelson

Paul E. Nelson, M.A.

Global Voices Radio

SPLAB!

American Sentences

Organic Poetry

Poetry Postcard Blog

Slaughter, WA [REDACTED] or [REDACTED]

[↑ Contents](#)

623. **jUStin!katKO**

new address

Thu 26 Jul 2007

dear List

please note the new address of me & Plantarchy / Critical Documents:

490 Angell St #309D
Providence, RI 02906 USA

thanks

Justin Katko

--

Critical Documents
<http://plantarchy.us>

[↑ Contents](#)

624. **Diane DiPrima**

Re: What If a Hundred Poets Phoned?

Thu 26 Jul 2007

Thanks, Amy,

I just called. It was very quick and easy. Sadly the lines were not all tied up with phone calls.

Diane di Prima

From: amy king <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Thu, 26 Jul 2007 07:03:01 -0700
To: <[REDACTED]>
Subject: What If a Hundred Poets Phoned?

The why's are below. Quick easy info here though – your ONE (pain-free) PHONE CALL will absolutely count:

*THE HONORABLE GOVERNOR BOB RILEY
State Capitol
600 Dexter Avenue
Montgomery, Alabama 36130*

*No time left to write!!
Call: [REDACTED]
Fax: [REDACTED]*

*Calling is a very easy process. Call [REDACTED]. Tell the person answering who you are, where you live, and say something like ** "Please count me as having called to ask the Governor to halt the execution of Darrell Grayson." ** They WILL count you and you will find them courteous. They will not engage you in argument, nor will they expect or need you to elaborate. That is best handled in writing.*

*FAX: [REDACTED]
Website: <http://www.governor.state.al.us>
Email form: <http://www.governor.state.al.us/contact.htm>*

Darrell "confessed" but, confessions are not always what they seem (<http://phadp.org/falseconfessions.html>).

~

DNA evidence is available which has never been tested. Darrell Grayson, facing execution, has been denied the right to have DNA testing.

~

Darrell Grayson, as a young, poor, African-American, was convicted by an all-white jury.

~

Darrell's trial attorney had no experience in capital cases. He practiced divorce law.

~~

BIO:

Darrell B. Grayson was raised in Montevallo, Alabama with eleven siblings in a single parent household. He dropped out of school in the ninth grade. At age 19, and with no prior criminal history, he was convicted and received the death penalty from an all white jury. He has been on Death Row at Holman Prison in Atmore, Alabama since 1982. After some years of severe depression, which he describes as spending flat on his back, the death of his mother brought about the decision to better himself. He began to write commentary and poetry and received his GED and Associate Science degree. In 1994 he became active in Project Hope to Abolish the Death Penalty, an organization founded and operated by Death Row inmates. In 2000 he became its chairman. He edits and assembles Wings of Hope, the Project Hope newsletter, with primitive equipment in the prison.

Darrell Grayson's poetry, which he describes as "a contagion of insecurities," has appeared in Axis of Logic, Right Hand Pointing, The Dead Mule, Wings of Hope, and elsewhere. He has written three chapbooks of poetry from prison.

~~

DARRELL GRAYSON'S STATEMENT --

<http://dalewisely.googlepages.com/darrellgraysonexecutionalert>

After 20+ years on death row and acceptance of guilt, I came to question my participation in the crime of which I was convicted and for which I received the death penalty. My family, friends and acquaintances had never believed it, as I had no prior criminal record or reputation for violence.

Six years ago my belief in my guilt was shaken because a witness who had been with my co-defendant, myself and another individual that night, came forward to state unequivocally that I could not have committed the crime as I was passed out cold on the floor due to drugs and alcohol. Furthermore, the statement from the witness that my co- defendant had borrowed my jacket that

night when he left and committed the crime, explained how jewelry belonging to the victim had supposedly been found in my wallet, which I always kept in my pocket. I was not present when the police found the jewelry.

It had never made sense to me how I, a non-secretor, could have my blood type identified from the semen. The Innocence Project determined that the tests used by the State would not have been able to identify my blood type, nor would they have been reliable. The argument made by the State that I could have ejaculated twice did not coincide with my sexual history, which told me that when under the influence, I would not even be able to ejaculate once, let alone twice. My total inebriation has never been in question.

In the eyes of my attorneys and the state my guilt had largely rested on my "confession" and that I never retracted it. I did not retract it because I have no knowledge of that night. Hindsight tells me that my confession was due to questionable evidence and suggested scenario presented to me, a suggestive personality, psychological intimidation with good cop/bad cop tactics and my debilitated physical and emotional state due to substance withdrawal.

*[Continued in detail here --
<http://dalewisely.googlepages.com/darrellgraysonexecutionalert>]*

~~

Richard Bell, Darrell's original trial attorney, has written the Governor with an excellent summary of the injustices associated with this case.

"...there is great question as to whether Darrell Grayson did, in fact, commit this crime.

Darrell Grayson was caught in the trap of poverty and was unable to present his defense to the jury in this case. As I once stated to the Supreme Court during oral argument, the method of funding or lack thereof in this case was tantamount to having my hands tied behind me..."

-from Attorney Richard Bell to Gov. Riley, July 16, 2007

Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

[↑ Contents](#)

625. **Pam Grossman**

Re: What If a Hundred Poets Phoned?

Thu 26 Jul 2007

i just called now--said "looking at the facts of the case as they have been presented to me, i'm requesting that the governor halt the execution and that the case be reevaluated." they said "ok, thank you," and that was all. now, i'll be watching to see what's next.

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

>From: sue walker <[REDACTED]>

>Sent: Jul 26, 2007 10:40 AM

>To: [REDACTED]

>Subject: Re: What If a Hundred Poets Phoned?

>

>I phoned this morning,

>

>Sue Walker

>Alabama

>

>

>On Jul 26, 2007, at 9:03 AM, amy king wrote:

>

>> The why's are below. Quick easy info here though â€” your ONE

>> (pain-free) PHONE CALL will absolutely count:

>>

>>

>> THE HONORABLE GOVERNOR BOB RILEY

>> State Capitol

>> 600 Dexter Avenue

>> Montgomery, Alabama 36130

>>

>> No time left to write!!

>> Call: [REDACTED]

>> Fax: [REDACTED]

>>

>> Calling is a very easy process. Call [REDACTED]. Tell the

>> person answering who you are, where you live, and say something

>> like ** "Please count me as having called to ask the Governor to

>> halt the execution of Darrell Grayson." ** They WILL count you and

>> you will find them courteous. They will not engage you in

>> argument, nor will they expect or need you to elaborate. That is

>> best handled in writing.

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>> FAX: [REDACTED]

>> Website: <http://www.governor.state.al.us>

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>> convicted by an all-white jury.

>>

>> ~

>>

>> Darrell's trial attorney had no experience in capital cases. He
>> practiced divorce law.

>>

>> ~~

>>

>>

>> BIO:

>>

>> Darrell B. Grayson was raised in Montevallo, Alabama with eleven
>> siblings in a single parent household. He dropped out of school in
>> the ninth grade. At age 19, and with no prior criminal history, he
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>> jury. He has been on Death Row at Holman Prison in Atmore,
>> Alabama since 1982. After some years of severe depression, which
>> he describes as spending flat on his back, the death of his mother
>> brought about the decision to better himself. He began to write
>> commentary and poetry and received his GED and Associate Science
>> degree. In 1994 he became active in Project Hope to Abolish the
>> Death Penalty, an organization founded and operated by Death Row
>> inmates. In 2000 he became its chairman. He edits and assembles
>> Wings of Hope, the Project Hope newsletter, with primitive

>> equipment in the prison.

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>> insecurities," has appeared in Axis of Logic, Right Hand Pointing,
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>> chapbooks of poetry from prison.

>>

>> ~~

>>

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>> <http://dalewisely.googlepages.com/darrellgraysonexecutionalert>

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>> question my participation in the crime of which I was convicted and
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>> acquaintances had never believed it, as I had no prior criminal
>> record or reputation for violence.

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>> Six years ago my belief in my guilt was shaken because a witness
>> who had been with my co-defendant, myself and another individual
>> that night, came forward to state unequivocally that I could not
>> have committed the crime as I was passed out cold on the floor due
>> to drugs and alcohol. Furthermore, the statement from the witness
>> that my co- defendant had borrowed my jacket that night when he
>> left and committed the crime, explained how jewelry belonging to
>> the victim had supposedly been found in my wallet, which I always
>> kept in my pocket. I was not present when the police found the
>> jewelry.

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>> my blood type identified from the semen. The Innocence Project
>> determined that the tests used by the State would not have been
>> able to identify my blood type, nor would they have been reliable.
>> The argument made by the State that I could have ejaculated twice
>> did not coincide with my sexual history, which told me that when
>> under the influence, I would not even be able to ejaculate once,
>> let alone twice. My total inebriation has never been in question.

>>

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>> rested on my "confession" and that I never retracted it. I did not
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>> lack thereof in this case was tantamount to having my hands tied
>> behind me..."
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>>
>>
>> -----
>> Ready for the edge of your seat? Check out tonight's top picks on
>> Yahoo! TV.

[↑ Contents](#)

626. **Schlesinger Kyle**

I Have Imagined A Center // Wilder Than This Region: A Tribute to Susan Howe SOLD OUT

Thu 26 Jul 2007

I'm thrilled that so many people have ordered copies of I HAVE IMAGINED A CENTER // WILDER THAN THIS REGION: A TRIBUTE TO SUSAN HOWE. I've already sold out of the book, but there are sixty on their way to Small Press Distribution. Please place your order there. Here's the scoop just in case you missed it the first time around:

New from Cuneiform Press

I HAVE IMAGINED A CENTER // WILDER THAN THIS REGION:

A TRIBUTE TO SUSAN HOWE

Edited by Sarah Campbell

With the intent of marking and celebrating Howe's years of teaching, the contributors to this volume were asked specifically to comment on her pedagogy and their experience of being her student at the State University of New York at Buffalo where she taught from 1988-2007.

Contributors include: Nathan Austin, Sarah Campbell, Barbara Cole, Richard Deming, Thom Donovan, Logan Esdale, Zack Finch, Graham Foust, Benjamin Friedlander, Peter Gizzi, Jena Osman, Kyle Schlesinger, Jonathan Skinner, Juliana Spahr, Sasha Steensen, and Elizabeth Willis. Edited by Sarah Campbell with an introduction by Neil Schmitz.

120 pp. 23x 13 cm. (2007) Edition limited to 250 copies. \$10 plus \$3.50 shipping.

Order via. PayPal at www.cuneiformpress.com or send a check made out to:

Cuneiform Press
528 Richmond Avenue
Buffalo, NY 14222

Forthcoming in August:

Ted Greenwald and Hal Saulson's *Two Wrongs*

Dan Featherston's *Clock Maker's Memoir*

Kyle Schlesinger
www.kyleschlesinger.com
www.cuneiformpress.com

[↑ Contents](#)

627. **steve russell**

When poets get fucked over

Thu 26 Jul 2007

Safe poetry, dangerous poetry, I've never understood why people don't simply find poetry fun to read. Something to do, I guess, with high school. I didn't like poetry in high school, but I didn't like much of anything in high school. The problem, i think, is too much lame, middle brow poetry--

anything

It's all kids hear.
Post Columbine kids are unlikely to give a shit about

Billy Collins has to say.

I get fed up with poets, especially the ones with talent who do little to challenge themselves.

The Billy Collins/Linda Pasten's of the world.

They know what they're doing, and they're comfortable doing it.

They've done what they do for so long, it surprises me that they're not bored sick by now.

But they've found a comfort zone.

Who'd want to risk all of that comfort?

Building a website is a piece of cake.

Yahoo! Small Business gives you all the tools to get online.

[↑ Contents](#)

628. **Mary Kasimor**

Re: when POETS get fucked over

Thu 26 Jul 2007

I live in a small midwest community and have just about given up trying to have poetry readings because people are not interested, and yes, this is Garrison Keilor country (really truly--he started his radio show in this county), and there is a certain kind of safety that most people (generalities, generatlies, I knoew) only can relate to--the drunken students who roam the bars downtown and the few criminal elements that live here are the only ones that kick up their heels and get down. I miss the idea of craziness, and perhaps even the reality of craziness. Sigh. Mary Kasimor CA Conrad <[REDACTED]> wrote: It's good to BITCH! Whenever someone tells me it's not good to bitch I think of something to bitch about as soon as possible! It's healthy, it makes space for better things in your mind, right? So feel free to bitch about your own experiences of being a poet who was fucked over, it's good to air these things out.

There are a few incidents that I'd like to cover on this topic of being fucked over as a poet, but let me start with the most recent one.

Will Esposito invited me, Frank Sherlock, Ish Klein, Ryan Eckes, and Abbi Dion to have our poems about animal cruelty included in a Philadelphia gallery recently, organized around the evil Pennsylvania Amish and their puppy mills. It seemed great! We were excited! And Will and Abbi put together a beautiful handmade book of our poems to be displayed in the gallery.

A couple weeks ago the gallery had a rather large private party with lots of wealthy patrons and local political figures (including Michael Nutter who is running for mayor, and there was also a liaison from the governor's office in Harrisburg). We poets were invited to bring one guest, and to read our poems.

Once again, we were excited, right? It's a party! We get to read at a party!
Reading at a party sounds like a great thing, right!?

Well, the woman running the show met us and made a bit of a face. Were we that bad? Are we that crazy looking? I don't usually think we are, but maybe I'm biased? But then again my guest was a six and a half foot giant lesbian poet named Janet Mason who got drunk a little too fast and told this woman that she especially LOVED the little cheese-filled pea pods because they looked like fairy vaginas. Maybe that did it, who know? Frank Sherlock had his pink machine gun shirt on. Who knows? The drunker Ish and Abbi and I got the more glitter we applied to our faces and cleavage. But we weren't horrible people, clearly, just having fun for fuck's sake! Can't we have fun!?

Must we sit as still as possible? But they were serving LOTS AND LOTS of FREE cocktails! How can you POSSIBLY explain handing out as many free cocktails as people want to drink and expect those people to sit as still as possible? If you've got cocktails, and glitter, and friends, it's a fun night. Just shut up and have fun, GEESH!!

Will went up to the woman running the show more than once, and she kept making these weird "OH NO" faces when she walked away from him. She kept telling him "later," "later, you'll read later."

"Later" and "Maybe" means No with this class of pricks. Where I come from no one has time for such games and just says NO! The working class NO should be a university class. Call it "HOW NOT TO BE A LYING ASSHOLE 101."

But it was really irritating, all this! Oh, we can't have THE POETS at the microphone! We have REAL people here tonight!

Yeah, and those REAL people were drinking lots and lots of martinis, just like the poets were doing!

Man, and I was looking forward to badmouthing the Amish to a large audience FINALLY, the Amish being a group of fascists I grew up near and have hated for many years.

At the end of the night I tried to get the microphone to work but it had been disabled, JUST IN CASE!

So we read our poems out on the sidewalk to one another, and to the jazz musicians who were also not happy about the way they had been treated at the party. That jazz trio was SUPERB by the way! They did old standards, but with a flippant kind of sting! NICE!

I'm glad to have been part of the gallery show because the subject of animal cruelty is something I care deeply about, but it was ridiculous to fear us at the microphone. WE WERE ONLY GOING TO READ THE POEMS THAT WERE

ALREADY SITTING ON A PODIUM FOR EVERYONE TO READ ANYWAY! Well, actually I also wanted to complain at the microphone that they were serving chicken and crab cakes. Puppies are cute and sweet, but chickens and crabs deserve to die? I'm not judging meat eaters, especially because when I ate meat I ate enough of it for one lifetime, but it's wrong to have a benefit about animal cruelty and have little bits of animal roasted and toasted and stuck on the ends of fancy sticks. Well, and I did also want to call the Amish nazis at the microphone FINALLY! I've been waiting to do that all my fucking life!

Listen, all I'm saying is DON'T FUCKING INVITE POETS AND EXPECT A TEA PARTY! Unless of course it's Billy Collins or Sharon Olds, both of whom seem content sitting as still as possible and boring the shit out of any room that wants to fall asleep.

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

Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's on, when.

[↑ Contents](#)

629. **Joel Chace**
Re: What If a Hundred Poets Phoned?
Thu 26 Jul 2007

Amy:

Thanks very much for putting this out there.

Like the others who have replied so far, I experienced absolutely no complications on the phone with the governor's office. The call took probably 30 seconds, max.

Joel Chace

On 7/26/07, amy king <[REDACTED]> wrote:

> The why's are below. Quick easy info here though - your ONE (pain-free) PHONE CALL will absolutely count:

>

>

> THE HONORABLE GOVERNOR BOB RILEY

> State Capitol

> 600 Dexter Avenue

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> No time left to write!!
> Call: [REDACTED]
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> Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

>

[↑ Contents](#)

630. **Stephen Vincent**

Re: I Have Imagined A Center // Wilder Than This Region: A Tribute to Susan Howe SOLD OUT

Thu 26 Jul 2007

While Kyle and Cuneiform are on a roll here, I also recommend Bill Berkson's recent book, *Sudden Address* - a selection of Bill's various lectures that often 'address' the intrigue of where painting and poetry cross mediums in that often difficult to address 'conversation'. Where often the makers of text are blind to painting and makers of visual work are blind to text, it's great to have someone (eyes/ears - paintings and books) working the transept. Also a lovely edition, the typography, design. It's also nice to have another press aspiring to have great

production values without being weirdly precious or de luxe, but with a focus on being publicly accessible and affordable. Not that Kyle is alone here, but he's obviously doing his homework and/or worked with good mentors among makers of books.

Stephen V

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

I'm thrilled that so many people have ordered copies of I HAVE IMAGINED A CENTER // WILDER THAN THIS REGION: A TRIBUTE TO SUSAN HOWE. I've already sold out of the book, but there are sixty on their way to Small Press Distribution. Please place your order there. Here's the scoop just in case you missed it the first time around:

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*Cuneiform Press
528 Richmond Avenue
Buffalo, NY 14222*

*Forthcoming in August:
Ted Greenwald and Hal Saulson's Two Wrongs
Dan Featherston's Clock Maker's Memoir*

*Kyle Schlesinger
www.kyleschlesinger.com
www.cuneiformpress.com*

[↑ Contents](#)

631. **Maria Damon**

Re: What If a Hundred Poets Phoned?

Thu 26 Jul 2007

hey i just called too, and i heard another phone ringing in the background as i spoke. i hope it was a poet from poetix! or anyone calling about darrell grayson.

amy king wrote:

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> ~

>

> DNA evidence is available which has never been tested. Darrell Grayson, facing execution, has been denied the right to have DNA testing.

>

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>

> Darrell Grayson, as a young, poor, African-American, was convicted by an

all-white jury.

>

> ~

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> Darrell's trial attorney had no experience in capital cases. He practiced divorce law.

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> BIO:

>

> Darrell B. Grayson was raised in Montevallo, Alabama with eleven siblings in a single parent household. He dropped out of school in the ninth grade. At age 19, and with no prior criminal history, he was convicted and received the death penalty from an all white jury. He has been on Death Row at Holman Prison in Atmore, Alabama since 1982. After some years of severe depression, which he describes as spending flat on his back, the death of his mother brought about the decision to better himself. He began to write commentary and poetry and received his GED and Associate Science degree. In 1994 he became active in Project Hope to Abolish the Death Penalty, an organization founded and operated by Death Row inmates. In 2000 he became its chairman. He edits and assembles Wings of Hope, the Project Hope newsletter, with primitive equipment in the prison.

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> Darrell Grayson's poetry, which he describes as "a contagion of insecurities," has appeared in Axis of Logic, Right Hand Pointing, The Dead Mule, Wings of Hope, and elsewhere. He has written three chapbooks of poetry from prison.

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> DARRELL GRAYSON'S STATEMENT --

> <http://dalewisely.googlepages.com/darrellgraysonexecutionalert>

>

> After 20+ years on death row and acceptance of guilt, I came to question my participation in the crime of which I was convicted and for which I received the death penalty. My family, friends and acquaintances had never believed it, as I had no prior criminal record or reputation for violence.

>

> Six years ago my belief in my guilt was shaken because a witness who had been with my co-defendant, myself and another individual that night, came

forward to state unequivocally that I could not have committed the crime as I was passed out cold on the floor due to drugs and alcohol. Furthermore, the statement from the witness that my co- defendant had borrowed my jacket that night when he left and committed the crime, explained how jewelry belonging to the victim had supposedly been found in my wallet, which I always kept in my pocket. I was not present when the police found the jewelry.

>

> It had never made sense to me how I, a non-secretor, could have my blood type identified from the semen. The Innocence Project determined that the tests used by the State would not have been able to identify my blood type, nor would they have been reliable. The argument made by the State that I could have ejaculated twice did not coincide with my sexual history, which told me that when under the influence, I would not even be able to ejaculate once, let alone twice. My total inebriation has never been in question.

>

> In the eyes of my attorneys and the state my guilt had largely rested on my "confession" and that I never retracted it. I did not retract it because I have no knowledge of that night. Hindsight tells me that my confession was due to questionable evidence and suggested scenario presented to me, a suggestive personality, psychological intimidation with good cop/bad cop tactics and my debilitated physical and emotional state due to substance withdrawal.

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> [Continued in detail here --

<http://dalewisely.googlepages.com/darrellgraysonexecutionalert>]

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> Richard Bell, Darrell's original trial attorney, has written the Governor with an excellent summary of the injustices associated with this case.

>

> "...there is great question as to whether Darrell Grayson did, in fact, commit this crime.

>

> Darrell Grayson was caught in the trap of poverty and was unable to present his defense to the jury in this case. As I once stated to the Supreme Court during oral argument, the method of funding or lack thereof in this case was tantamount to having my hands tied behind me..."

>

> -from Attorney Richard Bell to Gov. Riley, July 16, 2007

>

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> -----

> Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.
>

[↑ Contents](#)

632. **Scott Keeney**

Joe Ceravolo Transmigration Question

Thu 26 Jul 2007

In the flurry of JC activity last month I noticed that the poem "Transmigraion Solo" over at the official JC site - <http://www.josephceravolo.com/poems.html#trans> - uses the word "there" in the fourth line:

TRANSMIGRATION SOLO

See the black bird
in that tree
trying out the branches, puzzled.
I am up there with you
puzzled against the rain
blinking my eyes.

But in his book the word is "here."

TRANSMIGRATION SOLO

See the black bird
in that tree
trying out the branches, puzzled.
I am up here with you
puzzled against the rain
blinking my eyes.

I want to believe the book is right, since "here" provides a jump to the poem that is more typical of JC's unorthodox style. Or, I guess, the jump is already there in the last line. But "here" makes it sooner and more pronounced. Less SoQ if you will.

Anyone know for sure the intended word?

—Scott

[↑ Contents](#)

633. **Rob McLennan**

The Factory Reading Series, August 23, 2007, Ottawa

Thu 26 Jul 2007

span-o (the small press action network - ottawa) & The Ottawa Art Gallery
present:

The Factory Reading Series

lovingly hosted by rob mclennan

as a 14th anniversary above/ground press

reading & chapbook launch

with new publications & readings by:

Amanda Earl (Ottawa)

launching "Eleanor"

Marcus McCann (Ottawa)

launching "Heteroskeptical"

& William Hawkins (Ottawa)

launching "the black prince

of bank street"

Thursday, August 23, 2007; readings at 7:30pm, doors at 7

The Ottawa Art Gallery in the Arts Court Building (Nicholas & Daly Streets)

author bios:

Marcus McCann is an editor and writer at Capital Xtra. His poetry debuted in the *The Antigonish Review* at age 18. He is the editor of theonionunion.com, a selector for *Bywords* and a former selector for *Yawp*. With Nicholas Lea and Andrew Faulkner, he is the author-translator of *Basement Tapes* (The Onion Union, 2007), a chapbook of homolinguistic translations. As winner of the 2005 University of Ottawa 48-Hour Novella Writing Contest, his *So Long, Derrida* (UESA, 2006) was published by the university. *Heteroskeptical* (above/ground press, 2007) is his first solo poetry chapbook.

Amanda Earl's poems appear most recently in ottawater.com 3.0, listenlight.net and the *Ottawa Arts Review*. Amanda is the managing editor of *Bywords.ca* and the *Bywords Quarterly Journal*. She blogs about literary stuff on amandaearl.blogspot.com and ottawapoetry.blogspot.com. She also writes fiction and has been published in anthologies with the word sex in them. She will be launching her poetry chapbook *Eleanor* (above/ground press).

William Hawkins was born in Ottawa. After side trips to the west coast and Mexico, he resides in the capital, pursuing enlightenment or a reasonable alternative thereto. Hawkins has worked as a truck driver, cook, journalist and musician before settling on the taxi profession as a means of preserving

integrity and ensuring near-poverty. His poetry has appeared in eight collections, including *Shoot Low*, *Sheriff*, *They're Riding Shetland Ponies* (with Roy MacSkimming, Ottawa ON: privately printed, 1964), *Two longer poems: The Seasons of Miss Nicky*, by Harry Howith; and *Louis Riel*, by William Hawkins (Toronto ON: Patrician Press, 1965), *Hawkins* (Ottawa ON: Nil Press, 1966), *Ottawa Poems* (Kitchener ON: weed/flower press, 1966), *The Gift of Space* (Toronto ON: New Press, 1970), *The Madmans War* (Ottawa ON: S.A.W. Publications, 1974) and his second volume of selected poems, *Dancing Alone: Selected Poems 1960-1990* (Fredericton NB: Broken Jaw Press / cauldron books, 2005), as well as various anthologies and many other public places. He has recorded a CD of his best songs, also titled *Dancing Alone*. He will be launching the chapbook "the black prince of bank street" (above/ground press)

for more information, contact rob mclennan at [REDACTED] or check out <http://www.ottawaartgallery.ca/factoryreadingseries/>

the small press action network - ottawa (cleaning out yr literary clogs since 1996); thanks to The Ottawa Art Gallery for providing space and much love.

next factory reading: December

-- 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/>

[↑ Contents](#)

634. **Nico Vassilakis**

SUBTEXT READING: Peter Culley & Joseph Donahue

Thu 26 Jul 2007

Subtext continues its monthly reading series with readings by Peter Culley and Joseph Donahue at our new home at the Chapel Performance Space on August 1st 2007. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm.

Peter Culley lives south of Nanaimo BC & has written several books of poetry including: *The Climax Forest*, *Hammertown* and the forthcoming *Age of Briggs & Stratton*. His writings on art have appeared in numerous publications. His blog is at: <http://mossesfromanoldmanse2.blogspot.com/>

Joseph Donahue currently teaches at Duke University. Born in Texas, raised in Massachusetts, this ex-New Yorker and part-time Seattleite is the author of many books: *Before Creation*, *Monitions of the Approach*, *Incidental Eclipse*, *World Well Broken*, *Terra Lucida*, and *In This Paradise*. His poems have

appeared most recently in Hambone, Talisman, First Intensity, Fence, LVNG, Canary, and Fascicle.

For a sample poem: "A SERVANT OF GOD WITHOUT A HEAD V" - from <http://versemag.blogspot.com/2004/08/new-joseph-donahue-poem.html>

The future Subtext schedule is:

September 5, 2007 Lissa Wolsak (Vancouver, BC) & Robert Mitterthal

October 3, 2007 Kathleen Fraser (Bay Area) & Crystal Curry

November 7, 2007 Golden Handcuffs Review Reading - Seattle Issue Launch

December 5, 2007 TBA

January 2, 2008 TBA

February 6, 2008 Hank Lazer (Tuscaloosa, AL) & TBA

March 5, 2008 Steve McCaffery (Toronto/Buffalo) & TBA

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.

