

# @poetics

*The UB Poetics Discussion Group*

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Archive of Electronic Correspondence

**November 2007**

**612 messages** · Wed 31 Oct 2007 – Fri 30 Nov 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

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November 2007 found the list doing the thing a shrinking room does when it can no longer be sure of itself: it went back to the beginning and asked what a poem even is. Six hundred and twelve messages moved through it, and the largest of them were not quarrels over schools or reputations but first-principle definitions — poetry against prose, the meaning of a single descriptive word — the smallest possible questions, taken up in earnest. It was the sound of a commons checking that the ground under it was still there.

The month's biggest thread simply asked the room to define its art. Tomas Weber offered a clean split — poetry as words that create a meaning for an audience, prose as words that convey one — and the list fell on it with the appetite of people who had argued everything else to exhaustion. A companion thread interrogated one adjective to death, with Angela Vasquez-Giroux protesting that calling a poem musical was to reach for one of the *"non-descriptive words masquerading as descriptive"*, a compliment that named nothing. The room was auditing its own vocabulary, word by word.

And then a giant died, and the room could barely say why it mattered. Norman Mailer was gone on the tenth at eighty-four, and Ann Bogle asked the list, plainly, to place him — *"where does he fit in a Stein or Hemingway continuum"* — to say from a poetics stance what his enormous public life had been for. The answers came back cool and hedged; Steve Russell allowed only that *"the guy had his moments"*. The last of the big public egos, the novelist who thought writing was an act large enough to run a city on, met a room that had grown too careful, or too tired, to mourn him at full volume.

Underneath ran the sign of the same fatigue: the return of old ground. Deep Image came around once more — the thread was titled, with an audible sigh, again — and the room re-fought the narrative wars it had fought a decade earlier, while a separate current worried that Wikipedia had become a class assignment, the reference book now written by the students. Everything was being redone: the definitions, the quarrels, the very sources of knowledge. A room low on new arguments was reconditioning the old ones.

I have set November down exactly as the archive delivered it — the poem defined against prose, the audited adjective, the coolly weighed giant, and the quarrel come round again — because it was the month the list stopped assuming it knew

what it was and went back to first principles in earnest, and there is something both touching and ominous in it: a room that once set the terms for a generation now checking, out loud, whether the word musical means anything, and unable, when the great public novelist died, to do more than concede he had his moments. To go back to the beginning is either how you renew a thing or how you begin, quietly, to bury it.

— *K. M. F.*



45. David Chirot — Petition for Academic Freedom//Ad Hoc Committee to Defend the University
46. amy king — Weekend Warriors! New Work Up ...
47. Ann Bogle — Re: RHETORIC
48. Christina E Lovin — Re: Wikipedia Becomes a Class Assignment
49. Jeff Davis — Jessica Smith this Sunday on Wordplay
50. steve russell — Re: Petition for Academic Freedom//Ad Hoc Committee to Defend the University
51. Simon DeDeo — wikipedia
52. Simon DeDeo — wikipedia (an example)
53. Suzanne Burns — Re: Ahadada Presents Kittihood By The Pussipo Collective, A New E-Chapbook
54. Christina E Lovin — Re: antioch in ohio
55. Christina E Lovin — Re: Wikipedia Becomes a Class Assignment
56. chax — Re: RHETORIC
57. Ryan Daley — Re: Wikipedia Becomes a Class Assignment
58. chax — Re: Wikipedia Becomes a Class Assignment
59. Ryan Daley — Re: Wikipedia Becomes a Class Assignment
60. Barry Schwabsky — Re: Wikipedia Becomes a Class Assignment
61. Jim Andrews — Re: Wikipedia Becomes a Class Assignment
62. Dillon Westbrook — Re: Wikipedia Becomes a Class Assignment
63. Jason Quackenbush — Re: Wikipedia Becomes a Class Assignment
64. Christina Lovin — Re: Wikipedia Becomes a Class Assignment
65. David A. Kirschenbaum — \*\*Advertise in The Portable Boog Reader 2\*\*

### 3 NOV 2007

66. Alan Sondheim — human modeling talk at Society for Lit. Sci. and the Arts, Portland ME
67. Fluffy Singler — Re: Wikipedia Becomes a Class Assignment
68. Pierre Joris — Re: Deep image, part 11: question.....
69. Bobbie Lurie — FOCUS ON PAVLOVA: PROPOSED PEACE TREATY FOR THE MIDDLE EAST
70. Bobbie Lurie — RECIPES
71. Barry Schwabsky — Re: Wikipedia Becomes a Class Assignment
72. CA Conrad — IS THERE REALLY LEAD IN THAT!? until you can prove it LEAVE CHINA ALONE!
73. Simon DeDeo — one more thing on the WP
74. Camille Martin — email for Rachel Levitsky?
75. steve d. dalachinsky — Re: Wikipedia Becomes a Class Assignment
76. tomas weber — what do you think of
77. steve russell — Re: Rhetoric
78. Stephen Vincent — Afghan Kabul Account
79. steve russell — RECIPES: + rAMOND cHANDLER
80. Barry Schwabsky — Re: Wikipedia Becomes a Class Assignment
81. Dillon Westbrook — Re: Wikipedia Becomes a Class Assignment
82. Jennifer Karmin — Malachi Ritscher: anti-war protester
83. Susan Webster Schultz — sidewalk (anti-war) blog news
84. Jim Andrews — Reading in Seattle, Sat Nov 10: Carletta Wilson & Jim Andrews
85. steve d. dalachinsky — Re: Wikipedia Becomes a Class Assignment
86. Jesse Crockett — It's Me
87. Patrick Herron — Save the Date - Evening of Sat Nov 17
88. Alan Sondheim — A perfect day in Maine

### 4 NOV 2007

89. Elizabeth Switaj — Re: what do you think of
90. Diane DiPrima — Deep Image (again)
91. Pierre Joris — Re: Deep Image (again)
92. Barry Schwabsky — Re: Wikipedia Becomes a Class Assignment
93. Barry Schwabsky — Re: Deep Image (again)
94. steve russell — Re: Deep Image (again)

95. steve russell — Re: Deep Image (again)
96. Ruth Lepson — Re: Malachi Ritscher: anti-war protester
97. Del Ray Cross — SHAMPOO 31
98. mIEKAL aND — Re: Wikipedia Becomes a Class Assignment
99. Mary Kasimor — Re: Deep Image (again)
100. Fulcrum Annual — NEW CONTACT INFO: FULCRUM HAS MOVED!
101. Tony Trigilio — Rick Hilles and Jo McDougall / Columbia College Chicago / November 14
102. Matt Henriksen — I'll Say I'm Only Visiting by Thibault Raoult
103. Gary Sullivan — SEAN COLE and BRANDON DOWNING @ SEGUE
104. Mark Weiss — Re: Deep Image (again)
105. Mark Weiss — Re: Deep Image (again)
106. Peter Monaco — Re: Deep Image (again)
107. Stephen — NOetry
108. Jason Quackenbush — Re: what do you think of
109. Dubravka Djuric — Re: Rethoric
110. Jim Andrews — dbCinema images
111. steve russell — Poets of the week: Bobbie Lurie & B. Nanci Rubin
112. Wystan Curnow — Re: what do you think of
113. Susan Wheeler — Four Upcoming Readings

## 5 NOV 2007

114. Adam Morey — Information on Deep Image
115. Ram Devineni — LitWalk: Bob Holman on Walt Whitman
116. Jesse Glass — Ahadada Books Presents: The Late Poems of Lu You; The Old Man Who Does As He...
117. Barry Schwabsky — Re: Deep Image (again)
118. Pierre Joris — Re: Deep Image & performance announcement
119. Jim Andrews — Re: what do you think of
120. tyrone williams — Re: Deep Image (again)
121. Wystan Curnow — Re: what do you think of
122. Elizabeth Switaj — Re: what do you think of
123. Peter Ciccariello — Re: dbCinema images
124. tyrone williams — Re: Deep Image (again)
125. Tom Orange — Deep Image (again)
126. Steensen, Sasha — Lerner, Coultas, Rankine e-mail addresses
127. Michael Kelleher — Literary Buffalo E-Newsletter 11.05.07-11.11.07
128. tomas weber — Re: Malachi Ritscher: anti-war protester
129. Alan Sondheim — DOMAIN NAME CHANGE
130. Catherine Daly — Re: Deep Image (again)
131. ALDON L NIELSEN — Re: Deep Image (again)
132. Diane DiPrima — Malachi Ritscher: anti-war protester
133. angela vasquez-giroux — Re: Deep Image
134. paolo javier — Night Haunts book launches!
135. Tom Orange — Deep Image (again)
136. John Latta — Re: Deep Image (again)
137. Pierre Joris — Re: Deep Image (again)
138. Peter Monaco — Re: Deep Image (again)
139. ALDON L NIELSEN — Re: Deep Image (again)
140. Mark Weiss — Re: Deep Image (again)
141. Alan Sondheim — NEW DOMAIN: www.alansondheim.org - apologies for change
142. Hugh Behm-Steinberg — Re: Deep Image (again)
143. Dodie Bellamy — Myles and Bellamy in SF this Thursday
144. eric unger — Re: Malachi Ritscher: anti-war protester
145. steve russell — Re: Deep Image (again)
146. Maria Damon — Re: Myles and Bellamy in SF this Thursday
147. Gretchen Adele — Re: "deep image" definition wiki-ed

- 148. David Chirot — FW: Today's the Day- Call Your Senator ! ! ! Two Appeals to Contact Senators...
- 149. Wystan Curnow — Re: what do you think of
- 150. Adam Morey — Re: Deep Image (again)
- 151. Jesse Crockett — The Great Paper Scare of 2525
- 152. Alison Croggon — Re: what do you think of
- 153. Jim Andrews — Re: dbCinema images
- 154. W.B. Keckler — Peter Schjeldahl, A Poetry Conundrum & Other Schtuff Awaits you at JBP blog
- 155. Jason Quackenbush — Re: what do you think of
- 156. Andrea Rexilius — Parcel Two
- 157. Elizabeth Switaj — Re: what do you think of
- 158. Peter Ciccariello — Do not fill the refusal to talk
- 159. Peter Ciccariello — Re: dbCinema images

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- 160. Jim Andrews — Re: Do not fill the refusal to talk
- 161. Peter Ciccariello — Claustrophobic alphabet
- 162. David Baratier — mitch highfeld
- 163. David Baratier — also Sean Cole
- 164. Alison Croggon — Re: what do you think of
- 165. David Baratier — Paul Blackburn
- 166. Mathew Timmons — Late Night Snack One Year Celebration! Thur Nov 15 at 9:30pm Sharp!
- 167. JFK — Link to share
- 168. Wystan Curnow — Re: what do you think of
- 169. Wystan Curnow — Re: what do you think of
- 170. Jim Andrews — Re: dbCinema images
- 171. Tom Beckett — Meritage Press Announcement
- 172. steve russell — Re: what do you think of
- 173. Dillon Westbrook — Re: what do you think of (et al)
- 174. steve russell — Re: what do you think of/additional horse shit/ with respect...
- 175. Peter Ciccariello — Re: Do not fill the refusal to talk
- 176. David A. Kirschenbaum — OT: NYC Sun.: Less Than Zero Movie and Soundtrack at 20
- 177. Elizabeth Switaj — Re: what do you think of
- 178. CA Conrad — poets and musicians perform to benefit Action AIDS on 11/13
- 179. Tom Orange — dismissing stein
- 180. Barry Schwabsky — Re: Deep Image (again)
- 181. Barry Schwabsky — Re: what do you think of
- 182. Nico Vassilakis — alison knowles in seattle 12/5/07
- 183. angela vasquez-giroux — Re: what do you think of/additional horse shit/ with respect...
- 184. Murat Nemet-Nejat — Re: Do not fill the refusal to talk
- 185. Murat Nemet-Nejat — Re: what do you think of
- 186. Mark Weiss — Re: what do you think of
- 187. Bobbie Lurie — Barry Schwabsky's good message!!!!
- 188. Bobbie Lurie — that duel at Cannes...
- 189. Steven D. Schroeder — New online poetry journal: Anti-
- 190. John Cunningham — Re: what do you think of/additional horse shit/ with respect...
- 191. Mark Weiss — Re: Deep Image (again)
- 192. Christophe Casamassima — Bar Napkins - Call for Wor(k/d)s
- 193. Paul Nelson — Re: Organic as a meaningless term?
- 194. matvei yankelevich — kharms - book & event
- 195. Maria Damon — [Fwd: CORRECTED fwd - Silent Teaching: A Tribute to Hannah Weiner]
- 196. steve d. dalachinsky — Re: what do you think of (et al)
- 197. steve russell — Re: what do you think of/additional horse shit/ with respect...
- 198. Jennifer Karmin — Re: Malachi Ritscher: anti-war protester

- 199. steve d. dalachinsky — Re: Do not fill the refusal to talk
- 200. Jason Quackenbush — Re: what do you think of
- 201. Jason Quackenbush — Re: dismissing stein
- 202. Ruth Lepson — Re: Meritage Press Announcement
- 203. wil Hallgren — Re: what do you think of "musical" as descriptive of poetry
- 204. Maria Damon — contact info for Cecilia Vicuña?
- 205. mIEKAL aND — Schadenfreude
- 206. steve russell — Re: what do you think of
- 207. Michael Dylan Welch — Haiku Invitational / Vancouver Cherry Blossom Festival
- 208. Patrick F. Durgin — Reading November 17th in Chicago / Hannah Weiner Tribute
- 209. wil Hallgren — Re: what do you think of
- 210. Catherine Daly — WGA Strike
- 211. Catherine Daly — Re: Bar Napkins - Call for Wor(k/d)s
- 212. Schneider Hill — Reminder: Sightings and Hearings: Huth & Hill at the Stain Bar, Nov. 16
- 213. Chris Stroffolino — "musical" as descriptive of poetry
- 214. Maria Damon — Re: Schadenfreude
- 215. W.B. Keckler — Re: dismissing stein
- 216. Dillon Westbrook — Re: what do you think of "musical" as descriptive of poetry
- 217. Daniel Zimmerman — Re: Schadenfreude
- 218. W.B. Keckler — Re: Schadenfreude
- 219. W.B. Keckler — Schadenfreude apres James Chapman
- 220. Halvard Johnson — Re: Schadenfreude
- 221. J. Michael Mollohan — Re: Schadenfreude
- 222. Elizabeth Switaj — Re: what do you think of

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- 223. steve d. dalachinsky — Re: Schadenfreude
- 224. steve d. dalachinsky — Re: what do you think of/additional horse shit/ with respect...
- 225. Michael Cross — Atticus/Finch presents: Brady/Halpern chapbook and reading!
- 226. Schuchat Simon — Ammons
- 227. Wystan Curnow — Re: what do you think of
- 228. Wystan Curnow — Re: what do you think of
- 229. Jim Andrews — Re: what do you think of
- 230. Barry Schwabsky — Re: "musical" as descriptive of poetry
- 231. Mark Weiss — Re: Schadenfreude
- 232. Sam Truitt — Re: WGA Strike
- 233. angela vasquez-giroux — Re: WGA Strike
- 234. angela vasquez-giroux — Re: "musical" as descriptive of poetry
- 235. Ward Tietz — RUCH & TIETZ @ Pyramid Atlantic, Saturday 11/10, 8 PM
- 236. Charlotte Mandel — Fwd: slippingglimpse
- 237. Catherine Daly — Re: WGA Strike
- 238. steve russell — Re: "musical" as descriptive of poetry/structure/ some musing of Borgess
- 239. steve russell — Re: what do you think of
- 240. Chris Stroffolino — Re: "musical" as descriptive of poetry
- 241. mIEKAL aND — Re: Schadenfreude
- 242. Elizabeth Switaj — Re: what do you think of
- 243. Barry Schwabsky — Re: "musical" as descriptive of poetry
- 244. steve d. dalachinsky — Re: Reminder: Sightings and Hearings: Huth & Hill at the Stain Bar,  
...
- 245. julia bloch — EMERGENCY reading 11/15: Reb Livingston and erica kaufman
- 246. Barry Schwabsky — Re: "musical" as descriptive of poetry
- 247. eric unger — Re: Ammons
- 248. David Chiot — what do you think of ("you talkin' to me?")
- 249. Anny Ballardini — Re: Schadenfreude
- 250. Jason Quackenbush — Re: Schadenfreude apres James Chapman
- 251. Jason Quackenbush — Re: Schadenfreude



- 252. John Cunningham — Re: "musical" as descriptive of poetry
- 253. Adam Morey — Re: Deep Image (again)
- 254. Alison Croggon — Re: what do you think of
- 255. Mark Weiss — Re: Schadenfreude
- 256. Catherine Daly — Re: WGA Strike
- 257. Stephen Vincent — Re: "musical" plus Helen Adam as descriptive of poetry
- 258. Bill Berkson — BERKSON & RUPPERSBERG AT BEYOND BAROQUE
- 259. Komninos Zervos — Re: "musical" as descriptive of poetry
- 260. Stephen Vincent — Re: Schadenfreude
- 261. Daniel Zimmerman — Re: Schadenfreude

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- 262. Peter Quartermain — VALUE UNMAPPED by Robert Mitterthal
- 263. Jim Andrews — Re: what do you think of
- 264. Barry Schwabsky — Re: "musical" as descriptive of poetry
- 265. Barry Schwabsky — Re: Deep Image (again)
- 266. Gerald Schwartz — Re: "musical" as descriptive of poetry
- 267. Shankar, Ravi (English) — Language for a New Century available for Pre-Order!
- 268. richard owens — Deep Image - primary docs
- 269. steve russell — Re: Deep Image (again)
- 270. Thomas savage — Re: "musical" as descriptive of poetry
- 271. Vernon Frazer — Re: "musical" as descriptive of poetry
- 272. steve russell — Re: "musical" as descriptive of poetry
- 273. Cheryl Pallant — Gone With the Wig
- 274. Murat Nemet-Nejat — Re: "musical" as descriptive of poetry
- 275. Vernon Frazer — Re: "musical" as descriptive of poetry
- 276. Christophe Casamassima — Re: "musical" as descriptive of poetry
- 277. steve d. dalachinsky — Re: "musical" as descriptive of poetry
- 278. steve d. dalachinsky — Re: "musical" as descriptive of poetry
- 279. Jason Quackenbush — Re: what do you think of
- 280. Halvard Johnson — Hamilton Stone Review, Issue 13, Fall 2007, Now Online!
- 281. Wystan Curnow — Re: what do you think of
- 282. Rod Smith — New @ Bridge Street: Ashbery, Howe, Boykoff, Picabia, Reverdy, Gevirtz, Dickiso...
- 283. Mark Melnicove — Words and Images submissions
- 284. James Cervantes — Fall, 2007 Salt River Review
- 285. steve russell — Re: Musical as descriptive of poetry
- 286. Vireo Nefer — Re: dismissing stein
- 287. Mark DuCharme — Moriarty & DuCharme reading on Saturday

## 9 NOV 2007

- 288. Alexander Dickow — please trim your posts
- 289. William Slaughter — Notice: Mudlark
- 290. blacksox — Scrub!
- 291. Vernon Frazer — Re: "musical" as descriptive of poetry
- 292. Christophe Casamassima — Re: Musical as descriptive of poetry
- 293. Sylvester Pollet — Helen Adam Event
- 294. Halvard Johnson — Hamilton Stone Review 13 (w/ correct link)
- 295. mIEKAL aND — Fwd: school, protest, democracy, petition
- 296. Poetry Project — Events at The Poetry Project November
- 297. Walter K. Lew — Visiting Professorship in Poetry Writing at the U. of Miami
- 298. Jennifer Karmin — Chicago performances: Susan Howe & Hannah Weiner tribute
- 299. Mary Kasimor — Re: Fwd: school, protest, democracy, petition
- 300. steve russell — Re: Scrub!
- 301. steve russell — Re: Musical as descriptive of poetry
- 302. Patrick Herron — Readings: 3 Contemporary Turkish Poets Fri 11.16.07 & 4 Contemporary US Po...

- 303. Margaret Konkol — Michael Cross Lecture, Monday November 12 "Small Press in the Archive" Le...
- 304. Jim Andrews — Re: what do you think of
- 305. St. Thomasino — Stein - Malcolm - Ozick = Stein
- 306. Rob McLennan — fool that i am,
- 307. blacksox — Re: Scrub!
- 308. mIEKAL aND — Fwd: [collagepoetry] call for small poems
- 309. steve d. dalachinsky — Re: "musical" as descriptive of poetry

#### 10 NOV 2007

- 310. Jennifer Karmin — Nov 10: Helen Adam event @ Bowery Poetry Club
- 311. Andrew Jones — Re: Musical as descriptive of poetry
- 312. Maria Damon — [Fwd: Fw: News Alert: Norman Mailer Is Dead at Age 84]
- 313. David Chirot — Norman Mailer, Outspoken Novelist, Dies at 84 - New York Times
- 314. Patrick F. Durgin — Just Announced: Books 2 & 3 of Dolores Dorantes by Dolores Dorantes
- 315. Susan Webster Schultz — Tinfish Press in the northwest
- 316. John Sakkis — Brandon Brown's new Duration chapbook Kidnapped...
- 317. Jordan Stempleman — Ted Berrigan quote
- 318. Ann Bogle — Norman Mailer
- 319. Camille Martin — place to crash in ny?
- 320. noah eli gordon — 11/14: denver: Julie Carr & Joseph Lease \*\*\*\* 11/15: Laf alette: Lease & ...
- 321. Philip Metres — the latest at Behind the Lines Poetry blog
- 322. steve russell — Re: Norman Mailer
- 323. Michael Cross — Reminder: Taylor Brady and Rob Halpern Book Launch!
- 324. steve russell — Re: Norman Mailer
- 325. Susan Webster Schultz — Sidewalk (anti-war) blog for the week
- 326. Mary Newell — Cost of Freedom Anti-war book

#### 11 NOV 2007

- 327. Alan Sondheim — Without causes and truths, without facts and others.
- 328. Peter Ciccariello — We agreed to shut down the pages
- 329. Stephen Ellis — Theater of Eternal Recurrence
- 330. Patrick Pritchett — Re: Julie Carr & Patrick Pritchett at Lorem Ipsum, Cambridge: 11/18
- 331. steve d. dalachinsky — Re: Norman Mailer
- 332. P Ganick — peter ganick's "existences" now published online and in paper
- 333. Philip Metres — Memorial Day
- 334. Simon DeDeo — new on rhubarb is susan
- 335. Christina E Lovin — James Wright Memorial Anthology
- 336. Dan Wilcox — Third Thursday Poetry Night, Albany, NY -- Margot Malia Lynch
- 337. Michael Heller — EVENTS AT NOTRE DAME AND WOODLAND PATTERN
- 338. Jim Rosenberg — Library of Congress E-lit Web Archive Project
- 339. David Buuck — SF Public Library talk on Bay Area public art - 11/15 6pm
- 340. patrick dunagan — Thibodeaux & Sawyer Reading, SF, 11/13/07
- 341. steve d. dalachinsky — Fw: Re: free form
- 342. steve d. dalachinsky — Fw: Re: Fw: Re: Fw: Schadenfreude

#### 12 NOV 2007

- 343. Small Press Traffic — This Friday at Small Press Traffic
- 344. Andy Gricevich — otherwise
- 345. Tim Peterson — EOAGH ISSUE 4 LAUNCH 11/18
- 346. Tony Trigilio — Reminder, Hilles and McDougall, Wednesday, Columbia College Chicago
- 347. David Chirot — New in "Remainder Series": David-Baptiste Chirot: "Light Remains"
- 348. Thomas savage — Re: Norman Mailer
- 349. Skip Fox — Re: Thibodeaux & Sawyer Reading, SF, 11/13/07
- 350. Halvard Johnson — Re: Norman Mailer
- 351. Aryanil Mukherjee — Alok Sarkar and his poetry

- 352. Andrew Jones — Re: Norman Mailer
- 353. Michael Kelleher — Literary Buffalo E-Newsletter 11.12.07-11.18.07
- 354. steve d. dalachinsky — Re: Thibodeaux & Sawyer Reading, SF, 11/13/07
- 355. Jessica Wickens — One month left to submit - Monday Night Issue 7
- 356. Vernon Frazer — Re: Norman Mailer
- 357. Skip Fox — Re: Norman Mailer
- 358. steve russell — Re: Norman Mailer
- 359. David-Baptiste Chirot — Re: Norman Mailer
- 360. cheekc — tnwk . . . taking the show down
- 361. Andrew Jones — Re: Norman Mailer
- 362. cheekc — tnwk r.i.p. apologies
- 363. Jerrold Shiroma — new e-books @ durationpress.com
- 364. Catherine Daly — Re: tnwk r.i.p. apologies

### 13 NOV 2007

- 365. Dillon Westbrook — Prosody Castle 3.3- Guerilla Art tour of Oakland. 11/18
- 366. Jennifer Karmin — JOB: Middlebury College
- 367. Philip Metres — Behind the Lines on Veterans Day
- 368. David Chirot — FW: The Last Supper, Thursday November 15 "Word of Art" Performance
- 369. Vernon Frazer — Re: Norman Mailer
- 370. Suzanne Burns — Re: POETRY MANUSCRIPT CONFERENCE ANNOUNCEMENT
- 371. Charlie Rossiter — I could use a little help
- 372. Barry Schwabsky — Re: Norman Mailer
- 373. UbuWeb — UbuWeb Featured Resources: November 2007 - Selected by Christof Migone
- 374. CA Conrad — poetry in the bathroom: the toilet, the tub, and more... the tiny tour  
continue...
- 375. David Chirot — Re: Norman Mailer
- 376. Alan Sondheim — Scan Sonnet
- 377. Jim Andrews — Vancouver WA conf on digital writing
- 378. Eric Elshtain — Beard of Bees Press
- 379. Elizabeth Switaj — Re: poetry in the bathroom: the toilet, the tub, and more... the tiny to...

### 14 NOV 2007

- 380. David Baratier — Clayton Eshleman
- 381. Pam Brown — calling noah eli gordon
- 382. Adam Fieled — PFS Post: Timothy Yu
- 383. Gary Sullivan — BEN FRIEDLANDER & DANA WARD @ SEGUE
- 384. noah eli gordon — Baus & Lasky in Berkeley this Friday
- 385. Mark Truscott — 29 November: Avasilichioaei and Carr at Test (Toronto)
- 386. Adam Morey — A Poem
- 387. sara marcus — Sun. 11/18 afternoon reading (Brooklyn): Jess Arndt, Kathe Burkhart,  
Frances ...
- 388. mIEKAL aND — ESL

### 15 NOV 2007

- 389. Jennifer Karmin — Red Rover Series / Experiment #17
- 390. Halvard Johnson — Re: ESL
- 391. Michael Kelleher — Upcoming Babel Events
- 392. Chris Hosea — NYC Reading Sat 11/17 - Hosea, Leichter, Rosen
- 393. Matt Henriksen — Fri 11/16 in Brooklyn: Paige Ackerson-Kiely, Lily Brown & Elizabeth  
Robins...
- 394. William Allegrezza — SERIES A--Come hear Cris Mazza and Ray Hsu this coming Tuesday!
- 395. Donna Kuhn — pls read re. 3 year plan to spray pesticide on urban populations in sf bay  
area
- 396. Lewis LaCook — Meet the Melonheads: 4

### 16 NOV 2007

- 397. steve russell — criminality/Mailer/another retro...
- 398. David Chirot — "Freedom Writ Large" John Pilger's Address re imprisoned poets and writers o...
- 399. Aaron Lowinger — Mail-art Show at NCCC
- 400. Poetry Project — Events at The Poetry Project November
- 401. Stephen Vincent — Lawrence Weiner review in NY Times
- 402. Rob McLennan — new(ish) on rob's clever blog
- 403. Alan Sondheim — Schroedinger Cat Experiment (blind manipulation):

#### 17 NOV 2007

- 404. Maryrose . — Dan Raphael and Rodney Koeneké at Spare Room, Portland
- 405. Alan Sondheim — (no subject)
- 406. David Chirot — Fwd: Meditations in a Time of Delusions and Lies 25: Bomb Iran Follies
- 407. Walter K. Lew — Nov. 17 Screenings/Performances: Movietelling at the Miami Beach Cinematheq...
- 408. amy king — RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture
- 409. Alexander Jorgensen — David-Baptiste Chirot : Poetry in Nature: Photography of Pradip Datta ...
- 410. Dan Thomas-Glass — emails- Lisa Robertson, Kevin Davies, Michael Scharf
- 411. Dan Thomas-Glass — With + Stand
- 412. Andy Gricevich — emails for Lisa Robertson, Ange Mlinko
- 413. Patrick Herron — Friendly reminder--reading this evening, come between 9 & 10
- 414. Patrick Herron — Re: Friendly reminder--reading this evening, come between 9 & 10
- 415. Tim Peterson — EOAGH Issue Four NOW ONLINE
- 416. CA Conrad — nostalgia for genocide, or LET'S PLAY genocide!

#### 18 NOV 2007

- 417. Susan Webster Schultz — Tinfoil Press news
- 418. William Slaughter — Notice: Mudlark
- 419. Barrett Watten — In London: Poetry and Public Language
- 420. Ryan Daley — Re: nostalgia for genocide, or LET'S PLAY genocide!
- 421. wil Hallgren — Re: nostalgia for genocide, or LET'S PLAY genocide!

#### 19 NOV 2007

- 422. David Chirot — National Endowment for the Arts - Reading - //Less time spent reading for fun
- 423. Adam Fieled — PFS Post: Halle goes prosy
- 424. Sam Ladkin — COMPLICITIES: British Poetry 1945-2007
- 425. Thomas Devaney — NYC book party: Thomas Devaney -- Nov 29
- 426. Jennifer Karmin — JOB: Framingham State College
- 427. CA Conrad — Re: nostalgia for genocide, or LET'S PLAY genocide!
- 428. SCOTT HOWARD — RECONFIGURATIONS: launched/published
- 429. Jason Quackenbush — Re: nostalgia for genocide, or LET'S PLAY genocide!
- 430. Jason Quackenbush — Re: nostalgia for genocide, or LET'S PLAY genocide!
- 431. Jesse Crockett — Listenlight new issue 13 (featuring "live text")
- 432. Bobbie Lurie — turkey time! ( thank you! previous post)
- 433. eric unger — out now from House Press: string of small machines 3
- 434. blacksox — In Orlando 11/21
- 435. Schlesinger Kyle — Johanna Drucker: Art Theory Now: from Aesthetics to Aesthesis
- 436. K. R. Waldrop — New from Burning Deck
- 437. Alan Sondheim — savaged code
- 438. Peter Ciccariello — Proposed monument for poem in a room
- 439. Richard McLean — please unsubscribe
- 440. Sheila Murphy — >2: An Anthology of New Collaborative Poetry (Murphy and Weber, Eds) - SUGA...

#### 20 NOV 2007

- 441. steve d. dalachinsky — Re: nostalgia for genocide, or LET'S PLAY genocide!

- 442. Stephen Vincent — New de blog/ Texts & Visuals
- 443. Murat Nemet-Nejat — Fwd: [Lucipo] Lale Muldur
- 444. Daniel Godston — what the Poetry Foundation has done with the money
- 445. Ryan Daley — Re: nostalgia for genocide, or LET'S PLAY genocide!
- 446. Thomas savage — Re: nostalgia for genocide, or LET'S PLAY genocide!
- 447. CA Conrad — Re: nostalgia for genocide, or LET'S PLAY genocide!
- 448. CA Conrad — War & Peace vol. 3: THE FUTURE the NYC launch!
- 449. amy king — MiPOesias - December Issue
- 450. David Chirot — [Flickr] - Light Remains Visual Poetry gallery d-b Chirot
- 451. Tom W. Lewis — Re: nostalgia for genocide, or LET'S PLAY genocide!
- 452. David Chirot — Re: nostalgia for genocide, or LET'S PLAY genocide!//Help fight Hunger in yo...
- 453. Jason Quackenbush — Re: nostalgia for genocide, or LET'S PLAY genocide!
- 454. Potree Journal — Launch Reading: Dos Press & Hex Presse
- 455. Alan Sondheim — Memory of a Walk

## 21 NOV 2007

- 456. steve d. dalachinsky — Re: nostalgia for genocide, or LET'S PLAY genocide!
- 457. David A. Kirschenbaum — NYC/Boog City presents Big Game Books and Alex Battles Tues. Nov. 27
- 458. Tom Beckett — GALATEA RESURRECTS ANNOUNCEMENT
- 459. Bobbie Lurie — thoughts on thanksgiving following CAConrad and others
- 460. Alan Sondheim — ballet's wet Pirouette grande (dance-film)
- 461. Peter Ciccariello — Re: Memory of a Walk
- 462. Lori Emerson — Spaltung #2 now out!
- 463. Barry Schwabsky — poetry and the foreign service
- 464. Thomas savage — Re: Memory of a Walk
- 465. CA Conrad — or LET'S PLAY genocide!//Help fight Hunger in your neighborhood & caused by US ...
- 466. Mark Weiss — Re: poetry and the foreign service
- 467. Aryanil Mukherjee — Re: Memory of a Walk
- 468. Barry Schwabsky — Re: poetry and the foreign service
- 469. Alan Sondheim — [WDL] INTIMACY on 7-9 DEC. (fwd)
- 470. David Buuck — Will Alexander benefit, SF 12/1
- 471. Maria Damon — Paul Muldoon at U of MN

## 22 NOV 2007

- 472. Geoffrey Gatza — FW: Thanksgiving Dinner Poem 2007 : Ron Silliman, Guest of Honor
- 473. Dr. Barry S. Alpert — Re: poetry and the foreign service
- 474. Bobbie Lurie — response to Jason Quackenbush
- 475. Aryanil Mukherjee — Bengali Poets/Writers/Artists lead protest rallies against the state Go...
- 476. Chris Stroffolino — Re: response to Bobbi Lurie
- 477. Susan Webster Schultz — Happy Thanksgiving from the Sidewalk Blogger
- 478. sheila black — steinianhejiniansillimanchinesenotebookblackian

## 23 NOV 2007

- 479. Pam Brown — Re: POETICS Digest - 21 Nov 2007 to 22 Nov 2007 (#2007-326)
- 480. steve d. dalachinsky — Re: response to Jason Quackenbush
- 481. Kate Eichhorn — "The Liberties" of Susan Howe, A pOemPERA by Udo Kasemets
- 482. David Chirot — Stop the epidemic of rape in Congo
- 483. Bobbie Lurie — response to Chris Stroffolino and thank you
- 484. Bobbie Lurie — wife beating t.v. show in Saudi Arabia and more...
- 485. steve russell — Re: the Democratic Republic of Congo/Sankuru Nature Reserve
- 486. Danny Snelson — Re: -----anhe-----sillimanchine--noteboo-----ian
- 487. CA Conrad — Re: nostalgia for genocide, or LET'S PLAY genocide!
- 488. Joshua Wilkinson — Rabbit Light Movies is Online

- 489. Rob McLennan — new from Chaudiere Books: Old Winter
- 490. David Chirot — Re: response to Wife Beaters, Violence Against Women/interview & Poetry with...
- 491. Ruth Lepson — Re: poetry and the foreign service
- 492. Geoffrey Gatza — Around the world in 8 reviews - including Kent Johnson's Epigramitis: 11...
- 493. Jennifer Karmin — JOB: Buffalo State College

#### **24 NOV 2007**

- 494. Nicholas Karavatos — Re: response to Bobbi Lurie
- 495. wild honey — Wild Honey Press News
- 496. Bill Marsh — 10th Annual Asian American Literary Awards
- 497. Mackowski, Joanie (mackowje) — Re: poetry and the foreign service
- 498. Ann Bogle — Re: response to Wife Beaters, Violence Against Women/interview & Poetry with ...
- 499. Jesse Crockett — What makes the present so sexy?
- 500. Mark Weiss — Re: poetry and the foreign service

#### **25 NOV 2007**

- 501. Alison Croggon — Re: response to Bobbi Lurie
- 502. Alison Croggon — Re: response to Bobbi Lurie
- 503. Alan Sondheim — defuge flarf
- 504. Metta Sama — Martinique contacts (x-listed)
- 505. Diane DiPrima — Re: poetry and the foreign service
- 506. Tony Trigilio — (fwd): Call for Papers: New Scholarship on the Beats
- 507. Bobbie Lurie — sleeveless t-shirts vs. the national institutionalization of sleeveless t-sh...
- 508. Small Press Traffic — Lisa Robertson & Tisa Bryant this Friday at Small Press Traffic
- 509. Barry Schwabsky — Re: response to Bobbi Lurie
- 510. David Chirot — Re: poetry and the foreign service
- 511. Halvard Johnson — Re: sleeveless t-shirts vs. the national institutionalization of sleevele...
- 512. Mark Weiss — Re: sleeveless t-shirts vs. the national institutionalization of sleeveless t...
- 513. Alison Croggon — Re: response to Bobbi Lurie
- 514. David-Baptiste Chirot — Re: a response for bobbie (checking sources)
- 515. Louis Cabri — Erin Moure Handout for Transparency Machine Event Now Available
- 516. amy king — Get Yer Hair Did
- 517. CA Conrad — WHAT TO DO WHEN THE SHIT HITS THE FAN, by Dave Black
- 518. steve russell — Re: WHAT TO DO WHEN THE SHIT HITS THE FAN, by Dave Black

#### **26 NOV 2007**

- 519. Paul Nelson — Burning Word V
- 520. Jim Andrews — Søren Pold's article on the work of Christophe Bruno
- 521. Murat Nemet-Nejat — Re: poetry and the foreign service
- 522. Alexis Quinlan — Re: response to Wife Beaters, Violence Against Women
- 523. Lori Emerson — the backwardS Spear of poetry - new from ebr
- 524. Thomas savage — Re: poetry and the foreign service
- 525. Aryanil Mukherjee — Cincinnati Poetry Reading @ Publico 11/27
- 526. Michael Kelleher — Literary Buffalo E-Newsletter 11.26.07-12.02.07
- 527. Mark Weiss — Re: response to Wife Beaters, Violence Against Women
- 528. konrad — SF and LA film / poetry events 11/29 and 12/3
- 529. Steve Evans — Attention Span 2007
- 530. Glenn Bach — Job Announcement: Media Arts at UWM
- 531. Bobbie Lurie — response to David
- 532. Ana Bozicevic-Bowling — Document
- 533. steve d. dalachinsky — i'm not there
- 534. Xu Smith — Email for Kay Ryan?