[↑ Contents](#)

635. **Catherine Daly**
Two Job Opportunities

Thu 26 Jul 2007

sounds like they also need an events coordinator who is acquainted with temporary liquor licensing in the state of illinois?

I thought that both of you would be good people to tell about the two job openings we have on poetryfoundation.org—one for a journalist and the other for a serious poet who can also write and edit prose. We're looking for a journalist to be the associate editor and the poet to be the archive editor. Here are links to the job descriptions:

Archive Editor

<http://poetryfoundation.org/foundation/AE.html>

Associate Editor

<http://poetryfoundation.org/foundation/AssociateEditor.html>

If you happen to know of qualified people, can you ask them to send their application directly to me at [REDACTED].

Thanks for your help!

Best,

Emily

--

All best,

Catherine Daly

██████████

[↑ Contents](#)

636. **amy king**

Governor Riley Issues Statement on Scheduled Execution of Darrell Grayson

Thu 26 Jul 2007

MONTGOMERY - Governor Bob Riley issued the following statement on Thursday about the scheduled execution of Darrell Grayson: There has been much attention focused on the convicted killer, but seemingly ignored has been consideration of his victim, Mrs. Annie Laura Orr. She was a defenseless 86-year-old woman who lived alone and died a horrifying death almost 27 years ago. The killer's own numerous confessions, his own trial testimony where he himself admitted guilt, and the overwhelming physical evidence left a jury no doubt he perpetrated a cruel and monstrous crime upon a helpless elderly woman. Despite his multiple confessions and the physical evidence, the convicted killer filed several appeals after his conviction. All were denied by state and federal courts. His convictions of burglary and murder have been upheld at each level of the appellate process. No new evidence has come to light that would warrant either a reprieve or a commutation. DNA testing would neither prove nor disprove this killer's guilt. He was convicted of burglary and murder, not rape and murder, so legally DNA testing would not exonerate him even if there is no DNA evidence that he raped Mrs. Orr. Non-DNA evidence of the convicted murderer's guilt, however, is abundant. Barring intervention by the U.S. Supreme Court, this execution will go forward as scheduled.

http://www.governorpress.alabama.gov/pr/pr-2007-07-26-01-execution_grayson.asp

Maria Damon <██████████> wrote: hey i just called too, and i heard another phone ringing in the background as i spoke. i hope it was a poet from poetix! or anyone calling about darrell grayson.

amy king wrote:

> The why's are below. Quick easy info here though - your ONE (pain-free) PHONE CALL will absolutely count:

>

>
> THE HONORABLE GOVERNOR BOB RILEY
> State Capitol
> 600 Dexter Avenue
> Montgomery, Alabama 36130
>
> No time left to write!!
> Call: [REDACTED]
> Fax: [REDACTED]
>
> Calling is a very easy process. Call [REDACTED]. Tell the person answering who you are, where you live, and say something like ** "Please count me as having called to ask the Governor to halt the execution of Darrell Grayson." ** They WILL count you and you will find them courteous. They will not engage you in argument, nor will they expect or need you to elaborate. That is best handled in writing.
>
> FAX: [REDACTED]
> Website: <http://www.governor.state.al.us>
> Email form: <http://www.governor.state.al.us/contact.htm>
>
> Darrell "confessed" but, confessions are not always what they seem (<http://phadp.org/falseconfessions.html>).
>
> ~
>
> DNA evidence is available which has never been tested. Darrell Grayson, facing execution, has been denied the right to have DNA testing.
>
> ~
>
> Darrell Grayson, as a young, poor, African-American, was convicted by an all-white jury.
>
> ~
>
> Darrell's trial attorney had no experience in capital cases. He practiced divorce law.
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> ~~
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> Darrell B. Grayson was raised in Montevallo, Alabama with eleven siblings in a single parent household. He dropped out of school in the ninth grade. At age 19, and with no prior criminal history, he was convicted and received the death penalty from an all white jury. He has been on Death Row at Holman Prison in Atmore, Alabama since 1982. After some years of severe depression, which he describes as spending flat on his back, the death of his mother brought about the decision to better himself. He began to write commentary and poetry and received his GED and Associate Science degree. In 1994 he became active in Project Hope to Abolish the Death Penalty, an organization founded and operated by Death Row inmates. In 2000 he became its chairman. He edits and assembles Wings of Hope, the Project Hope newsletter, with primitive equipment in the prison.

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they have been reliable. The argument made by the State that I could have ejaculated twice did not coincide with my sexual history, which told me that when under the influence, I would not even be able to ejaculate once, let alone twice. My total inebriation has never been in question.

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> "...there is great question as to whether Darrell Grayson did, in fact, commit this crime.

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> Darrell Grayson was caught in the trap of poverty and was unable to present his defense to the jury in this case. As I once stated to the Supreme Court during oral argument, the method of funding or lack thereof in this case was tantamount to having my hands tied behind me..."

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> -from Attorney Richard Bell to Gov. Riley, July 16, 2007

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> -----

> Ready for the edge of your seat? Check out tonight's top picks on Yahoo! TV.

>

Get the Yahoo! toolbar and be alerted to new email wherever you're surfing.

[↑ Contents](#)

637. **Stephen Vincent**

Re: Governor Riley Issues Statement on Scheduled Execution of Darrell Grayson

Thu 26 Jul 2007

Barring intervention by the U.S. Supreme Court, this MURDER will go forward as scheduled.

[↑ Contents](#)

638. **George Bowering**

Re: **SPAM when POETS get fucked over**

Thu 26 Jul 2007

On Jul 25, 2007, at 9:24 PM, CA Conrad wrote:

> Listen, all I'm saying is DON'T FUCKING INVITE POETS AND EXPECT A TEA
> PARTY! Unless of course it's Billy Collins or Sharon Olds, both of
> whom
> seem content sitting as still as possible and boring the shit out of
> any
> room that wants to fall asleep.

Hey, wait! Sharon Olds kissed me one time!

(I've never met Billy Collins)

But I did really enjoy the rant, CA

>
>

L.A.C. Bowering, George

Up, up and away.

[↑ Contents](#)

639. **Jennifer Karmin**

HOW WE LEARN: Pedagogical Factory

Thu 26 Jul 2007

HOW WE LEARN:

Pedagogical Factory,

Exploring strategies for an educated city

July 22-September 23, 2007

Hyde Park Art Center

5020 S. Cornell Ave

Chicago, IL

<http://www.hydeparkart.org>

http://www.hydeparkart.org/exhibitions/2007/07/the_pedagogy_project.php

****Saturday 7.28, 1-3pm****

How We Learn: Building an Educated City
w/ Mess Hall, Platypus, Free Geek,
Chicagoland/Calumet Underground Railroad Efforts,
Bronzeville Historical Society, Chicago Women's Health
Clinic, African Diaspora, The Odyssey Project, and
more. Adults Need Quality, Interesting, Creative,
Critical Educational Opportunities Outside of the Job
and the Academy! You are invited to join a discussion
with a panel featuring representatives of local
educational initiatives committed to cultural learning
for adults in Chicago. These organizations and
projects operate outside of traditional paradigms such
as ESL/GED and professional skill development. We hope
to highlight a range of important work happening in
the city and encourage new participation in those
efforts where it is appropriate. Additionally, by
showcasing innovative cultural education for adults,
we will gain a better sense what possibilities are
currently available to adults seeking stimulation
outside of traditional educational settings and better
understand what this means for all of our efforts and
our city.

****Wednesday 8.1, 6-8pm****

How We Remember: Oral Historians
w/ Stephen Haymes and other oral historians
What is the role of oral history in contemporary
social movements? Come hear about new oral history
projects and bring ideas or stories about your own.
Stephen Haymes is the author of the book *Race, Culture
and the City: Pedagogy for Black Urban Struggle*,
published by State University of New York Press. In
1996, his book received a national award from the
Gustavus Myers Center at Boston College for "The
Outstanding Book on the Subject of Human Rights in
North America". He is currently working on a new book
that will be published by Roman and Littlefield
Publishers, titled *Pedagogy of Our Ancestors: The
Existential Wisdom of African-American Slave Culture*.

****Saturday 8.4, 11:00am****

How We Move Workshop: Meredith Haggerty & Lavie Raven
How We Move will be a workshop in movement and how it relates to social movements. The workshop leaders have been brought together by the University of Hip Hop, which has been doing movement education in the city for over 15 years. Contact [REDACTED] for more information.

How We Make a Pedagogical Sketchbook
w/ Stockyard Institute

The Pedagogical Sketchbook began as an obsessive compilation of ideas and lessons, that stood in stark contrast to the typical offerings most adolescents were exposed to in their school art space. The project which now includes an audio curriculum is growing as artists, thinkers, map makers, socialites, ex students, construction workers, priests, addicts and ideologues to name only few have joined in making contributions to what will be presented as a new high school art textbook. The project will be published on demand and developed as an online resource. One copy of the project will be sent to every high school art department in Illinois. [factory07 @ gmail.com](mailto:factory07@gmail.com).

Jim Duignan is an artist, educator and activist and drives the collaborative artist project Stockyard Institute. Duignan directs Visual Arts Education at DePaul University in Chicago and works as an advisor to AREA Chicago: Art, Research, Education & Activism. <http://www.stockyardinstitute.org>

****Saturday 8.11****

How We Peoples Make a People's Atlas of Chicago
w/ Daniel Tucker/Dave Pabellon aka The Speculators
Free Food Day
12-3pm

Calling all mapmakers, radical historians, informal researchers and citizens with good memory!
How can we use maps to remember? What do we want to remember? Notes for a People's Atlas presents maps of the blank outline of the political border of the city. For this event we will get together and look at a map archive that was created on a recent trip to Zagreb,

Croatia by AREA Chicago editors Daniel Tucker and Dave Pabellon. The other map archive is AREA's ongoing collection of Chicago maps by local artists, educators, students and activists. Please come and add your map to the archive! Because maps are never finished and only tell part of a story. Because they are visual tools for sharing with others. Because they can be produced by many people and combined together to tell stories about complex relationships. Because power exists in space, struggle exists in space, and we exist in space. Because we cannot we know where we are going if we don't know where we are from.

How We Make a Pedagogical Sketchbook
w/ Stockyard Institute (see August 4 description)
11-1pm

****Wednesday 8.15, 6-8pm****

How We Grow: Self-Education & Urban Farming Gathering
w/ Baltimore visiting artists Scott Berzofsky, Dane Nester and Nicholas Wisniewski. Calling All Farmers, Gardeners, Ecologists and Interested Parties! Lets Hear About Baltimore and Then Talk About Chicago! We will prepare a powerpoint slide show of the urban farming project we are working on in Baltimore which can serve as a point of departure for a conversation on many issues, from self-education and urban farming to land reclamation and community-based urban planning.

****Saturday 8.25****

How We Teach w/ Various Artists, Activists and Educators An experimental forum about the act of teaching. Get in touch with [REDACTED] to get involved. More details TBA.
1-3pm

How We Make Educational Posters
w/ Watie White
11-1pm

****Saturday 9.1****

How We Think Walking Tour: In Honor of John Dewey
11-1pm
The philosopher John Dewey (1859-1952) fought for

"civil and academic freedom, founded the Progressive School movement." A resident of Chicago's Hyde Park neighborhood, Dewey published one of his most important works of educational theory "How We Think" in 1910. The study deals primarily with the concept of thought training, and its place in school environments. Today we will have a walking presentation and discussion about Dewey's impact on the field of education and visit some important sites in the neighborhood where he lived and worked. Contact factory07 @ gmail.com if you know a lot about Dewey and would like to help lead the tour.

****Wednesday 9.5, 6-8pm****

How We Celebrate Peoples History

w/ Josh MacPhee of JustSeeds

Come Hear About One Amazing Effort To Make Hidden and Radical History Public! It Is A Street Curriculum!

The Celebrated People's History poster series is an on-going project producing posters that focus around important moments in "people's history." These are events, groups, and individuals that we should celebrate because of their importance in the struggle for social justice and freedom, but are instead buried or erased by dominant history. Posters celebrate important acts of resistance, those who fought tirelessly for justice and truth, and the days on which we can claim victories for the forces of freedom. These posters are posted publicly (i.e. wheatpasted on the street, put up in peoples' home and storefront windows, and used in classrooms) in an attempt to help generate a discussion about our radical past, a discussion that is vital in preparing us to create a radical future. The project has also built a loose network of artists interested in creating radical public art as well as showcased the work of lesser known artists that want to create culture that is functional, carries a social message, and doesn't get buried at the bottom of the heap of the mainstream art world.

http://www.justseeds.org/artists/celebrate_peoples_history/.

Josh MacPhee is an artist, curator and activist

currently living in Troy, NY. His work often revolves around themes of radical politics, privatization and public space. His second book *Realizing the Impossible: Art Against Authority* (AK Press, co-edited with Erik Reuland) was just published. He also organizes the Celebrate People's History Poster Series and is part of the political art collective Justseeds.org.

How We Make a Pedagogical Sketchbook
w/ Stockyard Institute (see August 4 description)

****Saturday 9.8, 1-3pm****

How We Build

Come discuss the state of architecture/design education. Where has it been and where is it going? We often discuss the ways in which the built physical environment affects us, but how does it get built in the first place? What is the relationship between architecture education and the built environment? How does what gets taught to children, adults and professionals impact the designed world? And how can we rethink it? To get involved in the discussion contact Charles Vinz [charles.vinz @ gmail.com](mailto:charles.vinz@gmail.com) or just show up!

****Saturday 9.15****

How We Make a Disorientation Guide to Our University
w/ Local University Activists
1-3pm

In recent years many students and professors have turned their research interests towards the university itself. They have considered how to translate the activism and critique that is generally encouraged and supported when projected outward on the world, into a more inward practice that identifies the particular political economy of today's university system. What role and responsibilities do universities have in the urban spaces they inhabit, in the knowledge economies they facilitate, in the concepts about which they produce research, and the contracts they receive and provide? Today we will work with students from several local universities, including Northwestern and University of Chicago, to talk about one of the works

in the Pedagogical Factory exhibit which displays such self-critical research about the US academic system in the form of a "Disorientation Guide" to UNC Chapel Hill. We will use this work as a starting point to discuss the possibilities of creating similar initiatives in Chicago academic contexts. Get in touch with factory07 @ gmail.com if you are interested in participating.

****Saturday 9.22****

How we use AREA Chicago as a pedagogical experiment and also move towards an independent political and cultural education network in Chicago. In this final event of the series we will reflect on the work and conversations of the Pedagogical Factory Exhibit and the programs of the How We Learn series. We will look towards the upcoming "How We Learn" issue#5 of AREA Chicago and make plans for using the project in new and different ways as a freely distributed curriculum about critical culture in Chicago. Come and participate in the discussion and perhaps we will all build a school together. Topics to be discussed might include: Militant research, public curriculum, the limits of popular education, the drawbacks of critical pedagogy, and school versus the street, the street versus the art gallery, the page versus the screen, and why binary relationships have gotten us down. A short presentation about the past/present/future of AREA Chicago will be followed by group discussion and brainstorming. Please come with the best old ideas or the new fresh ideas.

****Unless otherwise noted****

All events will take place at HPAC /Wednesday events start at 6pm and Saturday events start at 1pm-3pm/ All events are 2 hours long/All events are in Gallery 1.

The Art Center is easily accessible by public transportation: Take the #6 Jackson Park Express to E. Hyde Park Blvd. and Cornell Ave.; walk half a block north to 5020 S. Cornell Ave. Or, take the #15 Jeffrey or #28 Stony Island to E. Hyde Park Blvd. and Lake Park Ave.; walk one block east and half a block north to 5020 S. Cornell Ave. For detailed maps and

schedules, visit the CTA's website at <http://www.transitchicago.com>. You also can take the Metra Electric to the 51st/53rd Street stop. Exit at 51st Street, walk half a block east and turn left (north) on Cornell to 5020 S. Cornell Ave.

Organized by The Stockyard Institute
<http://www.stockyardinstitute.org>
Public Programs by AREA Chicago
Art/Research/Education/Activism
<http://www.areachicago.org>

___ 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>

[↑ Contents](#)

640. **Mairead Byrne**

Re: Governor Riley Issues Statement on Scheduled Execution of Darrell Grayson

Thu 26 Jul 2007

The Governor's statement is a precis of the State of Alabama's December 2006 response to Darrell Grayson's petition for STR DNA testing. That document is merciless. Whether DNA testing might prove Darrell Grayson innocent of rape, or implicate a third unidentified party, is considered moot. Because he is sentenced to death for burglary and murder, whether or not he committed rape is considered irrelevant by the State today, though a conviction that he did indeed commit rape surely informed the severity of his sentence. Surely, especially in the case of a developing technology (and Grayson has been in prison for 27 years, since he was 19, I think), there should always be a right to testing. And there should always be a right to exonerate a person convicted of any crime he or she did not commit, and they should have this satisfaction before they die. As to the surreal experience of calling the Governor's office to request that the State of Alabama does not kill a man today, well, that's reality. Mairead

>>> [REDACTED] 07/26/07 3:25 PM >>>

MONTGOMERY - Governor Bob Riley issued the following statement on Thursday about the scheduled execution of Darrell Grayson: There has been much attention focused on the convicted killer, but seemingly ignored has been consideration of his victim, Mrs. Annie Laura Orr. She was a defenseless 86-year-old woman who lived alone and died a horrifying death almost 27 years

ago. The killer's own numerous confessions, his own trial testimony where he himself admitted guilt, and the overwhelming physical evidence left a jury no doubt he perpetrated a cruel and monstrous crime upon a helpless elderly woman.

Despite his multiple confessions and the physical evidence, the convicted killer filed several appeals after his conviction. All were denied by state and federal courts. His convictions of burglary and murder have been upheld at each level of the appellate process.

No new evidence has come to light that would warrant either a reprieve or a commutation. DNA testing would neither prove nor disprove this killer's guilt. He was convicted of burglary and murder, not rape and murder, so legally DNA testing would not exonerate him even if there is no DNA evidence that he raped Mrs. Orr. Non-DNA evidence of the convicted murderer's guilt, however, is abundant. Barring intervention by the U.S. Supreme Court, this execution will go forward as scheduled.

http://www.governorpress.alabama.gov/pr/pr-2007-07-26-01-execution_grayson.asp

Maria Damon <[REDACTED]> wrote: hey i just called too, and i heard another phone ringing in the background as i spoke. i hope it was a poet from poetix! or anyone calling about darrell grayson.

amy king wrote:

> The why's are below. Quick easy info here though â€œ your ONE (pain-free) PHONE CALL will absolutely count:

>

>

> THE HONORABLE GOVERNOR BOB RILEY

> State Capitol

> 600 Dexter Avenue

> Montgomery, Alabama 36130

>

> No time left to write!!

> Call: [REDACTED]

> Fax: [REDACTED]

>

> Calling is a very easy process. Call [REDACTED]. Tell the person answering who you are, where you live, and say something like ** "Please count me as having called to ask the Governor to halt the execution of Darrell Grayson." ** They WILL count you and you will find them courteous. They will not engage you in argument, nor will they expect or need you to elaborate. That is best handled in writing.

>

- > FAX: [REDACTED]
- > Website: <http://www.governor.state.al.us>
- > Email form: <http://www.governor.state.al.us/contact.htm>
- >
- > Darrell "confessed" but, confessions are not always what they seem (<http://phadp.org/falseconfessions.html>).
- >
- > ~
- >
- > DNA evidence is available which has never been tested. Darrell Grayson, facing execution, has been denied the right to have DNA testing.
- >
- > ~
- >
- > Darrell Grayson, as a young, poor, African-American, was ~
- >
- > Darrell's trial attorney had no experience in capital cases. He practiced divorce law.
- >
- > ~~
- >
- >
- > BIO:
- >
- > Darrell B. Grayson was raised in Montevallo, Alabama with eleven siblings in a single parent household. He dropped out of school in the ninth grade. At age 19, and with no prior criminal history, he was convicted and received the death penalty from an all white jury. He has been on Death Row at Holman Prison in Atmore, Alabama since 1982. After some years of severe depression, which he describes as spending flat on his back, the death of his mother brought about the decision to better himself. He began to write commentary and poetry and received his GED and Associate Science degree. In 1994 he became active in Project Hope to Abolish the Death Penalty, an organization founded and operated by Death Row inmates. In 2000 he became its chairman. He edits and assembles Wings of Hope, the Project Hope newsletter, with primitive equipment in the prison.
- >
- > Darrell Grayson's poetry, which he describes as "a contagion of insecurities," has appeared in Axis of Logic, Right Hand Pointing, The Dead Mule, Wings of Hope, and elsewhere. He has written three chapbooks of poetry from prison.
- >

- > ~ ~
- >
- > DARRELL GRAYSON'S STATEMENT --
- > <http://dalewisely.googlepages.com/darrellgraysonexecutionalert>
- >
- > After 20+ years on death row and acceptance of guilt, I came to question my participation in the crime of which I was convicted and for which I received the death penalty. My family, friends and acquaintances had never believed it, as I had no prior criminal record or reputation for violence.
- >
- > Six years ago my belief in my guilt was shaken because a witness who had been with my co-defendant, myself and another individual that night, came forward to state unequivocally that I could not have committed the crime as I was passed out cold on the floor due to drugs and alcohol. Furthermore, the statement from the witness that my co- defendant had borrowed my jacket that night when he left and committed the crime, explained how jewelry belonging to the victim had supposedly been found in my wallet, which I always kept in my pocket. I was not present when the police found the jewelry.
- >
- > It had never made sense to me how I, a non-secretor, could have my blood type identified from the semen. The Innocence Project determined that the tests used by the State would not have been able to identify my blood type, nor would they have been reliable. The argument made by the State that I could have ejaculated twice did not coincide with my sexual history, which told me that when under the influence, I would not even be able to ejaculate once, let alone twice. My total inebriation has never been in question.
- >
- > In the eyes of my attorneys and the state my guilt had largely rested on my "confession" and that I never retracted it. I did not retract it because I have no knowledge of that night. Hindsight tells me that my confession was due to questionable evidence and suggested scenario presented to me, a suggestive personality, psychological intimidation with good cop/bad cop tactics and my debilitated physical and emotional state due to substance withdrawal.
- >
- > [Continued in detail here --
<http://dalewisely.googlepages.com/darrellgraysonexecutionalert>]
- >
- > ~ ~
- >
- > Richard Bell, Darrell's original trial attorney, has written the Governor with an excellent summary of the injustices associated with this case.
- >

> "...there is great question as to whether Darrell Grayson did, in fact, commit this crime.

>

> Darrell Grayson was caught in the trap of poverty and was unable to present his defense to the jury in this case. As I once stated to the Supreme Court during oral argument, the method of funding or lack thereof in this case was tantamount to having my hands tied behind me..."

>

> -from Attorney Richard Bell to Gov. Riley, July k out tonight's top picks on Yahoo! TV.

>

Get the Yahoo! toolbar and be alerted to new email wherever you're surfing.

[↑ Contents](#)

641. **CA Conrad**

Re: when POETS get fucked over

Thu 26 Jul 2007

Well, I'm glad for all the support for this topic, but I really wish those of you who back-channeled me would tell those stories you told me to the List, as everyone else would like to hear them as much I did.

There seem to be so many incidents of being fucked over as a poet in my life, but I'm sad to report (very sad actually) that in most cases it was from other poets. At least one of whom is on this List. No, two of them actually, one was sort-of a friend, the other I never trusted. I don't feel the need to Out scoundrels since I live by my grandmother's advice that the honest man's best revenge is patience. Besides, they both have new books out this year, and I don't want to be accused of cock-blocking another poet's publishing joys.

Instead let me talk about being fucked over a few years ago by The Blue Rose Moon Theater Company.

The director and producers were looking for material on Elvis for a big show they were putting together for the Philadelphia Fringe Festival. I answered the call for submissions and gave them pages from my forthcoming book "advanced ELVIS course" and they enthusiastically used all the pages I gave them. That made me happy of course! I had never seen my work performed on stage before so it was very exciting for me!

There were two other writers, but the bulk of the lines, the stage-settings, costumes, acting, etc., came from my pages of text. For some reason I couldn't make opening night, but I knew all the shows had sold out, and it was getting

great press and feedback. On the second night I showed up in a terrific mood to a packed house, all chairs filled, and some folks were even sitting on the floor. But yet there were no programs.

I asked the director where the programs were. He said that the programs had several typos in the one actress's bio (the one playing Priscilla Presley), and that they weren't using them because she threw a major tantrum about the typos. NOT USING THEM!? The programs were the ONLY place where the names of the writers appeared. We had not been mentioned in the newspapers, or online, or anywhere. We were literally invisible to the outside world, but that didn't bother me, as I was certain anyone who went to the show would see who we were in the program.

Were the programs handed out on opening night I asked the director? No.

It had been reported, and told to me personally that the mayor had attended that opening night show, as did the police commissioner, both of them major Elvis fans.

Who was taking credit for all this? The actors, and director, and producers.

Yet ALL THE WORK they were doing made them mere satellites to orbit the work of the writers. To say the least my terrific mood ended. If these people knew how to write they would have done so themselves! And I was suddenly feeling crazy with anger!

The director and I had a screaming match, and I was told later that some of the audience thought it was part of the show, yelling about Elvis, the mayor, the vain actress playing Priscilla.

I demanded that the programs be handed out or that I was going to make a scene. I was already making a scene the director said, so it was too late to NOT make a scene. Fine then, I'll make a BIGGER SCENE!

Finally he gave in.

The programs were brought out, and with them came the actress in her Priscilla costume to take a shot at yelling at me. She really DID NOT care that the writers were being ignored. It blew my mind that these people simply didn't care. The injustice I felt, and yelled about feeling penetrated none of them. It was STUNNING to witness this level of selfishness.

Finally the director instructed someone to hand out programs to everyone in the audience. When I opened the program we three writers were mentioned by name, period. Nothing else. I don't remember the names of the other two writers because I didn't keep the program, the only place where our names appeared.

The bios we writers had submitted to the director had been cut at some point. The actors had paragraphs explaining every fucking school they had ever attended, and their awards, etc., etc., oh boy I was angry. What was the point of the program to me with no information? We writers were truly made invisible. And the other two writers had been there the night before and -- TO MY HORROR AND DISAPPOINTMENT -- didn't make a fuss about there being no program handed out. There's nothing worse in a situation like this than being only one of three who actually gives a damn! This is another reason I don't remember the names of the other two writers because I feel they were chumps the both of them, not caring, and not making the program be handed out the night before!

What a rotten bunch of people! But they did a good job on stage with the material. Although I have to say that the material I wrote was writing I worked very hard on, believed in, continue to believe in. They on the other hand were simply acting, and it was clear it didn't mean much to them, just another job. Just another ping for the point system of a resume.

Later the director e-mailed me and I told him to NEVER contact me again. He had a pain of guilt, or something, finally, and I told him the guilt was probably good for him. The guilt was real I told him. He wasn't needing to act the part, he was it. And good luck in Hell.

Oh, and they sold out every single show, made a pile of money, but we writers saw none of that either.

Did we have a contract? No. That's the problem of course when we don't know about these things. But for some remarkable reason I expected honesty and fairness from actors. What a dope I was. I should have known better having dated actors. My least favorite people next to terrorists are actors. Actors should only date one another, otherwise they are only interested in polluting the rest of our souls.

Despite all this circus of the other two cowardly writers, the dishonest and selfish acting company, etc., my poems keep coming. That's the real beauty of this world. The real payoff. And of course I know better now than to trust so much.

CAConrad

<http://PhillySound.blogspot.com>

[↑ Contents](#)

642. **Catherine Daly**

Re: when POETS get fucked over

Thu 26 Jul 2007

Were you supposed to be entertainment, or part of a program?

Was this a "literary evening" or a "fundraiser"?

I don't know, in my experience a lot of these things change during the event, especially if the planner doesn't have a lot of experience, or thought that the poetry would be entertainment like the band (although there seemed to be a problem with that as well), or planned a program but realized that people were giving more money just drinking and eating fairy vaginas or whatever. Hey, at least it wasn't a "no host" bar and you thought ahead and brought glitter.

--

All best,

Catherine Daly



[↑ Contents](#)

643. **Alan Sondheim**

What was here -

Thu 26 Jul 2007

What was here -

Second Life residue / theory, Sandy Baldwin, Alan Sondheim:

On avatars and avatar escapes, July 26 performance -
duplication eliminated -

[13:23] Gesture is missing from database.

Eifachfilm Vacirca Online

sandy Taifun [13:29] Taifun: My avatars! little people!

I have moved into the interior of avatars...

avatars speak with a thousand voices. Mon poupees.

DO WE NOT BREATHE AS ONE PERSON? ARE HUMAN?

murmur constantly, you can hear them just beneath surface, in my heart,

gasps air, dolls

[13:30] They run around everywhere, underfoot. will play song, aire,

jig or rondelay!

vectored human

define an avatar as organism which infinitely repairable

not

within and without semi-geodesic space paralleling

i'm becoming avatar-man dream-woman.
natyasatrotpatti: mythical origin work
You begin to understand that all are bots expert systems some symptoms
am
preksagrhalasksana: characteristicis playhouse its different parts
You: ==/222
Well, there's no more it, his writing discourse itself getting stale.
He's taken bend
trundles bundles towards future; we're there carrying than our share
avatar's, where there, so heard
Just like those pirouettes, if were body at center them. Her skirt kept
flying up, was nothing
SQUEAK forever now hold your peace; this life, do lease on any other,
left,
rangadevatapujana: worship deities connected stage
upangavidhana: gestures minor limbs such eyes eyeballs eyebrows nose
cheeks lower lip chin mouth
fifty industrialized nations incinerated 250000 Iraqis ARMED POLITICS
ANNIHILIZATION science baby, camera absurd linkage VOLUPTUOUS SHOCK
VIGOR BODY FRAME "TREE" "SEA" "SKY" "I" GO AWAY red pepper boiling
vinegar teach marks PHILOSOPHY OF VIRTUAL BEDROOM AVATAR immortal
sacred heater language train pet
ritual-objects-insignia-power-substitute-spiritual-satellite-enchanted-l
ove-exposure-regulative-transaction-corruption-norm
acquire baody others - blood milk urine shit face value social
universal perversion contract law coordinate field
rudding odors sweat vaginal semen ova decompositions bacteria
vegetation hummingbirds sparrows flies mites "i detest her because i
know well" imitate her" curse felt"
OOH AHH YOU AAH YOUR YOURS ARMS criminalization society =
transactions
portions feed decay protodocument libertinage rules for outcries
screams unnatural acts after-image liquefy vaporize crime shortcircuit
dissipate thickness passion trigger calculate
sinews muscles mecoming glands libs blotting out muscular enervations
loose wet chest become
semiotic comic witness extreme pleasure speech reduction crushed
conspiracy integral monsters torso split big brains
cipher OUTRAGE THE NORM ASSAULT SUCH EQUILIBRIUM BLAZE SCREAM
solitude
essential limit stranger shout
metallize starched nurse uniform wanton hands liquify atmospheric

electricity markers lust muddies turgid light idols
vaseline-coated lens streets orchid limb thrust meter possessive
handgun GIMME SAY AM DYING remaining suspended fondly animal fur
feathers root dank hummus flake caress fabric come silk leather seesaw
horse hump transact mire ossify
slime
fluminescens
hardness bones rods collapse secretions belly giggling jelly swamps
fetishize solidify sweating gleaming belts boots powdered
male milk-sap LIFE FLUID EXCESS BLOOD PUMP fluid conduit neuter
identity self hunt economy dyad eat wife-force co-
[13:31] phallocratic mach bullshit rights WIT NONSENSE RICOCHET HEART
CLANDESTINE NIBBLES ocean illuminated plastic box motor, tiny
heels depilated legs job musculature buildt gym scar liquid hand
movement want man woman PEFORATED LOBES EARS HIS NOSTRILS TUSKS
BEAKS
CLAWS PLUMES SHELLS PATHS FEAST
hillbill
monoculture
SURFACE! SEX! SHADOWS! ELEMENTS! PINK MUFFINS! COUCH EARTH!
DUCK LIPS!
MANDRAKES!
small creature half-hidden seaweed brown drag undertow hermit crab
shell smelled moist ebb doorway
[13:32] corpse color remains when their unreality has been demonstrated
becomes eye longer stimulation retina world declares odorless song wind
trees
remediations, mediations, projectivities, introjectivities,
phenomenologies, histories, mechanics, Extruded intruded (upon) body:
cleansed bodies continuous middle-eastern 'war'
armored imaginary journeys (Rhine, England); sexualized bodies:
o avatar, rise midst maelstrom, sadness cobalt plutonium uranium radium
seriously, what covers pain completion, yours argon xenon neon, whirl
me through infinnnnitude drugs
file sex fuck suck cum avatar.
knife skin watch solo sexatar watch.
shades avatars-- precognition behavior collision transparent
interpenetration gave new Life Avatar Body moves would move had File
called God
attempting escape vectors result avatar-work led 15:47:47 There
constructed motion capture equipment 15:48:08 images laser scanning
check Love War, Avatar, Cyborg, Experimental conferences.

{avatars backed, back infinite space}.
digital sublime, space}
imitating real-life people right, imitatin avatars.
refuse moon-bay, moon-bay. avatars, (digital) sublime; backed
, well, these torn apart, By What May AsK?
sublime
backs against wall space; nowhere left go.
elsewhere
The disappearance branch hardened rock occasional artifacts.
itself, image-avatar, ghost. ghost travels anything course; coordinates
tacit knowledge electronic Every symbol ligament avatar; every referent
gesture; gesture procures body; speaking
spectre doll faerie wraith hobgoblin troll tengu kappa presence
cloth stitch suture binding closing damming holding velvet cotton wool
"Consider next smearing thinking skin.\n";
Kamishibai, virtual idols, PlayKiss
Nikuko, Meat-Girl, (among others) 'emanation'
another dead ok you're hearing imitation 78 record created event very
low frequency
help. 16:04:35 explore 'body-avatar' issues
tobother less! 16:07:11 dancers live yes 29-Jan-2007 16:07:18 In fact
they something head pieces did while ago but excusable! went
somewhere, said something!
beginning transparency, wizard listening-posts MOOs example. Here we
are, becoming-virtual still.
Given danced-to-infinity motion-capture second=life quasi-avatar
tethered somewhat distanced
image 'break through' private barriers course consequence
"one by one, each line alone, typing Control-d done.\n";
\$name calls forth \$a[\$gen1] \$noun[\$non], hungered, making things.
\$prep[\$pre] \$a[\$gen], \$a[\$diff], [\$gen], \$str?
system("touch .trace; rev rope >> .trace"); system("rm
rope");
"Your inscription finished, thing.", "\n\n" 3 < \$g;
fly it. takenpart apart llnhx 2.2.6::attributions Devour Blue
Nattributions Brought Forth Intarn\$I karnals, bhckats pf mpdhlas,
Attempt grapple ungrapple Death Star Galleon (s0): h boarding Flying
Dutchy (f0) Dutc
Sound wood wire: alpine zither:
wish home computer with.
avoid swords. swords make angry.
avatar-meat representation uncaptured remembering origins / scars

ancer ancer/avatar ancer/ancer ancer/igital igital ancer.
ancer{ }igital{ { } }avatar{ }analog. igital{ { } }avatar{ }analog.
deconstructible
level deconstruction
engineering reverse "My leashed, logical thought, protocols thought;
it's wonder think al
One cannot reach farther one's reach, closer control release,
dissipation. Enter reality world, suffused sound.
Over Lord 1 Quon: tone war... Wings creak, sound beginning.
(Subtitle)
Haruka: "Why blue?" That's wondering. Ayato stops turns toward Har
MACHINE coursing trapped blood, flush spirit vaporized, substitute
bodypart another, apparatus obstinancy, prick
machine: undoes belt buckle him, finds right diagram support weight,
tongue, zone, other love
MOUTH LETS CHAINS SENTENCES, RAMPLES, GIGGLES, TONGUES
SPREAD WET OUT
OVER LIPS, LEAKS, COLLAPSES, MELTS, FINGERS
[13:33] don't listen avatar-man. dream-woman contaminated. building
condemned.
transformed early version 'outt' blue construct-space outt-structure.
avatar-video avatar-performance content degree.
sukara, dakshinani, nandiskandhardhara, dhurya, prakata,
prityardhana, aparajita, sarvasattva, govinda, adhritha
prefer small, seeping, peripeheral, marginal, scattered words
sites, domains, emanations, emissions, interwoven sharing coagulated
ego/s, matrices, languages, bodies.
break down here, use me? absjure, abjure ... moments ?
words, drops say drizzle
everything moment you, mmmm... matrix, mother, maternal, announces edge
frame dialog, carried forth...
times smooth us, bits bytes, protocols lost smoothing functions traced
across peripheries, margins
coagulating limpets seas jellies
made, women, sounded, resonated, protocol, site open winds
you've before, over again, repetition goal delibery interval...
bring about semblance face, lineaments mouths, elsewhere, sides things
often lure seduction among here relates Lacanian objet a, deferal....
future Net, it attains state _seamless reality, _melding real
disturbances way tending _psychosis, _interweaving realities, respon-
sibilities claim
Avatars always disturbances, irruptions language, lang- uage portending

_the raveling existence essence
appear erasures also visible, letters disappearing reverse.
dark dreams, enough soft limbs, mine...
matrix saves ending, pureness salvaging spaces...
subject other/ near side screen
tangled avatar-sites/sights/citations. @create \$thing begging.
clear speaker herself separate creations. Voices, voices!
Each participant occupier represents (virtual) constituted written
begging object number #75438.
margins, slippages, constitutions, constructs, emergences "depths"
software hardware, blockages flows
only taking account, well surface manifestations possible comprehend
subjectivity
These develop limits program, reveal substructures/protocols violate
dialogs
stick-like _anime_ figures work, distributed authorships anatomies.
consider _projection self_ appearance various applications
audiophiles app arounds bio blogs awkward biomes tion tr
We look ruptures characters resonating interfering configuration files
exe everglades
empathetic encapsulations episteme extasis entropic extensivity fantasm
externality [13:34] package: knives. prisms cut.
talks. inside he says. construction torsion edge-space. world.
anorectic
[13:35] =====/999
original
/www
/bbb
/qqq
eggs
placenta cloaca
3/333
[13:36] [13:37] [13:38] =====/ggg
[13:39] [13:40] [13:41] =====/;;;
/'"
/zzz
/xxx
oooo [13:42] [13:43] [13:44] [13:45] egg
[13:46] =====nous sont
nous sexdrive florescenece
font wack
centimes

centimez
=nous sens
hung eagle
news sense
[13:47] sonnet rect fluu
KJHKL
help send [13:48] buttons liquids
wiffle
()(*)
black rose thorn
ewwt hmmmxxx
[13:49] stem baby cell
fine germanaachec
==if type won't be still during period fingers moving elsewhere.
/yyy
[13:50] pistol sucking fist hair
given up how many lines ascii
==if type fight iraq thoughts [13:51] freedom else
return
lima lamina [13:52] ==/eee
/rrr
/tttt
[13:53] sputum war wrap arm =/kkk
[13:54] ==--=
[13:55] [13:56] god bod
[13:57] tv
Try closer. Can't sit same region you.
[13:59] =====/ddd
lick
yearn
[14:00] ()(
[14:02] [14:03] [14:04] clown
InnerT00b: aren't owner
[14:05] [14:06] =====/ggg
whole
Like slimy hole
[14:07] ==/666
[14:08] [14:09] =/iii
/[[
j;ljsldj;d aaahhhhhhhh
=/mmm
[14:10] =/1111

gooo goooo goo meee cooo pooo
/z/zzz
9=-09
[14:11] WEEE TUSY TUSKY WWOOOOSHY
margerine
massage cheep
jf
[14:12] myh horno
royal road
[14:13] flutter mu
outrage
bad go [14:14] crumbs fattties flat oybc py puncture
==== =/,,,
/...
/\\
/qqqq
wanted sole
d conditoin
[14:15] A REAL MAN WOULDNT'
cna't bew
REEALL WOMAN IN REEL HER BELLY AND HAIR
HAH HA HAHHAHAH
LAFF IMMOLATS
[14:16] dissection ham
da haoney
JLll oh [14:17] encounter
=====/777
0000000
toy finger
[14:18] fluids
/nous bon jour
oui ii iii fffuuccckkk
=when write one WHEN WRITE THIS NO CAN SEE ME
[14:19] WRITTEN COMES TO TELL OTHERWISE
listened wouldn't WHENIWRITETHISLIKEIN THISFASHIONIT
WILLREMAINFOR EVER
shudder came
YES YESYES YESYESYES NOUSSONT NOUSNOUSSONT
=/PPP
effe [14:20] [14:21] sigh cage merge miniscus
[14:22] septum

why didn't happen
[14:23]

===

[↑ Contents](#)

644. **Jim Andrews**
temps

Fri 27 Jul 2007

working on new stuff for dbcinema.

temps:

<http://vispo.com/temp/18.htm>

<http://vispo.com/temp/17.htm>

ja

[↑ Contents](#)

645. **Susan Webster Schultz**
Send a chapbook to a war criminal for Tinfish Press

Fri 27 Jul 2007

Tinfish Press's "Send a Book to a War Criminal" Drive

Tinfish Press has just published a chapbook by Sarith Peou, titled CORPSE WATCHING. This book of poems details Peou's experiences under the genocidal Khmer Rouge regime in Cambodia. Please see <http://tinfishpress.com/corpse.html> for details.

I decided to send a copy to former Secretary of State and Nobel Peace Prize Laureate, Henry Kissinger, whose actions were largely responsible for the Khmer Rouge's coming to power in 1975.

But I want everyone to have this chance. Send \$10 to Tinfish Press (less than the usual price of \$12) and we will send a copy of the book to the war criminal of your choice with a personalized card to say who's responsible for sending it along. There are many such war criminals—choose one or more. If at all possible, please track down their addresses for us.

Susan M. Schultz, Editor
Tinfish Press
47-728 Hui Kelo Street #9
Kane`ohe, HI 96744
<http://tinfishpress.com>

[↑ Contents](#)

646. **Gabrielle Welford**

Re: Send a chapbook to a war criminal for Tinfish Press

Fri 27 Jul 2007

dear susan, what a great idea! i'll be thinking of someone. will let you know.
hope you and yours are well in beautiful kane'ohe. hugs, g

No virus found in this incoming message.

Checked by AVG Free Edition.

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

On Thu, 26 Jul 2007, Susan Webster Schultz wrote:

Tinfish Press's "Send a Book to a War Criminal" Drive

Tinfish Press has just published a chapbook by Sarith Peou, titled CORPSE WATCHING. This book of poems details Peou's experiences under the genocidal Khmer Rouge regime in Cambodia. Please see <http://tinfishpress.com/corpse.html> for details.

I decided to send a copy to former Secretary of State and Nobel Peace Prize Laureate, Henry Kissinger, whose actions were largely responsible for the Khmer Rouge's coming to power in 1975.

But I want everyone to have this chance. Send \$10 to Tinfish Press (less than the usual price of \$12) and we will send a copy of the book to the war criminal of your choice with a personalized card to say who's responsible for sending it along. There are many such war criminals—choose one or more. If at all possible, please track down their addresses for us.

*Susan M. Schultz, Editor
Tinfish Press
47-728 Hui Kelu Street #9
Kane`ohe, HI 96744
<http://tinfishpress.com>*

[↑ Contents](#)

647. **Jesse Glass**

Masako's Story by Yukiko Otake (Ahadada Books) is an SPD Pick

Fri 27 Jul 2007

Thanks SPD! Available through the Ahadada Books website
www.ahadadabooks.com, or SPD. A Timely poem by an atomic survivor. Jess

[↑ Contents](#)

648. **Tom W. Lewis**

Re: when POETS get fucked over

Fri 27 Jul 2007

I was telling CA's story of the Animal Rights event for a friend last night, and he summed it up with:

the Left screwing the Leftover

does that fairly describe what was going on? were the organizers/ attendees what you'd call "institutional Lefties," or was I wrong to paint such a picture?

(please don't take the epithet "Leftover" as a put-down: my friend was trying to draw a distinction between innovative artists and the politically progressive but socially more conservative sponsors)

my image of the event was that the poets were too wild-eyed and expressive for the organizers to comfortably include them (which is the fault of the organizers for not getting a handle on who they were inviting, their work and the energy they would bring to the event).

I love the image of the poets and jazz musicians meeting up outside for their own party: did anyone take pictures?

tl

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

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

On Behalf Of Catherine Daly

Sent: Thursday, July 26, 2007 17:38

To: ██████████

Subject: Re: when POETS get fucked over

Were you supposed to be entertainment, or part of a program?

Was this a "literary evening" or a "fundraiser"?

I don't know, in my experience a lot of these things change during the event, especially if the planner doesn't have a lot of experience, or thought that the poetry would be entertainment like the band (although there seemed to be a problem with that as well), or planned a program but realized that people were giving more money just drinking and eating fairy vaginas or whatever. Hey, at least it wasn't a "no host" bar and you thought ahead and brought glitter.

--

All best,

Catherine Daly

██████████

[↑ Contents](#)

649. **mIEKAL aND**
Hear Ye - See Ye - Read Ye -

Fri 27 Jul 2007

via Chris Funkhauser

Hear Ye - See Ye - Read Ye -

the Creative Cannibal issue of We Magazine (making a return after 14 years
mia,

assembled in a 48 hour period at Naropa University in Boulder, Colorado)
is now available

here see/hear/read works by Geof Huth, Kenneth Goldsmith, Karen Randall,
Travis Macdonald, Scott Keeney, Brian Kim Stefans, Steve Silberman, Murat
Nemet-Nejat, Peter Ciccariello, James Kerley, Brandon Arthur, Mittie Roger,
Eric Curkendall, Catherine Daly, Elizabeth Robinson, Samuel Knights, Marcus
Salgado, Wil Hallgren, Jeremy Hight, Gregory Severance, Ryan Clark, Bruce
Andrews, Linda Norton, Steve Dalachinsky, Eva Wheelock, Hugh Tribbey, Lily
Robert- Foley, Lucio Agra, mIEKAL aND, Jim Andrews, Camille Bacos, Sandy
Baldwin, Augusto de Campos, Caterina Davinio, Justin Katko, Jason Nelson,
Clementé Padin, Alan Sondheim, Chris Funkhouser, Joe Richey, Larissa
Shmailo, Lawrence Upton, and Katie Yates

<http://www.wepress.org/19>

[↑ Contents](#)

650. **amy king**
Something to say? Executions

Fri 27 Jul 2007

What is the National Execution Alert?

The National Execution Alert is a monthly news bulletin that highlights the
stories of death row inmates scheduled for execution in the current and coming
months.

How do I respond to the Alerts?

NCADP's action center now provides direct links to e-mail governors,
legislators, and state leaders. We encourage all subscribers to use this system
to voice their concerns about pending executions.

Also, the State Alert pages include contact information for major newspapers
and local affiliates.

http://www.ncadp.org/execution_alerts.html

~ ~

Choose the right car based on your needs. Check out Yahoo! Autos new Car Finder tool.

[↑ Contents](#)

651. **steve russell**

When Poets Get Fucked Over/the sequel

Fri 27 Jul 2007

Activist are so uptight. & poets just want to have fun. Maybe if the organizers had managed to land Peter Singer, get him wasted, everyone would have left the party feeling fine.

Get the free Yahoo! toolbar and rest assured with the added security of spyware protection.

[↑ Contents](#)

652. **Maria Damon**

Re: Hear Ye - See Ye - Read Ye -

Fri 27 Jul 2007

this looks really great!

mIEKAL aND wrote:

> via Chris Funkhauser

>

>

>

> Hear Ye - See Ye - Read Ye -

>

>

>

> the Creative Cannibal issue of We Magazine (making a return after 14
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> Randall, Travis Macdonald, Scott Keeney, Brian Kim Stefans, Steve
> Silberman, Murat Nemet-Nejat, Peter Ciccariello, James Kerley, Brandon
> Arthur, Mittie Roger, Eric Curkendall, Catherine Daly, Elizabeth
> Robinson, Samuel Knights, Marcus Salgado, Wil Hallgren, Jeremy Hight,
> Gregory Severance, Ryan Clark, Bruce Andrews, Linda Norton, Steve
> Dalachinsky, Eva Wheelock, Hugh Tribbey, Lily Robert-Foley, Lucio
> Agra, mIEKAL aND, Jim Andrews, Camille Bacos, Sandy Baldwin, Augusto
> de Campos, Caterina Davinio, Justin Katko, Jason Nelson, Clementé
> Padin, Alan Sondheim, Chris Funkhouser, Joe Richey, Larissa Shmailo,
> Lawrence Upton, and Katie Yates
>
>
>
> <http://www.wepress.org/19>
>
>

[↑ Contents](#)

653. **David Chirot**

Re: when POETS get fucked over

Fri 27 Jul 2007

Estimado Conrad:

Many things could have happened you haven't considered: perhaps after a certain point someone figured--the poets are just too drunk to give a good reading. And who wants to see and hear yet another drunken poet reading? And doing the usual predictable things drunken poets do-- like making what they hope is an offensive statement or falling on their faces in their own vomit . . .

If your looks and behaviour really bothered anyone--you'd have been asked to leave. You have to realize that people big in city politics and toney businesses are used to dealing with people far more extreme and dangerous, far more terrifying, decadent and out there on the wild fringes of the breaking of the laws, bones, reputations, careers, than a small group of sozzled poets-- and all in a regular old day's work, too. Just pick up the dialy paper or turn on the news. How many more patrons of the arts and politicos do you see charged with crimes than poets? Quite a damn few!

Wild crazy drunks spouting verbiage? Hey--as far as these birds are concerned, you can walk down the streets and find this form of entertainment

and instruction any time of day or night. And for free, too, without having to shell out bundles of laundered money for tax write-offs just to hang out a gallery for while.

No, the way to go about it is to adapt to your environment, to use camouflage and disguises, deception and polite banter, all the while smiling like a crocodile along with the other reptilian life forms. The objective is to get your poetry heard, right? To ATTAIN THE PODIUM AND SECURE THE MIC! Therefore rather than allow anyone to think you are just another boring drunken poet who is about to spout some boring bad poetry in a drunken delusion of being "too much to take politically" rather than being "too much of the samo samo"--"same old same old"--you have got to dress and act the part of the same kind of outwardly slick surfaced lizard or snake, hitman or art dealer, sex ring operator or real estate king pin the rest of the company is.

Put on your Piranaha face and your sharkskin and fins and swim swimingly along with the rest of the ones who never sleep . . .

Make sure your friends and cohorts check periodically to make sure the mics are plugged in, the wires out of the way of any potential drunken trippers who might wrench the al important plus out of their sockets. Make sure you talk to as many of the Mr So and So and Ms Such and Such as possible, in wise, witty, polite , charming ways, all the while keeping alert to drop in a mention of your reading later in the evening, so as many people as possible will have it in their martini laced brains that they are looking forward to this. That way if anything appears to be a possible hint of a change in plan--rally your new found supporters. Make sure they let it be known how much they all absolutely positively need, desire and desperately want to hear you and are counting on this as the piece de resistance of the soiree.

Let their durnken voices be heard!! And don't worry about yours for now. Let he Majority speak --and very loudly, too!--and have its way!!!

Then--when the great moment has arrived--you can tear off your suit jacket and dickie, your cumberband--and trousers, too, if you like--and reveal beneath the glitter and glare of your True Being!

And the mic being secured, hit him hard and hit 'em fast. That way the audience is so taken by surprise you have won the day, immediately. And by the way--be sure to be funny as heck in between the ranting parts--to go back and forth between "good cop, bad cop" so to speak works like a charm. Keep 'em happy and keep 'em off guard--

You will have undivided attention and no doubt people being as they are many many new friends in audience who also are Amish haters and think without a pang of guilt how the Amish children were slaughtered inside

their school room ealiler this year.

Serves them right, the dog torturers!

Seriously, i think it is possible to misjudge one's audience in such a crowd. People are really just tired of the same old depressingly all-too-familair drunken wildly dressed or appearing poet--it's like having a mime show up--kind of an embarrasement and poor reflection on the bad fashion sense of someone in charge, how incredibly behind the times they are. "Epater la bourgeoisie" with drunken antics--ho hum. Bring in the coats, please, so we can leave this dreary clambake . . .

No--what they really need is something like an act of poetic TearerISm--to blend in and mill about and gain everyone's alliance--and then go on stage and tear off the uniform and tear into the poetry--and into the humor--that's the way to do it--

Be the one in charge!!!

When in Rome, do as the Roamns do--among mega-scale practioners of deceit and camouflage, "cover up"--use their own tactics against them. Remeber the Trojan Horse!

Then one has performed some "poetic justice".

In this age of silence and security the way to frighten or shake up people with poetry when it is polticians and patrons one is dealing with is to perform something "tearerIStic"--something that mocks their efforts to keep poetry out--(if they really even want to--) rather than playing right into it. In the name of poetry, don't just be just another drunken boring samo samo poet stereotype for them to overlook while the true "poetry" is walking right in front of them---beautiful coifs and clothes, the hors d'ouveres, the flashes of skillfully revealed flesh---the whisper of dollars in the wings . . .

The tolerance of the rich is pretty huge--after all they pay artists to provide them with the "shock of the new"--and issues like puppy mills to sing on to--by being "patrons of the arts"--the person or persons in charge of the reading might have just decided you didn't seem like a very promising lot after al the money being poured out in the booze going down the hatchs. After all, f you're pouring out dollars like Diet Pepsi you expect something in return. So you have gt to make them think before you go near the mic that what they are going to be getting is the finest newset hippest most high octane pure Hell American alcohol they ever consumed in their sharklike lives.

And then you dorp the hammer--

Not that one is really going to offend anyone by savaging people who are cruel to dogs. Your audience probably feels that personally it's too bad they can't just go out and perform some carnage on anyone capable of being mean to a dog.. That's one thing they won't tolerate!

It's far worse after all than mistreating humans! You can pay a human to be ordered around--but a dog--now a dog, they just LOVE you for that!!

And you know how it is--you just plain can't BUY love-- not like a dog's, not like "man's best friend"!

You see, if you had worked it in the manner described, you may have found yourself with a lot of unexpected allies, patrons, supporters--and ones with pocketbooks!! And influence in places high and low!