#### **27 NOV 2007**



- 535. Alan C Golding — Eshleman/Vallejo
- 536. Nico Vassilakis — Legendary Fluxus artist ALISON KNOWLES @ SuBtExT
- 537. CA Conrad — CALQUE a literary magazine of translation
- 538. CA Conrad — Re: WHAT TO DO WHEN THE SHIT HITS THE FAN, by Dave Black
- 539. Ram Devineni — Rattapallax DVD release, Robert Minhinnick LitWalk and Italy.
- 540. Simon DeDeo — new on rhubarb is susan
- 541. Dr. Barry S. Alpert — Re: poetry and the foreign service
- 542. Ann Stephenson — Moor Poetry!
- 543. kevin thurston — Re: poetry and the foreign service
- 544. Barry Schwabsky — Kozik/Schwabsky collaboration
- 545. Barry Schwabsky — Re: poetry and the foreign service
- 546. ALDON L NIELSEN — Re: i'm not there
- 547. David Chiot — Re: poetry and the foreign service
- 548. Ruth Lepson — Re: poetry and the foreign service
- 549. Tom Beckett — Re: Kozik/Schwabsky collaboration
- 550. steve d. dalachinsky — Re: i'm not there
- 551. Stephen Vincent — Re: poetry and the foreign service
- 552. Stephen Baraban — Re: i'm not there
- 553. Mark Truscott — reminder: this Thursday: Avasilichioaei and Carr at Test (Toronto)
- 554. Burt Kimmelman — Need Place to Stay in NYC 1/30 to 2/2/08

## 28 NOV 2007

- 555. David Baratier — Landis Everson
- 556. Jesse Glass — New Jesse Glass Sound Files at PENNSOUND
- 557. Sam Truitt — Re: poetry and the foreign service
- 558. Gerald Schwartz — Re: poetry and the foreign service
- 559. Maria Damon — iggy + passenger
- 560. Tim Peterson — SEGUE 12/1: TYRONE WILLIAMS & SUEYEUN JULIETTE LEE
- 561. David Chiot — NY Times re enlarged fotos w/Lincoln, Center of Attention of Camera's Gaze/M...
- 562. Christophe Casamassima — Re: i'm not there
- 563. Joel Weishaus — "Haunting the Paleolithic"
- 564. David Chiot — Vast Nazi archive opens to public - Yahoo! News
- 565. Shin Yu Pai — poetry at RISD tonight
- 566. Thomas Devaney — Please come to Bowery Poetry Club Thurs night!
- 567. Stephen Vincent — Viz Lit & Ghost Signage
- 568. Schuchat Simon — Re: Poetry and the Foreign Service

## 29 NOV 2007

- 569. Jennifer Karmin — JOB: University of Miami
- 570. Nick Piombino — ars poetica
- 571. ALDON L NIELSEN — London Calling
- 572. Aaron McCollough — Issue 9 of GutCult Now Live
- 573. ALDON L NIELSEN — Berkeley Renaissance Poet Landis Everson
- 574. Geoffrey Gatza — Great review of Michael Kelleher's Human Scale
- 575. Rusty Morrison — Kaya Oakes and Chad Sweeney read Dec 8th
- 576. Matt Henriksen — NYC Fri 11/30: Maureen Alsop & Jean Valentine!
- 577. Jesse Glass — New Sound Files Up At Penn Sound
- 578. Maria Damon — Re: Berkeley Renaissance Poet Landis Everson
- 579. Jennifer Karmin — Dec 2: Woodland Pattern open house
- 580. Joshua Kotin — New at Chicago Review + Holiday Offer
- 581. cralan kelder — japanese apricot and cranberry red
- 582. Tom W. Lewis — Re: Berkeley Renaissance Poet Landis Everson
- 583. Poetry Project — Events at The Poetry Project December
- 584. Gabriel Gudding — picture of giant chipmunk
- 585. steve russell — Re: WHAT TO DO WHEN THE SHIT HITS THE FAN, by Dave Black

- 586. steve russell — Re: WHAT TO DO WHEN THE SHIT/Wittgnstein's Mistress follows the premise
- 587. Caleb Cluff — Re: iggy + passenger
- 588. Aryanil Mukherjee — Re: poetry and the foreign service
- 589. Christina E Lovin — Re: picture of giant chipmunk
- 590. cris cheek — Re: i'm not there
- 591. Peter Ciccariello — Re: "Haunting the Paleolithic"
- 592. steve d. dalachinsky — Re: i'm not there
- 593. Elizabeth Switaj — Re: picture of giant chipmunk
- 594. steve d. dalachinsky — Re: i'm not there
- 595. Gwyn McVay — Re: picture of giant chipmunk
- 596. John Tranter — "Announcing Jacket 34 -- Late 2007 -- special stocking-stuffer issue!"
- 597. David Baratier — Landis Everson poem

### 30 NOV 2007

- 598. ALDON L NIELSEN — Re: Landis Everson
- 599. ALDON L NIELSEN — Re: i'm not there
- 600. David Baratier — Re: Landis Everson
- 601. Bobbie Lurie — WHAT TO DO WHEN THE SHIT HITS THE FAN
- 602. Gerald Schwartz — Re: i'm not there
- 603. Jules Boykoff — Tangent Reading--Mohammad, Wright & Tyc--tomorrow in Portland, Oregon
- 604. Thomas savage — Re: i'm not there
- 605. Nathaniel Siegel — Bowery Poetry Club for World AIDS Day Dec 1st 2pm-4pm
- 606. Rodney Koeneke — Portland, Sat. 12/1: MOHAMMAD, TYC, WRIGHT Read for Tangent
- 607. Maria Damon — Re: iggy + passenger
- 608. CE Putnam — CRAWSPACE in 3-D: THIS SUNDAY! ++ Book preorder
- 609. cralan kelder — short poem in the long haul
- 610. Dan Thomas-Glass — Jennifer Moxley?
- 611. Gabriel Gudding — kristin prevallet to read tonight in normal
- 612. David Buuck — Reminder: Will Alexander benefit, SF 12/1



1. **Maria Damon**

**Re: POETRY MANUSCRIPT CONFERENCE ANNOUNCEMENT**

*Wed 31 Oct 2007*

---

excuse me, but is this a joke?

Joan Houlihan wrote:

- > \*The Compleat Manuscript Poetry Conference \*
- > \*Next conference: November 30--December 4, 2007 \*
- >
- >
- >
- > In this unique conference, where enrollment is strictly limited to six
- > qualified participants, each manuscript is thoroughly read by both editors
- > in the weeks before the conference begins. At the conference, Jeffrey
- > Levine, poet, editor and publisher of Tupelo Press and Joan Houlihan, poet,
- > editor and founder of the Concord Poetry Center, analyze and critically
- > discuss every manuscript with the author. This conference also provides
- > behind-the-scenes advice on submissions and recommendations for both
- > journals and presses. All poets read from their manuscripts at evening
- > readings.
- >
- >
- >
- > The November conference takes place in a quintessential New England
- setting
- > in view of the Berkshire mountain range at Spirit Fire, a lovely and
- > secluded retreat. For an application and complete guidelines, please visit
- > <http://www.compleatmanuscript.com/November/> You may also call
- ,
- > email  or write to The Compleat Manuscript,
- > Concord Poetry Center, 40 Stow Street, Concord, MA 01742-2418.
- >
- >
- >
- > \*Attendees say:\*
- >
- >
- >
- > "Eye-opening..I wanted a stepped-back view of my work, and certainly got
- > one, one that I can apply to thinking about existing poems and to future
- > work. The work you both did for us was both detailed and generous. A clear,
- > well-lit path. Many, many thanks for your focus and energy. It was a very

> rich experience." \*Diana Gordon, Northampton, MA\*

>

>

>

> I have been to many good conferences, but what I liked about this one was

> the sustained attention of my (and others') work, to whole manuscripts. I

> appreciated the feedback which was local, general, and global—on the poems

> themselves, including which lines don't work; on the sections; on the whole

> conception and shape of the collection. I got specific ideas about titles,

> and the tension needed between the title and the first line...specific ideas

> about beginning in medias res, as it were, and not beginning with so much

> narration (my problem).

>

> \*Carol\* \*Gilbertson, Professor of English, Decorah, IA

>

> \*

>

> It [the conference] helped me see with an editor's eyes. I now can imagine

> the process even more thoughtfully. It [the conference] surpassed my

> expectations. \*Paul Brooke, Ames, IA \*

>

>

>

> Thorough and frank opinions about the poems and manuscript.

>

> \*Norm Goodwin, Edmonds, WA\*

>

>

>

> I feel a new sense of motivation toward my work, and I'm prepared to get

> back into it and revise. I was pleased to receive, orally in our sessions,

> detailed feedback from the editors/poets on faculty whose work I respect. \*

> Gary\*\* Leising, Ph.D., Assistant Professor of English, Utica, NY

> \*

>

>

> \*For more information on this and other upcoming manuscript conferences,

> see:\*

> \*\*

> \*www.colrainpoetry.com\* <<http://www.colrainpoetry.com/>>

>

>

>  
>

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## 2. **Steensen, Sasha** ***e-mail addresses?***

*Wed 31 Oct 2007*

---

I am looking for e-mail addresses for the following poets:

Pam Rhem, Ben Lerner, Brenda Coultas, and Claudia Rankine.

If you have one, or if you are one, please backchannel.

Thanks,  
Sasha Steensen

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## 3. **Jennifer Karmin** ***JOB: Gettysburg College***

*Thu 1 Nov 2007*

---

(this is a forward. please don't respond to me.  
good luck!)

Gettysburg College invites applications for a tenure-track appointment at the assistant professor level, beginning August 2008, for a poet to teach five courses over two semesters (3/2) in introduction to creative writing and advanced poetry writing. M.A., with a concentration in creative writing, M.F.A., or Ph.D., with creative dissertation, required. Exemplary teaching record and significant publication record a must. The successful candidate will assist with departmental writing activities and serve as a member of the English Department's creative writing committee.

Gettysburg College is a highly selective liberal arts college located within 90 minutes of the Washington/Baltimore metropolitan area. Established in 1832, the College has a rich history and is situated on a 220-acre campus with an enrollment of over 2,600 students. Gettysburg College celebrates diversity and especially invites applications from

members of any group that has been historically underrepresented in the American academy. The College assures equal employment opportunity and prohibits discrimination on the basis of race, color, national origin, gender, religion, sexual orientation, age, and disability.

Competitive salary. To apply, send letter of application, c.v., the names of three references, and a 5-10 page writing sample to: Prof. Jack Ryan, Chair, Department of English, Box 397, Gettysburg College, 300 N. Washington St., Gettysburg, PA 17325, postmarked by November 9, 2007.

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Do You Yahoo!?

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

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#### 4. **Dubravka Djuric**

##### ***RHETORIC***

*Thu 1 Nov 2007*

---

DEAR LIST MEMBERS,

COULD ANY OF YOU SUGGEST ANY GOOD BOOK ON RHETORIC AND STYLISTIC?.

THE ONLY ONE I HAVE IS WAYNE C. BOOTH - tHE RHETORIC OF RETORIC - THE QUEST FOR EFFECTIVE COMMUNICATION

THANKS IN ADVANCE

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#### 5. **Zamsky, Robert**

##### ***New College of Florida: Writer in Residence***

*Thu 1 Nov 2007*

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New College of Florida, the experimental liberal arts honors college of the State University System, announces an opening for a Writer in Residence, spring semester 2008 (February-May). MFA, MA, or equivalent degree preferred. The successful candidate will have two published books or the equivalent, & two years' experience teaching creative writing at the college level, which can include instruction as a graduate student. New College encourages

interdisciplinary, multicultural, & innovative approaches to teaching. Writers whose work engages multiethnic &/or Diasporic issues especially encouraged to apply. The Writer in Residence will be responsible for teaching two semester-length writing courses (one multi-genre introductory course & one course in the applicant's specialty), & will give at least three public readings. Courses are evaluated through narrative evaluations rather than grades. We especially welcome candidates who, as Writer in Residence, will be interested in getting to know our campus community. The College, located an hour south of Tampa, seeks to attract a culturally & intellectually diverse faculty of the highest caliber. Salary \$20,000, with no benefits. Send c.v., letter of application, writing sample, dossier with three letters of reference & official transcript, & two course proposals (one, introductory level & another more specialized) to: Dr. Nova Myhill, Chair, Search Committee, Division of Humanities, New College of Florida, 5800 Bay Shore Road, Sarasota, FL 34243-2109. Review of applications will begin November 26 & continue until position is filled. For disability accommodations, contact Chair a minimum of five days in advance at [REDACTED]. Website: [www. ncf.edu](http://www.ncf.edu)  
<<http://131.247.152.79/exchweb/bin/redir.asp?URL=http://www.ncf.edu>> .  
AA/EOE. (AWP)

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## 6. **tyrone williams**

### **Re: POETRY MANUSCRIPT CONFERENCE ANNOUNCEMENT**

*Thu 1 Nov 2007*

---

Maria,

I thought that too but I'm afraid it's not....

Tyrone

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

>From: Maria Damon <[REDACTED]>

>Sent: Oct 31, 2007 10:52 PM

>To: [REDACTED]

>Subject: Re: POETRY MANUSCRIPT CONFERENCE ANNOUNCEMENT

>

>excuse me, but is this a joke?

>

>Joan Houlihan wrote:

>> \*The Compleat Manuscript Poetry Conference \*

>> \*Next conference: November 30--December 4, 2007 \*

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>> In this unique conference, where enrollment is strictly limited to six  
>> qualified participants, each manuscript is thoroughly read by both editors  
>> in the weeks before the conference begins. At the conference, Jeffrey  
>> Levine, poet, editor and publisher of Tupelo Press and Joan Houlihan, poet,  
>> editor and founder of the Concord Poetry Center, analyze and critically  
>> discuss every manuscript with the author. This conference also provides  
>> behind-the-scenes advice on submissions and recommendations for both  
>> journals and presses. All poets read from their manuscripts at evening  
>> readings.

>>

>>

>>

>> The November conference takes place in a quintessential New England  
setting

>> in view of the Berkshire mountain range at Spirit Fire, a lovely and  
>> secluded retreat. For an application and complete guidelines, please visit  
>> <http://www.compleatmanuscript.com/November/> You may also call

██████████,

>> email ██████████ or write to The Compleat Manuscript,  
>> Concord Poetry Center, 40 Stow Street, Concord, MA 01742-2418.

>>

>>

>>

>> \*Attendees say:\*

>>

>>

>>

>> "Eye-opening..I wanted a stepped-back view of my work, and certainly got  
>> one, one that I can apply to thinking about existing poems and to future  
>> work. The work you both did for us was both detailed and generous. A clear,  
>> well-lit path. Many, many thanks for your focus and energy. It was a very  
>> rich experience." \*Diana Gordon, Northampton, MA\*

>>

>>

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>> I have been to many good conferences, but what I liked about this one was  
>> the sustained attention of my (and others') work, to whole manuscripts. I  
>> appreciated the feedback which was local, general, and global"on the  
poems

>> themselves, including which lines don't work; on the sections; on the whole  
>> conception and shape of the collection. I got specific ideas about titles,

>> and the tension needed between the title and the first line—specific ideas  
>> about beginning in medias res, as it were, and not beginning with so much  
>> narration (my problem).  
>>  
>> \*Carol\* \*Gilbertson, Professor of English, Decorah, IA  
>>  
>> \*  
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>> It [the conference] helped me see with an editor's eyes. I now can imagine  
>> the process even more thoughtfully. It [the conference] surpassed my  
>> expectations. \*Paul Brooke, Ames, IA \*  
>>  
>>  
>>  
>> Thorough and frank opinions about the poems and manuscript.  
>>  
>> \*Norm Goodwin, Edmonds, WA\*  
>>  
>>  
>>  
>> I feel a new sense of motivation toward my work, and I'm prepared to get  
>> back into it and revise. I was pleased to receive, orally in our sessions,  
>> detailed feedback from the editors/poets on faculty whose work I respect. \*  
>> Gary\*\* Leising, Ph.D., Assistant Professor of English, Utica, NY  
>> \*  
>>  
>>  
>>  
>> \*For more information on this and other upcoming manuscript conferences,  
>> see:\*  
>> \*\*  
>> \*www.colrainpoetry.com\* <<http://www.colrainpoetry.com/>>  
>>  
>>  
>>  
>>

Tyrone Williams

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## 7. **Danny Snelson**

### ***KHURMOOKUM: my Dear coUntess &/+ l'Année Jarry***

Thu 1 Nov 2007

---

dear POETICS,

Out from the lurking realm of the unknown dimension, I'd like to introduce myself & share some things this fine Nov.1st. My name is Danny Snelson -- I've been on the server for some time, popping up occasional here & there -- I've been meaning to join proper for some time but have not been able in the shuffle recently relocated to Tokyo. Some may have seen my web work -- I began scanning/contributing to Craig Dworkin's inimitable eclipse archive<<http://english.utah.edu/eclipse/>>a few years ago, edited the recent Spring 2007 series of /ubu editions <<http://www.ubu.com/ubu/>> & have done various things<<http://www.uglyducklingpresse.org/page-0-9.html>>with the good people at Ugly Duckling Presse (wherein one mad-cap afternoon I retyped the entirety of Aram Saroyan's minimal poems<<http://www.uglyducklingpresse.org/page-Complete.html>>for (re)publication). I sharity blog here <<http://jhenrychunko.blogspot.com/>>.

Writing now with the distinct pleasure to announce the launch debut of my Dear coUntess, a letter to lord kelvin <<http://my-Dear-coUntess.blogspot.com>> -- a feature length conceptual writing project. Blazon: it considers contemporary epistolary forms, digital translation methods & the preeminent mode of confessional poetry 2.0 -- the vlog (or video blog) -- exhuming a telepathic letter you may recognize as once being transmitted by the posthumous soul of Dr. Faustroll as printed in Opinions & Exploits<<http://72.14.235.104/search?qÊche:eOkr8XjVsP0J:www.pataphysics-lab.com/sarcophaga/daysures/Jarry,%252520Alfred%252520-%252520Dr%252520Faustroll.rtf+opinions+and+exploits+faustroll&hl=en&ct=clnk&cd5>>well after the dismal demise of Alfred Jarry (now back in stock <<http://www.exactchange.com/frame/frame.html>>!).

Further, keep on the watch -- the coUntess will be part of the (mis)Translation folio in Drunken Boat #9, <<http://www.drunkenboat.com>><<http://www.drunkenboat.com/>>forthcoming in Winter 2007. The folio will include magpie steals, transinhalations, computational recreations, transealations, straight and vexed translations, from French to French and from Bach to Fortran. (Sez Ravi Shankar, yr pal at Drunken Boat.)

Now <<http://www.spencerart.ku.edu/exhibitions/almanac/>> enjoy<<http://www.college-de-pataphysique.org/>> a <[http://ubu.artmob.ca/sound/bok/Bok-Christian\\_Ubu-Hubbub.mp3](http://ubu.artmob.ca/sound/bok/Bok-Christian_Ubu-Hubbub.mp3)> hefty<<http://www.alfredjarry2007.fr/jarryimages/iconographie/M.Hebert.jpg>>

Jarry <[http://en.wikipedia.org/wiki/Alfred\\_Jarry](http://en.wikipedia.org/wiki/Alfred_Jarry)> (RIP  
11.1.07<<http://www.alfredjarry2007.fr/jarryimages/iconographie/Les-derniers-Sacrements.jpg>>) centenary <<http://www.alfredjarry2007.fr/>>  
link<<http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=01496>>  
cluster<[http://www.alfredjarry2007.fr/jarryimages/iconographie/photo3\\_expo\\_college\\_1953.jpg](http://www.alfredjarry2007.fr/jarryimages/iconographie/photo3_expo_college_1953.jpg)> hubbub  
<[http://www.thegatesofparadise.com/DDart/bok\\_ubuthis.jpg](http://www.thegatesofparadise.com/DDart/bok_ubuthis.jpg)>  
!<<http://www.evergreenreview.com/102/fiction/preduo.html>>

yrs,  
Danny

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## 8. **CA Conrad**

### ***Frank Sherlock, Dorothea Lasky, Dan Machlin do the tinyTOUR LIVING ROOM TINYtour***

*Thu 1 Nov 2007*

How GREAT is it when some of your favorite poets are your friends!? (yes-yes some of my enemies write good poems too, but fuck them, I'm here to celebrate my friends on

THE tinyTOUR! Go to PhillySound post today (Nov 1) to see all the details about watching this series of video taped readings in different rooms of Dorothea Lasky's Philadelphia apartment: <http://PhillySound.blogspot.com>

WHO NEEDS A WORLD WITHOUT POETRY!?  
CAConrad

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## 9. **D. Wellman**

### ***MSA9***

*Thu 1 Nov 2007*

I too am at MSA 9 presenting on Sunday morning. Topic: imagined and emergent subjectivities in the visual arts and poetry: Armando Reveron, Wilfredo Lam, Aimé Césaire. The panel is 127. Primitivisms from Spain, Latin America, and the Caribbean

Donald Wellman  
<http://faculty.dwc.edu/wellman/don.htm>

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10. **Nico Vassilakis**

**Subtext Series = GOLDEN HANDCUFFS REVIEW-SEATTLE ISSUE LAUNCH**

Thu 1 Nov 2007

---

Subtext continues its monthly reading series with a special evening to celebrate the Golden Handcuffs Review - Seattle Issue Launch. This issue of GHR was edited by Lou Rowan and Joe Donahue. The reading is at our new home at the Chapel Performance Space on 7 November 2007. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm. Subtext invites you to join the authors and artists, most of whom will be there to meet you and read from their work, on November 7th. About Golden Handcuffs Review: The world-renowned Harry Mathews has written about Seattle's own Golden Handcuffs Review, "In letters, there is nothing like Golden Handcuffs Review, and nothing better." Rick Moody adds, "Golden Handcuffs is among the handful of truly important contemporary literary magazines. It fights the good fight for work that would otherwise want for a champion, and for this reason I read each issue with great enthusiasm." The new issue of Golden Handcuffs celebrates Seattle writers and artists, with new essays, fiction, poetry by Curtis Bonney, Rebecca Brown, Daniel Comiskey, April De Nonno, Christine Deavel, Joseph Donahue, Diana George, Randy Hayes, Jeanne Heuving, Sarah Mangold, Ezra Mark, J.W. Marshall, Bryant Mason, Robert Mitterthal, Paul Nelson, Doug Nufer, John Olson, Roberta Olson, Deniz Perin, C.E. Putnam, Cathleen Shattuck, Craig Van Riper, Nico Vassilakis, and Maged Zaher. The artwork is by: Jaq Chartier, Randy Hayes, Brian Smale, and Alice Wheeler. See <http://www.goldenhandcuffsreview.com/> The future Subtext schedule is: December 5, 2007 Alison Knowles (New York) - co-presented with nonsequitur 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 at <http://subtextreadingseries.blogspot.com> More info at Nonsequitur web site <http://nseq.blogspot.com> and details on the Chapel can be found at <http://gschapel.blogspot.com> SPECIAL THANKS to NONSEQUITUR for co-sponsoring this event. =

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11. **ALDON L NIELSEN**

**Re: MSA9**

Thu 1 Nov 2007

---

All god's children are at MSA in Long Beach -- including me on a panel Friday afternoon talking about race and criticism -- with, I think I recall, Micahel Bibby and Grant Jenkins -- check the program --



GET A SINGLE PRESENT THIS BIRTHDAY/ IT SIMPLY WON'T MATTER: THIS PAVLOVA WILL START YOUR YEAR OUT RIGHT--BEST WISHES--BOBBI

On 10/30/07, Gabrielle Welford <[REDACTED]> wrote:

>

> oh god! i'm fainting... and my birthday's coming up... :-)

>

> On Tue, 30 Oct 2007, Bobbie Lurie wrote:

>

> > Catherine, Here is my recipe for "Chocolate Raspberry Pavlova"--I owe it  
> > all to Nigella Lawson after 3 years in England, trying to make a pavlova  
> > cause pavlova's are big there (but this is the only one that's worked  
> > for me--and it's delicious!). I recommend this to EVERYONE as a  
> > replacement birthday cake or any other time a celebration is in order  
> > (which is always, of course, so please don't hesitate)(probably a good  
> > thing to include at poetry readings):

> >

> > CHOCOLATE RASPBERRY PAVLOVA

> >

> > for the chocolate meringue base:

> > 6 egg whites

> > 1 cup granulated sugar

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> > 1 teaspoon balsamic or red wine vinegar

> > 2 ounces bittersweet chocolate, finely chopped

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> > for the topping:

> > 2 1/4 cups heavy cream

> > 1 very full pint raspberries

> > 2-3 tablespoons coarsely grated

> > bittersweet chocolate

> >

> >

> > Preheat the oven to 350/ line baking sheet with parchment paper

> >

> > Beat egg whites until satiny peaks form/ then beat in sugar/ a spoonful  
> at a time until the meringue is stiff and shiny. Sprinkle over the cocoa and  
> vinegar and the chopped chocolate. Gently fold everything until cocoa is  
> thoroughly mixed in. Mound onto a baking sheet in fat circle approx. 9  
> inches in diameter, smoothing the sides and top. Place in the over, then  
> immediately turn the temperature down to 300 F/ cook for approx 1-1/4 hrs  
> When it's ready it should look crisp around the edges and on the sides and

> be dry on top/ when you prod the center you should feel the promise of  
> squidginess beneath your fingers. Turn off the oven and open the door  
> slightly, and let the chocolate meringue disk cool and completely.  
> > When you're ready to serve, invert onto a big, flat-bottomed plate.  
> Whisk the cream till thick but still soft and pile it on top of the  
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> that you get curls rather than rubble, as you don't want the raspberries'  
> luscious color and form to be obscured, and sprinke haphazardly over te top,  
> letting some fall, as it will, on the plate's rim.  
> >  
> > Note: always eat while wearing party hats (my suggestion)  
> > Bobbi Lurie  
> >  
> >  
> > \_\_\_\_\_

Email

and AIM finally together. You've gotta check out free AOL Mail! -  
<http://mail.aol.com>

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13. **Rob McLennan**  
***12 or 20 questions with Steve Venright***

*Thu 1 Nov 2007*

here:

<http://robmcclennan.blogspot.com/2007/11/12-or-20-questions-with-steve-venright.html>

rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere  
Books ([www.chaudierebooks.com](http://www.chaudierebooks.com)) ...coord., SPAN-O + ottawa small press  
fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in  
residence, U of Alberta \* <http://robmcclennan.blogspot.com/>

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14. **Nick LoLordo**  
***Re: POETRY MANUSCRIPT CONFERENCE ANNOUNCEMENT***

*Thu 1 Nov 2007*

I knew it wasn't a joke but wanted to ask if it was.....

Nick

On Nov 1, 2007, at 6:49 AM, tyrone williams wrote:

Maria,

*I thought that too but I'm afraid it's not....*

Tyrone

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

From: Maria Damon <[REDACTED]>

Sent: Oct 31, 2007 10:52 PM

To: [REDACTED]

Subject: Re: POETRY MANUSCRIPT CONFERENCE ANNOUNCEMENT

*excuse me, but is this a joke?*

Joan Houlihan wrote:

*\*The Compleat Manuscript Poetry Conference \**

*\*Next conference: November 30--December 4, 2007 \**

*In this unique conference, where enrollment is strictly limited to six*

*qualified participants, each manuscript is thoroughly read by both editors*

*in the weeks before the conference begins. At the conference, Jeffrey*

*Levine, poet, editor and publisher of Tupelo Press and Joan Houlihan, poet,*

*editor and founder of the Concord Poetry Center, analyze and critically*

*discuss every manuscript with the author. This conference also provides*

*behind-the-scenes advice on submissions and recommendations for both journals and presses. All poets read from their manuscripts at evening readings.*

*The November conference takes place in a quintessential New England setting*

*in view of the Berkshire mountain range at Spirit Fire, a lovely and secluded retreat. For an application and complete guidelines, please visit*

*<http://www.compleatmanuscript.com/November/> You may also call*

*[REDACTED],  
email [REDACTED] or write to The Compleat*

*Manuscript,  
Concord Poetry Center, 40 Stow Street, Concord, MA 01742-2418.*

*\*Attendees say:\**

*"Eye-opening..I wanted a stepped-back view of my work, and certainly got one, one that I can apply to thinking about existing poems and to future work. The work you both did for us was both detailed and generous. A clear, well-lit path. Many, many thanks for your focus and energy. It was a very rich experience." \*Diana Gordon, Northampton, MA\**

*I have been to many good conferences, but what I liked about this one was the sustained attention of my (and others') work, to whole manuscripts. I appreciated the feedback which was local, general, and global—on the poems themselves, including which lines don't work; on the sections; on the whole conception and shape of the collection. I got specific ideas about titles, and the tension needed between the title and the first line... specific ideas about beginning in medias res, as it were, and not beginning with so much narration (my problem).*

*\*Carol\* \*Gilbertson, Professor of English, Decorah, IA*

*\**

*It [the conference] helped me see with an editor's eyes. I now can imagine the process even more thoughtfully. It [the conference] surpassed my expectations. \*Paul Brooke, Ames, IA \**



*Thorough and frank opinions about the poems and manuscript.*

*\*Norm Goodwin, Edmonds, WA\**

*I feel a new sense of motivation toward my work, and I'm prepared to get back into it and revise. I was pleased to receive, orally in our sessions, detailed feedback from the editors/poets on faculty whose work I respect. \**

*Gary\*\* Leising, Ph.D., Assistant Professor of English, Utica, NY*  
*\**

*\*For more information on this and other upcoming manuscript conferences, see:\**

*\*\**

*\*www.colrainpoetry.com\* <<http://www.colrainpoetry.com/>>*

*Tyrone Williams*

V Nicholas LoLordo  
Assistant Professor  
Department of English  
University of Nevada-Las Vegas  
4505 Maryland Parkway  
Box 455011  
Las Vegas, NV 89154-5011

Phone: [REDACTED]

Fax: [REDACTED]

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15. **angela vasquez-giroux**  
***manuscript conference***

*Thu 1 Nov 2007*

---

granted, i'm not an incredibly experienced or well-published poet, but this is the first time i've ever heard of such a thing!

i checked the website and found no transparent display of cost (you have to send a personal email to request it) and am still baffled as to how said conference is supposed to benefit a poet or manuscript.

it almost seems as if you're paying (after being selected to participate/pay) for a small audience with two publishers. the website boasts that 13 manuscripts workshopped at the conference have been published; my question is, by the editors in attendance?

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16. **Rob McLennan**

***john newlove on jacket magazine (aus)***

*Thu 1 Nov 2007*

---

Australia's Jacket magazine has just posted three poems by Canadian poet John Newlove in their newest issue, as well as "These Things Form Poems When I Allow It: After John Newlove," an afterword by Jeff Derksen, to coincide with the publication of *A Long Continual Argument: The Selected Poems of John Newlove*, ed. Robert McTavish (Ottawa ON: Chaudiere Books)

<http://jacketmagazine.com/34/newlove-3.shtml>

<http://jacketmagazine.com/34/derkson-newlove.shtml>

for information about the book (and how to order one), go to:

<http://robmcclennan.blogspot.com/2007/09/long-continual-argument-selected-poems.html>

yer wayward publisher,

rob mcclennan

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books ([www.chaudierebooks.com](http://www.chaudierebooks.com)) ...coord., SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta \* <http://robmcclennan.blogspot.com/>

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17. **Bobbie Lurie**

***FOCUS ON PAVLOVA: PROPOSED PEACE TREATY FOR THE MIDDLE EAST AND PATHETIC MESS WORLD***

*Thu 1 Nov 2007*

---

Date: Wed, 31 Oct 2007 15:15:56 +0100

From: Anny Ballardini <[REDACTED]>

Subject: Re: recipes

I'm lucky, I don't like eggs, :-)

Anny, Gabrielle and everyone,  
What I omitted from this recipe was my true intention.  
Yes, it was meant for Catherine and her collection.  
But mostly it is my peace offering to the Middle East and the whole world  
looking about to be blown up. See, I figure, if  
ANYONEANYWHEREANYTIMEFOREVERMORE sits and eats this pavlova:  
THERE'S NO WAY ANYONE EATING THIS PAVLOVA IS GONNA THINK A BIT  
ABOUT  
WAR OR WHO SIDE THEY'RE ON AND AFTERWARDS HERE'S THE BEST  
PART: you need  
a nap--you've absolutely gotta sleep after eating this...  
Nowaynohow to blow up self and others in past-pavlova euphoria.  
So this is MY OFFERING FOR PEACE IN THE MIDDLE EAST.  
(i do pray it works...please "focus on pavlova"--world of ours pathetic mess)

Bobbi Lurie

On 10/30/07, Gabrielle Welford <[REDACTED]> wrote:

>

> oh god! i'm fainting... and my birthday's coming up... :-)

>

> On Tue, 30 Oct 2007, Bobbie Lurie wrote:

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> > 2 ounces bittersweet chocolate, finely chopped

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> > for the topping:

> > 2 1/4/ cups heavy cream

> > 1 very full pint raspberries

> > 2-3 tablespoons coarsely grated  
> > bittersweet chocolate  
> >  
> >  
> > Preheat the oven to 350/ line baking sheet with parchment paper  
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> > Beat egg whites until satiny peaks form/ then beat in sugar/ a spoonful  
> at a time until the meringue is stiff and shiny. Sprinkle over the cocoa and  
> vinegar and the chopped chocolate. Gently fold everything until cocoa is  
> thoroughly mixed in. Mound onto a baking sheet in fat circle approx. 9  
> inches in diameter, smoothing the sides and top. Place in the oven, then  
> immediately turn the temperature down to 300 F/ cook for approx 1-1/4 hrs  
> When it's ready it should look crisp around the edges and on the sides and  
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> squidginess beneath your fingers. Turn off the oven and open the door  
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> >  
> > Note: always eat while wearing party hats (my suggestion)  
> > Bobbi Lurie  
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>

Email

and AIM finally together. You've gotta check out free AOL Mail! -  
<http://mail.aol.com>

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18. **steve russell**

***deep image vs. language/BORGES/ J Wright/ Merwin, or A R AMMONS***

*Thu 1 Nov 2007*

I'm still a novice at Language. I see it as a liberating trend, but recently, while reading Borges, I found myself nostalgic for more narrative in contemporary poetry. Borges, in "The Craft of Verse," seems to regret the absence of narrative in 20th century poetry. In his "Tape for the Turn of The Year," A. R. Ammons seems to have anticipated the LANGUAGE aesthetic (if aesthetic is the

correct word). I consider the Tape an awesome poem. The reader never knows where Ammons will take one from one line to the next. & while there's seldom, if ever, a narrative in an Ammons poem, lots of things happen. There's action. I like that.

---

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<http://mail.yahoo.com>

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19. **steve russell**

***Ashbery at the Folger/ coming...***

*Thu 1 Nov 2007*

---

\* John Ashbery

Folger Shakespeare Library

Monday, November 5, 7:30 pm

Tickets: \$12

<http://www.folger.edu/woSummary.cfm?wotypeid=4&season=c&woid=402>

John Ashbery's work bends and breaks from the traditional poetry narrative.

His poems create and recreate reality in an ever-shifting landscape.

Conversation moderated by Michael Collier, poet, Professor of Creative Writing, University of Maryland and Director of Breadloaf Writer's Conference.

\*\*

---

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<http://mail.yahoo.com>

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20. **steve d. dalachinsky**

***Fw: Re: Bowery Poetry Club, 11/3 and 11/4***

*Thu 1 Nov 2007*

---

tom church presents wallpaper:

saturday 11am - 4 pm and sunday 5 pm - 8 pm richard kostelanetz jill rapaport  
bonnie finberg steve dalachinsky michael carter yuko otomo tomsavage ron  
kolm bruce webber joanne pagano ty cumbie, elleen christie ravish momin and  
many surprise guests tom church presents wallpaper

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## 21. **J. Michael Mollohan**

### ***Re: RHETORIC***

*Thu 1 Nov 2007*

---

Style: Strunk & White (period)

Rhetoric: I used to have a good one my S.I. Hakawya, something like "Language and Thought in Action." Not sure of the exact title.

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

From: "Dubravka Djuric" <[REDACTED]>

To: <[REDACTED]>

Sent: Thursday, November 01, 2007 8:05 AM

Subject: RHETORIC

DEAR LIST MEMBERS,

COULD ANY OF YOU SUGGEST ANY GOOD BOOK ON RHETORIC AND STYLISTIC?.

THE ONLY ONE I HAVE IS WAYNE C. BOOTH - tHE RHETORIC OF RETORIC - THE QUEST FOR EFFECTIVE COMMUNICATION

THANKS IN ADVANCE

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## 22. **Poetry Project**

### ***Events at The Poetry Project November***

*Thu 1 Nov 2007*

---

Hello friends,

We<sup>1</sup>ve been working around the clock here at The Poetry Project to provide you with excellent readings. Here<sup>1</sup>s what we have for you in the next week:

Friday, November 2, 10 PM

Felicia Luna Lemus & Jess Arndt

Felicia Luna Lemus is the author of two novels, *Like Son* (Akashic, 2007) and *Trace Elements of Random Tea Parties* (2003). She teaches writing at The New School and lives in the East Village. Please visit [felicialunalemus.com](http://felicialunalemus.com) An avid student of old fashioned mixologies, vast piracy, and assorted buggery, Jess Arndt is attempting to combine the three in her yet to be finished first novel, *Shanghaied*. Set in Gold Rush San Francisco, the story weaves and staggers through the opium dens, brothels and sailor holes of the Barbary Coast, continuously distracted by the gold-lust and tarts. Having just finished her MFA at Bard College, she trades her time between Brooklyn and a small island off the northwest coast of Washington State. She has most recently been published

in Velvet Mafia: Dangerous Queer Fiction, Instant City Journal, Encyclopedia Literary Journal, Bottoms Up! Writing About Sex from Soft Skull Press, and Baby Remember My Name, a new anthology edited by Michelle Tea. She has a short story coming out from Inconvenient Press later this fall, in collaboration with visual artist, Xylor Jane.

Monday, November 5, 8 PM

Open Reading

Sign-up at 7:45 pm. Suggested reading time is three minutes.

Wednesday, November 7, 8 PM

Alice Notley & Akilah Oliver

Alice Notley is the author of more than twenty-five books of poetry including the epic poem *The Descent of Alette*, and *Mysteries of Small Houses*, one of three finalists for the Pulitzer Prize and the winner of the Los Angeles Times Book Prize for Poetry. Notley's long poem *Disobedience* won the Griffin International Prize in 2002. In 2005 the University of Michigan Press published her book of essays on poetry, *Coming After*. Her most recent books are *Alma*, or *The Dead Women*, from Granary Books, *Grave of Light: New and Selected Poems*, from Wesleyan, and *In the Pines* from Penguin. Akilah Oliver is the author of *The Putterer's Notebook*, *a(A)ugust*, *An Arriving Guard of Angels* *Thusly Coming to Greet*, and *the she said dialogues: flesh memory*, a book of experimental prose poetry honored by the PEN American Center's <sup>3</sup>Open Book<sup>2</sup> award. She has been artist in residence at Beyond Baroque Literary Arts Center in Los Angeles, and is core faculty at the Naropa University Summer Writing Program and adjunct faculty at Naropa.

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

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

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

131 East 10th Street at Second Avenue

New York City 10003

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



[www.poetryproject.com](http://www.poetryproject.com)

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

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

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



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23. **Dale Smith**

***Re: The Name & the Paradox of its Contents: New at Possum Ego***

Thu 1 Nov 2007

---

"Looking back at my posts of September 1997, I see a young man ill equipped to participate in the environment of the Buffalo Poetics List. I trust that person (my old self), and his instinctive gestures and claims: but I cringe at his "parodic redeployments" (though I embrace his lack of theoretical sophistication). Still, if his vocabulary had been better constructed, perhaps his entrance on the List would have been eased. And, thinking of Derrida's On Hospitality, it is true that we do not get to choose who enters our domains. This creates opportunities for discussion and reflection through confrontation with the other-in whatever context you want to define other. Theorized through this notion of hospitality, Derrida suggests that "tolerance" draws boundaries that prevent engagements with the other. Such "tolerance" is unproductive in terms of communication. By testing one's identity in a context in which the other arrives to challenge us, we can develop strong arguments that further conversation without retreating into the safe categories of being we claim to protect us from the dynamic arguments of others."...

Read more at <http://possumego.blogspot.com>

--

Dale Smith

La Revolution Opossum!

<http://www.skankypossum.com>

<http://possumego.blogspot.com>

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24. **Pam Brown**

***Reviewer for John Newlove for Jacket Magazine***

Thu 1 Nov 2007

---

Dear Poeticists,

If you would like to write a review of

'The Long Continual Argument: Selected Poems of John

Newlove' for Jacket magazine please contact me here

pDOTbrown62ATgmailDOTcom



For further information :

<http://robmcclennan.blogspot.com/2007/09/long-continual-argument-selected-poems.html>

<http://jacketmagazine.com/34/newlove-3.shtml>

<http://jacketmagazine.com/34/derkson-newlove.shtml>

Thanks,

All good wishes,

Pam Brown

---

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

Web site : Pam Brown - <http://www.geocities.com/p.brown/>

Associate editor : Jacket - <http://jacketmagazine.com/index.html>

---

National Bingo Night. Play along for the chance to win \$10,000 every week.

Download your gamecard now at Yahoo!7 TV.

<http://au.blogs.yahoo.com/national-bingo-night/>

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## 25. **laura hinton**

### ***Re: deep image vs. language/BORGES/ J Wright/ Merwin, or A R AMMONS***

*Thu 1 Nov 2007*

---

"Language" in of itself does not reject "narrative." See Carla Harryman, West Coast Language poet, in her short piece about narrative (There Never Was a Rose...), which I think makes a profound statement on this front. I think there's a difference between anti-narrative and non/narrative. The anti-narrative might be Don Quixote, Cervantes-style, a work that parodies or rejects narrative through its own "wandering." Non/narrative is a critique of the "master narratives" that create a lyric poem, for example (or a story or novel) before it is even written. They are implicit and part of the culture, and adapted and re-adapted, like the Hollywood stories.