Seriously--i've seen this sort of thing work many times--

Remember--the jazz musicians may sympathize with you--but i am sure they at least were paid, made sure of it-- for delivering the goods--

maybe the music and the crowd aren't to their real liking as what they'd prefer to be doing-- but you see, they did play and am sure made some impression, had another gig to add to the CV--etc--

It is always a good idea to learn from the example of professionals-- who know how to deal with the professionals doing the paying-- as they work to rise in their own profession--

Date: Fri, 27 Jul 2007 09:40:45 -0500

From: [REDACTED]

Subject: Re: when POETS get fucked over

To: [REDACTED]

I was telling CA's story of the Animal Rights event for a friend last night, and he summed it up with:

the Left screwing the Leftover

does that fairly describe what was going on? were the organizers/ attendees what you'd call "institutional Lefties," or was I wrong to paint such a picture?

(please don't take the epithet "Leftover" as a put-down: my friend was

trying to draw a distinction between innovative artists and the politically progressive but socially more conservative sponsors)

my image of the event was that the poets were too wild-eyed and expressive for the organizers to comfortably include them (which is the fault of the organizers for not getting a handle on who they were inviting, their work and the energy they would bring to the event).

I love the image of the poets and jazz musicians meeting up outside for their own party: did anyone take pictures?

tl

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

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

On Behalf Of Catherine Daly

Sent: Thursday, July 26, 2007 17:38

To: [REDACTED]

Subject: Re: when POETS get fucked over

Were you supposed to be entertainment, or part of a program?

Was this a "literary evening" or a "fundraiser"?

I don't know, in my experience a lot of these things change during the event, especially if the planner doesn't have a lot of experience, or thought that the poetry would be entertainment like the band (although

there seemed to be a problem with that as well), or planned a program but realized that people were giving more money just drinking and eating fairy vaginas or whatever. Hey, at least it wasn't a "no host" bar and you thought ahead and brought glitter.

--

*All best,
Catherine Daly
[REDACTED]*

*-----
See what you're getting into...before you go there. Check it out! <<http://newlivehotmail.com>>*

[↑ Contents](#)

654. **CA Conrad**

Re: when POETS get fucked over

Fri 27 Jul 2007

Tom and Catherine: Catherine first: Well, I see what you're saying, but we were supposed to read, had been invited to read. And what I wound up reading was the body language of the host. She knew what she was doing, meaning she wanted to X us from it, and did. And she never once came to say anything like, "whoops, sorry," etc., just this constant, "you'll read later" shit. Very passive-aggressive in the fashion of the guilty coward. And yeah, we had fun, but it was still a bunch of bullshit. She clearly did not want us at the microphone. And yes it was a fundraiser, but for me it was an awareness night, and we poets had things to say that NO ONE else who took to that microphone had said. But Will and Abbi made a nice looking book, which people did pick up and read, so, that's good. And I had fun, but I was still pissed off, as were others.

Tom: yes, I think you're right on about getting the frame of who these people are. They are indeed that heavy branch of the Left enclosed into their own closed-circuit vision. Too much to jeopardize, which is exactly why we poets were uninvited with lies and a disabled microphone. I'm not paranoid, just observant. But those peach martinis were superb! And no way am I offended by you saying the Leftovers. It's exactly right, and the quietly, covertly conservative Left is banking on a lot of folks who don't want the boat to rock, and to allow, support, and perpetuate the lie that everyone is invited. It's the Hillary Clinton fireworks so many buy, like many of us bought her husband's lies his first time around. I bring up Hillary because one woman had a "Hillary for President" button on at this affair. It was pinned to a very expensive looking suit she will probably wear to a tea party with the Daughters of the Revolution. But the open support for Clinton summed up the room for me. I expect such people to want someone like Clinton. Hillary and Bill have done an EXCELLENT job at making all the right gestures into the wind about how much they care. Hillary and Bill have made it A-OKAY to pretend to care, or maybe they were riding a wave of this behavior already in motion? But the tyranny of our time and of our country is found in the remarkable UNSAID about what's ignored. If there are people in the future I'm sure they will be clear about everything we protected to maintain the worst things imaginable. The possible people of the future will see the Clintons (for example), really see them, because if there are people in the future I'm POSITIVE they will not have the luxury of our time where so much effort was put into pretending to care. Our selfishness makes the future almost impossibly honest.

CAConrad

<http://PhillySound.blogspot.com>

655. **Audrey Berry**

Re: perhaps various interesting images, calligraphy

Fri 27 Jul 2007

The images of the Koran here are gorgeous. I have appreciated the Bhaga MP3 also..one listens, is carried..hopes ..in the emergence, in its recurrence, its evaporation and ride.

Audrey

--- Alan Sondheim <[REDACTED]> wrote:

perhaps various interesting images

These might be of interest; the first series contains more accurate renditions of images I put up a few years ago. The Koran is difficult to photograph; it's small and delicate and tightly-bound. It's illuminated with gold-leaf and from the early 19th-century and as usual we're broke; I'm trying to auction it through Sotheby's or Christie's. I'm constantly amazed at the physical labor and craft that went into it. I've never felt comfortable owning it; it's a museum piece. The other three images are half-exercise/camera-testing and playing around, but they're of interest I think:

<http://www.asondheim.org/oldkoran1.jpg>

<http://www.asondheim.org/oldkoran2.jpg>

<http://www.asondheim.org/oldkoran3.jpg>

<http://www.asondheim.org/oldkoran4.jpg>

<http://www.asondheim.org/oldkoran5.jpg>

<http://www.asondheim.org/oldkoran6.jpg>

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

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

<http://www.asondheim.org/calvary2.bmp>

___ 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>

[↑ Contents](#)

656. **Alan Sondheim**

control (followup to What was Here text)

Sat 28 Jul 2007

control

sections of control performed by sandy baldwin alan sondheim in sl east of odyssey excerpted from 19-minute video in which sound provides the motive and text provides the moment of disappearance

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

the full video would be around 200 megabytes highly compressed; this is bad enough but sufficient and indicative of the sort of psychodrama undergone by avatars in disregard of their human creators who remain in the background while sky land and skin turn blood

this is america and iraq this is gender this is all or none this is gray code incremental

learn the art of gray code and you will never have error again

[↑ Contents](#)

657. **Stephen Vincent**

New de blog

Sat 28 Jul 2007

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

Eros Meets Stencil Art - Dolores Park ... the way the erotic appearing dirt stain on a sidewalk unintentionally both augments and betrays the voice of a forlorn speaker. The way the red stencil ink - variously awash about the concrete - speaks to an enduring passion. A woman, I think. An artist who came west with her lover, either left him, or was betrayed, then set to stenciling the romance...

"Green, green, I want you..." Haptic & Commentary

Cantor Museum, Stanford University - Haptic

733 Guerrero - Haptic

Joanne Kyger at City Lights - A Haptic with brief commentary.

As always, comments appreciated.

Stephen V

[↑ Contents](#)

658. **David Harrison Horton**

Poets and plants: Help?

Sat 28 Jul 2007

Hi all,

and sorry, this is a botany question.

When I first arrived back in Oakland, I moved in to my friend (artist) Eric King's old place. He left me many useful things. In addition, he left me a plant, a peace lily, that sat in a dark corner for 2 years (out of my ignorance). I thought it was a green leafed plant and was happy with that. I have since named the plant *Oscar* [it's the only other living thing in my studio, so I thought a name was appropriate] and have transplanted it to my new place where it sits in the window and sunlight. It seems to be doing great. At the moment it has a less than a half bloom, which it has had for four days now, that is half bloom not going to full bloom. I didn't know this plant bloomed. These are my question, how long does a peace lily take to full bloom?

Have the cloudy mornings recently affected Oscar's decision to bloom? Is there something [not expensive] I can do to usher the bloom? Some of you must be botanists or plant knowledgeable.

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_HMWL_mini_pcmag_0707=](http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HMWL_mini_pcmag_0707)

[↑ Contents](#)

659. **Philip Metres**

new on Behind the Lines blog

Sat 28 Jul 2007

—

[↑ Contents](#)

660. **mIEKAL aND**

Re: Poets and plants: Help?

Sat 28 Jul 2007

Sound like Oscar really needs some friends...

I haven't grown peace lilies but I have several hundred other species growing in my house. Light, temperature, humidity & transplant shock are all going to factor into answering your question. A shot of fish emulsion will jumpstart the flowering process but why not sit back & enjoy a slow bloom. Or set up a webcam & sell tickets.

~mIEKAL

On Jul 28, 2007, at 2:33 AM, David Harrison Horton wrote:

Hi all,

and sorry, this is a botany question.

*When I first arrived back in Oakland, I moved in to my friend (artist) Eric King's old place. He left me many useful things. In addition, he left me a plant, a peace lily, that sat in a dark corner for 2 years (out of my ignorance). I thought it was a green leafed plant and was happy with that. I have since named the plant *Oscar* [it's the only other living thing in my studio, so I thought a name was appropriate] and have transplanted it to my new place where it sits in the window and sunlight. It seems to be doing great. At the moment it has a less than a half bloom, which it has had for four days now, that is half bloom not going to full bloom. I didn't know this plant bloomed. These are my question, how long does a peace lily take to full bloom?*

Have the cloudy mornings recently affected Oscar's decision to bloom? Is there something [not expensive] I can do to usher the bloom? Some of you must be botanists or plant knowledgeable.

[↑ Contents](#)

661. **Lewis LaCook**

Hiding under trees

Sat 28 Jul 2007

This blue thunder and its
agonizing tributaries forks
before me when i
smoke my way home
Predictably it rains nasal stitches
on mary's red umbrella
until I walk into a sign that says
no outlet
I wonder where
the ends of lines go
I didn't mean to hurt anybody

Laughing the other
side of my nose
to garbage piled behind some
houses i see and of sudden
torrents land slowly easy
pouring down

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

___ Building a website is a piece of cake. Yahoo! Small Business gives you all
the tools to get online. <http://smallbusiness.yahoo.com/webhosting>

[↑ Contents](#)

662. **CA Conrad**

***This may open up some kind of debate about the politics of
Venezuela, etc., but that's fine with me. What I want to say is that
the documentary my good friends at the Global Women's Strike have
produced and directed called VENEZUELA: JOURNEY WITH THE***

Sat 28 Jul 2007

This may open up some kind of debate about the politics of Venezuela, etc., but
that's fine with me. What I want to say is that the documentary my good friends
at the Global Women's Strike have produced and directed called VENEZUELA:
JOURNEY WITH THE REVOLUTION, is very important.

It's been playing on Philadelphia PBS, and while I only use my television for the
news, THIS IS NEWS! The importance of this documentary I feel is that it
shows you the people we only hear about, read about.

There are friends of mine in Philadelphia (one of them Cuban) who get into
screaming matches with me over Chavez and Venezuela's Bolivarian
Revolution. What I've noticed is that their main argument is always that I'm

naive, I'm being lied to, I'm buying it. And when my friend Mary Kalayna of the Global Women's Strike went down to Venezuela last year for the World Social Forum and I interviewed her about it, my friends who like to get into screaming matches with me over this topic told me SHE WAS naive, being lied to, etc. And said too that Chavez probably MADE all the people she spoke with say the things they did, to trick her, to lie and fool her.

Well, THIS documentary happens to be important BECAUSE if the Venezuelan people in the film are acting, they should all win awards! SEEING THESE PEOPLE really seeing them, seeing their body language, seeing their care, seeing how they are FEELING cared for, well, it's just nothing short of infectious, that warmth, and I want it.

Seriously, I want it in my life, in your life, that system of care and collective strength.

There is a scene in a soup kitchen / homeless shelter. The people running it make it clear that they DON'T want people to continue eating and living there. That the goal is to find out what happened to each person brought them there, and to solve the problem, get them on their feet. Get them medicine if they need it, etc. It's very complicated, the jobs in the shelter, but the people working there seem to be dedicated and motivated, and are making progress. In Philadelphia I've spoken with people who work in the shelters (a city where (I'm not making this up) one quarter of the population lives below the poverty line) and they tell me (one of these people is a coworker of mine) that it's almost impossible to get these people on their feet and out into the world because the city is so expensive, and jobs impossible to find, especially for some of these people who are in the conditions they are in. In Philadelphia it seems that the shelter workers are doing the best they can with terrible resources, and can only manage to maintain the situation, meaning they can't possibly invest in progressing these people into new lives so much as they can just provide food and shelter.

And in America, a country with the wealth we have it's shameful to see so many people whose needs are not being met.

There is a young man being interviewed in the documentary who is a member of the queer branch of the revolution, and it's AMAZING to see the T-shirt he's wearing, which has a quote from Chavez's own mouth about how homosexuals ARE part of the revolution, and important at that. My president in my own country has actually said that he thinks we queers are making a choice to be queer. So has presidential candidate Hillary Clinton. Meanwhile here's this man in Venezuela saying that IT'S VITAL to reach out immediately to those most in need in the queer community, and that being the transgendered people and the queers of African descent. Wow! That was beautiful to hear! And in

Philadelphia when a black drag queen is murdered the police write it off as an accident, literally do so, and move on.

There's another scene in a health clinic with a doctor that just blows my mind, makes me so happy. And another scene with Nora Castaneda, president of the Women's National Bank who is behind the heart of the revolution getting out to the poorest regions. And the documentary points out that not everyone has been helped yet, but shows how and where they have so far been able to, and how and where to intend to go next and move everyone forward. It's an amazing thing to see what that country was when American corporate interests had control, and what it looks like now, and what they intend to do next. It's beautiful.

If you could make the effort to see this film you would give yourself the opportunity to make clearer judgments about Venezuela, whether you feel good or not about what's going on down there.

If you go to the PhillySound and scroll down, you'll soon see a post about the documentary with links to the Global Women's Strike, etc., and there you will be able to find a way to see the film. I hope you do. And I hope you let others know about it.

This is important, very important, and thank you,
CAConrad

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

[↑ Contents](#)

663. **CA Conrad**

Re: when POETS get fucked over

Sat 28 Jul 2007

David Chirot, we poets who were going to read were NOT drunk until it was clear we weren't reading. The poet I mentioned, Janet Mason, who got drunkest fastest wasn't a reader.

It became clear to me, and clearer and clearer that the woman running the show wasn't going to let us read. And I wasn't going to interfere with Will Esposito's attempts to make this happen. This was something he had worked hard at, and was trying to get us up there, but was being shot down. It wasn't my place to get in the middle of that out of respect for my friend. Also he wasn't asking for my help anyway.

After a little while it was pretty fucking clear we were getting the block and the chop. And WHY NOT party at that point!? Oh, and I make it a point to NOT drink until after I've read.

Besides, who says we can't give a fine reading with a few drinks under the belt?

Oh, and when I say that the mic was disabled don't assume that wires were unplugged. This thing had been cut off from the other room, trust me. This gallery is a very sophisticated set up as it was the former home of the MTV Philadelphia Real World Show. And what a bunch of assholes they were. But, my point being that that microphone was down and not about to go up. But I read a poem from the podium anyway, but the only ones who could hear it were my other poet friends and only because they came in close.

Oh well,

CAConrad

<http://PhillySound.blogspot.com>

[↑ Contents](#)

664. **Bob Marcacci**

Listen to i-Outlaw's "From the Vault of Antiquity" Episode 2

Sat 28 Jul 2007

This episodic mini-show from i-Outlaw <<http://i-outlaw.blogspot.com/>> brings long lost forgotten writings to your 21st century ears.

Episode 2 brings you a text by Heroditus, 'The Punishment of Harpagus', read in the ancient Greek and followed by a new translation by Joseph McDonald.

Spread the word. Always happy to hear from you...

--

Bob Marcacci

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

We learn from history that we do not learn from history.

- Georg Wilhelm Friedrich Hegel

[↑ Contents](#)

665. **Adam Tobin**

Sunday 3 pm: Howsare & Carter at Unnameable Books

Sat 28 Jul 2007

Just a quick note to say: Erika Howsare and Tyler Carter, outstanding poets both, will be reading here tomorrow at 3pm. They don't neither of them live in NYC, so it'll be a while before you see them again.

SUNDAY, JULY 29

3:00 PM

UNNAMEABLE BOOKS
456 BERGEN STREET, BROOKLYN

ERIKA HOWSARE is an editor for the Charlottesville Weekly and an aspiring organic farmer. Her work will be found in Fence, Chain, Verse, Aufgabe, Encyclopedia, the Denver Quarterly, and the online version of Conjunctions. A collaborative chapbook with Jen Tynes, THE OHIO SYSTEM, is out from Octopus Books. Recent projects include a fictional account of traveling with Isabella Bird and a true account of a search for the Northwest Passage.

TYLER CARTER lives in Oakland, and teaches writing at the Academy of Art College in San Francisco. His work may be found in American Letters & Commentary, Combo, Fence, Tantalum, etc., and in 3 chapbooks [most recently: EGG BREAKFAST (horse less press), and forthcoming: NEW PLACE (the Pierce Press)]. You can also find one of his poems at the bottom of this email.

UNNAMEABLE BOOKS is a new & used bookshop on Bergen Street in central Brooklyn. Steps from the 2,3 Bergen St. subway; a short walk from the D,M,N,R,B,Q,4,5,LIRR; around the corner from the atlantic yards landgrab.

BLACK HOLE

The deepest note ever
detected is 57 octaves below
middle C. Whereas, here
on earth, birds.

xoxo,
adam

Unnameable Books
[formerly "Adam's"]
456 Bergen St.
Brooklyn, NY 11217



www.unnameablebooks.net

PS - We'll be closed for vacation from Monday August 6 through Friday August 10, so get your HARRY POTTER now! 25% off, of course.

[↑ Contents](#)

666. **George Bowering**

Re: This may open up some kind of debate about the politics of Venezuela, etc., but that's fine with me. What I want to say is that the documentary my good friends at the Global Women's Strike have produced and directed called VENEZUELA: JOURNEY WITH THE

Sat 28 Jul 2007

On Jul 28, 2007, at 7:51 AM, CA Conrad wrote:

There are friends of mine in Philadelphia (one of them Cuban) who get into screaming matches with me over Chavez and Venezuela's Bolivarian Revolution. What I've noticed is that their main argument is always that I'm naive, I'm being lied to, I'm buying it.

Thanks for the news on the documentary.

I was having some trouble following the above.
Aren't the Cuban people friends of Venezuela?

> G. Bowering, DLitt.
I still haven't opened it.

[↑ Contents](#)

667. **David Chirot**

Forwarded from electronicIntifada.net

Sat 28 Jul 2007

poetics,

I thought you would be interested in the following link:
<http://electronicintifada.net/v2/article7124.shtml>

David Chirot ([REDACTED])

--

The Electronic Intifada is an online educational resource relating to the Israeli-Palestinian conflict, offering news, analysis, and reference materials. Visit our site at <http://electronicIntifada.net>

[↑ Contents](#)

668. **David Chirot**

Re: Mingus & Art Pepper--Still Married to the Music - New York Times

Sun 29 Jul 2007

Two of the giants of Jazz and two incredible women who've made their own places in Jazz world--

if you haven't read Laurie and Art Pepper's Straight Life--do

and same for Mingus' books--

On 7/29/07, David Chirot <[REDACTED]> wrote:

<http://www.nytimes.com/2007/07/29/arts/music/29kapl.html?ref=arts> ---

[↑ Contents](#)

669. **Paul Nelson**

Re: Mingus & Art Pepper--Still Married to the Music - New York Times

Sun 29 Jul 2007

Excellent article.

http://www.globalvoicesradio.org/SOB_S
David!

Excellent article.

[http://www.globalvoicesradio.org/SOB_Sonnet_23_\(Mingus\).htm](http://www.globalvoicesradio.org/SOB_Sonnet_23_(Mingus).htm)

is a bit of my take on Mingus. The line breaks (notation) is perfect there, but I'll post here too:

S.O.B. Sonnet XXIII

Mingus, a musical mystic

dead in Mexico in 1979

@ 56. He burned

clean through

& the day they burned
his remains
56 whales beached themselves
on the Mexican coast
& there THEY burned.
Burning whale fat
in the Mexican sun.
Fat smoke filled the
Mexican air & Charlie's
ashes painted the Ganges a shade
of blue it will NEVER see
again.

Other jazz poems at:
http://www.globalvoicesradio.org/paul-nelson_poems.html (Scroll down).

See you in August.

Paul

Paul E. Nelson, M.A.

Global Voices Radio

SPLAB!

American Sentences

Organic Poetry

Poetry Postcard Blog

Slaughter, WA [REDACTED] or [REDACTED]

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

From: David Chirot <[REDACTED]>

To: [REDACTED]

Sent: Sunday, July 29, 2007 8:03:18 AM

Subject: Re: Mingus & Art Pepper--Still Married to the Music - New York Times

*Two of the giants of Jazz and two incredible women who've made their own
places in Jazz world--*

if you haven't read Laurie and Art Pepper's Straight Life--do

and same for Mingus' books--

On 7/29/07, David Chirot <[REDACTED]> wrote:

<http://www.nytimes.com/2007/07/29/arts/music/29kapl.html?ref=arts> ---

[↑ Contents](#)

670. **W.B. Keckler**

Blackboard Poems for Left Hand, Jackson Mac Low's Wool Hat Redux & more on JBP

Sun 29 Jul 2007

Good day! Godan dag! Blackboard Poems for Left Hand, Jackson Mac Low's Hanna Weiner-Richard Kostelanetz Wool Hat Mystery Revisited and other sudden veers into the paranormal are the norm at Joe Brainard's Pyjamas...and I do validate parking...<http://joebrainardspyjamas.blogspot.com/>. Peace be to all people as it is unto mantids who are vegetarians to boot....

***** Get a sneak peek of the all-new AOL at
<http://discover.aol.com/memed/aolcom30tour>

[↑ Contents](#)

671. **Daniel Godston**

Mingus

Sun 29 Jul 2007

That's a great article.

Sue Mingus' "Tonight at Noon" is an engrossing read, & Gene Santoro's bio about Mingus, entitled "Myself When I Am Real," is fantastic. On a related note, Vladimir Simosko & Barry Tepperman's "Eric Dolphy: A Musical Biography & Discography" is also a great book. There's a story in there about a Mingus Big Band concert, w/ Dolphy, at Ann Arbor's Once Festival, back in 1964. At the end of the Bob James Trio's set, James threw a brick through a piece of glass. Sounds like something Hugo Ball might've done.

Here's Mingus' lyric for "Fables of Faubus":

Oh, Lord, don't let 'em shoot us!
Oh, Lord, don't let 'em stab us!
Oh, Lord, don't let 'em tar and feather us!
Oh, Lord, no more swastikas!
Oh, Lord, no more Ku Klux Klan!

Name me someone who's ridiculous, Dannie.

Governor Faubus!

Why is he so sick and ridiculous?

He won't permit integrated schools.

Then he's a fool! Boo! Nazi Fascist supremists!

Boo! Ku Klux Klan (with your Jim Crow plan)

Name me a handful that's ridiculous, Dannie Richmond.

Faubus, Rockefeller, Eisenhower

Why are they so sick and ridiculous?

Two, four, six, eight:

They brainwash and teach you hate.

H-E-L-L-O, Hello.

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

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

Behalf Of Paul Nelson

Sent: Sunday, July 29, 2007 11:25 AM

To: ██████████

Subject: Re: Mingus & Art Pepper--Still Married to the Music - New York Times

Excellent article.

http://www.globalvoicesradio.org/SOB_S

David!

Excellent article.

[http://www.globalvoicesradio.org/SOB_Sonnet_23_\(Mingus\).htm](http://www.globalvoicesradio.org/SOB_Sonnet_23_(Mingus).htm)

is a bit of my take on Mingus. The line breaks (notation) is perfect there, but I'll post here too:

S.O.B. Sonnet XXIII

Mingus, a musical mystic

dead in Mexico in ?79

@ 56. He burned

clean through

& the day they burned

his remains

56 whales beached themselves

on the Mexican coast

& there THEY burned.

Burning whale fat
in the Mexican sun.

Fat smoke filled the
Mexican air & Charlie?s
ashes painted the Ganges a shade
of blue it will NEVER see
again.

Other jazz poems at:

http://www.globalvoicesradio.org/paul-nelson_poems.html (Scroll down).

See you in August.

Paul

Paul E. Nelson, M.A.

Global Voices Radio
SPLAB!

American Sentences
Organic Poetry
Poetry Postcard Blog

Slaughter, WA [REDACTED] or [REDACTED]

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

From: David Chirot <[REDACTED]>

To: [REDACTED]

Sent: Sunday, July 29, 2007 8:03:18 AM

Subject: Re: Mingus & Art Pepper--Still Married to the Music - New York Times

Two of the giants of Jazz and two incredible women who've made their own places in Jazz world--

if you haven't read Laurie and Art Pepper's Straight Life--do

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On 7/29/07, David Chirot <[REDACTED]> wrote:

<http://www.nytimes.com/2007/07/29/arts/music/29kapl.html?ref=arts> ---

[↑ Contents](#)

672. **Roberto Harrison**

Enemy Rumor poetry reading - 911 W. National Ave., Milwaukee, WI

Sun 29 Jul 2007

Hello all! Please come...

Enemy Rumor presents

a poetry reading by

Joel Felix &

Paul Martinez Pompa

7:00 PM, Saturday, August 4

@ Walker's Point Center for the Arts

911 W. National Ave.

Milwaukee, WI 53204

[↑ Contents](#)

673. **CA Conrad**

This may open up some kind of debate about the politics of Venezuela, etc., but that's fine with me. What I want to say is that the documentary my good friends at the Global Women's Strike have produced and directed called VENEZUELA: JOURNEY WITH THE

Sun 29 Jul 2007

George Bowering wrote:

>>Thanks for the news on the documentary.

*I was having some trouble following the above.
Aren't the Cuban people friends of Venezuela?*

Hey George, thank you for asking me to clarify that. Well, many Cuban-Americans don't like Castro. My one friend who likes to scream at me (she and I have a fine time! it's all good, we laugh after it's over) comes from that very brand of bourgeois family Castro kicked out of Cuba and sent to Miami. But yes the Cubans in Cuba are fast friends in a larger political family kind of way with Venezuela. Castro sent thousands of doctors to Venezuela. And the standing army in Venezuela actually works (this is kind of incredible) hands-on in the deep rural villages, building health clinics, soup kitchens, etc.

Just the other night Amy Goodman showed four young American women who had graduated from medical school in Cuba, and they were SO AMAZING TO LISTEN TO THESE WOMEN! They were excited about coming back to the

states to help the poor! OH MY GOD! There are SO MANY medical students in the area where I live and work and they're such assholes most of them. It's like they use me and other service industry folks as some kind of testing ground for their future lives of shitting on other people.

By the way I'm not sold on Castro, nor his legacy. He's done some pretty fucked up things, as I'm sure we're all aware. But Chavez, so far, seems to mean what he says. And I hope he continues to do so.

CAConrad

<http://PhillySound.blogspot.com>

[↑ Contents](#)

674. **Alan Sondheim**

moktak

Mon 30 Jul 2007

moktak

moktak composition for plane, bird, lake, moktak

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

"Mandala is the impression of the feet." (Hevajratantra)

"May I hear the three sounds, may I perceive the three forms."

"Having said this to witness I will have been reborn."

"Propitiation dies with the insurmountable corpse."

"Meditate upon the double entrance of the circle."

"The accountancy of rebirth is of no account at all (i.e. nothing)."

"All afflictions, all sufferings, extinguished by these words."

"The whole of existence, Clear Light and mirror."

"Ten directions and no sounds, two directions, semen and blood."

"Ten directions, no sounds, the (fierce) corpse is killed."

"May I perceive the word of the corpse."

"Death is a tautology."

"May I perceive the word of death."

[↑ Contents](#)

675. **Audrey Berry**

Re: moktak

Mon 30 Jul 2007

Why the quotation marks?