These kind of narratives are a far cry from Borges, whose labyrinth approach to "plot" is a critique of its own plotted-out tradition.

We should have more like Borges. When Laura Mulvey famously discounted narrative (narrative as "sadism," as the infamous "male gaze"), she was specifically talking about the narratives of Hollywood "masters" (Hitchcock was her target), and the specific "realist" plots that "plot against" women. This is the idea of narrative as closure and linearity, not as critique or questioning the "naturalness" of the text.

Laura

fOn 11/1/07, steve russell <[REDACTED]> wrote:

>

> I'm still a novice at Language. I see it as a liberating trend, but  
> recently, while reading Borges, I found myself nostalgic for more narrative  
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>

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>

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26. **wil Hallgren**

***Re: deep image vs. language/BORGES/ J Wright/ Merwin, or A R AMMONS***

*Thu 1 Nov 2007*

---

At the risk of sticking my foot into the great unspoken "it" of this list, I have always (as a reader for over 30 years) considered L=A=N=G=U=A=G=E as a technique more than an aesthetic: one which would naturally devolve in much the same way that surrealistic touches replaced the total embrace of full-blown surrealistic effluents in the fifties, sixties and seventies. Schools of poetry seem to have a life-span where adherents flourish, immerse themselves, and then several of the prime practitioners synthesize the best practices and move on: witness the more recent poetry of Charles Bernstein -- one would be hard pressed to call it "pure" language; it has moved into a sort of cross-pollinated narrative/polemic impulse. I like it much better than his "pure" language works. I think there are vast unexplored potentials in cross pollinating language elements with narrative structures, and I like the idea that as one gets older one gets better. Like the history of surrealism I foresee the future of "language" elements in American poetry as becoming a non-linear flourish in service of a rhetoric in search of greater clarity and precision, and not as an end in itself -- an interlude within the structure of an over-arching poem rather than the

dominant concern of poem itself. When a movement becomes a useful trope in the ongoing rhetoric of the humanities then that movement has done something very useful in the history of mankind. Ur poemslike Ammons' "Tape..."(it's influence goes beyond "language" to second generation BMC & NYS -- and wide-spread non-aligned Ammons followers, as well), often contain the strong seeds of a resolution(of supposed opposites) as well. Look at how many fertile ideas you can still draw from the original "Spring and All" by W.C. Williams (New Directions "Imaginations").

-- Wil Hallgren

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

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Thursday, November 1, 2007 2:35:30 PM

Subject: deep image vs. language/BORGES/ J Wright/ Merwin, or A R AMMONS

I'm still a novice at Language. I see it as a liberating trend, but recently, while reading Borges, I found myself nostalgic for more narrative in contemporary poetry. Borges, in "The Craft of Verse," seems to regret the absence of narrative in 20th century poetry. In his "Tape for the Turn of The Year," A. R. Ammons seems to have anticipated the LANGUAGE aesthetic (if aesthetic is the correct word). I consider the Tape an awesome poem. The reader never knows where Ammons will take one from one line to the next. & while there's seldom, if ever, a narrative in an Ammons poem, lots of things happen. There's action. I like that.

---

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## 27. **Alan Sondheim**

### ***SLSA talk on Gray Barker and Flying Saucers and Stuff***

*Thu 1 Nov 2007*

---

<http://www.asondheim.org/saucer.mp3>

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---

## 28. **Alexander Jorgensen**

### ***Yahoo in China***

*Thu 1 Nov 2007*

---

Yahoo in apology on China

By Stephanie Kirchgaessner in Washington and Mure Dickie in Beijing

Published: November 1 2007 20:29 | Last updated: November 1 2007 20:29

A top Yahoo official who has come under fire for the company's role in the 2004 imprisonment of a dissident in China apologised on Thursday for failing to tell US lawmakers that Yahoo knew more about the case than he initially acknowledged in testimony last year.

Michael Callahan, Yahoo's executive vice president and general counsel, said in a statement ahead of a congressional hearing next week that he "realised" that Yahoo had additional information about the nature of the probe into one of its users, Shi Tao, a journalist now serving a 10-year prison sentence in China, months after he testified that Yahoo had "no information" about the investigation.

Yahoo has faced intense criticism for its involvement in the case because, according to US lawmakers, police in Beijing only found Mr Shi after Yahoo provided them with his e-mail account, IP address log-on history, and the contents of his e-mails.

According to the lawmakers, at the time of Mr Callahan's earlier testimony Yahoo was in possession of a 2004 order issued by the Chinese government.

The order said that authorities were seeking information about a user on suspicions that he "illegally provided state secrets to foreign entities" – a charge that is often invoked in cases involving political dissidents.

"Months after I testified before two House subcommittees on Yahoo's approach to business in China, I realised Yahoo had additional information about a 2004 order issued by the Chinese government seeking information about a Yahoo China user," Mr Callahan said in the statement.

The existence of the order was made public after a San Francisco-based human rights group released the documents.

"I neglected to directly alert the committee of this new information and that oversight led to a misunderstanding that I deeply regret and have apologised to the committee for creating," Mr Callahan said.

He added that in consultations with committee staff they agreed that his 2006 testimony was "truthful".

He is expected to testify that a lawyer for Yahoo in Asia failed to brief him on the order because the lawyer did not believe it was significant.

The apology marks a shift in strategy at Yahoo, to strike a more conciliatory tone. Last month, the company said it was "grossly unfair" that the company

was being singled out by lawmakers on the House foreign relations committee for giving false information to Congress.

Jerry Yang, Yahoo's chief executive, will also testify at the hearing next week, and is expected to highlight the challenges US businesses face in countries that restrict access to information.

Yahoo gave up direct control of its China operations when it sold them to the Chinese business website Alibaba in 2005 after failing to come up with a business strategy that would enable it to win a significant share of the local internet portal market.

Yahoo could still be vulnerable to future human rights-related cases involving Yahoo China, since Alibaba's boss, Jack Ma, made no secret of his willingness to co-operate closely with Beijing's authorities and with any investigations into users.

Copyright The Financial Times Limited 2007

--

Alexander Jorgensen



--

<http://www.fastmail.fm> - Same, same, but different...

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29. **David Baratier**  
***antioch in ohio***

*Fri 2 Nov 2007*

---

I heard Antioch College in Yellow Springs OH will close, anyone know anymore info about this? Greatly appreciated, thanks --d

Be well

David Baratier, Editor

Pavement Saw Press

321 Empire Street

Montpelier OH 43543

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30. **David Baratier**  
***what might be foetry***

*Fri 2 Nov 2007*

---

Alan--

Through my experience with foetry I have found that assuming that the material was written by anyone other than the owner would not hold weight in general. From being a anonymous website, to revealing who "you" are, to creating an anonymous blog, to not choosing to justify your accusations with fact, to waiting for nearly six months to respond to charges leveled against you'all, to not allowing me to respond to unfounded accusations made against us and people I know, to having multiple addresses contact me to refute such charges, to those individuals (some purporting to be you, others just privy to the "info I sent," and copying that material in their accusatory material, to appearances on your website without permission, to my offering to sue you if the material was not removed, to someone removing the material and so on, I cannot say that one speaks as "being" from foetry has any weight. From editors, poets, and others on the end of your wrath that I have spoken with this is common. Accuse first, find out facts later. Your pseudonymous existence makes it so that it is unclear who is speaking. Sorry you create so much confusion. Perhaps this blueholz thing is you. Or another screen to hide behind.

Be well

David Baratier, Editor

Pavement Saw Press

321 Empire Street

Montpelier OH 43543

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## 31. David Baratier

***Will alexander***

*Fri 2 Nov 2007*

To mention here, half the cover price of any copies of Will Alexander's Above the Human Nerve Domain (hard or soft cover) are donated to Will directly to cover his current difficulties from now until the end of November. If you want the hard cover pay us directly at: [REDACTED] for a total of \$78 if you want the softcover the cost is \$14. If you could send this around Will would greatly appreciate it. If you would like to send donations direct, make them out to Will Alexander to the address below. Thanks--

Be well

David Baratier, Editor

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## 32. CA Conrad

*poets JACKSON MAC LOW and GIL OTT: 1979*

## interview

*Fri 2 Nov 2007*

This marvelous interview has reached the surface once again. To read it go to:

[http://phillysound.blogspot.com/2007\\_10\\_01\\_archive.html](http://phillysound.blogspot.com/2007_10_01_archive.html)

Thanks to all who made this possible,

CAConrad

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### 33. **CA Conrad**

#### ***HEY BALTIMORE! reading saturday***

*Fri 2 Nov 2007*

---

Amy King

Bruce Covey

CAConrad

details: <http://CAConradEVENTS.blogspot.com>

see ya Baltimore friends!

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### 34. **Elizabeth Switaj**

#### ***Re: FOCUS ON PAVLOVA: PROPOSED PEACE TREATY FOR THE MIDDLE EAST AND PATHETIC MESS WORLD***

*Fri 2 Nov 2007*

---

You know, I think it would be great to look at such pavlova as a model for poetry. I would like to write poems that so occupy the mind that one cannot think of war while reading them and that give one enough information to process that the brain demands a nap.

Elizabeth Kate Switaj

<http://www.elizabethkateswitaj.net>

On 11/2/07, Bobbie Lurie <[REDACTED]> wrote:

>

> Date: Wed, 31 Oct 2007 15:15:56 +0100

> From: Anny Ballardini <[REDACTED]>

> Subject: Re: recipes

>

> I'm lucky, I don't like eggs, :-)

>

> Anny, Gabrielle and everyone,

> What I omitted from this recipe was my true intention.

> Yes, it was meant for Catherine and her collection.

> But mostly it is my peace offering to the Middle East and the whole world

> looking about to be blown up. See, I figure, if

> ANYONEANYWHEREANYTIMEFOREVERMORE sits and eats this pavlova:

> THERE'S NO WAY ANYONE EATING THIS PAVLOVA IS GONNA THINK A  
BIT ABOUT

> WAR OR WHO SIDE THEY'RE ON AND AFTERWARDS HERE'S THE BEST  
PART: you need

> a nap--you've absolutely gotta sleep after eating this...



- > Nowaynohow to blow up self and others in past-pavlova euphoria.
- > So this is MY OFFERING FOR PEACE IN THE MIDDLE EAST.
- > (i do pray it works...please "focus on pavlova"--world of ours pathetic
- > mess)
- >
- >

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### 35. **Pam Brown**

#### ***We have a reviewer for John Newlove***

*Fri 2 Nov 2007*

---

Thanks everyone,  
We have a reviewer for John Newlove's book for Jacket  
magazine.  
Cheerio from Pam

---

Blog : <http://thedeletions.blogspot.com/>  
Web site : Pam Brown - <http://www.geocities.com/p.brown/>  
Associate editor : Jacket - <http://jacketmagazine.com/index.html>

---

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### 36. **mIEKAL aND**

#### ***Wikipedia Becomes a Class Assignment***

*Fri 2 Nov 2007*

---

(this would be a very useful assignment for the more adventurous pros out there, especially since a large majority of the innovative poetry & fiction entries really could use some attention & fresh blood. ~mIEKAL)

Wikipedia Becomes a Class Assignment  
By JESSICA MINTZ, AP Technology Writer

<http://www.physorg.com/news113071167.html>

(AP) -- Some academics cringe when students turn to Wikipedia as a reference for term papers.

Instead of asking students in her environmental history course to turn in one big paper at the end of the semester, she requires them either to write an original Wikipedia article or to do a major edit on an existing one.

The inspiration came to her as she prepared teaching materials for her class.

"I would find these things on Wikipedia," she said, and would think, "Gosh, this is awfully thin here. I wonder if my students could fill this in?"

Wikipedia has been vilified as a petri dish for misinformation, and the variable accuracy of its articles is a point Groom readily concedes. Since the advent of the Web, she said, the quality of sources students cite has deteriorated.

For her students, the Wikipedia experiment was "transformative," and students' writing online proved better than the average undergrad research paper.

Knowing their work was headed for the Web, not just one harried professor's eyes, helped students reach higher - as did the standards set by the volunteer "Wikipedians" who police entries for accuracy and neutral tone, Groom said.

The exercise also gave students a taste of working in the real world of peer-reviewed research.

Most of the articles were well received, but Groom said some students caught heat from Wikipedia editors for doing exactly what college students are trained to do: write an argumentative, critical essay.

"Some people were a little rude," she said of the anonymous Wikipedia editors. Ultimately, she had to teach the students the difference between good secondary research and the average college paper.

"You don't get to say that last little bit on, 'This is why this is the truth and the way,'" she said.

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### 37. **Jesse Glass**

#### ***Latest Jacket: Jesse Glass poems and Picture Picture Picture***

*Fri 2 Nov 2007*

---

Two poems--and--oh yes--a picture! (I'm in the midst of saying Yushya! Yushya! while carrying a portable shrine for the general good luck of the community.)  
Generally lucky, Jess

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38. **Barry Schwabsky**

**Re: RHETORIC**

*Fri 2 Nov 2007*

---

Back in the day, one used to read Richard Lanham--not sure if that's still the case.

"J. Michael Mollohan" <[REDACTED]> wrote: Style: Strunk & White (period)  
Rhetoric: I used to have a good one my S.I. Hakawya, something like "Language and Thought in Action." Not sure of the exact title.

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

From: "Dubravka Djuric"

To:

Sent: Thursday, November 01, 2007 8:05 AM

Subject: RHETORIC

DEAR LIST MEMBERS,

COULD ANY OF YOU SUGGEST ANY GOOD BOOK ON RHETORIC AND  
STYLISTIC?.

THE ONLY ONE I HAVE IS WAYNE C. BOOTH - tHE RHETORIC OF RETORIC -  
THE QUEST FOR EFFECTIVE COMMUNICATION

THANKS IN ADVANCE

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39. **Anny Ballardini**

**Re: recipes**

*Fri 2 Nov 2007*

---

Bobbie, I will be happy with both chocolate and raspberries, don't worry! And  
before maybe that tasty brocomole that Mark Weiss carefully prepared,

cheers, Anny

On 11/1/07, Bobbie Lurie <[REDACTED]> wrote:

>

> Date: Wed, 31 Oct 2007 15:15:56 +0100

> From: Anny Ballardini <[REDACTED]>

> Subject: Re: recipes

>

> I'm lucky, I don't like eggs, :-)

>

> ANNY, I SWEAR YOU WON'T TASTE THE EGGS (ONLY EGG WHITES  
REMEMBER/ WHAT TO

> DO WITH THOSE  
> YOKES IS ALWAYS THE QUESTION BUT...) EGG WHITES QUICKLY  
CAMOFLAUGED  
> WITH SUGAR, BALSALMIC VINEGAR AND CHOCOLATE AND GABRIELLE, I  
DON'T CARE IF  
> YOU DON'T GET  
> A SINGLE PRESENT THIS BIRTHDAY/ IT SIMPLY WON'T MATTER: THIS  
PAVLOVA WILL  
> START YOUR YEAR OUT  
> RIGHT--BEST WISHES--BOBBI  
>  
> On 10/30/07, Gabrielle Welford <[REDACTED]> wrote:  
> >  
> > oh god! i'm fainting... and my birthday's coming up... :-)  
> >  
> > On Tue, 30 Oct 2007, Bobbie Lurie wrote:  
> >  
> > > Catherine, Here is my recipe for "Chocolate Raspberry Pavlova"--I owe  
> > it  
> > > all to Nigella Lawson after 3 years in England, trying to make a  
> > pavlova  
> > > cause pavlova's are big there (but this is the only one that's worked  
> > > for me--and it's delicious!). I recommend this to EVERYONE as a  
> > > replacement birthday cake or any other time a celebration is in order  
> > > (which is always, of course, so please don't hesitate)(probably a good  
> > > thing to include at poetry readings):  
> > >  
> > > CHOCOLATE RASPBERRY PAVLOVA  
> > >  
> > > for the chocolate meringue base:  
> > > 6 egg whites  
> > > 1 cup granulated sugar  
> > > 3 tablespoons unsweetened cocoa powder, sifted  
> > > 1 teaspoon balsamic or red wine vinegar  
> > > 2 ounces bittersweet chocolate, finely chopped  
> > >  
> > > for the topping:  
> > > 2 1/4/ cups heavy cream  
> > > 1 very full pint raspberries  
> > > 2-3 tablespoons coarsely grated  
> > > bittersweet chocolate  
> > >

> > >  
> > > Preheat the oven to 350/ line baking sheet with parchment paper  
> > >  
> > > Beat egg whites until satiny peaks form/ then beat in sugar/ a  
> spoonful  
> > at a time until the meringue is stiff and shiny. Sprinkle over the cocoa  
> and  
> > vinegar and the chopped chocolate. Gently fold verything until cocoa is  
> > thoroughly mixed in. Mound onto a baking sheet in fat circle approx. 9  
> > inches in diameter, smoothing the sides and top. Place in the over, then  
> > immediately turn the temperature down to 300 F/ cook for approx 1-1/4  
> hrs  
> > When it's ready it should look crisp around the edges and on the sides  
> and  
> > be dry on top/ when you prod the center you should feel the promise of  
> > squidginess beneath your fingers. Turn off the oven and open the door  
> > slightly, and let the chocolate meringue disk cool and completely.  
> > > When you're ready to serve, invert onto a big, flat-bottomed plate.  
> > Whisk the cream till thick but still soft and pile it on top of the  
> > meringue, then scatter over the raspberies. Coarsely grate the chocolate  
> so  
> > that you get curls rather than rubble, as you don't want the  
> raspberries'  
> > luscious color and form to be obscured, and sprinke haphazardly over te  
> top,  
> > letting some fall, as it will, on the plate's rim.  
> > >  
> > > Note: always eat while wearing party hats (my suggestion)  
> > > Bobbi Lurie  
> > >  
> > >  
> \_\_\_\_\_  
> > >  
>  
>  
>  
> \_\_\_\_\_  
> Email and AIM finally together. You've gotta check out free AOL Mail! -  
> http://mail.aol.com  
>

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#### 40. **Alexander Jorgensen**

##### ***Looking for two poets: Christopher Barnes & Scott Abels***

*Fri 2 Nov 2007*

---

If this is you (you) or, perchance, you know him, them, might you pass along, preferably back channel, an e-mail -- or some form of unintrusive contact.

Sometimes I wonder, feel disillusioned because am trying to figure out what it means to be a poet, to whom am I 'speaking,' that what, going back to baseball, and you'd know something about this, you, but that what that makes a poet, his/her contribution worthy remembering (and for some reason am fixated on Earle Combs and Harry Hooper, even Lefty Gomez, the Ted Williams-type there, but then they'd spit on the crowd). I am trying to transcend these ordinary notions of relevance. Speaking with others, some of you included, am left, still, thinking about Simic, about Creeley, about all those meanings inscribed. Whew! I remember chatting with Harry Nudel, remember him, a bit scraggly and bitter, self-serving, but strangely enough, he said of RC, to paraphrase, that he would be the one on knees talking up to the cleaning lady for hours, and how those conversations made their way into process-oriented poems - this 'grace' of which I spoke (and grace was something I learnt living in a monastery, chatting with some of the most thoughtful individuals ever met, back then along the Austrian border, walking along hilltops to encounter a hundred-year-old grave with a bunch of fresh cut flowers, and in the wintertime, many of these monks having spent half-century imprisoned). I remember, too, chatting with some wonderfully talented folk in Kolkata, and we know how vital Kolkata is, don't we, all of us so entrenched in what is happening Stateside, who still believe something about duty to culture-at-large.

Anyway, I am still here.

--

Alexander Jorgensen



--

<http://www.fastmail.fm> - One of many happy users:

<http://www.fastmail.fm/docs/quotes.html>

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#### 41. **James T Sherry**

##### ***Saturday Nov 3: Madeline Gins & Chris Funkhouser Reading***

*Fri 2 Nov 2007*

---

—

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42. **Gary Sullivan**

***Reminder: FUNKHOUSER & GINS at Segue***

*Fri 2 Nov 2007*

---

CHRIS FUNKHOUSER and MADELINE GINS

Saturday November 3, 4:00-6:00 p.m.

Segue Series at Bowery Poetry Club

308 Bowery, one block above Houston

\$6 goes to support the readers

Chris Funkhouser was awarded a Fulbright Scholarship in 2006 to lecture and conduct research in Malaysia, where his CD-ROM eBook Selections 2.0 was produced at Multimedia University. Prehistoric Digital Poetry: An Archaeology of Forms, 1959-1995, a history of pre-WWW computerized poetry, has just been published by University of Alabama Press.

Madeline Gins: B-b-b-b-b-orn and intends never to die. Three of her eleven books: What the President Will Say and Do!; Helen Keller or Arakawa; Making Dying Illegal (co-author Arakawa). Three of five Arakawa + Gins' built works: Bioscleave House-East Hampton; Site of Reversible Destiny-Yoro; Reversible Destiny Lofts-Mitaka.

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[pid=CL100626971033=](http://office.microsoft.com/en-us/outlook/HA102225181033.aspx?pid=CL100626971033=)

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43. **Nicky Melville**

***the ShellSuit Massacre***

*Fri 2 Nov 2007*

---

hi,

i'm currently working with another Scottish poet, Rodney Relax, as a 'band' performing poetry to experimental guitar based techno (poetechno?).

the text is a, mostly found, mosaic, taken from newspapers, election flyers and even, god forbid, T.S.Eliot, to reflect certain aspects of modern scottish/british life.

does anyone know of anything similar being done?

hope you can give it a listen.

here's a link to our myspace, where there are four tracks:

[www.myspace.com/theshellsuitmassacremusic](http://www.myspace.com/theshellsuitmassacremusic)

and here's a link to a short video from one of our performances:

<http://www.youtube.com/watch?v=KjCynEm-5yQ>

awe thu best,  
nick-e melville

---

Celeb spotting - Play CelebMashup and win cool prizes

<https://www.celebmashup.com=>

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#### 44. **steve russell**

##### ***Deep image, part 11: question.....***

*Fri 2 Nov 2007*

---

i'm always writing in a rush. i never addressed my "deep image vs. LANGUAGE" post. Merwin, James Wright: these 2 poets have had the most significant influence over my way of looking at poetry. But deep image poetry strikes me as a largely intuitive enterprise, a way of looking at the major poets who came into prominence during the sixties. I'm curious: HAS MERWIN been an influence in the LANGUAGE school? & what about my favorite iconoclast, A R AMMONS, a singular voice who, as far as I know, has never been lumped into any particular kind of poetics. Has he influenced Language poets?

---

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#### 45. **David Chirot**

##### ***Petition for Academic Freedom//Ad Hoc Committee to Defend the University***

*Fri 2 Nov 2007*

---

From Jewish Voice for Peace "Muzzlewatch":

Articles in Haaretz and The Guardian have been appearing in recent months on the "New McCarthyism" in the USA and the dangers it is posing for freedom of speech, thought, research and for peace

Profs from top universities say no to false charges of anti-Semitism, attacks on academic freedom

<http://www.muzzlewatch.com/?p=284>

The sender also included this note:



please sign the attached petition

--

Sent via a FeedFlare link from a FeedBurner feed.

<http://www.feedburner.com/fb/a/publishers/feedflare>

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46. **amy king**

***Weekend Warriors! New Work Up ...***

*Fri 2 Nov 2007*

---

MIPOesias presents:

ARI BANIAS " "who is ghost" " "From Somewhere in the Middle" " "Find Love in Brooklyn Now!" " "If Fear Were the Teacher"

[http://www.mipoesias.com/2007/banias\\_ari.htm](http://www.mipoesias.com/2007/banias_ari.htm)

~ ~

KATE BELES " "Faulkner"™s Caddy" " "Count Me In" " "An Apology for my Father" " "The Signified"

[http://www.mipoesias.com/2007/beles\\_kate.htm](http://www.mipoesias.com/2007/beles_kate.htm)

~ ~

ANA BOZICEVIC-BOWLING " "Voicemail Anthem" " "Oranges" " "Fall Hopscotch" " "The Moment of Love! (a Board Game)"

[http://www.mipoesias.com/2007/bowling-bozicevic\\_ana.htm](http://www.mipoesias.com/2007/bowling-bozicevic_ana.htm)

~ ~

DANIELLE PAFUNDA " "The Man in Your Life Will Exercise His Fink "til it Wail" - "Punishment"

[http://www.mipoesias.com/2007/pafunda\\_danielle.htm](http://www.mipoesias.com/2007/pafunda_danielle.htm)

~ ~

SAMPSON STARKWEATHER " "A Review of a Review of Robert Olen Butler"™s Severance" " "Prussian Dance Steps are Making a Comeback, Or a Review of a Review of Zoli by Colum McCann" " "A Review of Ms. Pac-Man"

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Enjoy!

Amy King

Editor

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47. **Ann Bogle**

***Re: RHETORIC***

*Fri 2 Nov 2007*

---

In a message dated 11/1/2007 10:31:00 A.M. Central Daylight Time, [REDACTED] writes:

DEAR LIST MEMBERS,

COULD ANY OF YOU SUGGEST ANY GOOD BOOK ON RHETORIC AND STYLISTIC?.

THE ONLY ONE I HAVE IS WAYNE C. BOOTH - tHE RHETORIC OF RETORIC -  
THE QUEST FOR EFFECTIVE COMMUNICATION

THANKS IN ADVANCE

Alan Ainsworth's anthology 75 Arguments (McGraw-Hill Co's). AMB

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

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48. **Christina E Lovin**

***Re: Wikipedia Becomes a Class Assignment***

*Fri 2 Nov 2007*

---

I recently had a non-poet friend direct me to the Wikipedia entry for Li-Young Lee. I wasn't shocked because I know there are doofi (plural of doofus) out there.

I rest my case about Wikipedia and not only discourage my students, I absolutely forbid them from using Wikipedia for research.

I wonder if one Ms. Mintz students is responsible for the Li-Young Lee entry?

Christina

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

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

Behalf Of mIEKAL aND

Sent: Friday, November 02, 2007 1:32 AM

To: ██████████

Subject: Wikipedia Becomes a Class Assignment

(this would be a very useful assignment for the more adventurous pros out there, especially since a large majority of the innovative poetry & fiction entries really could use some attention & fresh blood. ~mIEKAL)

Wikipedia Becomes a Class Assignment

By JESSICA MINTZ, AP Technology Writer

<http://www.physorg.com/news113071167.html>

(AP) -- Some academics cringe when students turn to Wikipedia as a reference for term papers.

Instead of asking students in her environmental history course to turn in one big paper at the end of the semester, she requires them either to write an original Wikipedia article or to do a major edit on an existing one.

The inspiration came to her as she prepared teaching materials for her class.

"I would find these things on Wikipedia," she said, and would think, "Gosh, this is awfully thin here. I wonder if my students could fill this in?"

Wikipedia has been vilified as a petri dish for misinformation, and the variable accuracy of its articles is a point Groom readily concedes. Since the advent of the Web, she said, the quality of sources students cite has deteriorated.

For her students, the Wikipedia experiment was "transformative," and students' writing online proved better than the average undergrad research paper.

Knowing their work was headed for the Web, not just one harried professor's eyes, helped students reach higher - as did the standards set by the volunteer "Wikipedians" who police entries for accuracy and neutral tone, Groom said.

The exercise also gave students a taste of working in the real world of peer-reviewed research.

Most of the articles were well received, but Groom said some students caught heat from Wikipedia editors for doing exactly what college students are trained to do: write an argumentative, critical essay.

"Some people were a little rude," she said of the anonymous Wikipedia editors. Ultimately, she had to teach the students the difference between good secondary research and the average college paper.

"You don't get to say that last little bit on, 'This is why this is the truth and the way,'" she said.

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#### 49. **Jeff Davis**

##### ***Jessica Smith this Sunday on Wordplay***

*Fri 2 Nov 2007*

---

This week on WPVM.com's Wordplay: Charlottesville (and, formerly, Buffalo) poet Jessica Smith reads from her Organic Furniture Cellar and talks with host Jeff Davis about her work, which has spatial as well as temporal dimensions. The program broadcasts (and streams) at 4:00 PM on Sunday, and then is available from the station's archive page (<http://wpvm.org/nav/archives/>, just scroll down for Wordplay) as either a stream or a podcast.

Jeff Davis

On the web at <http://naturespoetry.blogspot.com>

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50. **steve russell**

***Re: Petition for Academic Freedom//Ad Hoc Committee to Defend the University***

*Fri 2 Nov 2007*

---

Included among vanishing cultures could be universities where supposedly academic freedom reigns.

David Chirot <[REDACTED]> wrote: From Jewish Voice for Peace "Muzzlewatch":

Articles in Haaretz and The Guardian have been appearing in recent months on the "New McCarthyism" in the USA and the dangers it is posing for freedom of speech, thought, research and for peace

Profs from top universities say no to false charges of anti-Semitism, attacks on academic freedom

<http://www.muzzlewatch.com/?p=284>

The sender also included this note:

please sign the attached petition

--

Sent via a FeedFlare link from a FeedBurner feed.

<http://www.feedburner.com/fb/a/publishers/feedflare>

---

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<http://mail.yahoo.com>

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51. **Simon DeDeo**

***wikipedia***

*Fri 2 Nov 2007*

---

The coverage of poetry is pretty dire. The coverage of physics is amazing -- really well done, gone through with a fine toothed comb, and strictly policed for cranks.

I think on balance "we poets critics &c." should steer clear of wikipedia. The current network of blogging, websites, etc. is wonderfully decentralized and captures the sort of dynamism that is going on. People who want to learn about a new writer will get a great deal from jumping into someone's blog and following the linktrail.

The problem with wikipedia is that it has such "google juice". Once an article gets created on a subject, no matter how poor, it jumps to the top of the google results. In a sense, the crappy article becomes the "gateway" for the curious, and I don't think we want that.

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52. **Simon DeDeo**  
**wikipedia (an example)**

*Fri 2 Nov 2007*

---

<http://www.google.com/search?q=j+h+prynne&ie=utf-8&oe=utf-8&aq=t&rls=org.mozilla:en-US:official&client=firefox-a>

I think pros should ask -- do I want my class assignment to be the first thing someone clicks on when they google Prynne?

[http://en.wikipedia.org/wiki/J.\\_H.\\_Prynne](http://en.wikipedia.org/wiki/J._H._Prynne)

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53. **Suzanne Burns**  
**Re: Ahadada Presents Kittihood By The Pussipo Collective, A New E-Chapbook**

*Fri 2 Nov 2007*

---

How does one become a Pussipo collaborator?

This is AWESOME. :-)

On 9/18/07, Jesse Glass <[REDACTED]> wrote:

>

> Catherine Daly and her Pussipo collaborators continue to deconstruct

> Hello Kitty in this wonderful, pink e-anthology. Cathy Eisenhower,

> Elisa Gabbert, Danielle Pafunda, and Kathrine Varnes all lend a paw and

> a claw, and it's perfectly free for the clicking at

> [www.ahadadabooks.com](http://www.ahadadabooks.com). Enjoy! Jess

>

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54. **Christina E Lovin**  
**Re: antioch in ohio**

*Fri 2 Nov 2007*

---

I was in attendance at and honored to be the Judson Jerome Scholar at this past summer's Antioch Writers' Workshop. The announcement had just been made

about the college closing. There were several announcements during the workshop regarding the closing. This is from the website:

#### Response to the Announcement of Antioch College's Closing

The Antioch Writers' Workshop is deeply saddened by the announcement of the closing of Antioch College in July of 2008.

The Antioch Writers' Workshop will continue to present its annual summer writing conference in Yellow Springs, Ohio, this year and for many years to come. Although the workshop originated at Antioch College in 1986, in 1993 a 501(C)(3) nonprofit entity was created, the Yellow Springs Writers' Workshop, and we have operated as an independent organization, separate from Antioch College, for the past 14 years.

The Antioch Writers' Workshop recognizes Antioch College's tradition of literary excellence, with such notable writing alumni as Lawrence Block, Ralph Keyes, Sylvia Nasar, Louis Sachar, Dava Sobel, Mark Strand, and Rod Serling. It is our fervent hope that Antioch College will be able to restore itself and reopen in the future.

The Antioch Writers' Workshop will continue to partner with Antioch University McGregor to provide continuing education credit opportunities for our participants

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of David Baratier  
Sent: Friday, November 02, 2007 12:12 AM  
To: ██████████  
Subject: antioch in ohio

I heard Antioch College in Yellow Springs OH will close, anyone know anymore info about this? Greatly appreciated, thanks --d

Be well

David Baratier, Editor

Pavement Saw Press  
321 Empire Street  
Montpelier OH 43543  
<http://pavementsaw.org>

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<http://pavementsaw.org/list/?p=subscribe&id=1>

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<http://mail.yahoo.com>

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55. **Christina E Lovin**

***Re: Wikipedia Becomes a Class Assignment***

*Fri 2 Nov 2007*

---

Apparently, the interjected notes about Li-Young have been removed. But they were there two days ago...and it was pretty disgusting to see what someone could so easily add to an entry.

Sorry. I should have checked before sending out my former note.

I still stand by my prohibition of Wikipedia for my students' research. I do understand how it might be helpful to have students correct or add information.

Christina

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

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

Behalf Of Christina E Lovin

Sent: Friday, November 02, 2007 4:16 PM

To: ██████████

Subject: Re: Wikipedia Becomes a Class Assignment

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56. **chax**

**Re: RHETORIC**

*Fri 2 Nov 2007*

---

Six Lectures on Sound and Meaning might be one good place to start in the works of Roman Jakobson, but I would think his work would be key to take into

account in any study since, of rhetoric. And Kenneth Burke, *A Rhetoric of Motives*, and other works, would be key, as well.

charles

*In a message dated 11/1/2007 10:31:00 A.M. Central Daylight Time,  
[REDACTED] writes:*

*DEAR LIST MEMBERS,*

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*\*\*\*\*\* See what's new at  
http://www.aol.com*

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57. **Ryan Daley**

***Re: Wikipedia Becomes a Class Assignment***

*Fri 2 Nov 2007*

---

I've assigned "wiki-subversion" assignments to students: alter the text of a Wiki page and print it up.

What's the point of this?

After students see how easy it is to create a false or misleading entry, they reconsider (or pause, at least) when taking information from the Internet.

-Ryan

On Nov 2, 2007 4:15 PM, Christina E Lovin <[REDACTED]> wrote:

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> Li-Young Lee. I wasn't shocked because I know there are doofi (plural of  
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charles

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## 59. **Ryan Daley**

### **Re: Wikipedia Becomes a Class Assignment**

Fri 2 Nov 2007

I avoid Wikipedia problems in classes by telling students that they're welcome to use Wikipedia to find links to original articles/sources, but that the Wiki text itself is off-limits.

-ryan

On Nov 2, 2007 5:15 PM, Christina E Lovin <[REDACTED]> wrote:

> Apparently, the interjected notes about Li-Young have been removed. But  
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> the truth and the way,'" she said.  
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## 60. **Barry Schwabsky**

### **Re: Wikipedia Becomes a Class Assignment**

Fri 2 Nov 2007

Alternatively, one could workk to make the entires on poetry better. More free work, just what we need! But seriously, I love Wikipedia and I use it all the time and find it very helpful. Example: Not long ago, I was writing a piece on a painter who'd painted some paintings of the Merritt Parkway. Well, you would not believe the amount of info on the Merritt Parkway that's on Wikipedia. Not that I needed to cite any of it--just that I could feel confident that nothing I was going to say in passing about the Merritt Parkway would actually be wrong. Fantastic. Why there isn't as much information on a poet as on a highway is what I'd like to know. I've donated money to Wikipedia but if I had more time, I'd donate that too.

█████ wrote: Not knowing much about Li-Young Lee (I heard him read once, tried to read his work a couple of times, but it was not a kind of poetry in which I was interested, at least at that time), but wanting to learn, I'd be interested in your report of just what is wrong about the Wikipedia entry for him.

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## 61. **Jim Andrews**

### **Re: Wikipedia Becomes a Class Assignment**

*Fri 2 Nov 2007*

Personally, I find Wikipedia very useful. And I expect this is true for millions of people.

Students have to know how to use it. Because they certainly are going to use it. Don't put your head in the sand and pretend otherwise.

They have to learn how verify information on the Internet. And to be very careful about using information they haven't verified.

We all have fallen for false information at one time or another on the Internet.

Whenever I've been involved in a story that ended up in a newspaper, I've been amazed at how inaccurate the details were in the newspaper. Of course it isn't just the newspapers or the Internet where false information occurs frequently.

The kids need to learn to be critical, to become media literate. You don't get that way by being instructed to simply avoid things like Wikipedia. Deal with it. I like the assignment to introduce falsities into Wikipedia. Good one. As long as they don't get tagged by the Wikipedians as bandits.

Concerning Simon's point about not liking Wikipedia concerning its 'coverage' of poets and poetry and preferring, instead, blogs and sites and such, I agree that Wikipedia is no substitute for all other sources of information.

Centrality that connects to the periphery is also useful. Connect the central to the peripheral. How's that for an assignment?

ja

<http://vispo.com>

62. **Dillon Westbrook**

***Re: Wikipedia Becomes a Class Assignment***

*Fri 2 Nov 2007*

---

I'll chime in and say what I said to my students on the wikipedia subject. Nature did a fairly exhaustive comparison of Wikipedia and Encyclopedia Britannica (sorry, can't afford the nature subscription to link to that study, but an intrepid person could probably dig it up). The result was that the two were dead even, which says one thing pretty clearly- encyclopedias are what they are, curiosity saters and occasional beacons to better sources, but not research material. Personally, I commend wikipedia for how good it is on current events, its "news worthy" entries on recent events are occasionally better than AP.

I've found decent stuff on poets like Robert Duncan or H.D., scant little on some more recent (curious to go check out the entry on Susan Howe though). Even more offensive to me were entries on jazz musicians, particularly drummers- there was a large scrolling page for Louis Bellson and barely a paragraph for Kenny Clarke, the latter being, with no disrespect to Louis, appreciably more important to the history of the music and his instrument. The expression of race bias was fairly obvious to me. Might go back and check if the phenomenon repeats itself in literature (how does Langston Hughes' page compare to Carl Sandburg's?)

Dillon

On Nov 2, 2007, at 2:15 PM, Christina E Lovin wrote:

*Apparently, the interjected notes about Li-Young have been removed. But they were there two days ago...and it was pretty disgusting to see what someone could so easily add to an entry.*

*Sorry. I should have checked before sending out my former note.*

*I still stand by my prohibition of Wikipedia for my students' research. I do understand how it might be helpful to have students correct or add information.*

*Christina*

*-----Original Message-----*

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

*Behalf Of Christina E Lovin*

*Sent: Friday, November 02, 2007 4:16 PM*

*To: [REDACTED]*

*Subject: Re: Wikipedia Becomes a Class Assignment*

*I recently had a non-poet friend direct me to the Wikipedia entry for Li-Young Lee. I wasn't shocked because I know there are doofi (plural of doofus) out there.*

*I rest my case about Wikipedia and not only discourage my students, I absolutely forbid them from using Wikipedia for research.*

*I wonder if one Ms. Mintz students is responsible for the Li-Young Lee entry?*

*Christina*

*-----Original Message-----*

*From: UB Poetics discussion group*

*[mailto:[REDACTED]] On*

*Behalf Of mIEKAL aND*

*Sent: Friday, November 02, 2007 1:32 AM*

*To: [REDACTED]*

*Subject: Wikipedia Becomes a Class Assignment*

*(this would be a very useful assignment for the more adventurous profs out there, especially since a large majority of the innovative poetry & fiction entries really could use some attention & fresh blood. ~mIEKAL)*

*Wikipedia Becomes a Class Assignment*

*By JESSICA MINTZ, AP Technology Writer*

*<http://www.physorg.com/news113071167.html>*

*(AP) -- Some academics cringe when students turn to Wikipedia as a reference for term papers.*

*Instead of asking students in her environmental history course to turn in one big paper at the end of the semester, she requires them either to write an original Wikipedia article or to do a major edit on an existing one.*

*The inspiration came to her as she prepared teaching materials for her class.*

*"I would find these things on Wikipedia," she said, and would think,*

*"Gosh, this is awfully thin here. I wonder if my students could fill this in?"*

*Wikipedia has been vilified as a petri dish for misinformation, and the variable accuracy of its articles is a point Groom readily concedes. Since the advent of the Web, she said, the quality of sources students cite has deteriorated.*

*For her students, the Wikipedia experiment was "transformative," and students' writing online proved better than the average undergrad research paper.*

*Knowing their work was headed for the Web, not just one harried professor's eyes, helped students reach higher - as did the standards set by the volunteer "Wikipedians" who police entries for accuracy and neutral tone, Groom said.*

*The exercise also gave students a taste of working in the real world of peer-reviewed research.*

*Most of the articles were well received, but Groom said some students caught heat from Wikipedia editors for doing exactly what college students are trained to do: write an argumentative, critical essay.*

*"Some people were a little rude," she said of the anonymous Wikipedia editors. Ultimately, she had to teach the students the difference between good secondary research and the average college paper.*

*"You don't get to say that last little bit on, 'This is why this is the truth and the way,'" she said.*

[↑ Contents](#)

### 63. **Jason Quackenbush**

#### **Re: Wikipedia Becomes a Class Assignment**

*Fri 2 Nov 2007*

I couldn't agree more. My Mom is a Library Media Specialist who teaches K-12, and one of the things she's always doing when teaching kids research skills is explaining to them the importance of using the internet properly. Wikipedia is a good example of that. She actually did one lesson last year where she and I conspired to a couple of changes to the wikipedia article about her school district right before the class she was teaching looked at it. the information was wildly incorrect and the object of the lesson was to try to figure out how to find out the correct information. lots of fun was had all around.