-a

--- Alan Sondheim <[REDACTED]> wrote:

moktak

moktak composition for plane, bird, lake, moktak

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

*"Mandala is the impression of the feet."
(Hevajratantra)*

*"May I hear the three sounds, may I perceive the
three forms."*

*"Having said this to witness I will have been
reborn."*

"Propitiation dies with the insurmountable corpse."

"Meditate upon the double entrance of the circle."

*"The accountancy of rebirth is of no account at all
(i.e. nothing)."*

*"All afflictions, all sufferings, extinguished by
these words."*

"The whole of existence, Clear Light and mirror."

*"Ten directions and no sounds, two directions, semen
and blood."*

*"Ten directions, no sounds, the (fierce) corpse is
killed."*

"May I perceive the word of the corpse."

"Death is a tautology."

"May I perceive the word of death."

Yahoo! oneSearch: Finally, mobile search
that gives answers, not web links.
<http://mobile.yahoo.com/mobileweb/onesearch?refer=1ONXIC>

[↑ Contents](#)

676. **Halvard Johnson**
RIP Ingmar Bergman (1918-2007)
Mon 30 Jul 2007

Hal

"Art is not a mirror held up to reality,
but a hammer with which to shape it."
--Bertolt Brecht

Halvard Johnson

=====

████████

<http://home.earthlink.net/~halvard/index.html>
<http://entropyandme.blogspot.com>
<http://imageswithoutwords.blogspot.com>
<http://www.hamiltonstone.org>
<http://home.earthlink.net/~halvard/vidalocabooks.html>

[↑ Contents](#)

677. **Aryanil Mukherjee**
Re: RIP Ingmar Bergman (1918-2007)
Mon 30 Jul 2007

thanks for the information. a stupendous loss for the world of cinema. Of the
magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard remains.

aryanil

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Halvard Johnson
Sent: Monday, July 30, 2007 9:09 AM
To: ██████████
Subject: RIP Ingmar Bergman (1918-2007)

Hal

"Art is not a mirror held up to reality,
but a hammer with which to shape it."
--Bertolt Brecht

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

[↑ Contents](#)

678. **kimberly jaye**

Re: This may open up some kind of debate about the politics of Venezuela, etc., but that's fine with me. What I want to say is that the documentary my good friends at the Global Women's Strike have produced and directed called VENEZUELA: JOURNEY WITH THE

Mon 30 Jul 2007

Thanks for the news.

However, I have to say that, despite the fact that I want to like Chavez, I happen to know from a friend with 30+ years on a very small farm in Venezuela that Chavez is no hero nor are things improving at all for the average citizen despite the rhetoric.

Best,
Kimber

CA Conrad < > wrote:

George Bowering wrote:

>>Thanks for the news on the documentary.

*I was having some trouble following the above.
Aren't the Cuban people friends of Venezuela?*

Hey George, thank you for asking me to clarify that. Well, many Cuban-Americans don't like Castro. My one friend who likes to scream at me (she and I have a fine time! it's all good, we laugh after it's over) comes from that very brand of bourgeois family Castro kicked out of Cuba and sent to Miami. But yes the Cubans in Cuba are fast friends in a larger political family kind of way with Venezuela. Castro sent thousands of doctors to Venezuela. And the standing army in Venezuela actually works (this is kind of incredible) hands-on in the deep rural villages, building health clinics, soup kitchens, etc.

Just the other night Amy Goodman showed four young American women who had graduated from medical school in Cuba, and they were SO AMAZING TO LISTEN TO THESE WOMEN! They were excited about coming back to the states to help the poor! OH MY GOD! There are SO MANY medical students in the area where I live and work and they're such assholes most of them. It's like they use me and other service industry folks as some kind of testing ground for their future lives of shitting on other people.

By the way I'm not sold on Castro, nor his legacy. He's done some pretty fucked up things, as I'm sure we're all aware. But Chavez, so far, seems to mean what he says. And I hope he continues to do so.

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

Building a website is a piece of cake.
Yahoo! Small Business gives you all the tools to get online.

[↑ Contents](#)

679. **Peter Ciccariello**
Re: RIP Ingmar Bergman (1918-2007)

Mon 30 Jul 2007

I can think of very few people that have influenced me more, as a young man, than Ingmar Bergman. R.I.P.

- Peter Ciccariello

On 7/30/07, Halvard Johnson <[REDACTED]> wrote:

> Hal

>

> "Art is not a mirror held up to reality,
> but a hammer with which to shape it."

> --Bertolt Brecht

>

> Halvard Johnson

> =====

> [REDACTED]

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

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

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

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

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

>

--

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

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

Photography - <http://uncommonvision.blogspot.com/>

[↑ Contents](#)

680. **Tom W. Lewis**

Andrew Keen on MPR radio this morning

Mon 30 Jul 2007

am listening to this crap artist live: the show will be archived for a week or so, in case you want to access it.

<http://minnesota.publicradio.org/display/web/2007/07/30/midmorning2/>

10:06 a.m.

Good blog, bad blog

One digital media critic claims that user-generated content from bloggers and citizen media is bad for our culture.

Guests

Andrew Keen: author of "The Cult of the Amateur: How Today's Internet is Killing Our Culture."

[↑ Contents](#)

681. **Thomas savage**

Re: RIP Ingmar Bergman (1918-2007)

Mon 30 Jul 2007

I too am saddened by the death of Ingmar Bergman. I have scenes from The Seventh Seal playing in my head right now. No one made better films than he did both at his peak and after. I saw many of them, including Sarabande, his last film, which was wonderful. After he stopped making films, he returned to the theater. Every couple of years, he brought his company to the Brooklyn Academy of Music. I'm sorry I never saw any of their productions, particularly one of a play by Schiller. Also, of course, his movie of The Magic Flute, probably the best film of an opera ever made. Regards, Tom Savage

Halvard Johnson <[REDACTED]> wrote: Hal

"Art is not a mirror held up to reality,
but a hammer with which to shape it."

--Bertolt Brecht

Halvard Johnson

=====

http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com
http://imageswithoutwords.blogspot.com
http://www.hamiltonstone.org
http://home.earthlink.net/~halvard/vidalocabooks.html

Be a better Heartthrob. Get better relationship answers from someone who knows.

Yahoo! Answers - Check it out.

[↑ Contents](#)

682. **Mary Kasimor**

Re: This may open up some kind of debate about the politics of Venezuela, etc., but that's fine with me. What I want to say is that the documentary my good friends at the Global Women's Strike have produced and directed called VENEZUELA: JOURNEY WITH THE

Mon 30 Jul 2007

CA,I have liked most of what I have heard about Chavez, also.However, I'm just wondering if anyone can tell me more about claims that Chavez is closing off political dissent. From my perspective, that is almost always bad, but perhaps I am missing something. Or perhaps our media is only giving us a very small piece of the picture.

Thanks.

Mary Kasimor

CA Conrad <[REDACTED]> wrote: George Bowering wrote:
>>Thanks for the news on the documentary.

*I was having some trouble following the above.
Aren't the Cuban people friends of Venezuela?*

Hey George, thank you for asking me to clarify that. Well, many Cuban-Americans don't like Castro. My one friend who likes to scream at me (she and I have a fine time! it's all good, we laugh after it's over) comes from that very brand of bourgeois family Castro kicked out of Cuba and sent to Miami. But yes the Cubans in Cuba are fast friends in a larger political family kind of way with Venezuela. Castro sent thousands of doctors to Venezuela. And the standing army in Venezuela actually works (this is kind of incredible) hands-on in the deep rural villages, building health clinics, soup kitchens, etc.

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By the way I'm not sold on Castro, nor his legacy. He's done some pretty fucked up things, as I'm sure we're all aware. But Chavez, so far, seems to mean what he says. And I hope he continues to do so.

CAConrad

<http://PhillySound.blogspot.com>

Sick sense of humor? Visit Yahoo! TV's Comedy with an Edge to see what's on, when.

[↑ Contents](#)

683. **steve d. dalachinsky**

Fw: Yictove passed away. A memorial service will be this Saturday.

Mon 30 Jul 2007

He passed away while reciting poetry. His memorial service is 3PM this Saturday. It is at 3 West 43rd Street, near 8th Avenue. Go to 5th floor. The room it is in is an amphitheater. If you want to say something at the memorial call Viviana Grell at [REDACTED].

Miriam

--

--

- Miriam Stanley, Senior Editor
- Rogue Scholars Press

[↑ Contents](#)

684. **Aryanil Mukherjee**

Re: RIP Ingmar Bergman (1918-2007)

Mon 30 Jul 2007

Almost equally enthralling and film-like is his autobiography - The Magic Lantern.

aryanil

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

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

Behalf Of Thomas savage

Sent: Monday, July 30, 2007 11:08 AM

To: [REDACTED]

Subject: Re: RIP Ingmar Bergman (1918-2007)

I too am saddened by the death of Ingmar Bergman. I have scenes from The Seventh Seal playing in my head right now. No one made better films than he did both at his peak and after. I saw many of them, including Sarabande, his last film, which was wonderful. After he stopped making films, he returned to the theater. Every couple of years, he brought his company to the Brooklyn Academy of Music. I'm sorry I never saw any of their productions, particularly one of a play by Schiller. Also, of course, his movie of The Magic Flute, probably the best film of an opera ever made. Regards, Tom Savage

[↑ Contents](#)

685. **Anny Ballardini**

Re: RIP Ingmar Bergman (1918-2007)

Mon 30 Jul 2007

don't really know if fellini was that high (or ray) mais a chacun son gout, I'd rather have pasolini there_

On 7/30/07, Aryanil Mukherjee <[REDACTED]> wrote:

> thanks for the information. a stupendous loss for the world of cinema.
> Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard
> remains.

>

> aryanil

>

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

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

> Behalf Of Halvard Johnson

> Sent: Monday, July 30, 2007 9:09 AM

> To: [REDACTED]

> Subject: RIP Ingmar Bergman (1918-2007)

>

> Hal

>

> "Art is not a mirror held up to reality,
> but a hammer with which to shape it."

> --Bertolt Brecht

>

> Halvard Johnson

> =====
> [REDACTED]
> http://home.earthlink.net/~halvard/index.html
> http://entropyandme.blogspot.com
> http://imageswithoutwords.blogspot.com
> http://www.hamiltonstone.org
> http://home.earthlink.net/~halvard/vidalocabooks.html
>

[↑ Contents](#)

686. **mIEKAL aND**

Fwd: ASSERTION: Online Journal of Art and Action

Mon 30 Jul 2007

Begin forwarded message:

*From: "kathartes_aura" <[REDACTED]>
Date: July 28, 2007 10:56:54 AM CDT
To: [REDACTED]
Subject: [oddmusic] ASSERTION: Online Journal of Art and Action
Reply-To: [REDACTED]*

ASSERTION

*Surrealists, Dadaists, Modernists, Noise Makers, Poets,
Expressionists and
Critical Thinkers*

*Seeking artists of various media, and writers for the premier issue of
Assertion, a bi-monthly reaction of Art and Action. For a full
description
and submission guidelines see our website.*

http://www.aspectarts.com

*Looking for photography, montage, collage, automatic writing,
intentional
painting, sound art, video, abstraction and exaltation of the
'real'. Use
your imagination and send us a bit of it.*

*You must be 18 or over to submit material; all work must be
original. No
submission fee. Email Submission.*

Deadline: September 1, 2007

[↑ Contents](#)

687. **Christophe Casamassima**
Re: RIP Ingmar Bergman (1918-2007)

Mon 30 Jul 2007

you forgot Tarkovsky... No one made films like he did. It was like holding your breath.

But Bergman, what an utter loss.

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

From: "Aryanil Mukherjee" <[REDACTED]>

To: [REDACTED]

Subject: Re: RIP Ingmar Bergman (1918-2007)

Date: Mon, 30 Jul 2007 09:52:06 -0400

thanks for the information. a stupendous loss for the world of cinema.
Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard remains.

aryanil

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

From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of Halvard Johnson

Sent: Monday, July 30, 2007 9:09 AM

To: [REDACTED]

Subject: RIP Ingmar Bergman (1918-2007)

Hal

"Art is not a mirror held up to reality,
but a hammer with which to shape it."
--Bertolt Brecht

Halvard Johnson

=====

[REDACTED]

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

=

Codi Laptop and Notebook Cases

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<http://a8-asy.a8ww.net/a8-ads/adftrclick?>

redirectid=0642c5de842d86ab985762d813d314c0

--

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[↑ Contents](#)

688. **Dan Waber**
ars poetica update

Mon 30 Jul 2007

The ars poetica project continues to whomp at:

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

Poems appeared last week by: Peter Boyle, Anny Ballardini, Skip Fox, and Lyn Lifshin.

Poems will appear this week by: Lyn Lifshin, and Marilyn Taylor.

A new poem about poetry every day, by invitation only (but thanks for asking).

Enjoy,

Dan

[↑ Contents](#)

689. **Tom W. Lewis**
Re: Yictove passed away. A memorial service will be this Saturday.

Mon 30 Jul 2007

<http://www.poetz.com/2000/yictovemp3.htm>

some audio of Yictove reading in '00...

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

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

On Behalf Of steve d. dalachinsky

Sent: Monday, July 30, 2007 10:35

To: ██████████

Subject: Fw: Yictove passed away. A memorial service will be this Saturday.

He passed away while reciting poetry. His memorial service is 3PM this Saturday. It is at 3 West 43rd Street, near 8th Avenue. Go to 5th floor.

The room it is in is an amphitheater.

If you want to say something at the memorial call Viviana Grell at 917

██████.

Miriam

--

--

- Miriam Stanley, Senior Editor

- Rogue Scholars Press

[↑ Contents](#)

690. **Dodie Bellamy**

Killian and Bellamy reading in Portland

Mon 30 Jul 2007

Thursday, August 9, 7 p.m.

the Clinton Corner Cafe

2633 SE 21st Ave.

at the corner of 21st SE and Clinton St.

two blocks off Division St.

http://www.clintoncornercafe.net/home_index.html

[↑ Contents](#)

691. **George Bowering**

Re: Killian and Bellamy reading in Portland

Mon 30 Jul 2007

Damn! I'll be at a barbecue in Vancouver tonight.

Wish I could be in Portland.

If yr nearby--get there.

gb

On Jul 30, 2007, at 11:37 AM, Dodie Bellamy wrote:

> Thursday, August 9, 7 p.m.

> the Clinton Corner Cafe

> 2633 SE 21st Ave.

> at the corner of 21st SE and Clinton St.

> two blocks off Division St.

>

> http://www.clintoncornercafe.net/home_index.html

>

>

G. Bowering

Knows which door the tiger's behind.

[↑ Contents](#)

692. **Diane DiPrima**

Re: RIP Ingmar Bergman (1918-2007)

Mon 30 Jul 2007

Yes, on reading the list of "five" Pasolini was who I thought about. And Fellini was who I questioned. . . in the long haul.

From: Anny Ballardini <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Mon, 30 Jul 2007 18:15:50 +0200
To: <[REDACTED]>
Subject: Re: RIP Ingmar Bergman (1918-2007)

*don't really know if fellini was that high (or ray) mais a chacun son gout, I'd rather have pasolini there_*

*On 7/30/07, Aryanil Mukherjee <[REDACTED]> wrote:
thanks for the information. a stupendous loss for the world of cinema.
Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard remains.*

aryanil

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

*From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of Halvard Johnson
Sent: Monday, July 30, 2007 9:09 AM
To: [REDACTED]
Subject: RIP Ingmar Bergman (1918-2007)*

Hal

*"Art is not a mirror held up to reality,
but a hammer with which to shape it."
--Bertolt Brecht*

Halvard Johnson

=====

[REDACTED]

*http://home.earthlink.net/~halvard/index.html
http://entropyandme.blogspot.com*

<http://imageswithoutwords.blogspot.com>
<http://www.hamiltonstone.org>
<http://home.earthlink.net/~halvard/vidalocabooks.html>

[↑ Contents](#)

693. **Mark Weiss**

Re: RIP Ingmar Bergman (1918-2007)

Mon 30 Jul 2007

Myself, I'd keep Fellini for 8 1/2 and Satyricon, if I didn't need to make room for Visconti. Godard and Kurosawa are givens. And if limited to five (assuming we're talking about the post-Renoir generations) I'd add Almodovar and Wenders. Never had much interest in Bergman, tho his later films redeem the earlier ones for me.

Mark

At 04:15 PM 7/30/2007, you wrote:

>Yes, on reading the list of "five" Pasolini was who I thought about. And

>Fellini was who I questioned. . . in the long haul.

>

>

> > From: Anny Ballardini <[REDACTED]>

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

> > Date: Mon, 30 Jul 2007 18:15:50 +0200

> > To: <[REDACTED]>

> > Subject: Re: RIP Ingmar Bergman (1918-2007)

> >

> > don't really know if fellini was that high (or ray) mais a chacun son

> > gout, I'd rather have pasolini there_

> >

> > On 7/30/07, Aryanil Mukherjee <[REDACTED]> wrote:

> >> thanks for the information. a stupendous loss for the world of cinema.

> >> Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard

> >> remains.

> >>

> >> aryanil

> >>

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

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

> >> Behalf Of Halvard Johnson

> >> Sent: Monday, July 30, 2007 9:09 AM

> >> To: [REDACTED]

> > Subject: RIP Ingmar Bergman (1918-2007)
> >
> > Hal
> >
> > "Art is not a mirror held up to reality,
> > but a hammer with which to shape it."
> > --Bertolt Brecht
> >
> > Halvard Johnson
> > =====
> > [REDACTED]
> > <http://home.earthlink.net/~halvard/index.html>
> > <http://entropyandme.blogspot.com>
> > <http://imageswithoutwords.blogspot.com>
> > <http://www.hamiltonstone.org>
> > <http://home.earthlink.net/~halvard/vidalocabooks.html>
> >

[↑ Contents](#)

694. **Crane's Bill Books**

Re: RIP Ingmar Bergman (1918-2007)

Mon 30 Jul 2007

Dreyer, Bresson... maybe the Magic 5 should be expanded to ten? J. A. Lee

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

From: "Diane DiPrima" <[REDACTED]>

To: <[REDACTED]>

Sent: Monday, July 30, 2007 2:15 PM

Subject: Re: RIP Ingmar Bergman (1918-2007)

Yes, on reading the list of "five" Pasolini was who I thought about. And Fellini was who I questioned. . . in the long haul.

From: Anny Ballardini <[REDACTED]>

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

Date: Mon, 30 Jul 2007 18:15:50 +0200

To: <[REDACTED]>

Subject: Re: RIP Ingmar Bergman (1918-2007)

*don't really know if fellini was that high (or ray) mais a chacun son gout, I'd rather have pasolini there_*

On 7/30/07, Aryanil Mukherjee <[REDACTED]> wrote:

*thanks for the information. a stupendous loss for the world of cinema.
Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard
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aryanil

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

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

On

Behalf Of Halvard Johnson

Sent: Monday, July 30, 2007 9:09 AM

To: ██████████

Subject: RIP Ingmar Bergman (1918-2007)

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*"Art is not a mirror held up to reality,
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--Bertolt Brecht

Halvard Johnson

=====

██████████

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

[↑ Contents](#)

695. **David Chirot**

Raw War Scores words & sounds from the Wars on Poverty, Drugs & Terror

Mon 30 Jul 2007

Linnemans

743 E Locust

Milwaukee, WI

9 PM

David Chirot Reading "Raw War Scores"

Stories, Poems & Sound Poems

of the Wars on Poverty, Drugs & Terror

\$5.00

696. **Dillon Westbrook**
paratactics for the masses

Mon 30 Jul 2007

Not even sure what to make of this, so I thought I'd let the list sort it out-headline from AP today:

Wis. Man Gets Top Prize for Bad Prose

A Wisconsin man whose blend of awkward syntax, imminent disaster and bathroom humor offends both good taste and the English language won an annual contest Monday that salutes bad writing.

Jim Gleeson, 47, of Madison, Wis., beat out thousands of other prose manglers in San Jose State University's 2007 Bulwer-Lytton Fiction Contest with this convoluted opening sentence to a nonexistent novel:

"Gerald began — but was interrupted by a piercing whistle which cost him ten percent of his hearing permanently, as it did everyone else in a ten-mile radius of the eruption, not that it mattered much because for them 'permanently' meant the next ten minutes or so until buried by searing lava or suffocated by choking ash — to pee," Gleeson wrote.

Scott Rice, an English professor at San Jose State, called Gleeson's entry a "syntactic atrocity" that displays "a peculiar set of standards or values." Rice has organized the contest since founding it in 1982.

Gleeson, who works at a Madison hospital setting up computer networks, said he submitted about 20 entries, and gave a little insight into what it takes to win the bad writing title and its \$250 prize.

"It's like you take two thoughts that are not anything like each other and you cram them together by any means necessary," Gleeson said. He claimed he took time off from his current project, a self- help book for slackers entitled "Self-Improvement Through Total Inactivity," to pen his winning entry.

Gleeson credited his time in college with preparing him well. "There's a certain degree to which academia prepares you to write badly," Gleeson said wryly.

The contest takes its name from Victorian novelist Edward George Earl Bulwer-Lytton, whose 1830 novel "Paul Clifford" famously begins "It was a dark and stormy night."

Entrants are asked to submit bad opening sentences to imaginary novels. Citations are handed out for several categories, including "dishonorable mention" awards for "purple prose" and "vile puns."=

[↑ Contents](#)

697. **Gary Sullivan**

Did the New York School invent alternative comics?

Mon 30 Jul 2007

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

Missed the

show? Watch videos of the Live Earth Concert on MSN.

<http://liveearth.msn.com>=

[↑ Contents](#)

698. **George Bowering**

Re: Venezuela,

Mon 30 Jul 2007

On Jul 30, 2007, at 8:11 AM, Mary Kasimor wrote:

*CA,I have liked most of what I have heard about Chavez, also.However,
I'm just wondering if anyone can tell me more about claims that Chavez
is closing off political dissent.*

I expect that neither Fidel nor his allies are ideal critters. But Cuba and Venezuela are certainly spearheading the current leftward turn of South America. I don't know, for example, how much the typical USA newspaper or television news will cover what is happening in Uruguay or Ecuador, but Chavez is certainly one of the hopeful signs that Latin American countries can start to escape control by US military and industry.

> George Cletis Bowering

Slow to anger. Well, slow about everything.

[↑ Contents](#)

699. **George Bowering**

Re: the politics of Venezuela,

Mon 30 Jul 2007

On Jul 30, 2007, at 7:00 AM, kimberly jaye wrote:

Thanks for the news.

*However, I have to say that, despite the fact that I want to like
Chavez, I happen to know from a friend with 30+ years on a very small
farm in Venezuela that Chavez is no hero nor are things improving at
all for the average citizen despite the rhetoric.*

*Best,
Kimber*

I think we have learned that you can't tell what is happening in a country from the anecdotal report of one person.

>

George Harry Bowering,
Never got his share.

[↑ Contents](#)

700. **George Bowering**

Re: This may open up some kind of debate about the politics of Venezuela, etc., but that's fine with me. What I want to say is that the documentary my good friends at the Global Women's Strike have produced and directed called VENEZUELA: JOURNEY WITH THE

Mon 30 Jul 2007

On Jul 29, 2007, at 8:27 PM, CA Conrad wrote:

Just the other night Amy Goodman showed four young American women who had graduated from medical school in Cuba, and they were SO AMAZING TO LISTEN TO THESE WOMEN! They were excited about coming back to the states to help the poor! OH MY GOD! There are SO MANY medical students in the area where I live and work and they're such assholes most of them. It's like they use me and other service industry folks as some kind of testing ground for their future lives of shitting on other poeple.

Yep. Remember what happened during the flood of New Orleans?

Fidel offered to sent medical crews to help out.

Said he would send all their own food and housing,
no expense to the USA.

What did Bush do?

>

George B.
Author of his own misfortunes.

[↑ Contents](#)

701. **Nada Gordon**

A review of _Folly_

Mon 30 Jul 2007

by D.J. Huppatz:

"Gordon's inclusive carnival flattens ... hierarchies and allows for all kinds of odd imaginary interactions. Provocative and engaging, Folly constitutes a complex critique of the contemporary American image-world of reductive consumer "choice" (BANJO or OUD, Coke or Pepsi, good or evil) with no clear winners. 'Minty swirl of mutant life / in jerk and lunge /of futile strife.' ("Extreme Smile Makeover") American poetry for the 21st century?"

<http://djhuppatz.blogspot.com/2007/07/on-folly.html>

[↑ Contents](#)

702. **Alan Sondheim**

Re: moktak

Mon 30 Jul 2007

Because as if spoken, i.e. an ontological performative.
The first quote is from the Hevajratantra.

- Alan

On Mon, 30 Jul 2007, Audrey Berry wrote:

Why the quotation marks?

-a

--- Alan Sondheim <[REDACTED]> wrote:

moktak

moktak composition for plane, bird, lake, moktak

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

*"Mandala is the impression of the feet."
(Hevajratantra)*

*"May I hear the three sounds, may I perceive the
three forms."*

*"Having said this to witness I will have been
reborn."*

"Propitiation dies with the insurmountable corpse."

"Meditate upon the double entrance of the circle."

*"The accountancy of rebirth is of no account at all
(i.e. nothing)."*

*"All afflictions, all sufferings, extinguished by
these words."*

"The whole of existence, Clear Light and mirror."

*"Ten directions and no sounds, two directions, semen
and blood."*

*"Ten directions, no sounds, the (fierce) corpse is
killed."*

"May I perceive the word of the corpse."

"Death is a tautology."

"May I perceive the word of death."

*Yahoo! oneSearch: Finally, mobile search
that gives answers, not web links.
<http://mobile.yahoo.com/mobileweb/onesearch?refer=1ONXIC>*

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

[↑ Contents](#)

703. **Alan Sondheim**
on our earth, the killdeer
Mon 30 Jul 2007

on our earth, the killdeer

we are on earth for such a shorttime, we have no more than a picture.

the picture is what we think of when we say, 'the way things are.'

just yesterday or tomorrow, something new, perhaps a bee.

the bee pollinates a flower shortly after our death.

there is a storm somewhere.

just now, i am beginning to understand the alarm calls of the killdeer.

the ghost of a shorebird, the feint, the run, the back and forth.

everything, everyone, lives in a different world.

i can say this because the image is always a sad image, the image is in mourning for our death.

<http://www.asondheim.org/killdeeralarm.mp3>

like neural signals, the killdeer calls are a mix of analog and digital phenomenology - their frequency is very narrow, and the repetitions of standard (most likely territorial or display) calls are easily comprehended - at least they appear to be (the cry of the killdeer is easily identified) - on the other hand, there are temporal processes, non-standard pitch and repetition, which present information, in this case alarm based on distance, degree of threat, etc. - as far as i can tell - which means nothing at all - on the sample you hear both calls and responses and the changes within individual calls as well.

[↑ Contents](#)

704. **David A. Kirschenbaum**
NYC: Welcome to Boog City Poetry and Music Festival Begins This Thursday
Tue 31 Jul 2007

Please forward

Hi all,

This Thurs. Aug. 2-Sun. Aug. 5 we'll be putting on Welcome to Boog City, a poetry and music festival. The schedule for the event is below this note, followed by performer bios and websites.