On Fri, 2 Nov 2007, Jim Andrews wrote:

*Personally, I find Wikipedia very useful. And I expect this is true for millions of people.*

*Students have to know how to use it. Because they certainly are going to use it. Don't put your head in the sand and pretend otherwise.*

*They have to learn how verify information on the Internet. And to be very careful about using information they haven't verified.*

*We all have fallen for false information at one time or another on the Internet.*

*Whenever I've been involved in a story that ended up in a newspaper, I've been amazed at how inaccurate the details were in the newspaper. Of course it isn't just the newspapers or the Internet where false information occurs frequently.*

*The kids need to learn to be critical, to become media literate. You don't get that way by being instructed to simply avoid things like Wikipedia. Deal with it. I like the assignment to introduce falsities into Wikipedia. Good one. As long as they don't get tagged by the Wikipedians as bandits.*

*Concerning Simon's point about not liking Wikipedia concerning its 'coverage' of poets and poetry and preferring, instead, blogs and sites and such, I agree that Wikipedia is no substitute for all other sources of information.*

*Centrality that connects to the periphery is also useful. Connect the central to the peripheral. How's that for an assignment?*

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

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64. **Christina Lovin**

***Re: Wikipedia Becomes a Class Assignment***

*Fri 2 Nov 2007*

---

Good ideas for debunking Internet junk, guys. I'm sure if you're teaching graduate students, they understand the need for further research (or I would hope so, at least), and could effectively use a web tool such as Wikipedia. Many undergrads (particularly in freshman comp) are only looking for a source to lift a couple of quotes from, then include on their Bibliography or Works Cited page, regardless of the validity.

Case in point: the "Male Pregnancy" webpage (<http://www.malepregnancy.com/>). Looks pretty real, has testimonials, and a real-time "monitor" that shows the father's heart beat (or the "baby's"). Unfortunately, Mr. Lei has been pregnant for at least three semesters now (and I don't mean trimesters!). It's a good website to help show students how any website can be set up to look legit.

Thanks for the input.

Christina

----- Original message from Jason Quackenbush <[REDACTED]>: -----

*I couldn't agree more. My Mom is a Library Media Specialist who teaches K-12, and one of the things she's always doing when teaching kids research skills is explaining to them the importance of using the internet properly. Wikipedia is a good example of that. She actually did one lesson last year where she and I conspired to a couple of changes to the wikipedia article about her school district right before the class she was teaching looked at it. the information was wildly incorrect and the object of the lesson was to try to figure out how to find out the correct information. lots of fun was had all around.*

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*such, I agree that Wikipedia is no substitute for all other sources of information.*

*Centrality that connects to the periphery is also useful. Connect the central to the peripheral. How's that for an assignment?*

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

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65. **David A. Kirschenbaum**

**\*\*Advertise in The Portable Boog Reader 2\*\***

*Fri 2 Nov 2007*

Please forward

-----

Advertise in

Boog City 47: The Portable Boog Reader 2,  
An Anthology of New York City Poetry

Edited by

Laura Elrick, Brenda Iijima, Mark Lamoureux,  
Christina Strong, Rodrigo Toscano, and me

We're going to be distributing 2,500 copies of a 24-page issue of our tabloid-size paper Boog City--roughly the equivalent in size of a 96-page, 6<sup>2</sup> x 9<sup>2</sup> anthology-- throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

**\*\*Deadline\*\***

--Thurs. Dec. 20-Ad copy to editor

--Sat. Dec. 29-Issue to be distributed

Email to reserve ad space ASAP

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| Anselm Berrigan       | Charles Borkhuis        |
| Ana Bozicevic-Bowling | Allison Cobb            |
| Julia Cohen           | Alan Davies             |
| Mónica de la Torre    | LaTasha N. Nevada Diggs |
| Thom Donovan          | Robert Fitterman        |
| Corrine Fitzpatrick   | Greg Fuchs              |
| Drew Gardner          | David Micah Greenberg   |

|                    |                     |
|--------------------|---------------------|
| E. Tracy Grinnell  | Robert Hershon      |
| Paolo Javier       | Paul Foster Johnson |
| Eliot Katz         | Erica Kaufman       |
| Amy King           | Rachel Levitsky     |
| Andrew Levy        | Dan Machlin         |
| Gillian McCain     | Carol Mirakove      |
| Nick Piombino      | Kristin Prevallet   |
| Arlo Quint         | Evelyn Reilly       |
| Kim Rosenfield     | Lauren Russell      |
| Nathaniel Siegel   | Joanna Sondheim     |
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thanks,  
David

--

David A. Kirschenbaum, editor and publisher  
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For event and publication information:  
<http://boogcityevents.blogspot.com/>  
T: (212) 842-BOOG (2664)  
F: 

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66. **Alan Sondheim**

***human modeling talk at Society for Lit. Sci. and the Arts, Portland ME***

Sat 3 Nov 2007

Talk on human modeling at SLSA, apologies for lack of video examples, maybe not worth listening to, the work has been online though - Alan

<http://www.asondheim.org/modeling.mp3>

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67. **Fluffy Singler**

***Re: Wikipedia Becomes a Class Assignment***

Sat 3 Nov 2007

I encourage that kind of use as well--as a "first stop" for basic facts and for finding links to other sources. I also tell my students that anything they find on Wikipedia is only a beginning and all facts need to be checked against other sources. And for that matter, I use that to discuss the way in which \*all\* sources should really be questioned, interrogated, and double-checked, from the most basic kind of "facts" to scholarly theories and assertions.

Wikipedia actually has much more to offer than as a "reference" the way most undergraduates use it. I'm doing my dissertation on spoken word and I have used Wikipedia to look at how people with a vested interest in the various terms around spoken word, performance poetry and poetry slam have used Wikipedia as a forum to define and debate what the various definitions mean--and how they have attempted to use Wikipedia to reify those terms as well.

All in all, Wikipedia can be used very productively in fact, not so much as a credible source in itself, but as a great way to engage students in conversations about the nature and process of knowledge production.

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

From: Ryan Daley [mailto: ]

Sent: Friday, November 02, 2007 5:26 PM

Subject: Re: Wikipedia Becomes a Class Assignment

I avoid Wikipedia problems in classes by telling students that they're welcome to use Wikipedia to find links to original articles/sources, but that the Wiki text itself is off-limits.

-ryan

On Nov 2, 2007 5:15 PM, Christina E Lovin < > wrote:

> Apparently, the interjected notes about Li-Young have been removed. But

> they were there two days ago...and it was pretty disgusting to see what

> someone could so easily add to an entry.  
>  
> Sorry. I should have checked before sending out my former note.  
>  
> I still stand by my prohibition of Wikipedia for my students' research. I  
> do understand how it might be helpful to have students correct or add  
> information.  
>  
> Christina  
>  
> -----Original Message-----  
> From: UB Poetics discussion group [mailto:████████] On  
> Behalf Of Christina E Lovin  
> Sent: Friday, November 02, 2007 4:16 PM  
> To: ██████████  
> Subject: Re: Wikipedia Becomes a Class Assignment  
>  
> I recently had a non-poet friend direct me to the Wikipedia entry for  
> Li-Young Lee. I wasn't shocked because I know there are doofi (plural of  
> doofus) out there.  
>  
> I rest my case about Wikipedia and not only discourage my students, I  
> absolutely forbid them from using Wikipedia for research.  
>  
> I wonder if one Ms. Mintz students is responsible for the Li-Young Lee  
> entry?  
>  
> Christina  
>  
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> From: UB Poetics discussion group [mailto:████████] On  
> Behalf Of mIEKAL aND  
> Sent: Friday, November 02, 2007 1:32 AM  
> To: ██████████  
> Subject: Wikipedia Becomes a Class Assignment  
>  
> (this would be a very useful assignment for the more adventurous  
> profs out there, especially since a large majority of the innovative  
> poetry & fiction entries really could use some attention & fresh  
> blood. ~mIEKAL)  
>  
> Wikipedia Becomes a Class Assignment

> By JESSICA MINTZ, AP Technology Writer  
>  
> <http://www.physorg.com/news113071167.html>  
>  
> (AP) -- Some academics cringe when students turn to Wikipedia as a  
> reference for term papers.  
>  
> Instead of asking students in her environmental history course to  
> turn in one big paper at the end of the semester, she requires them  
> either to write an original Wikipedia article or to do a major edit  
> on an existing one.  
>  
> The inspiration came to her as she prepared teaching materials for  
> her class.  
>  
> "I would find these things on Wikipedia," she said, and would think,  
> "Gosh, this is awfully thin here. I wonder if my students could fill  
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> Wikipedia has been vilified as a petri dish for misinformation, and  
> the variable accuracy of its articles is a point Groom readily  
> concedes. Since the advent of the Web, she said, the quality of  
> sources students cite has deteriorated.  
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> students' writing online proved better than the average undergrad  
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> Knowing their work was headed for the Web, not just one harried  
> professor's eyes, helped students reach higher - as did the standards  
> set by the volunteer "Wikipedians" who police entries for accuracy  
> and neutral tone, Groom said.  
>  
> The exercise also gave students a taste of working in the real world  
> of peer-reviewed research.  
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> Most of the articles were well received, but Groom said some students  
> caught heat from Wikipedia editors for doing exactly what college  
> students are trained to do: write an argumentative, critical essay.  
>  
> "Some people were a little rude," she said of the anonymous Wikipedia  
> editors. Ultimately, she had to teach the students the difference

> between good secondary research and the average college paper.  
>  
> "You don't get to say that last little bit on, 'This is why this is  
> the truth and the way,'" she said.  
>

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68. **Pierre Joris**

**Re: Deep image, part 11: question.....**

Sat 3 Nov 2007

---

Ammons, Merwin & co. have to my my knowledge not influenced the L- poets.  
The original Deep Image poets, that is Jerome Rothenberg & Robert Kelly  
(before the name got hijacked by Bly, Merwin etc) have however been  
important in different ways for some of the L-poets. – Pierre

On Nov 2, 2007, at 10:59 AM, steve russell wrote:

*i'm always writing in a rush. i never addressed my "deep image vs. LANGUAGE" post. Merwin, James Wright: these 2 poets have had the most significant influence over my way of looking at poetry. But deep image poetry strikes me as a largely intuitive enterprise, a way of looking at the major poets who came into prominence during the sixties. I'm curious: HAS MERWIN been an influence in the LANGUAGE school? & what about my favorite iconoclast, A R AMMONS, a singular voice who, as far as I know, has never been lumped into any particular kind of poetics. Has he influenced Language poets?*

---

*Do You Yahoo!?*

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

---

The poet: always in partibus infidelium -- Paul Celan

---

Pierre Joris

244 Elm Street

Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 71

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

email: [REDACTED]

<http://pierrejoris.com>

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

---

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69. **Bobbie Lurie**

***FOCUS ON PAVLOVA: PROPOSED PEACE TREATY FOR THE MIDDLE EAST***

*Sat 3 Nov 2007*

---

ate: Fri, 2 Nov 2007 13:03:56 +0800

rom: Elizabeth Switaj <[REDACTED]>

ubject: Re: FOCUS ON PAVLOVA: PROPOSED PEACE TREATY FOR THE  
MIDDLE EAST AND  
ATHETIC MESS WORLD

ou know, I think it would be great to look at such pavlova as a model for oetry.  
I would like to write poems that so occupy the mind that one cannot hink of war  
while reading them and that give one enough information to rocess that the  
brain demands a nap. Elizabeth Kate Switaj [ttp://www.elizabethkateswitaj.net](http://www.elizabethkateswitaj.net)

Dear Elizabeth, Yes. Me too. How simple it truly is (is it?)(could it ever be?)(I  
truly hope so): all the hateful images we are filled with/ all the hateful rhetoric/  
and yet I'm sure a slice of delicious pavlova offered with a sense of peace and  
"cease fire" (tea or coffee? that's up for grabs...)could unite us all (at least for a  
moment--and isn't life simply filled with moments?). And yes, a rest afterwards.  
A nap. Why not? A break from all the fighting and the killing...What a great  
poetry this would be: our common humanity: longing for something sweet and  
delicious and unifying... thank you for answering, Bobbi Lurie

n 11/2/07, Bobbie Lurie <[REDACTED]> wrote:

Date: Wed, 31 Oct 2007 15:15:56 +0100

From: Anny Ballardini <[REDACTED]>

Subject: Re: recipes

I'm lucky, I don't like eggs, :-)

Anny, Gabrielle and everyone,

What I omitted from this recipe was my true intention.

Yes, it was meant for Catherine and her collection.

But mostly it is my peace offering to the Middle East and the whole world  
looking about to be blown up. See, I figure, if

ANYONEANYWHEREANYTIMEFOREVERMORE sits and eats this pavlova:

THERE'S NO WAY ANYONE EATING THIS PAVLOVA IS GONNA THINK A BIT  
ABOUT

WAR OR WHO SIDE THEY'RE ON AND AFTERWARDS HERE'S THE BEST

PART: you need  
a nap--you've absolutely gotta sleep after eating this...  
Nowaynohow to blow up self and others in past-pavlova euphoria.  
So this is MY OFFERING FOR PEACE IN THE MIDDLE EAST.  
(i do pray it works...please "focus on pavlova"--world of ours pathetic  
mess)

-----  
Date: Fri, 2 Nov 2007 16:21:19 +1100  
From: Pam Brown <[REDACTED]>  
Subject: We have a reviewer for John Newlove  
Thanks everyone,  
We have a reviewer for John Newlove's book for Jacket  
Magazine.  
Heerio from Pam

---

Blog : <http://thedeletions.blogspot.com/>  
Web site : Pam Brown - <http://www.geocities.com/p.brown/>  
Associate editor : Jacket - <http://jacketmagazine.com/index.html>

---

ational Bingo Night. Play along for the chance to win \$10,000 every week.  
Download your gamecard now at Yahoo!7 TV. <http://au.blogs.yahoo.com/national-bingo-night/>

-----  
Date: Fri, 2 Nov 2007 00:32:24 -0500  
From: mIEKAL aND <[REDACTED]>  
Subject: Wikipedia Becomes a Class Assignment  
(this would be a very useful assignment for the more adventurous  
rofs out there, especially since a large majority of the innovative  
oetry & fiction entries really could use some attention & fresh  
blood. ~mIEKAL)  
Wikipedia Becomes a Class Assignment  
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"You don't get to say that last little bit on, 'This is why this is the truth and the way,'" she said.

-----  
Date: Fri, 2 Nov 2007 15:31:52 +0900

From: Jesse Glass <[REDACTED]>

Subject: Latest Jacket: Jesse Glass poems and Picture Picture Picture  
Two poems--and--oh yes--a picture! (I'm in the midst of saying Yushya!  
ushya! while carrying a portable shrine for the general good luck of  
the community.) Generally lucky, Jess

-----  
Date: Fri, 2 Nov 2007 06:38:29 +0000

From: Barry Schwabsky <[REDACTED]>

Subject: Re: RHETORIC

Back in the day, one used to read Richard Lanham--not sure if that's still the case.

"J. Michael Mollohan" <[REDACTED]> wrote: Style: Strunk & White  
period)

Rhetoric: I used to have a good one by S.I. Hawkey, something like  
Language and Thought in Action." Not sure of the exact title.

---- Original Message ----

From: "Dubravka Djuric"

To:

Sent: Thursday, November 01, 2007 8:05 AM

Subject: RHETORIC

EAR LIST MEMBERS,

COULD ANY OF YOU SUGGEST ANY GOOD BOOK ON RHETORIC AND  
STYLISTIC?.

THE ONLY ONE I HAVE IS WAYNE C. BOOTH - THE RHETORIC OF RETORIC -  
THE QUEST

OR EFFECTIVE COMMUNICATION

THANKS IN ADVANCE

-----  
Date: Fri, 2 Nov 2007 08:22:32 +0100

From: Anny Ballardini <[REDACTED]>

Subject: Re: recipes

Bobbie, I will be happy with both chocolate and raspberries, don't worry!  
And before maybe that tasty brocomole that Mark Weiss carefully prepared,  
cheers, Anny

On 11/1/07, Bobbie Lurie <[REDACTED]> wrote:

Date: Wed, 31 Oct 2007 15:15:56 +0100

From: Anny Ballardini <[REDACTED]>

Subject: Re: recipes

I'm lucky, I don't like eggs, :-)

ANNY, I SWEAR YOU WON'T TASTE THE EGGS (ONLY EGG WHITES  
REMEMBER/ WHAT TO

DO WITH THOSE

YOKES IS ALWAYS THE QUESTION BUT...) EGG WHITES QUICKLY  
CAMOFLAGED

WITH SUGAR, BALSALMIC VINEGAR AND CHOCOLATE AND GABRIELLE, I  
DON'T CARE IF

YOU DON'T GET

A SINGLE PRESENT THIS BIRTHDAY/ IT SIMPLY WON'T MATTER: THIS  
PAVLOVA WILL

START YOUR YEAR OUT

RIGHT--BEST WISHES--BOBBI

On 10/30/07, Gabrielle Welford <[REDACTED]> wrote:

>

> oh god! i'm fainting... and my birthday's coming up... :-)

>

> On Tue, 30 Oct 2007, Bobbie Lurie wrote:

>

> > Catherine, Here is my recipe for "Chocolate Raspberry Pavlova"--I owe it

> > all to Nigella Lawson after 3 years in England, trying to make a pavlova

> > cause pavlova's are big there (but this is the only one that's worked

> > for me--and it's delicious!). I recommend this to EVERYONE as a

> > replacement birthday cake or any other time a celebration is in order

> > (which is always, of course, so please don't hesitate)(probably a good

> > thing to include at poetry readings):

> >

> > CHOCOLATE RASPBERRY PAVLOVA

> >

> > for the chocolate meringue base:

> > 6 egg whites

> > 1 cup granulated sugar

> > 3 tablespoons unsweetened cocoa powder, sifted

> > 1 teaspoon balsamic or red wine vinegar

> > 2 ounces bittersweet chocolate, finely chopped

> >

> > for the topping:

> > 2 1/4 cups heavy cream

> > 1 very full pint raspberries

> > 2-3 tablespoons coarsely grated

> > bittersweet chocolate

> >

> >

> > Preheat the oven to 350/ line baking sheet with parchment paper

> >

> > Beat egg whites until satiny peaks form/ then beat in sugar/ a spoonful

> at a time until the meringue is stiff and shiny. Sprinkle over the cocoa and

> vinegar and the chopped chocolate. Gently fold everything until cocoa is

> thoroughly mixed in. Mound onto a baking sheet in fat circle approx. 9

> inches in diameter, smoothing the sides and top. Place in the over, then

> immediately turn the temperature down to 300 F/ cook for approx 1-1/4 hrs

> When it's ready it should look crisp around the edges and on the sides and

> be dry on top/ when you prod the center you should feel the promise of

> squidginess beneath your fingers. Turn off the oven and open the door  
> slightly, and let the chocolate meringue disk cool and completely.  
> > When you're ready to serve, invert onto a big, flat-bottomed plate.  
> Whisk the cream till thick but still soft and pile it on top of the  
> meringue, then scatter over the raspberries. Coarsely grate the chocolate  
so  
> that you get curls rather than rubble, as you don't want the  
raspberries'  
> luscious color and form to be obscured, and sprinkle haphazardly over the  
top,  
> letting some fall, as it will, on the plate's rim.  
> >  
> > Note: always eat while wearing party hats (my suggestion)  
> > Bobbi Lurie  
> >  
> >

---

> >

Email

---

and AIM finally together. You've gotta check out free AOL Mail! -  
<http://mail.aol.com>

----- Date: Fri, 2 Nov 2007 01:44:21 -0700 from: Alexander  
Jorgensen <[REDACTED]> subject: Looking for two poets: Christopher Barnes &  
Scott Abels If this is you (you) or, perchance, you know him, then, might you  
pass long, preferably back channel, an e-mail -- or some form of unintrusive  
contact. Sometimes I wonder, feel disillusioned because am trying to figure out  
what it means to be a poet, to whom am I 'speaking,' that what, going back to  
baseball, and you'd know something about this, you, but that what that makes a  
poet, his/her contribution worthy remembering (and for some reason am fixated  
on Earle Combs and Harry Hooper, even Lefty Gomez, the Ted Williams-type  
there, but then they'd spit on the crowd). am trying to transcend these ordinary  
notions of relevance. Speaking with others, some of you included, am left, still,  
thinking about Simic, about Creeley, about all those meanings inscribed. Whew!  
I remember chatting with Harry Nudel, remember him, a bit scraggly and bitter,  
self-serving, but strangely enough, he said of RC, to paraphrase, that he would be  
the one on knees talking up to the cleaning lady for hours, and how those  
conversations made their way into process-oriented poems - his 'grace' of which  
I spoke (and grace was something I learnt living in a monastery, chatting with  
some of the most thoughtful individuals ever met, back then along the Austrian  
border, walking along hilltops to encounter a hundred-year-old grave with a  
bunch of fresh cut flowers, and in the wintertime, many of these monks having

spent half-century mprisoned). I remember, too, chatting with some wonderfully talented olk in Kolkata, and we know how vital Kolkata is, don't we, all of us o entrenched in what is happening Stateside, who still believe omething about duty to culture-at-large.

nyway, I am still here.