You can view the pdf version, replete with performer pics at our website:

<http://welcometoboogcity.com/boogpdfs/wbcprogram2007.pdf>

And check out our website, in progress, and read back issues of Boog City (and the current one, too):

<http://welcometoboogcity.com/>

Hope you can make it down to the festival.

as ever,

David

THURSDAY AUGUST 2, 6:00 P.M.

d.a. levy lives: celebrating the renegade press

Pavement Saw Press
(Columbus, Ohio)

Thurs. Aug. 2, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
Pavement Saw Press editor
David Baratier

Featuring

Tony Gloeggler
Simon Perchik
Rachel M. Simon
Daniel Zimmerman

music from turntablists Dr. Benstock

There will be wine, cheese, and crackers, too.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

FRIDAY AUGUST 3, 7:30 P.M.

Sidewalk Café
94 Ave. A, NYC
free with a two-drink minimum

Readings and musical performances

7:30 p.m.-Lauren Russell
7:45 p.m.-Mark Lamoureux

8:00 p.m.-Rachel Lipson (music)
8:30 p.m.-Joanna Fuhrman
9:00 p.m.-I Feel Tractor
9:30 p.m.-Thomas Devaney
9:50 p.m.-The Passenger Pigeons (né The Sparrows)
10:35 p.m.-David Baratier
11:00 p.m.-The Leader
12:00 a.m.-Nan and the Charley Horses

Directions: F/V to 2nd Ave., L to 1st Ave.
Venue is at E.6th St.

SATURDAY AUGUST 4, 11:00 A.M., 5:00 P.M.

Cakeshop
152 Ludlow St.
NYC

11:00 a.m.

4th Annual Small, Small Press Fair
Free

Small press fair, this year with indie records and crafts, too. Featuring 15 on the 15¹s<a 15-minute musical performance at the fair each hour on the 15¹s:

11:15 a.m.-Bob Kerr
12:15 p.m.-Bob Kerr
1:15 p.m.-Bob Kerr

2:15 p.m.-Sean T. Hanratty
3:15 p.m.-Sean T. Hanratty
4:15 p.m.-Sean T. Hanratty

5:00 p.m.
Political poets and The Fugs, Village Fugs live
\$5

5:15 p.m.-Amy King
5:30 p.m.-Nathaniel Siegel
5:45 p.m.-Christina Strong
6:00 p.m.-Ian Wilder
6:15 p.m.-Frank Sherlock
6:30 p.m.-CAConrad
6:50 p.m.-Greg Fuchs
7:05 p.m.-Kristin Prevallet
7:20 p.m.-Eliot Katz

7:35 p.m.-Rodrigo Toscano and his Collapsible Poetics Theater

7:55 p.m.-The Fugs, Village Fugs. Performed live by:

*I Feel Tractor

1. Slum Goddess

2. Ah, Sunflower Weary of Time

*Scott MX Turner

3. Supergirl

4. Swinburne Stomp

*Paul Cama

5. I Couldn't Get High

6. How Sweet I Roamed From Field to Field

*The Actual Feelings

7. Carpe Diem

8. My Baby Done Left Me

*JUANBURGUESA

9. Boobs a Lot

*Huggabroomstik

10. Nothing

Directions: F/V to 2nd Ave.

Venue is bet. Stanton and Rivington sts.

SUNDAY AUGUST 5, 1:30 P.M., 3:45 P.M.

Bowery Poetry Club

308 Bowery

NYC

\$5

1:30 p.m. The Future of Small Press Publishing

curated and moderated by Mitch Highfill

featuring

David Baratier, editor Pavement Saw Press (Columbus, Ohio) Bob Hershon, co-editor Hanging Loose Press Brenda Iijima, editor Portable Press at Yo-Yo Labs (Brooklyn) Jill Stengel, editor a+bend press (Davis, Calif.)

3:45 p.m.

Readings and musical performances

3:45 p.m.-The Poetics Orchestra

4:15 p.m.-Kimberly Lyons

4:30 p.m.-Gary Sullivan

4:45 p.m.-Brenda Iijima

5:00 p.m.- break

5:15 p.m.-The Poetics Orchestra

5:35 p.m.-Jill Stengel

5:55 p.m.-Mitch Highfill

6:10 p.m.-Nada Gordon

6:25 p.m.-Sean Cole

Directions: F/V to 2nd Ave., 6 to Bleecker

Venue is at E.1st St.

****Welcome to Boog City Bios and Websites****

***Thursday**

****David Baratier** <http://www.pavementsaw.org/pages/editor.htm>

<http://www.chicagopostmodernpoetry.com/dabaratier.htm>

<http://herecomeseverybody.blogspot.com/2005/12/from-his-birth-in-1970-many-believed.html> Although he has appeared in print since 1986, in 1991 David Baratier met the poet laureate of New York State, at which point the powers of poetry were bestowed to him in a macabre ceremony. Shortly thereafter he became a full time poet. Many believe his previous life is fiction. He and his fine lady Rita, a former model, who has appeared in films such as Traffic, live in the deep south end of Columbus, Ohio, where his catty-corner neighbors ask to mow his lawn nightly for \$2. He has given featured readings at the Poetry Project at St. Mark's Church, University of Pittsburgh, DC Arts Center, and Small Press Traffic, among others. He is the editor of Pavement Saw Press. His poems are anthologized in American Poetry: the Next Generation (Carnegie Mellon University Press), Clockpunchers: Poetry of the American Workplace (Partisan Press), Green Meanies (University of California Press), and Red, White & Blues (University of Iowa Press). His poetry collections include A Run of Letters (Poetry New York Press), The Fall Of Because (Pudding House), Estrella's Prophecies I: Spinning the Wheel of Fortune (Runaway Spoon Press), Estrella's Prophecies II: An American Fortune in Paris (Anabasis/Extant), Estrella's Prophecies III: Return of the Magi (Luna Bisonte Productions), and the epistolary and prose novel In It What's in It (Spuyten Duyvil). His forthcoming collections include after Celan (Slack Buddha Press) and Ugly American.

****Dr. Benstock** <http://www.drbenstock.com>

<http://www.myspace.com/drbenstock> Dr. Benstock is a turntable duo, in the tradition of Christian Marclay and Philip Jeck. Using Califone and PAC

turntables and records found in Salvation Army bins, turntablists John McDonough and Paul Spencer have created a number of structured pieces, as well as improvisations, referencing the entire universe of recorded music. At any given Benstock performance one may hear the Clash, Berlioz, Sid Vicious, Frank Sinatra, Art Blakey, Charles Mingus, Charles Nelson Reilly, Palestrina, self-hypnosis instructions, Bach, Portuguese poetry, Penderecki, and Van Halen. These records are mixed as a collage but never haphazardly. They are combined to make unique compositions in their own right.

Dr. Benstock has been together since 1992. They have played venues such as ABC No Rio, the Pourhouse, Tonic, the Knitting Factory, SUNY-Stony Brook, and Collective Unconscious in the N.Y.-metropolitan area, and Café Koko in Greenfield, Mass.

****Tony Gloeggler** Tony Gloeggler was born, lived, lives, and expects to die in some part of NYC. He manages a group home for developmentally disabled men in one of the suddenly too cool parts of Brooklyn. His first chapbook, *One On One*, won the Pearl Poetry Prize, and Jane Street Press put out *My Other Life*. *One Wish Left* (Pavement Saw Press) recently went into its second edition.

****Simon Perchik** <http://www.geocities.com/simonthepoet> Simon Perchik is an attorney whose poems have appeared in *The New Yorker*, *Partisan Review*, and *Pavement Saw*, among others. *Family of Man* (Pavement Saw Press) and *Rafts* (Parsifal Editions) are forthcoming in 2007. For more information, including his essay ³*Magic, Illusion, and Other Realities*² and a complete bibliography, please visit his website.

****Rachel M. Simon**

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

<http://www.chicagopostmodernpoetry.com/rsimon.htm>

Rachel M. Simon lives in Yonkers, N.Y., where she teaches writing to high school and college students, senior citizens, and maximum-security prison inmates. Her book *Theory of Orange* won the Transcontinental Prize from Pavement Saw Press.

****Daniel Zimmerman** Daniel Zimmerman teaches at Middlesex County College in Edison, N.J., where he chairs the English department. He served as associate editor of the issue of *Anonym* that first published Ezra Pound's last canto and edited the single-issue magazines *The Western Gate* and *Brittannia*. The Institute of Further Studies included his fascicle, *Perspective*, in its series, a curriculum of the soul. He collaborated with American-Canadian artist Richard Sturm on a *livre deluxe*, *See All The People*, lithographs, serigraphs and embossings (Open Studio/ Scarborough College). In 1997 he invented an anagrammatical poetic form, *Isotopes*. His works include the trans-temporal collaboration *blue horitals* (Oasii), with John Clarke; *ISOTOPES* (Frame

Publications); Post-Avant (Pavement Saw Press), with an introduction by Robert Creeley; and, forthcoming, ISOTOPES2 (Beard of Bees). His work has recently appeared in Chain, Chelsea, Deluxe Rubber Chicken, ETC: A Review of General Semantics, An Exaltation of Forms, House Organ, New York Quarterly, Snakeskin, and Tinfish.

Friday

****David Baratier**

(see Thursday for bio)

****Thomas Devaney** <http://www.writing.upenn.edu/~wh/devaney.html>

<http://thomasdevaney.blogspot.com/> Thomas Devaney is the author of A Series of Small Boxes (Fish Drum Press). He presented "No Silence Here, Enjoy the Silence" this spring at the Institute of Contemporary Art in Philadelphia for the "Locally Localized Gravity" show. Devaney writes about poetry for The Philadelphia Inquirer. Recent work has appeared in Jubilat, The Poetry Project Newsletter, and The Sienese Shredder. He is a Penn Senior Writing Fellow in the English department at the University of Pennsylvania.

****Joanna Fuhrman**

<http://www.hangingloosepress.com/recent.html>

<http://www.poetryfoundation.org/archive/poem.html?id=179254>

Joanna Fuhrman is the author of three books of poetry, Freud in Brooklyn, Ugh Ugh Ocean, and Moraine, all from Hanging Loose Press.

****I Feel Tractor**

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

<http://www.goodbyebetter.com>

I feel tractor is available to you with musings of space folk and cut ups. I feel tractor has a self-titled 7" from the Loudmouth Collective, and a CD, Once I Had an Earthquake, from Goodbye Better.

****Mark Lamoureux** <http://www.marklamoureux.com> Mark Lamoureux lives in Astoria, Queens. Spuyten Duyvil/Meeting Eyes Bindery published his first full-length collection, Astrometry Organon, earlier this year. He is the author of four chapbooks: Traceland, 29 Cheeseburgers, Film Poems, and City/Temple. His work has appeared in print and online in Carve, Coconut, Conduit, Denver Quarterly, Fence, GutCult, Jubilat, Lungfull!, Melancholia¹'s Tremulous Dreadlocks, miPoesias, and Mustachioed, among others. He started Cy Gist Press, a micropress focusing on ekphrastic poetry, in 2006. He is an associate editor for Fulcrum Annual, printed matter editor for Boog City, and teaches English at Kingsborough Community College.

****The Leader** <http://olivejuicemusic.com/theleader.html> The Leader rock out with the dynamic grace of two sonic gymnasts (in formal attire). Careening

through a thousand time signatures and pop genres, bassist Julie DeLano and drummer Sam Lazzara reign supreme over the low end, with suspenseful rhythmic patterns beneath wickedly clever melodies and lyrics. It would be math rock if it weren't so soulful Š yeah.

****Rachel Lipson** <http://www.rachellipson.org>

<http://www.myspace.com/rachellipson> Rachel Lipson is a Brooklyn-based songwriter who performs her simple, honest songs on guitar, ukulele and banjo. Born near Detroit, she spent her childhood building forts with her brother and sister in the living room, contemplating the dangers of the dark and pizza deliverers, riding horses and playing with friends. Rachel first picked up a guitar at age 16 and a few years later, after having moved to New York, began crafting the songs that would make up her first album, *This Way*, which she self-released the next year.

In 2003 Rachel released a 7" with Rough Trade recording artist Jeffrey Lewis, on Holland's Nowhere Fast record label and self-released her second album *Some More Songs*. She toured Europe for seven weeks with Lewis and Herman Düne in the summer, including the Mofo festival in Paris in July. In the fall, Rachel recorded a new album at Olive Juice Studios in New York for the forthcoming release *Pastures* on Meccico Records, a U.K. label founded and run by members of Cornershop. Rachel is returning to the studio to record the first album of her side project, *The Scruffles*, with bandmate Jeffrey Lewis.

In the last few years, Rachel has collaborated and performed extensively with Leah Hayes (of La Laque and Scary Mansion), Herman Düne, and others. She has also played alongside Eugene Chadbourne, Kimya Dawson, Daniel Johnston, The Mountain Goats, and Refrigerator, as well as twice performing live on WFMU in New Jersey and on WNYC, a division of NPR.

Rachel Lipson's music combines a sort of radical simplicity and honesty with intricately woven narratives. The lyrics seem to have as much to do with William Faulkner as they do with Woody Guthrie. The music recalls the earliest folk traditions and yet speaks at the same time to a contemporary minimal aesthetic. While sometimes the approach is blindingly direct and at others masterfully oblique, the overall effect is irresistible, one of invitingly gentle beauty and clarity. (Biography by Blue Bomber Press)

****Nan and the Charley Horses** <http://www.olivejuicemusic.com/nan.html>

<http://www.myspace.com/nanturner> Vocally, she's the missing link between Kathleen Hanna and Juliana Hatfield, with a wail matched only by her whisper. The Lucy Ricardo of indie rock, her zany, goof-ball spirit is cut only by the fierce sexuality of her drumming style (see Schwervon!). Raised on the outskirts of Olympia, Nan was studying theater when the riot grrrl movement seduced her into a life of rock 'n' roll. After several years with the power-pop girl band

Bionic Finger, Nan went solo with her jangly, eclectic EP *Leg Out*, but her one-woman act soon morphed into the all-girl *Pantsuit*. After touring the U.K. with their French-released *The Path From the House to the Lawn*, *Pantsuit* has established itself as a virtual gland of playful melodies, moody sounds, and old-school feminist ferocity.

Presently, Nan is writing songs on keys and guitar and experimenting live with a rotating cast of musicians she has coined the *One Night Stands*. Her new EP, *For Champs and Losers, Version 1*, is out now on Olive Juice Music.

****The Passenger Pigeons** <http://myspace.com/rachelandrew> Andrew Phillip Tipton met Rachel Talentino in Savannah while working at The Gap. A common love for catchy melodies, Carole King, and boys led them to Brooklyn. As The Passenger Pigeons (né The Sparrows), Andrew and Rachel make up the cutest anti-folk duo around! Simple and lovely.

****Lauren Russell** Lauren Russell is now at the mercy of an idiopathic need to enter language and manipulate it. Her poetry has appeared in *Boog City*, *The Recluse*, and *Van Gogh's Ear*, among others. She is writing an experimental novella.

Saturday

****The Actual Feelings** The Actual Feelings are an assemblage of egos, chopped separately and thrown together to make a tasty gazpacho. Their ingredient list is elastic. For this Fugs tribute they will most likely consist of Steve Espinola, Debby Schwartz, Heather Hoover, Andy Gilchrist, Erica Simonian, Andrew Rohn, and Catherine Capellero, with some cilantro, tomatoes, and peppers. The Actual Feelings manifesto calls for the immediate release of the complete 1965 Fugs sessions, including, but not limited to, the out-of-print recordings once found on *Virgin Fugs*, *Fugs Four Rounders Score*, and the alternate, primitive, Broadside LP release of *The Village Fugs*. The Actual Feelings have yet to hear the song "Bull Tongue Clit" and need to at once.

****Paul Cama** Paul Cama started to play drums at 14, performing all kinds of music from jazz to blues to pop. He plays jazz in a big band in St. James. He was in the folk rock Americana band *Nylon & Steel* from 1989-1997. They released the album *Slip Behind the Molecule* in 1995. Cama also is a singer-songwriter guitarist and occasionally play solo gigs. He is playing drums in the improv band *The Center For Hearing & Dizziness*, which improves new sounds to vintage films in the tradition of silent movies. They will be releasing their first full-length DVD/CD later this year.

****CAConrad**

<http://CAConrad.blogspot.com>

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

CAConrad¹'s childhood included selling cut flowers along the highway for his mother and helping her shoplift. He escaped to Philadelphia the first chance he got, where he lives and writes today with the PhillySound poet (www.phillysound.blogspot.com). Soft Skull Press published his book *Deviant Propulsions* last year.

****Greg Fuchs** <http://www.gregfuchs.com> Greg Fuchs is a multi-disciplinary artist living in The Bronx. He works in a variety of media including audio, digital, photography, poetry, and prose often placed in alternative art spaces including independent media organizations, non-profit galleries, and small press magazines. His latest work is *Metropolitan Transit* published by Brooklyn-based publisher Isabel Lettres.

****Sean T. Hanratty**

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

Sean T. Hanratty is straight outta Brooklyn and on his way into your shower, by way of you singing his memorably melodic and incredibly enchanting songs in the shower, of course.

****Huggabroomstik** <http://www.huggabroomstik.com>

<http://myspace.com/lehuggacoustique> Neil and Dashan started Huggabroomstik on January 7, 2001. The original name they went by was "Toenail Fungus Clippings Up Your A\$\$hole Bi+ch." The first song they came up with was "You Ask For Peanuts, You Get Popcorn, Bi+ch," which featured Benny Hadley singing through the telephone. Huggabroomstik has gone through a lot of changes through the past couple of years, but one thing that will never change is their love for the rock. Not Rock & Roll, but crack rock. So far, Huggabroomstik has been content playing shows in and around NYC, but they dream of making it all the way to Nashville.

****Juanburguesa**

<http://myspace.com/jonathanberger>

Jonathan Berger writes about music, reads poetry, and eats Twinkies. In between these, he sometimes performs with his band, Juanburguesa.

****Eliot Katz** Eliot Katz is the author of five books of poetry, including, most recently, *When the Skyline Crumbles: Poems for the Bush Years* (Cosmological Knot Press), *View from the Big Woods: Poems from North America's Skull* (Cosmological Knot Press), and *Unlocking The Exits* (Coffee House Press). A cofounder, with Danny Shot, of Long Shot literary journal, Katz guest-edited the journal's 2004 "Beat Bush issue." He is also a coeditor, with Allen Ginsberg and Andy Clausen, of *Poems for the Nation* (Seven Stories Press). Called "another classic New Jersey bard" by Ginsberg, Katz worked for many years as a housing advocate for Central Jersey homeless families. He lives in New York City, and works as a freelance writer and editor.

****Robert Kerr** Robert Kerr is a playwright and songwriter living in Brooklyn. He wrote the book and lyrics for the short musical *The Sticky-Fingered Fiancée*, and the songs for his plays *Kingdom Gone* and *Meet Uncle Casper*, as well as his Brothers Grimm adaptations *Bearskin* and *The Juniper Tree*. He was a founding member of the Minneapolis band *Alien Detector*.

****Amy King**

<http://www.amyking.org>

<http://www.mipoesias.com>

Amy King is the author of *I'm the Man Who Loves You* (BlazeVOX Books), *Antidotes for an Alibi* (BlazeVOX Books), and *The People Instruments* (Pavement Saw Press). She teaches creative writing and English at Nassau Community College, is the editor-in-chief for the literary arts journal *MiPOesias*, and is also a member of the Poetics List Editorial Board.

****Kristin Prevallet**

<http://www.kayvallet.com>

Kristin Prevallet's most recent book is *I, Afterlife: Essay in Mourning Time* (Essay Press). She is a 2007 NYFA poetry fellow and lives in Brooklyn.

****Frank Sherlock** Frank Sherlock is the author of *13* (ixnay press), *ISO* (furniture press), and the forthcoming collection *Ace of Diamond Satellite*. He curates the Night Flag reading series & is the co-founder of PACE (Poet Activist Community Extension). He lives in Philadelphia.

****Nathaniel Siegel** Nathaniel Siegel is a poet, artist, and activist. He is a volunteer at The Poetry Project at St. Mark's Church in the Bowery and an advisor to Study Abroad on the Bowery at The Bowery Poetry Club. His work has been included in *Art Around the Park* at The Howl Festival, and group shows at the Leslie Lohman Gallery in SoHo. Poets for Peace, Poets Against the War, and Acts of Art are all groups he supports. He is also a member of ACT UP NYC and the Queer Justice League. His first chapbook is forthcoming from Portable Press at Yo-Yo Labs.

****Christina Strong**

<http://www.xtina.org>

<http://www.openmouth.org>

<http://www.bookwhore.com>

Christina Strong is a poet and designer who lives in Red Hook, Brooklyn. Portable Press at Yo-Yo Labs published her chapbook, *[Anti-Erato]* and Faux Press her e-book *Utopian Politics*. Her poems have appeared in *Boog City*, *Jacket*, *Magazine CyPress*, *POM2*, and *Shampoo*, among others. She is the editor

of Openmouth Press and the politics editor of *Boog City*, as well as managing the above websites.

****Rodrigo Toscano**

http://www.woodlandpattern.org/poems/rodrigo_toscano01.shtml Rodrigo Toscano is the author of *To Leveling Swerve*, *Platform*, *The Disparities*, and *Partisans*. Toscano is also the artistic coordinator of the Collapsible Poetics Theater. His experimental poetics plays, polyvocalic pieces, masques, anti-masques, and radio plays have recently been performed at Los Angeles¹ Disney Redcat Theater; the Ontological Theater Poets Plays Festival; New Langton Arts Space in San Francisco; Vancouver, Canada; Teubingen, Germany; the Poet's Theater Jamboree 2007 at the California College of the Arts Auditorium, and, most recently, at the Yockadot Poetics Theater Festival in Alexandria, Va. His poetic works have been translated into French, German, Portuguese, and Italian. Toscano is originally from the Borderlands of California. He lives in Greenpoint township of Brooklyn, and works in Manhattan at the Labor Institute.

****Scott M.X. Turner** <http://www.fansforfairplay.com> <http://www.dddb.net> Scott M.X. Turner's quarter-century of musical output has involved punk rock bands (The Spunk Lads, The Service), Irish punk (The Devil's Advocates), ska (one tumultuous tour with Bad Manners), soundtrack music for films (a bunch of documentaries), and his one-man/one-guitar assemblage, RebelMart, is currently recording its new album *Brooklyn Is Dying*. Turner's writings have appeared in *Boog City*, *Elysian Fields Quarterly*, *Lurch*, and others. As a coordinator of Fans For Fair Play and a steering committee member of Develop Don't Destroy Brooklyn, Turner's joined thousands to fight overdevelopment in NYC, starting with Bruce Ratner's disastrous Atlantic Yards project. He lives with archeologist Diane George and the dogs Sirius and Tikkanen near Greenwood Cemetery in Brooklyn.

****Ian Wilder** <http://www.onthewilderside.net> Ian Wilder's life has always veered between art and politics. On the cultural side, he has published chapbooks; given dozens of poetry readings; wrote newspaper articles; and hosted events. At a master class, Yevgeny Yevtushenko proclaimed that Ian's snowflake poem is perfect. He has performed spoken word as a part of the near-mythic folk groovin¹ band Nylon & Steel, and was co-founding lyricist for the duo Spiritwalkers. His work with Nylon & Steel can be found on the album *Slip Behind the Molecule*.

With Nader's 2000 presidential campaign, Wilder was drawn back into politics. Within four years he co-founded the Babylon Greens at his kitchen table, helped run the first full ticket of Greens in his town's history, gotten elected secretary of his county Green Party and then co-chair of the Green Party of New York State. He currently represents Long Island to the GPUS Presidential Campaign Support Committee.

Wilder also co-hosts The Green Party Show, a weekly public access TV show, which you can also see posted at his blog. Some of the events he helped organize this year are documented there, including a local UFPJ Peace Vigil, a pro-day laborer/Love Thy Neighbor Rally, and a Step-It-Up 2007 event at the Solar Cafe.

[Sunday

****David Baratier**

(see Thursday for bio)

****Sean Cole** <http://www.shampoopoetry.com/ShampooTwentyfour/coles.html>
Sean Cole is the author of the chapbooks *By the Author* (Boog Literature) and *Itty City* (Pressed Wafer), Boog's first full-length, single-author collection *The December Project*. His work has appeared in *Black Clock*, *Carve*, *Magazine Cypress*, *Pavement Saw*, *Pom Pom*, and *Torch*. Cole also writes stories for public radio and bios like this one.

****Nada Gordon**

<http://ululate.blogspot.com>

Nada Gordon is the author of five books, including the recently released *Folly* from Roof Books. She lives happily on Ocean Parkway with the cartoonist and poet Gary Sullivan.

****Mitch Highfill**

<http://www.fauxpress.com/e/highfill.pdf>

Mitch Highfill is the author of *Koenig's Sphere*, and the forthcoming *Rebis* (Open Mouth Press).

****Brenda Iijima** <http://www.yoyolabs.com> Brenda Iijima is the author of *Around Sea* (O Books). Her book of drawings, collages, and poems, *Animate, Inanimate Aims*, is just out from Litmus Press. She was the runner-up for Ahsahta Press's Sawtooth Prize, selected by Peter Gizzi, with her book, *If Not Metamorphic*, to be published by Ahsahta. Forthcoming from Fewer & Further Press is the chapbook *Rabbit Lesson*. She is the editor of Portable Press at Yo-Yo Labs.

****Kimberly Lyons**

Kimberly Lyons is the author of *Saline* (Instance Press). A chapbook from Portable Press at Yo-Yo Labs/Katalanché Press is forthcoming.

****The Poetics Orchestra**

The Poetics Orchestra plays improvisational music with poetry, conducted by Drew Gardner.

****Jill Stengel** <http://www.durationpress.com/abend/> <http://www.dusie.org/late%20may.pdf> Poet and publisher Jill Stengel lives in Davis, Calif. with her husband and three young children. Jill's poetry has recently appeared at

www.notellmotel.org, www.shampoopoetry.com, and www.texfiles.blogspot.com, as well as Dirt and Superflux, and in her recent chapbook, late may (see link above). She has two new chapbooks due out later this year: may/be (dusie) and wreath (Texfiles). Boog Literature published her chapbook Ladies with Babies in 2003. She's the editor of a+bend press, former prolific publisher of chapbooks in conjunction with a reading series in San Francisco. a+bend is now publishing mem, a journal of writing by poets who are currently mothering young children, and page mothers.

****Gary Sullivan** <http://www.garysullivan.blogspot.com> Gary Sullivan is the author of How to Proceed in the Arts (Faux Press) and, with Nada Gordon, Swoon (Granary Books). He has published three issues of his comic book series Elsewhere and lives in Brooklyn with Nada and their two cats, Dante and Nemo.

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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://www.welcometoboogcity.com>
T: (212) 842-BOOG (2664)
F: [REDACTED]

[↑ Contents](#)

705. **Ruth Lepson**

Re: RIP Ingmar Bergman (1918-2007)

Tue 31 Jul 2007

yes Tarkovsky--I even tried to write a poem abt his films.
I remember the night I saw my first Bergman films still.
Add Bunuel.

On 7/30/07 12:24 PM, "Christophe Casamassima"

<[REDACTED]> wrote:

you forgot Tarkovsky... No one made films like he did. It was like holding your breath.

But Bergman, what an utter loss.

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

From: "Aryanil Mukherjee" <[REDACTED]>

To: [REDACTED]

Subject: Re: RIP Ingmar Bergman (1918-2007)

Date: Mon, 30 Jul 2007 09:52:06 -0400

*thanks for the information. a stupendous loss for the world of cinema.
Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard
remains.*

aryanil

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Halvard Johnson
Sent: Monday, July 30, 2007 9:09 AM
To: ██████████
Subject: RIP Ingmar Bergman (1918-2007)

Hal

*"Art is not a mirror held up to reality,
but a hammer with which to shape it."
--Bertolt Brecht*

Halvard Johnson

=====

████████

<http://home.earthlink.net/~halvard/index.html>
<http://entropyandme.blogspot.com>
<http://imageswithoutwords.blogspot.com>
<http://www.hamiltonstone.org>
<http://home.earthlink.net/~halvard/vidalocabooks.html>

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[d314c0](http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=0642c5de842d86ab985762d813d314c0)

[↑ Contents](#)

706. **Peter Ciccariello**
little serif dancing darkness
Tue 31 Jul 2007

little serif dancing
darkness<<http://cgi7.com/peterimages/little-serif-dancing-darkne.jpg>>

-- Peter Ciccariello
Image - <http://invisiblenotes.blogspot.com/>
Word - <http://poemsfromprovidence.blogspot.com/>

[↑ Contents](#)

707. **CA Conrad**
a conversation with DODIE BELLAMY on Kathy Acker and writing through the object, the body, and more
Tue 31 Jul 2007

This e-mail conversation with Dodie Bellamy, CAConrad, Christina Strong, and Erica Kaufman took place in June, 2007

Go to the PhillySound:
http://PhillySound.blogspot.com/2007_07_01_archive.html

[↑ Contents](#)

708. **Gabrielle Welford**
Re: RIP Ingmar Bergman (1918-2007)
Tue 31 Jul 2007

and fellini for la strada. g

No virus found in this incoming message.
Checked by AVG Free Edition.

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

On Mon, 30 Jul 2007, Mark Weiss wrote:

Myself, I'd keep Fellini for 8 1/2 and Satyricon, if I didn't need to make room for Visconti. Godard and Kurosawa are givens. And if limited to five (assuming we're talking about the post-Renoir generations) I'd add Almodovar and Wenders. Never had much interest in Bergman, tho his later films redeem the earlier ones for me.

Mark

*At 04:15 PM 7/30/2007, you wrote:
Yes, on reading the list of "five" Pasolini was who I thought about. And*

Fellini was who I questioned. . . in the long haul.

*From: Anny Ballardini <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Mon, 30 Jul 2007 18:15:50 +0200
To: <[REDACTED]>
Subject: Re: RIP Ingmar Bergman (1918-2007)*

*don't really know if fellini was that high (or ray) mais a chacun son
gout, I'd rather have pasolini there_*

*On 7/30/07, Aryanil Mukherjee <[REDACTED]> wrote:
thanks for the information. a stupendous loss for the world of cinema.
Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard
remains.*

aryanil

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

*From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of Halvard Johnson
Sent: Monday, July 30, 2007 9:09 AM
To: [REDACTED]
Subject: RIP Ingmar Bergman (1918-2007)*

Hal

*"Art is not a mirror held up to reality,
but a hammer with which to shape it."
--Bertolt Brecht*

Halvard Johnson

=====

[REDACTED]

*<http://home.earthlink.net/~halvard/index.html>
<http://entropyandme.blogspot.com>
<http://imageswithoutwords.blogspot.com>
<http://www.hamiltonstone.org>
<http://home.earthlink.net/~halvard/vidalocabooks.html>*

[↑ Contents](#)

709. **George Bowering**

Re: RIP Ingmar Bergman (1918-2007)

Tue 31 Jul 2007

But wouldn't Luis Bunuel make it necessary to have a group of 6?

gb

On Jul 30, 2007, at 2:25 PM, Mark Weiss wrote:

> Myself, I'd keep Fellini for 8 1/2 and Satyricon, if I didn't need to
> make room for Visconti. Godard and Kurosawa are givens. And if limited
> to five (assuming we're talking about the post-Renoir generations) I'd
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> later films redeem the earlier ones for me.

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> Mark

>

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>> And

>> Fellini was who I questioned. . . in the long haul.

>>

>>

>> > From: Anny Ballardini <[REDACTED]>

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

>> > Date: Mon, 30 Jul 2007 18:15:50 +0200

>> > To: <[REDACTED]>

>> > Subject: Re: RIP Ingmar Bergman (1918-2007)

>> >

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>> >> aryanil

>> >>

>> >> -----Original Message-----
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>> [mailto:] On
>> >> Behalf Of Halvard Johnson
>> >> Sent: Monday, July 30, 2007 9:09 AM
>> >> To:
>> >> Subject: RIP Ingmar Bergman (1918-2007)
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>> >> Hal
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>> >> <http://home.earthlink.net/~halvard/index.html>
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>> >> <http://imageswithoutwords.blogspot.com>
>> >> <http://www.hamiltonstone.org>
>> >> <http://home.earthlink.net/~halvard/vidalocabooks.html>
>> >>
>
>
Mr. G. Bowering
Okanagan born.

[↑ Contents](#)

710. **W.B. Keckler**

Re: on our earth, the killdeer & the glowworms & the vanishing bees

Tue 31 Jul 2007

This is odd, but this posting made me think yet again of something troubling. I knew about the bees dying off in such numbers...last I checked there were several theories, none of them proven...(anyone know if that's been convincingly explained yet? did i miss sequelae?) and have empirically witnessed this scarcity...but I've been spooked because we've had no lightning bugs all summer...I am East Coast....Pennsylvania...they're usually lighting the neighborhood up every two seconds...anybody hear anything about this? I'm near a river and a stadium (a few miles upriver) and I know they spray the river area for mosquitos and such, but in past years no lightning bug (or

glowworms as some call 'em) effect was seen...maybe it's just in this area...are your lawns lighting up?

***** Get a sneak peek of the all-new AOL at
<http://discover.aol.com/memed/aolcom30tour>

[↑ Contents](#)

711. **Anny Ballardini**

Re: RIP Ingmar Bergman (1918-2007)

Tue 31 Jul 2007

yeap, agreed.

On 7/31/07, George Bowering <[REDACTED]> wrote:

>

> But wouldn't Luis Bunuel make it necessary to have a group of 6?

>

> gb

>

>

> On Jul 30, 2007, at 2:25 PM, Mark Weiss wrote:

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> >> > From: Anny Ballardini <[REDACTED]>

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

> >> > Date: Mon, 30 Jul 2007 18:15:50 +0200

> >> > To: <[REDACTED]>

> >> > Subject: Re: RIP Ingmar Bergman (1918-2007)

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> > > [mailto:[REDACTED]] On
> > > > Behalf Of Halvard Johnson
> > > > Sent: Monday, July 30, 2007 9:09 AM
> > > > To: [REDACTED]
> > > > Subject: RIP Ingmar Bergman (1918-2007)
> > > >
> > > > Hal
> > > >
> > > > "Art is not a mirror held up to reality,
> > > > but a hammer with which to shape it."
> > > > --Bertolt Brecht
> > > >
> > > > Halvard Johnson
> > > > =====
> > > > [REDACTED]
> > > > <http://home.earthlink.net/~halvard/index.html>
> > > > <http://entropyandme.blogspot.com>
> > > > <http://imageswithoutwords.blogspot.com>
> > > > <http://www.hamiltonstone.org>
> > > > <http://home.earthlink.net/~halvard/vidalocabooks.html>
> > > >
> >
> >
> Mr. G. Bowering
> Okanagan born.
>

[↑ Contents](#)

712. **Aryanil Mukherjee**

Re: RIP Ingmar Bergman (1918-2007)

Tue 31 Jul 2007

Diane Di Prima voted for Pasolini too.

Pasolini could indeed displace anyone from the list, perhaps Godard. He was a good poet too which leaves me a soft spot. Same stands true for Tarkovsky. In fact, Bergman at some point in his career expressed deep admiration for him, saying something like cinema didn't exist without Tarkovsky. Kurosawa said the same about Ray. One could profess to include Antonioni too. There are other greats who had a much shortlived career.

The body of work, its richness, topical range, the power to create brilliant human documents, the courage to experiment with the apparatus and the craft, the condition in which they made films - all these factors counted for my Magic 5.

It requires a lot of guts to discount someone like Ray. If you've seen "The Chess Players" (Shatranj ki Khilari) or "The Lonely Wife" (Charulata) or "The Hero" (Nayak) you'd know. What makes him even greater is the aspect ratio (defined as the ratio of the final footage to the initial amount shot) of his films. He maintained an aspect ratio of 8 over his entire film career. This means for every 8 feet of film he shot, 1 foot made it into the final cut. That's the lowest aspect ratio one could think of when it comes to the acclaimed. Kurosawa had a ratio of 400, Hitchcock 265, let's not even try to think of Spielberg. Even the Nouvelle Vague directors who stood for cheap film-making couldn't even dream of making such small budget films. Ray was a gifted commercial artist and used that skill to prepare detailed drawings of every single frame, every single movement within the frame. He was a perfectionist who would sometimes rehearse his artists for about 20-25 times because they couldn't get some Bengali or English accent correct. He was an exceedingly talented musician and composed his own music. In many of his films he wrote the story, the screenplays, dialogs, did the casting himself, wrote and composed the music, designed sets/garments and finally directed the film. I don't know of any other film director who managed so much himself.

Truffaut, back in 1956 at the Cannes film festival made a statement which he might have felt really sorry about for the rest of his life. He tried his very best to swallow his once spoken words. He left the theatre in the middle of the screening of Ray's "Song of the Little Road" saying, "I have no interest in the life of an Indian farmer".

As for Fellini, I would emphatically argue if Satryicon was his best film. How could we forget La Dolce Vita, 8-and-a-half, La Strada, Ginger and Fred! I

thought very few handled the modern classic narrative like him. Very few wrote a human document like Fellini or Ray or Kurosawa.

We all have our own favorites but all of my magic 5 are "high", really "high". They can be displaced but not discounted.

Anyway, here we are to remember Ingmar Bergman, an equally stunning artist.

Aryanil

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Anny Ballardini
Sent: Monday, July 30, 2007 12:16 PM
To: ██████████
Subject: Re: RIP Ingmar Bergman (1918-2007)

don't really know if fellini was that high (or ray) mais a chacun son gout, I'd rather have pasolini there_

On 7/30/07, Aryanil Mukherjee <████████> wrote:

> thanks for the information. a stupendous loss for the world of cinema.
> Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard
> remains.

>

> aryanil

>

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

> From: UB Poetics discussion group [mailto:████████] On
> Behalf Of Halvard Johnson
> Sent: Monday, July 30, 2007 9:09 AM
> To: ██████████
> Subject: RIP Ingmar Bergman (1918-2007)

>

> Hal

>

> "Art is not a mirror held up to reality,
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> --Bertolt Brecht

>

> Halvard Johnson

> =====

> ██████████

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

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>

[↑ Contents](#)

713. **Aryanil Mukherjee**
Re: RIP Ingmar Bergman (1918-2007)

Tue 31 Jul 2007

sure. maybe we could do a POETICS TOP-12 or TOP-15 when all the raised hands have been counted. no has said - Truffaut by far! Or Eisenstein (maybe not Kalatozov for his low low turn over). and as poets, how could we forget Jean Cocteau ? Or Alain Resnais.

aryanil

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of George Bowering
Sent: Tuesday, July 31, 2007 2:40 AM
To: ██████████
Subject: Re: RIP Ingmar Bergman (1918-2007)

But wouldn't Luis Bunuel make it necessary to have a group of 6?

gb

On Jul 30, 2007, at 2:25 PM, Mark Weiss wrote:

> Myself, I'd keep Fellini for 8 1/2 and Satyricon, if I didn't need to
> make room for Visconti. Godard and Kurosawa are givens. And if limited
> to five (assuming we're talking about the post-Renoir generations) I'd
> add Almodovar and Wenders. Never had much interest in Bergman, tho his
> later films redeem the earlier ones for me.

>

> Mark

>

>

> At 04:15 PM 7/30/2007, you wrote:

>> Yes, on reading the list of "five" Pasolini was who I thought about.

>> And

>> Fellini was who I questioned. . . in the long haul.

>>

>>

>> > From: Anny Ballardini <████████>

>> > Reply-To: UB Poetics discussion group <[REDACTED]>
>> > Date: Mon, 30 Jul 2007 18:15:50 +0200
>> > To: <[REDACTED]>
>> > Subject: Re: RIP Ingmar Bergman (1918-2007)
>> >
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>> > gout, I'd rather have pasolini there_
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>> >> Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only
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>> >> remains.
>> >>
>> >> aryanil
>> >>
>> >> -----Original Message-----
>> >> From: UB Poetics discussion group
>> [mailto:[REDACTED]] On
>> >> Behalf Of Halvard Johnson
>> >> Sent: Monday, July 30, 2007 9:09 AM
>> >> To: [REDACTED]
>> >> Subject: RIP Ingmar Bergman (1918-2007)
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>> >>
>

>

Mr. G. Bowering
Okanagan born.

[↑ Contents](#)

714. **Halvard Johnson**

Re: RIP Ingmar Bergman (1918-2007)

Tue 31 Jul 2007

Add Herzog. Add Kubrick. Add Wertmuller.

Hal

Sal si puedes.

Halvard Johnson

=====

████████

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

On Jul 30, 2007, at 11:53 PM, Ruth Lepson wrote:

*yes Tarkovsky--I even tried to write a poem abt his films.
I remember the night I saw my first Bergman films still.
Add Bunuel.*

On 7/30/07 12:24 PM, "Christophe Casamassima"

<████████> wrote:

*you forgot Tarkovsky... No one made films like he did. It was like
holding
your breath.*

But Bergman, what an utter loss.

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

From: "Aryanil Mukherjee" <████████>

To: ██████████

Subject: Re: RIP Ingmar Bergman (1918-2007)

Date: Mon, 30 Jul 2007 09:52:06 -0400

*thanks for the information. a stupendous loss for the world of
cinema.
Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only
Godard
remains.*

aryanil

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

From: UB Poetics discussion group

[mailto:] On

Behalf Of Halvard Johnson

Sent: Monday, July 30, 2007 9:09 AM

To:

Subject: RIP Ingmar Bergman (1918-2007)

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*"Art is not a mirror held up to reality,
but a hammer with which to shape it."
--Bertolt Brecht*

Halvard Johnson

=====

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redirectid=0642c5de842d86ab985762d813

d314c0

[↑ Contents](#)

715. **Christophe Casamassima**
Re: RIP Ingmar Bergman (1918-2007)

Tue 31 Jul 2007

The thing with Fellini is this: my parents know shit about art, but whe it comes to Fellini, they equate his films with their daily lives (they're foreigners). It's the only thing they can relate to with me. I think Fellini took the absurd, the extravagant, and made it my parents'.

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

From: "George Bowering" <[REDACTED]>

To: [REDACTED]

Subject: Re: RIP Ingmar Bergman (1918-2007)

Date: Mon, 30 Jul 2007 23:40:21 -0700

But wouldn't Luis Bunuel make it necessary to have a group of 6?

gb

On Jul 30, 2007, at 2:25 PM, Mark Weiss wrote:

Myself, I'd keep Fellini for 8 1/2 and Satyricon, if I didn't need to make room for Visconti. Godard and Kurosawa are givens. And if limited to five (assuming we're talking about the post-Renoir generations) I'd add Almodovar and Wenders. Never had much interest in Bergman, tho his later films redeem the earlier ones for me.

Mark

At 04:15 PM 7/30/2007, you wrote:

Yes, on reading the list of "five" Pasolini was who I thought about. And Fellini was who I questioned. . . in the long haul.

From: Anny Ballardini <[REDACTED]>

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

Date: Mon, 30 Jul 2007 18:15:50 +0200

To: <[REDACTED]>

Subject: Re: RIP Ingmar Bergman (1918-2007)

*don't really know if fellini was that high (or ray) mais a chacun son gout, I'd rather have pasolini there_*

On 7/30/07, Aryanil Mukherjee <[REDACTED]> wrote:

*thanks for the information. a stupendous loss for the world of cinema.
Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard
remains.*

aryanil

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

From: UB Poetics discussion group

[mailto:] On

Behalf Of Halvard Johnson

Sent: Monday, July 30, 2007 9:09 AM

To:

Subject: RIP Ingmar Bergman (1918-2007)

Hal

*"Art is not a mirror held up to reality,
but a hammer with which to shape it."*

--Bertolt Brecht

Halvard Johnson

=====

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<http://www.hamiltonstone.org>

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

Mr. G. Bowering

Okanagan born.

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[redirectid=39f41f7aab4117c87ea4b395c03817b6](http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=39f41f7aab4117c87ea4b395c03817b6)

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[↑ Contents](#)

716. **Jeffrey Side**

Redell Olsen poems at The Argotist Online

Tue 31 Jul 2007

<http://www.argotistonline.co.uk/Olsen%20poems.htm>

[↑ Contents](#)

717. **Roberto Harrison**

Enemy Rumor announcement (w. bios) - 911 W. National Ave., Milwaukee, WI

Tue 31 Jul 2007

All welcome!...

Enemy Rumor presents

a poetry reading by

Joel Felix &

Paul Martinez Pompa

Paul Martinez Pompa received his BA from the University of Chicago and his MFA from Indiana University, where he served as a poetry editor for **Indiana Review**. His chapbook, **Pepper Spray**, was published by Momotombo Press in 2006. His writing has appeared in the journals **After Hours**, **Borderlands**, **Rhino**, and ***Barrow Street***, and some of his poems were anthologized in **The Wind Shifts: New Latino Poetry** and **Telli**ng** To**ng**ues**. He currently teaches composition and creative writing at Triton College in River Grove, Illinois.

Joel Felix lives in Chicago where he edits the journal LVNG with Peter and Michael O'Leary. He is the author of the several chapbooks including "Catch and Release," published by the Chicago Poetry Project, "Monaural," published by Answer Tag Home Press, and "Regional Noir" published by Bronze Skull Press. His work can also be found in the anthology **City** Visible: ** Chicago** Poetry for the New Century**. Joel works as an adult learning curriculum developer and is a part-time faculty member of the School of the Art Institute of Chicago.

7:00 PM, Saturday, August 4

@ Walker's Point Center for the Arts

911 W. National Ave.

Milwaukee, WI 53204



[↑ Contents](#)

718. **Alan Sondheim**

Re: on our earth, the kildeer & the glowworms & the vanishing bees

Tue 31 Jul 2007

I'm from Kingston (Wilkes-Barre area) and we've noticed the same thing on and off - but then they return. In our area the rabbits, skunks, and possums have disappeared; herons have increased, as have certain kinds of spiders. I think at least to some extent this might have to do with global warming, but I'm not certain. - Alan

On Tue, 31 Jul 2007, W.B. Keckler wrote:

This is odd, but this posting made me think yet again of something troubling. I knew about the bees dying off in such numbers...last I checked there were several theories, none of them proven...(anyone know if that's been convincingly explained yet? did i miss sequelae?) and have empirically witnessed this scarcity...but I've been spooked because we've had no lightning bugs all summer...I am East Coast....Pennsylvania...they're usually lighting the neighborhood up every two seconds...anybody hear anything about this? I'm near a river and a stadium (a few miles upriver) and I know they spray the river area for mosquitos and such, but in past years no lightning bug (or glowworms as some call 'em) effect was seen...maybe it's just in this area...are your lawns lighting up?

***** Get a sneak peek of the all-new AOL at
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=====
===== Work on YouTube, blog at
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<http://www.asondheim.org> . Email: [REDACTED].
<http://clc.as.wvu.edu:8080/clc/Members/sondheim> for theory; also check WVU
Zwiki, Google for recent. Write for info on books, cds, performance, dvds, etc.
=====

[↑ Contents](#)

719. **Tom W. Lewis**

Re: RIP Michaelangelo Antonioni (1912-2007)

Tue 31 Jul 2007

you guys forgot Antonioni, and now he's dead...

died on the same day as Bergman -- so why did the news media hold off reporting it?

NYT * July 31, 2007

Michelangelo Antonioni, 94, Italian Director, Dies

By RICK LYMAN

Michelangelo Antonioni, the Italian director whose chilly canticles of alienation were cornerstones of international filmmaking in the 1960s, inspiring intense measures of admiration, denunciation and confusion, died on Monday at his home in Rome, Italian news media reported today. He was 94. He died on the same day as Ingmar Bergman, the Swedish filmmaker who died at his home in Sweden earlier Monday.

"With Antonioni, not only has one of the greatest living directors been lost, but also a master of the modern screen," said the mayor of Rome, Walter Veltroni. His office said it was making plans for Mr. Antonioni's body to lie in state on Wednesday, Reuters reported.

Tall, cerebral and resolutely serious, Mr. Antonioni harkens back to a time in the middle of the last century when cinema-going was an intellectual pursuit, when purposely opaque passages in famously difficult films spurred long nights of smoky argument at sidewalk cafes, and when fashionable directors like Mr. Antonioni, Alain Resnais and Jean-Luc Godard were chased down the Cannes waterfront by camera-wielding cineastes demanding to know what on earth they meant by their latest outrage.

Mr. Antonioni is probably best known for "Blow-Up," a 1966 drama set in Swinging London about a fashion photographer who comes to believe that a photograph he took of two lovers in a public park also shows, hidden in the background, evidence of a murder. But his true, lasting contribution to cinema resides in an earlier trilogy - "L'Avventura" in 1959, "La Notte" in 1960 and "L'Eclisse" in 1962 - which explores the filmmaker's tormented central vision that people had become emotionally unglued from one another.

...

[http://www.nytimes.com/2007/07/31/movies/31cnd-antonio.html?
_r=1&hp=&oref=slogin&pagewanted=print](http://www.nytimes.com/2007/07/31/movies/31cnd-antonio.html?_r=1&hp=&oref=slogin&pagewanted=print)

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

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

On Behalf Of George Bowering

Sent: Tuesday, July 31, 2007 1:40

To: ██████████

Subject: Re: RIP Ingmar Bergman (1918-2007)

But wouldn't Luis Bunuel make it necessary to have a group of 6?

gb

On Jul 30, 2007, at 2:25 PM, Mark Weiss wrote:

Myself, I'd keep Fellini for 8 1/2 and Satyricon, if I didn't need to make room for Visconti. Godard and Kurosawa are givens. And if limited to five (assuming we're talking about the post-Renoir generations) I'd add Almodovar and Wenders. Never had much interest in Bergman, tho his

> later films redeem the earlier ones for me.

>

> Mark

>

>

> At 04:15 PM 7/30/2007, you wrote:

>> Yes, on reading the list of "five" Pasolini was who I thought about.

>> And

>> Fellini was who I questioned. . . in the long haul.

>>

>>

>> > From: Anny Ballardini <[REDACTED]>

>> > Reply-To: UB Poetics discussion group

<[REDACTED]>

>> > Date: Mon, 30 Jul 2007 18:15:50 +0200

>> > To: <[REDACTED]>

>> > Subject: Re: RIP Ingmar Bergman (1918-2007)

>> >

>> > don't really know if fellini was that high (or ray) mais a chacun

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>> > gout, I'd rather have pasolini there_

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>> > On 7/30/07, Aryanil Mukherjee <[REDACTED]> wrote:

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>> >> Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only

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>> >> aryanil

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>> [mailto:████████] On
>> >> Behalf Of Halvard Johnson
>> >> Sent: Monday, July 30, 2007 9:09 AM
>> >> To: ██████████
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>> >>
>
>
Mr. G. Bowering
Okanagan born.

[↑ Contents](#)

720. **mIEKAL aND**

Surgeon General has declared smoking books could be dangerous to your health

Tue 31 Jul 2007

<http://www.tankmagazine.com/tankbooks/>

[↑ Contents](#)

721. **Halvard Johnson**

RIP Michelangelo Antonioni (1912-2007)

Tue 31 Jul 2007

Today's Special

G(e)nome

<http://www.xpressed.org/fall03/genome.pdf>

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

[↑ Contents](#)

722. **Thomas savage**

Re: RIP Ingmar Bergman (1918-2007)

Tue 31 Jul 2007

Why are we playing a numbers game instead of discussing Bergman? For the record (?), any list of great filmmakers without Renoir and Carne is woefully incomplete. Anyway, of the postwar generation, a new death has to be recorded today. Michelangelo Antonioni died early today or yesterday. The last film I saw of his, called Passenger or The Passenger, was wonderful. Regards, Tom Savage

George Bowering <> wrote: But wouldn't Luis Bunuel make it necessary to have a group of 6?

gb

On Jul 30, 2007, at 2:25 PM, Mark Weiss wrote:

Myself, I'd keep Fellini for 8 1/2 and Satyricon, if I didn't need to make room for Visconti. Godard and Kurosawa are givens. And if limited to five (assuming we're talking about the post-Renoir generations) I'd add Almodovar and Wenders. Never had much interest in Bergman, tho his later films redeem the earlier ones for me.

Mark

At 04:15 PM 7/30/2007, you wrote:

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And

Fellini was who I questioned. . . in the long haul.

From: Anny Ballardini

Reply-To: UB Poetics discussion group

Date: Mon, 30 Jul 2007 18:15:50 +0200

To:

>> > Subject: Re: RIP Ingmar Bergman (1918-2007)
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>> > don't really know if fellini was that high (or ray) mais a chacun
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>> [mailto:] On
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>> >>
>
>

Mr. G. Bowering
Okanagan born.

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[↑ Contents](#)

723. **steve d. dalachinsky**

Re: RIP Ingmar Bergman (1918-2007)

Tue 31 Jul 2007

this argument is ridiculous fellini bergman pasolini godddard etc all masters
and so many more why do this silly top ten

billy wilder fritz lang

On Mon, 30 Jul 2007 17:25:41 -0400 Mark Weiss <[REDACTED]>
writes:

> Myself, I'd keep Fellini for 8 1/2 and Satyricon, if I didn't need to
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> make room for Visconti. Godard and Kurosawa are givens. And if
> limited to five (assuming we're talking about the post-Renoir
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> > > From: Anny Ballardini <[REDACTED]>
> > > Reply-To: UB Poetics discussion group
> <[REDACTED]>
> > > Date: Mon, 30 Jul 2007 18:15:50 +0200
> > > To: <[REDACTED]>
> > > Subject: Re: RIP Ingmar Bergman (1918-2007)
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> > >> <http://imageswithoutwords.blogspot.com>
> > >> <http://www.hamiltonstone.org>
> > >> <http://home.earthlink.net/~halvard/vidalocabooks.html>
> > >>
>
>

[↑ Contents](#)

724. **Rob McLennan**

question

Tue 31 Jul 2007

my friend Jennifer Mulligan will be in New York from the evening of August 17th to the afternoon of August 19th; are there any lit events she should consider going to?

i'll probably send her with some above/ground press publications for handout & maybe some Chaudiere Books catalogues too....

rob

-- 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/>

[↑ Contents](#)

725. **David-Baptiste Chirot**

Michelangelo Antonioni, 94, Italian Director, Dies

Tue 31 Jul 2007

From: [REDACTED]: [REDACTED]: NYTimes.com: Michelangelo Antonioni, 94, Italian Director, Dies Date: Tue, 31 Jul 2007 09:52:28 -0700

This page was sent to you by:

[REDACTED]

MOVIES

| July 31, 2007

Michelangelo Antonioni, 94, Italian Director, Dies

By RICK LYMAN

The director's chilly canticles of alienation were cornerstones of international filmmaking in the 1960s.

1. Who's Minding the Mind?
2. Findings: The Whys of Mating: 237 Reasons and Counting
3. Op-Ed Contributor: A War We Just Might Win
4. Every Penny Counts
5. Advances Cited in Research on Multiple Sclerosis

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From Danny Boyle The director of Trainspotting and 28 Days LaterIn Select Theatres July 20

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[http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HMWL_mini_pcmag_0707=](http://imagine-windowslive.com/hotmail/?locale=en-us&ocid=TXT_TAGHM_migration_HMWL_mini_pcmag_0707)

[↑ Contents](#)

726. **Ruth Lepson**

Re: RIP Michelangelo Antonioni (1912-2007)

Tue 31 Jul 2007

your synaesthesia is wonderful, convincing

On 7/31/07 11:02 AM, "Halvard Johnson" <[REDACTED]> wrote:

Today's Special

G(e)nome

<http://www.xpressed.org/fall03/genome.pdf>

Halvard Johnson

=====

[REDACTED]

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

[↑ Contents](#)

727. **Ruth Lepson**

Re: RIP Ingmar Bergman (1918-2007)

Tue 31 Jul 2007

and cassavettes & who cd forget 'Nashville'

On 7/31/07 12:36 PM, "steve d. dalachinsky" <[REDACTED]> wrote:

*this argument is rediculous fellini bergman pasolini godddard etc all
masters and so many more why do this silly top ten*

billy wilder fritz lang

On Mon, 30 Jul 2007 17:25:41 -0400 Mark Weiss <[REDACTED]> writes:

Myself, I'd keep Fellini for 8 1/2 and Satyricon, if I didn't need to

make room for Visconti. Godard and Kurosawa are givens. And if limited to five (assuming we're talking about the post-Renoir generations) I'd add Almodovar and Wenders. Never had much interest

in Bergman, tho his later films redeem the earlier ones for me.

Mark

At 04:15 PM 7/30/2007, you wrote:

Yes, on reading the list of "five" Pasolini was who I thought about. And

Fellini was who I questioned. . . in the long haul.

From: Anny Ballardini <[REDACTED]>

Reply-To: UB Poetics discussion group

<[REDACTED]>

Date: Mon, 30 Jul 2007 18:15:50 +0200

To: <[REDACTED]>

Subject: Re: RIP Ingmar Bergman (1918-2007)

don't really know if fellini was that high (or ray) mais a chacun son

*gout, I'd rather have pasolini there_*

On 7/30/07, Aryanil Mukherjee <[REDACTED]> wrote:

thanks for the information. a stupendous loss for the world of cinema.

Of the magic 5 - fellini-ray-godard-kurosawa-bergman, now only Godard remains.

aryanil

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

From: UB Poetics discussion group

[mailto:[REDACTED]] On

Behalf Of Halvard Johnson

Sent: Monday, July 30, 2007 9:09 AM

To: [REDACTED]

Subject: RIP Ingmar Bergman (1918-2007)

Hal

*"Art is not a mirror held up to reality,
but a hammer with which to shape it."
--Bertolt Brecht*

Halvard Johnson

=====

██████████

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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

[↑ Contents](#)

728. **Suzanne Burns**

Re: RIP Ingmar Bergman (1918-2007)

Tue 31 Jul 2007

On 7/31/07, Ruth Lepson <██████████> wrote:

>

> yes Tarkovsky--I even tried to write a poem abt his films.

> I remember the night I saw my first Bergman films still.

> Add Bunuel.

Anything by Tarkovsky recharges my poetry batteries. :-) Bergman, Dreyer, Godard... God yes.

Suzanne

[↑ Contents](#)

729. **Ann Bogle**

Re: a conversation with DODIE BELLAMY on Kathy Acker and writing through the ...

Tue 31 Jul 2007

In a message dated 7/31/2007 6:37:00 A.M. Central Daylight Time, ██████████ writes:

This e-mail conversation with Dodie Bellamy, CAConrad, Christina Strong, and Erica Kaufman took place in June, 2007

Go to the PhillySound:

http://PhillySound.blogspot.com/2007_07_01_archive.html

This is a totally invigorating piece of thought writing -- about today, lives, women writers, women & aging -- I read it straight through, without pause & bookmarked links for further reading & fwd'd it to my writer friends, who are (deep-down old, patient, tired) just waiting to read something like this! Heart. An amazing discussion, honest, & optimistic -- all. AMB

***** Get a sneak peek of the all-new AOL at
<http://discover.aol.com/memed/aolcom30tour>

[↑ Contents](#)

730. **W.B. Keckler**

Re: Surgeon General has declared smoking books could be dangerous to your health

Tue 31 Jul 2007

LOL...those are great! Reminds me of the uproar the candy cigarettes caused in years past. At first, I thought it was going to be some bad taste?thing where they only released books by authors who died of lung disease or something...like we'd see ray carver, thomas bernhard, etc....although maybe it's a marlboro "manly man thing" since i see ernest hemingway, joseph conrad...but i think their mommas had em both in dresses when they wuz little, no?

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

From: mIEKAL aND <[REDACTED]>

To: [REDACTED]

Sent: Tue, 31 Jul 2007 10:58 am

Subject: Surgeon General has declared smoking books could be dangerous to your health

<http://www.tankmagazine.com/tankbooks/>

AOL

now offers free email to everyone. Find out more about what's free from AOL at AOL.com.

[↑ Contents](#)

731. **Eric Dickey**

Re: on our earth, the kildeer & the glowworms & the vanishing bees

Tue 31 Jul 2007

I was just in Alabama and saw enough lightning bugs to warm my heart and cause my four year old son's eyes to widen as we captured a few of them in jars.

As for killdeer, I know nothing other than one made an appearance in a recent poem of mine.

As for the bee death, CCD, colony collapse disease, is a new phenom. We have only recently begun commercial beekeeping at such a rate. So, we don't really have enough data to know one way or the other. I have several friends who study bees; they are not alarmed. We have exchanged some e-mails about it. Here are some highlights of recent news stories.

rest assured:

<http://www.thedalleschronicle.com/news/2007/05/news05-01-07-01.shtml>

Bee deaths: big buzz over small concern

contributing to bee deaths:

<http://www.heraldextra.com/content/view/225743/>

Bees dying of mysterious infection

probably due to genetically modified crops

<http://abcnews.go.com/Technology/wireStory?id=2867049>

and

<http://www.mailtribune.com/apps/pbcs.dll/article?AID=/20070619/NEWS/706190314/-1/rss01> A 13-year-old's award-winning essay suggests the die-off comes from feeding them too much corn syrup and trucking them long distances to pollinate crops

<http://www.oregonlive.com/metro/oregonian/index.ssf?/base/news/117505052781130.xml&coll=7> Researchers puzzled at the sudden drop of honeybees

But with the discovery of a 100-million year old bee, I seriously doubt that humans could have a lasting impact on the bee:

<http://www.sciencedaily.com/releases/2006/12/061209083342.htm>

However, if it meant giving up cell phones, which would go first, the phone or the bee?

http://www.scienceagogo.com/news/20070315215055data_trunc_sys.shtml

Cell Phones To Blame For Deserted Bee Colonies?

re: climate change, be concerned:

http://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=4086

Honey Bees, Satellites and Climate Change

nectar and pollen availability has shifted one month

Of more concern, I read that global warming will bring a decline in human males.

A good place to end this message.

Have a nice day!

Eric

Alan Sondheim <[REDACTED]> wrote: I'm from Kingston (Wilkes-Barre area) and we've noticed the same thing on and off - but then they return. In our area the rabbits, skunks, and possums have disappeared; herons have increased, as have certain kinds of spiders. I think at least to some extent this might have to do with global warming, but I'm not certain. - Alan

On Tue, 31 Jul 2007, W.B. Keckler wrote:

This is odd, but this posting made me think yet again of something troubling. I knew about the bees dying off in such numbers...last I checked there were several theories, none of them proven...(anyone know if that's been convincingly explained yet? did i miss sequelae?) and have empirically witnessed this scarcity...but I've been spooked because we've had no lightning bugs all summer...I am East Coast....Pennsylvania...they're usually lighting the neighborhood up every two seconds...anybody hear anything about this? I'm near a river and a stadium (a few miles upriver) and I know they spray the river area for mosquitos and such, but in past years no lightning bug (or glowworms as some call 'em) effect was seen...maybe it's just in this area...are your lawns lighting up?

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<http://discover.aol.com/memed/aolcom30tour>

=====

===== 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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[↑ Contents](#)

732. **George Bowering**
Re: RIP Ingmar Bergman (1918-2007)
Tue 31 Jul 2007

Yeah. Add Budd Boettcher.

gb

On Jul 31, 2007, at 9:36 AM, steve d. dalachinsky wrote:

> this argument is ridiculous fellini bergman pasolini godddard etc
> all
> masters and so many more why do this silly top ten
>
> billy wilder fritz lang
>
> On Mon, 30 Jul 2007 17:25:41 -0400 Mark Weiss <[REDACTED]>
> writes:
>> Myself, I'd keep Fellini for 8 1/2 and Satyricon, if I didn't need to
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>> limited to five (assuming we're talking about the post-Renoir
>> generations) I'd add Almodovar and Wenders. Never had much interest
>>
>> in Bergman, tho his later films redeem the earlier ones for me.
>>
>> Mark
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>> At 04:15 PM 7/30/2007, you wrote:
>>> Yes, on reading the list of "five" Pasolini was who I thought
>> about. And
>>> Fellini was who I questioned. . . in the long haul.
>>>
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>>>> From: Anny Ballardini <[REDACTED]>
>>>> Reply-To: UB Poetics discussion group
>> <[REDACTED]>
>>>> Date: Mon, 30 Jul 2007 18:15:50 +0200
>>>> To: <[REDACTED]>
>>>> Subject: Re: RIP Ingmar Bergman (1918-2007)
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>>>>> aryanil
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>>>>> From: UB Poetics discussion group
>> [mailto:[REDACTED]] On
>>>>> Behalf Of Halvard Johnson
>>>>> Sent: Monday, July 30, 2007 9:09 AM
>>>>> To: [REDACTED]
>>>>> Subject: RIP Ingmar Bergman (1918-2007)
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>>>>> <http://imageswithoutwords.blogspot.com>
>>>>> <http://www.hamiltonstone.org>
>>>>> <http://home.earthlink.net/~halvard/vidalocabooks.html>
>>>>>
>>
>>
>
>
George H. Bowering, OUH
Born without a religion.

[↑ Contents](#)

733. **Anny Ballardini**

Re: RIP Ingmar Bergman (1918-2007)

Tue 31 Jul 2007

I was not clear and I apologize. I put Man Ray into doubt because he is an artist par excellence for me, and that could go even beyond cinematography. Why not Pasolini as well? Because for me his cinema is better than his writings and his paintings.

On 7/31/07, Aryanil Mukherjee <[REDACTED]> wrote:

>

> Diane Di Prima voted for Pasolini too.

>

> Pasolini could indeed displace anyone from the list, perhaps

> Godard.

> He was a good poet too which leaves me a soft spot. Same stands true for

> Tarkovsky. In fact, Bergman at some point in his career expressed deep

> admiration for him, saying something like cinema didn't exist without

> Tarkovsky. Kurosawa said the same about Ray. One could profess to include

> Antonioni too. There are other greats who had a much shortlived career.

>

> The body of work, its richness, topical range, the power to create

> brilliant

> human documents, the courage to experiment with the apparatus and the

> craft,

> the condition in which they made films - all these factors counted for my

> Magic 5.

>

> It requires a lot of guts to discount someone like Ray. If you've

> seen "The Chess Players" (Shatranj ki Khilari) or "The Lonely Wife"

> (Charulata) or "The Hero" (Nayak) you'd know. What makes him even greater

> is

> the aspect ratio (defined as the ratio of the final footage to the initial

> amount shot) of his films. He maintained an aspect ratio of 8 over his

> entire film career. This means for every 8 feet of film he shot, 1 foot

> made

> it into the final cut. That's the lowest aspect ratio one could think of

> when it comes to the acclaimed. Kurosawa had a ratio of 400, Hitchcock

> 265,

> let's not even try to think of Spielberg. Even the Nouvelle Vague

> directors

> who stood for cheap film-making couldn't even dream of making such small

> budget films. Ray was a gifted commercial artist and used that skill to

> prepare detailed drawings of every single frame, every single movement
> within the frame. He was a perfectionist who would sometimes rehearse his
> artists for about 20-25 times because they couldn't get some Bengali or
> English accent correct. He was an exceedingly talented musician and
> composed
> his own music. In many of his films he wrote the story, the screenplays,
> dialogs, did the casting himself, wrote and composed the music, designed
> sets/garments and finally directed the film. I don't know of any other
> film
> director who managed so much himself.

>
> Truffaut, back in 1956 at the Cannes film festival made a statement
> which he might have felt really sorry about for the rest of his life. He
> tried his very best to swallow his once spoken words. He left the theatre
> in
> the middle of the screening of Ray's "Song of the Little Road" saying, " I
> have no interest in the life of an Indian farmer".

>
> As for Fellini, I would emphatically argue if Satryicon was his
> best
> film. How could we forget La Dolce Vita, 8-and-a-half, La Strada, Ginger
> and
> Fred! I thought very few handled the modern classic narrative like him.
> Very
> few wrote a human document like Fellini or Ray or Kurosawa.

>
> We all have our own favorites but all of my magic 5 are "high",
> really "high". They can be displaced but not discounted.

>
> Anyway, here we are to remember Ingmar Bergman, an equally stunning
> artist.

>
>
> Aryanil

>
> -----Original Message-----
> From: UB Poetics discussion group [mailto:] On
> Behalf Of Anny Ballardini
> Sent: Monday, July 30, 2007 12:16 PM
> To:
> Subject: Re: RIP Ingmar Bergman (1918-2007)

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> don't really know if fellini was that high (or ray) mais a chacun son
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>

[↑ Contents](#)

734. **Anny Ballardini**

Re: RIP Ingmar Bergman (1918-2007)

Tue 31 Jul 2007

On a second thought I do not like that "beyond." What I might use is "distinct from" cinematography. His versatility tended more towards the arts rather than cinema tout court. This is the way I see Man Ray, probably not as you do.

On 7/31/07, Anny Ballardini <[REDACTED]> wrote:

>

> I was not clear and I apologize. I put Man Ray into doubt because he is an
> artist par excellence for me, and that could go even beyond cinematography.
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[↑ Contents](#)

735. **Simon DeDeo**

rhubarb is susan

Tue 31 Jul 2007

Two new things up on rhubarb is susan -- a response to an essay in the Contemporary Poetry Review, and a short hit on some recent journals.

<http://rhubarbissusan.blogspot.com/2007/07/from-complaints-department.html>

<http://rhubarbissusan.blogspot.com/2007/07/things-that-make-you-go-hmm.html>

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

Thanks for tuning in; as always, I encourage publishers with new work out to drop me a line re: review copies for the blog.

Yours,

Simon

[↑ Contents](#)

736. **Karl-Erik Tallmo**

Re: RIP Ingmar Bergman (1918-2007)

Tue 31 Jul 2007

Swedish daily Dagens Nyheter had a special today about Ingmar Bergman, with two of the articles translated into English. One is written by one of Sweden's more prominent theater critics, Leif Zern:

Love and Daemons

See <http://www.dn.se/DNet/jsp/polopoly.jsp?d=2712&a=675578>

Then there is an article by the Bergman biographer Maaret Koskinen:

Death has wrapped its large mantle around Bergman

See <http://www.dn.se/DNet/jsp/polopoly.jsp?d=2712&a=675560>

Many have emphasized Bergman's visual genius (achieved in co-operation with Sven Nykvist) and his great interest in music, and that his greatest love actually was the theater, not film - but I think one aspect that is seldom mentioned is the special rhetoric, the very special verbal flow articulated through his actors, e.g. Erland Josephson and Gunnar Bjornstrand, and of course Max von Sydow. But also the famous "Bergman women" sometimes excel in these almost breathless verbal outbursts.

There is a similarity here with another Swedish director, Hasse Ekman, who also had a very special talent for a sort of smooth eloquence, but Bergman's characters (think Erland Josephson in "Scenes From a Marriage") are mostly ironic, sarcastic, bitter or just lost in this world, while Ekman was always elegant and made even misery seem somehow endurable through his mere voice and timbre.

I think this use of voices and voice quality together with often very non-oral literary utterances have not attracted as much attention as I think they should. Bergman used his actors as a composer chooses instruments for a piece of music. Somebody wrote the other day that Bergman managed to deal with all these existential topics without being pretentious. I think he was very pretentious - but he got away with it beautifully, partly I believe through this very special use of certain actors and their marvellous, not to say idiosyncratic, diction.

See also <http://www.ingmarbergman.se/>

/Karl-Erik Tallmo

--

KARL-ERIK TALLMO, writer, artist, journalist etc.

ARTWORK, WRITINGS etc.: <http://www.nisus.se/tallmo/>

SOUND & MUSIC: <http://www.nisus.se/tallmo/sound/>

MAGAZINE: <http://art-bin.com>

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[↑ Contents](#)

737. **amy king**

Re: RIP Ingmar Bergman (1918-2007)

Tue 31 Jul 2007

John Cassavettes, yes! Someone already wrote Akira Kurosawa, yes?

Anything Krystof Kieslowski.

Dare I throw Chris Marker into the mix? And Wim Wenders?

Ruth Lepson <[REDACTED]> wrote:

and cassavettes & who cd forget 'Nashville'

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

Luggage? GPS? Comic books?

Check out fitting gifts for grads at Yahoo! Search.

[↑ Contents](#)

738. **mIEKAL aND**

Re: on our earth, the killdeer & the glowworms & the vanishing bees

Tue 31 Jul 2007

Here's my son Zon's photos of a baby killdeer that's living on the roof of our old school. Still doing fine despite hawks & owls everywhere. These were just shot a few weeks ago.

<http://www.zoommr.com/photos/wakeest/2775332/>

~mIEKAL

As for bees, here in the organic world, I know of almost no one who has experienced CCD & it's pretty much business as usual. The same is not true for the big commercial growers who truck semi loads of bees across the country...

On Jul 31, 2007, at 2:19 PM, Eric Dickey wrote:

I was just in Alabama and saw enough lightning bugs to warm my heart and cause my four year old son's eyes to widen as we captured a few of them in jars.

As for killdeer, I know nothing other than one made an appearance in a recent poem of mine.

[↑ Contents](#)

739. **David-Baptiste Chirot**

Re: RIP Ingmar Bergman (1918-2007)

Tue 31 Jul 2007

Wang Kar-Wei, Abbas Kiostami, Fassbinder, Tarkovsky, Bunuel . . . Murnau, Ozu, Dreyer, Welles, Griffith, Vertov, Catherine Breillat--one cd go for quite a few!! Melies, Lumiere, Feuillade--Eisentstein, Mizoguchi, Jean Renoir, Andrej Wajda, Bertolucci, i blanked out on his name--who made the Dogma films and Dancer in the Dark, the Kingdom, Dogville, etc--many more eat their best John Woo and Johnnie To--Oshima--Miyazake--Abel Gance--Agnes Varda--i shd stop--> Date: Tue, 31 Jul 2007 14:20:29 -0700> From: [REDACTED]> Subject: Re: RIP Ingmar Bergman (1918-2007)> To: [REDACTED]> > John Cassavettes, yes! Someone already wrote Akira Kurosawa, yes? > > Anything Krystof Kieslowski. > > Dare I throw Chris Marker into the mix? And Wim Wenders? > > > Ruth Lepson <[REDACTED]> wrote:> and cassavettes & who cd forget 'Nashville'> <http://www.amyking.org/blog>> > -----> Luggage? GPS? Comic books? > Check out fitting gifts for grads at Yahoo! Search.

See what
you're getting into...before you go there. <http://newlivehotmail.com>=

[↑ Contents](#)

740. **wil Hallgren**

Re: a lot of filmmakers are dead but Rupert Murdoch lives and has bought the Wall Street Journal

Tue 31 Jul 2007

Rupert Murdoch has absorbed The Wall Street Journal into his polymorphic media conglomerate. Let's see ...

I can hardly contain my glee --
open the Journal; on page three
to my great surprise --
in front of my eyes --
Anna Coulter au naturally!

Incidentally, can we stop the filmamker count before we start listing James Whale and Roger Corman (both of whom I admire, ok we can see how this gets silly).

Wil

[↑ Contents](#)

741. **Tisa Bryant**

Re: RIP Ingmar Bergman (1918-2007)

Tue 31 Jul 2007

I just watched L'ECLISSE for the 5th time (I wrote a piece on it; be out soon), but love the inexplicable actions of THE PASSENGER and L'AVVENTURA.

Haven't watched Bergman since last year (AUTUMN SONATA); will return to him, "my first film love". I think PERSONA was the first I saw of his, at the Brattle Theater in Cambridge, MA. My film school. I remember one particular evening, at the end of a failed love affair that hadn't quite ended, I watched three Bergman films (WILD STRAWBERRIES was one) in a row. But sadly, I've always attempted to watch THE SEVENTH SEAL late at night, and I've always fallen asleep. He taught me about light, dark, silence and the layered frame (I think someone said something about his depth of field, or some suchness).

Bergman's women...and Woody Allen's, Godard's, Cassavetes', Fellini's, etc...it's more than amazing, what these women have done for film, in film, made visible, palpable...in an expression of the inexpressible (to quote Blonde Redhead, a propos a Vitti), from director to actor. didn't a book on Monica Vitti just come out? I remember reading a review in BookForum, I think.

My "Indelible Imagemakers" list, in no order, hella long, and really, it could change tomorrow, and well it should; there are at least 20 filmmakers for my every mood. As for the top whatever, and voting, etc? Not interested. I'll leave that to some academy. These folks' works haunt, mark, stay with me, and I keep returning, seeking them out for more:

Antonioni

Bergman

Jean-Pierre Melville

Alain Resnais

Renoir

Fellini

Almodovar

Kubrick

Godard

Kurosawa

Cassavetes

Sembene Ousmane (died last month; was also a novelist)

Bela Tarr

Coppola

Ozu

Jacques Rivette

Billy Wilder

Charles Burnett (and not just for KILLER OF SHEEP)

Satyajit Ray

Flora Gomes (and all the overlooked "African New Wave" filmmakers of the late 80s -early 90s, along with the "Hong Kong New Wave")

Otto Preminger

Shohei Imamura

Tsai Ming Liang

Chris Marker (I dare!)

Scorcese

Luchino Visconti

Stanley Kwan

Claire Denis

Oscar Micheaux

George Cukor

Chantal Akerman

Nancy Savoca

Fassbinder

Spike Lee

John Sayles

Apichatpong Weerasethakul (let's see, 10 years from now, what's up)

Tarkovsky

Agnes Varda

It's all so intertextual! That's what makes the ongoing conversation of cinema so interesting to me. And why the list, really, means nothing. But I couldn't help it!

About to watch Pasolini's MAMA ROMA, and Theo Angelopoulos' THE WEEPING MEADOW; some buyer's on point at the Brooklyn Public Library. I also really liked Bertolucci's BEFORE THE REVOLUTION.

Peace and light to the spirits of Igmar Bergman and Antonioni as they pass through this world to the next, and much thanks to them for leaving so much of themselves, and their vision, with us.

Tisa

.....
.....

Prose is like a window; fiction is like a door.

But it is not uncommon that he who should come in through the door jumps in through the window.

MuXin

translated by Toming Jun Liu

.....
.....
On Jul 31, 2007, at 5:20 PM, amy king wrote:

John Cassavettes, yes! Someone already wrote Akria Kurosawa, yes?

Anything Krystof Kieslowski.

Dare I throw Chris Marker into the mix? And Wim Wenders?

*Ruth Lepson <[REDACTED]> wrote:
and cassavettes & who cd forget 'Nashville'
<http://www.amyking.org/blog>*

*Luggage? GPS? Comic books?
Check out fitting gifts for grads at Yahoo! Search.*

[↑ Contents](#)

742. **eric unger**

Re: on our earth, the killdeer & the glowworms & the vanishing bees

Tue 31 Jul 2007

I've seen a surprising amount of lightning bugs in Chicago this summer. And Chicago has been unaffected by the bee colony collapses which I gather has been a problem in other parts of the country.

On 7/31/07, Eric Dickey <[REDACTED]> wrote:

> I was just in Alabama and saw enough lightning bugs to warm my heart and cause my four year old son's eyes to widen as we captured a few of them in jars.

>

> As for killdeer, I know nothing other than one made an appearance in a recent poem of mine.

>

> As for the bee death, CCD, colony collapse disease, is a new phenom. We have only recently begun commercial beekeeping at such a rate. So, we don't really have enough data to know one way or the other. I have several friends who study bees; they are not alarmed. We have exchanged some e-mails about it. Here are some highlights of recent news stories.

>

> rest assured:

> <http://www.thedalleschronicle.com/news/2007/05/news05-01-07-01.shtml>

> Bee deaths: big buzz over small concern

>
> contributing to bee deaths:
> <http://www.heraldextra.com/content/view/225743/>
> Bees dying of mysterious infection
> probably due to genetically modified crops
> <http://abcnews.go.com/Technology/wireStory?id=2867049>
>
> and
>
> <http://www.mailtribune.com/apps/pbcs.dll/article?AID=/20070619/NEWS/706190314/-1/rss01>
> A 13-year-old's award-winning essay suggests the die-off comes from
feeding them too much corn syrup and trucking them long distances to
pollinate crops
>
>
<http://www.oregonlive.com/metro/oregonian/index.ssf?/base/news/117505052781130.xml&coll=7>
> Researchers puzzled at the sudden drop of honeybees
>
> But with the discovery of a 100-million year old bee, I seriously doubt that
humans could have a lasting impact on the bee:
> <http://www.sciencedaily.com/releases/2006/12/061209083342.htm>
>
> However, if it meant giving up cell phones, which would go first, the phone
or the bee?
> http://www.scienceagogo.com/news/20070315215055data_trunc_sys.shtml
> Cell Phones To Blame For Deserted Bee Colonies?
>
> re: climate change, be concerned:
> http://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=4086
> Honey Bees, Satellites and Climate Change
> nectar and pollen availability has shifted one month
>
> Of more concern, I read that global warming will bring a decline in human
males.
>
> A good place to end this message.
>
> Have a nice day!
>
> Eric

>
> Alan Sondheim <[REDACTED]> wrote:
> I'm from Kingston (Wilkes-Barre area) and we've noticed the same thing on
> and off - but then they return. In our area the rabbits, skunks, and
> possums have disappeared; herons have increased, as have certain kinds of
> spiders. I think at least to some extent this might have to do with global
> warming, but I'm not certain. - Alan
>
>
> On Tue, 31 Jul 2007, W.B. Keckler wrote:
>
> > This is odd, but this posting made me think yet again of something
> > troubling. I knew about the bees dying off in such numbers...last I checked
there were
> > several theories, none of them proven...(anyone know if that's been
> > convincingly explained yet? did i miss sequelae?) and have empirically
witnessed
> > this scarcity...but I've been spooked because we've had no lightning bugs
all
> > summer...I am East Coast....Pennsylvania...they're usually lighting the
> > neighborhood up every two seconds...anybody hear anything about this?
I'm near a
> > river and a stadium (a few miles upriver) and I know they spray the river
area
> > for mosquitos and such, but in past years no lightning bug (or glowworms
as
> > some call 'em) effect was seen...maybe it's just in this area...are your lawns
> > lighting up?
> >
> >
> >
> > ***** Get a sneak peek of the all-new AOL
at
> > <http://discover.aol.com/memed/aolcom30tour>
> >
> >
>
>
>
=====

> 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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[↑ Contents](#)