-

Alexander Jorgensen

██████████

--

ttp://www.fastmail.fm - One of many happy users:

<http://www.fastmail.fm/docs/quotes.html>

-----

Date: Fri, 2 Nov 2007 08:19:22 -0400

rom: Gary Sullivan <██████████>

ubject: Reminder: FUNKHOUSER & GINS at Segue  
CHRIS FUNKHOUSER and MADELINE GINS

20

aturday November 3, 4:00-6:00 p.m.

egue Series at Bowery Poetry Club

08 Bowery, one block above Houston

6 goes to support the readers

20

hris Funkhouser was awarded a Fulbright Scholarship in 2006 to lecture and= conduct research in Malaysia, where his CD-ROM eBook Selections 2.0 was pr= duced at Multimedia University. Prehistoric Digital Poetry: An Archaeology= of Forms, 1959-1995, a history of pre-WWW computerized poetry, has just be= n published by University of Alabama Press.

20

adeline Gins: B-b-b-b-b-orn and intends never to die. Three of her eleven = ooks: What the President Will Say and Do!; Helen Keller or Arakawa; Making= Dying Illegal (co-author Arakawa). Three of five Arakawa + Gins=92 built w= rks: Bioscleave House=96East Hampton; Site of Reversible Destiny=96Yoro; R=

versible Destiny Lofts=96Mitaka.

---

indows Live Hotmail and Microsoft Office Outlook =96 together at last. =A0= et it now.

ttp://office.microsoft.com/en-us/outlook/HA102225181033.aspx?

pid=3DCL10062=

971033=

-----

Date: Fri, 2 Nov 2007 13:50:23 +0000

From: Nicky Melville <[REDACTED]>

Subject: the ShellSuit Massacre

hi,

i'm currently working with another Scottish poet, Rodney Relax, as a 'band' performing poetry to experimental guitar based techno (poetechno?). =20 the text is a, mostly found, mosaic, taken from newspapers, election flyers= and even, god forbid, T.S.Eliot, to reflect certain aspects of modern scot= ish/british life.=20

does anyone know of anything similar being done?

hope you can give it a listen.

here's a link to our myspace, where there are four tracks:

[www.myspace.com/theshellsuitmassacremusic](http://www.myspace.com/theshellsuitmassacremusic)

and here's a link to a short video from one of our performances:

<http://www.youtube.com/watch?v=3DKjCynEm-5yQ>

awe thu best,=20

ick-e melville

---

celeb spotting =96 Play CelebMashup and win cool prizes

<https://www.celebmashup.com>=

-----  
Date: Fri, 2 Nov 2007 07:59:52 -0700

From: steve russell <[REDACTED]>

Subject: Deep image, part 11: question.....

i'm always writing in a rush. i never addressed my "deep image vs. LANGUAGE" post. Merwin, James Wright: these 2 poets have had the most significant influence over my way of looking at poetry. But deep image poetry strikes me as a largely intuitive enterprise, a way of looking at the major poets who came into prominence during the sixties. I'm curious: HAS MERWIN been an influence in the LANGUAGE school? & what about my favorite iconoclast, A R MMONS, a singular voice who, as far as I know, has never been lumped into any

articular kind of poetics. Has he influenced Language poets?

---

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-----  
Date: Thu, 1 Nov 2007 21:11:58 -0700

From: David Baratier <[REDACTED]>

Subject: antioch in ohio

I heard Antioch College in Yellow Springs OH will close, anyone know anymore nfo about this? Greatly appreciated, thanks --d

e well

David Baratier, Editor

Pavement Saw Press

21 Empire Street

ontpelier OH 43543

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---

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-----  
Date: Fri, 2 Nov 2007 08:18:33 -0400

rom: James T Sherry <[REDACTED]>

ubject: Saturday Nov 3: Madeline Gins & Chris Funkhouser Reading

-----  
Date: Fri, 2 Nov 2007 11:06:12 -0700

rom: David Chirot <[REDACTED]>

ubject: Petition for Academic Freedom//Ad Hoc Committee to Defend the  
niversity

From Jewish Voice for Peace "Muzzlewatch":

Articles in Haaretz and The Guardian have been appearing in recent months on  
he "New McCarthyism" in the USA and the dangers it is posing for freedom of  
peech, thought, research and for peace

Profs from top universities say no to false charges of anti-Semitism,  
ttacks on academic freedom

[ttp://www.muzzlewatch.com/?p=284](http://www.muzzlewatch.com/?p=284)

The sender also included this note:

please sign the attached petition

--

ent via a FeedFlare link from a FeedBurner feed.

[ttp://www.feedburner.com/fb/a/publishers/feedflare](http://www.feedburner.com/fb/a/publishers/feedflare)

-----  
Date: Fri, 2 Nov 2007 12:52:58 -0700

rom: amy king <[REDACTED]>

ubject: Weekend Warriors! New Work Up ...

MIPOesias presents:

ARI BANIAS " "who is ghost" " "From Somewhere in the Middle" " "Find Love in Brooklyn Now!" " "If Fear Were the Teacher"

[http://www.mipoesias.com/2007/banias\\_ari.htm](http://www.mipoesias.com/2007/banias_ari.htm)

~~

KATE BELES " "Faulkner's Caddy" " "Count Me In" " "An Apology for my Father" " "The Signified"

[http://www.mipoesias.com/2007/beles\\_kate.htm](http://www.mipoesias.com/2007/beles_kate.htm)

~~

ANA BOZICEVIC-BOWLING " "Voicemail Anthem" " "Oranges" " "Fall Hopscotch" " "The Moment of Love! (a Board Game)"

[http://www.mipoesias.com/2007/bowling-bozicevic\\_ana.htm](http://www.mipoesias.com/2007/bowling-bozicevic_ana.htm)

~~

DANIELLE PAFUNDA " "The Man in Your Life Will Exercise His Fink" " "til it Wail" " "Punishment"

[http://www.mipoesias.com/2007/pafunda\\_danielle.htm](http://www.mipoesias.com/2007/pafunda_danielle.htm)

~~

SAMPSON STARKWEATHER " "A Review of a Review of Robert Olen Butler's everance" " "Prussian Dance Steps are Making a Comeback, Or a Review of a review of Zoli by Colum McCann" " "A Review of Ms. Pac-Man"

[http://www.mipoesias.com/2007/starkweather\\_sampson.htm](http://www.mipoesias.com/2007/starkweather_sampson.htm)

~~

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[http://www.mipoesias.com/2007/ali\\_kazim.htm](http://www.mipoesias.com/2007/ali_kazim.htm)

Bill Cassidy

[http://www.mipoesias.com/2007/cassidy\\_bill.htm](http://www.mipoesias.com/2007/cassidy_bill.htm)

Maxine Chernoff

[http://www.mipoesias.com/2007/chernoff\\_maxine.htm](http://www.mipoesias.com/2007/chernoff_maxine.htm)

Paul Hoover

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Jim Knowles

[http://www.mipoesias.com/2007/knowles\\_jim\\_review1.htm](http://www.mipoesias.com/2007/knowles_jim_review1.htm)



Danielle Pafunda

[http://www.mipoesias.com/2007/pafunda\\_danielle.htm](http://www.mipoesias.com/2007/pafunda_danielle.htm)

Stephanie Strickland

[http://www.mipoesias.com/2007/strickland\\_stephanie.htm](http://www.mipoesias.com/2007/strickland_stephanie.htm)

Diane Wald

[http://www.mipoesias.com/2007/wald\\_diane.htm](http://www.mipoesias.com/2007/wald_diane.htm)

Enjoy!

Amy King

Editor

MiPOesias

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

---

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-----  
Date: Fri, 2 Nov 2007 15:53:02 EDT

rom: Ann Bogle <[REDACTED]>

ubject: Re: RHETORIC

n a message dated 11/1/2007 10:31:00 A.M. Central Daylight Time,

[REDACTED] writes:

DEAR LIST MEMBERS,

COULD ANY OF YOU SUGGEST ANY GOOD BOOK ON RHETORIC AND  
STYLISTIC?.

THE ONLY ONE I HAVE IS WAYNE C. BOOTH - tHE RHETORIC OF RETORIC -  
THE QUEST

OR EFFECTIVE COMMUNICATION

THANKS IN ADVANCE

Ian Ainsworth's anthology 75 Arguments (McGraw-Hill Co's). AMB

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

----- Date: Fri, 2 Nov 2007 16:25:05 -0400 rom: Jeff Davis

<[REDACTED]> subject: Jessica Smith this Sunday on Wordplay This week on  
WPVM.com's Wordplay: Charlottesville (and, formerly, Buffalo) poet Jessica  
Smith reads from her Organic Furniture Cellar and talks with host Jeff Davis  
about her work, which has spatial as well as temporal dimensions. The program  
broadcasts (and streams) at 4:00 PM on Sunday, and then is available from the  
station's archive page (<http://wpvm.org/nav/archives/>, just scroll down or  
Wordplay) as either a stream or a podcast.

eff Davis

On the web at <http://naturespoetry.blogspot.com>

-----  
Date: Fri, 2 Nov 2007 13:33:50 -0700

From: steve russell <[REDACTED]>

Subject: Re: Petition for Academic Freedom//Ad Hoc Committee to Defend the University

Included among vanishing cultures could be universities where supposedly academic freedom reigns.

David Chirot <[REDACTED]> wrote: From Jewish Voice for Peace Muzzlewatch":

Articles in Haaretz and The Guardian have been appearing in recent months on the "New McCarthyism" in the USA and the dangers it is posing for freedom of speech, thought, research and for peace

Professors from top universities say no to false charges of anti-Semitism, attacks on academic freedom

<http://www.muzzlewatch.com/?p=284>

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please sign the attached petition

--

sent via a FeedFlare link from a FeedBurner feed.

<http://www.feedburner.com/fb/a/publishers/feedflare>

---

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-----  
Date: Fri, 2 Nov 2007 16:15:45 -0400

From: Christina E Lovin <[REDACTED]>

Subject: Re: Wikipedia Becomes a Class Assignment

I recently had a non-poet friend direct me to the Wikipedia entry for Li-Young Lee. I wasn't shocked because I know there are doofies (plural of oofus) out there.

I rest my case about Wikipedia and not only discourage my students, I absolutely forbid them from using Wikipedia for research.

I wonder if one Ms. Mintz's student is responsible for the Li-Young Lee entry?

Christina

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

From: UB Poetics discussion group [mailto:[REDACTED]]  
On behalf of mIEKAL and

ent: Friday, November 02, 2007 1:32 AM

o: [REDACTED]

ubject: Wikipedia Becomes a Class Assignment

(this would be a very useful assignment for the more adventurous  
rofs out there, especially since a large majority of the innovative  
oetry & fiction entries really could use some attention & fresh  
lood. ~mIEKAL)

Wikipedia Becomes a Class Assignment

y JESSICA MINTZ, AP Technology Writer

<http://www.physorg.com/news113071167.html>

(AP) -- Some academics cringe when students turn to Wikipedia as a  
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er class.

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Wikipedia has been vilified as a petri dish for misinformation, and  
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For her students, the Wikipedia experiment was "transformative," and  
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Knowing their work was headed for the Web, not just one harried  
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The exercise also gave students a taste of working in the real world  
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Most of the articles were well received, but Groom said some students  
aught heat from Wikipedia editors for doing exactly what college  
tudents are trained to do: write an argumentative, critical essay.

"Some people were a little rude," she said of the anonymous Wikipedia  
ditors. Ultimately, she had to teach the students the difference  
etween good secondary research and the average college paper.

"You don't get to say that last little bit on, 'This is why this is  
he truth and the way,'" she said.

-----  
Date: Fri, 2 Nov 2007 15:54:34 -0500

From: Simon DeDeo <[REDACTED]>

Subject: wikipedia

The coverage of poetry is pretty dire. The coverage of physics is amazing - really well done, gone through with a fine toothed comb, and strictly solicited for cranks.

I think on balance "we poets critics &c." should steer clear of wikipedia. The current network of blogging, websites, etc. is wonderfully decentralized and captures the sort of dynamism that is going on. People who want to learn about a new writer will get a great deal from jumping into someone's blog and following the linktrail.

The problem with wikipedia is that it has such "google juice". Once an article gets created on a subject, no matter how poor, it jumps to the top of the google results. In a sense, the crappy article becomes the "gateway" for the curious, and I don't think we want that.

-----  
Date: Fri, 2 Nov 2007 16:03:52 -0500

From: Simon DeDeo <[REDACTED]>

Subject: wikipedia (an example)

<http://www.google.com/search?q=j+h+prynne&ie=utf-8&oe=utf-8&aq=t&rls=org.mozilla:en-US:official&client=firefox-a>

I think profs should ask -- do I want my class assignment to be the first thing someone clicks on when they google Prynne?

[http://en.wikipedia.org/wiki/J.\\_H.\\_Prynne](http://en.wikipedia.org/wiki/J._H._Prynne)

-----  
Date: Fri, 2 Nov 2007 17:07:31 -0400

From: Suzanne Burns <[REDACTED]>

Subject: Re: Ahadada Presents Kittihood By The Pussipo Collective, A New -Chapbook

How does one become a Pussipo collaborator?

This is AWESOME. :-)

On 9/18/07, Jesse Glass <[REDACTED]> wrote:

Catherine Daly and her Pussipo collaborators continue to deconstruct Hello Kitty in this wonderful, pink e-anthology. Cathy Eisenhower, Elisa Gabbert, Danielle Pafunda, and Kathrine Varnes all lend a paw and a claw, and it's perfectly free for the clicking at [www.ahadadabooks.com](http://www.ahadadabooks.com). Enjoy! Jess

-----  
Date: Fri, 2 Nov 2007 21:37:24 -0000

From: [REDACTED]

Subject: Re: RHETORIC

Six Lectures on Sound and Meaning might be one good place to start in the works of Roman Jakobson, but I would think his work would be key to take into account in any study since, of rhetoric. And Kenneth Burke, A Rhetoric of Motives, and other works, would be key, as well.

charles

>

In a message dated 11/1/2007 10:31:00 A.M. Central Daylight Time,  
[REDACTED] writes:

DEAR LIST MEMBERS,

COULD ANY OF YOU SUGGEST ANY GOOD BOOK ON RHETORIC AND  
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THE ONLY ONE I HAVE IS WAYNE C. BOOTH - THE RHETORIC OF RHETORIC  
- THE  
QUEST  
FOR EFFECTIVE COMMUNICATION

THANKS IN ADVANCE

Alan Ainsworth's anthology 75 Arguments (McGraw-Hill Co's). AMB

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

-----  
Date: Fri, 2 Nov 2007 17:41:40 -0400

From: Ryan Daley <[REDACTED]>

Subject: Re: Wikipedia Becomes a Class Assignment

I've assigned "wiki-subversion" assignments to students: alter the  
text of a Wiki page and print it up.

What's the point of this?

After students see how easy it is to create a false or misleading  
entry, they reconsider (or pause, at least) when taking information  
from the Internet.

-Ryan

On Nov 2, 2007 4:15 PM, Christina E Lovin <[REDACTED]> wrote:

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Li-Young Lee. I wasn't shocked because I know there are doofi (plural of  
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Christina

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

From: UB Poetics discussion group [mailto: ] On

Behalf Of mIEKAL aND

Sent: Friday, November 02, 2007 1:32 AM

To:

Subject: Wikipedia Becomes a Class Assignment

(this would be a very useful assignment for the more adventurous profs out there, especially since a large majority of the innovative poetry & fiction entries really could use some attention & fresh blood. ~mIEKAL)

Wikipedia Becomes a Class Assignment

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<http://www.physorg.com/news113071167.html>

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Wikipedia has been vilified as a petri dish for misinformation, and the variable accuracy of its articles is a point Groom readily concedes. Since the advent of the Web, she said, the quality of sources students cite has deteriorated.

For her students, the Wikipedia experiment was "transformative," and students' writing online proved better than the average undergrad research paper.

Knowing their work was headed for the Web, not just one harried professor's eyes, helped students reach higher - as did the standards set by the volunteer "Wikipedians" who police entries for accuracy and neutral tone, Groom said.

The exercise also gave students a taste of working in the real world of peer-reviewed research.

Most of the articles were well received, but Groom said some students caught heat from Wikipedia editors for doing exactly what college students are trained to do: write an argumentative, critical essay.

"Some people were a little rude," she said of the anonymous Wikipedia editors. Ultimately, she had to teach the students the difference between good secondary research and the average college paper.

"You don't get to say that last little bit on, 'This is why this is the truth and the way,'" she said.

-----  
Date: Fri, 2 Nov 2007 21:46:57 -0000

From: [REDACTED]

Subject: Re: Wikipedia Becomes a Class Assignment

Not knowing much about Li-Young Lee (I heard him read once, tried to read his work a couple of times, but it was not a kind of poetry in which I was interested, at least at that time), but wanting to learn, I'd be interested in your report of just what is wrong about the Wikipedia entry on him.

I have found entries on poets I like a lot to be, well, not deep, but not inaccurate. See entries on Hugo Ball, Susan Howe, Harryette Mullen, Jackson Mac Low, and Alice Notley, among others.

Still, I agree that these are not places I would advise students to go when researching a topic. Particularly they are not places I would advise students to stop, i.e. the information found on Wikipedia is usually just the surface, even when it's not incorrect.

Charles

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----- Date: Fri, 2 Nov 2007 17:08:52 -0400 from: Christina E Lovin <[REDACTED]> subject: Re: antioch in ohio I was in attendance at and honored to be the Judson Jerome Scholar at this ast summer's Antioch Writers' Workshop. The announcement had just been ade about the college closing. There were several announcements during the orkshop regarding the closing. This is from the website: Response to the Announcement of Antioch College's Closing The Antioch Writers' Workshop is deeply saddened by the announcement of the losing of Antioch College in July of 2008. The Antioch Writers' Workshop will continue to present its annual summer riting conference in Yellow Springs, Ohio, this year and for many years to ome. Although the workshop originated at Antioch College in 1986, in 1993 a 01(C)(3) nonprofit



entity was created, the Yellow Springs Writers' orkshop, and we have operated as an independent organization, separate from ntioch College, for the past 14 years. The Antioch Writers' Workshop recognizes Antioch College's tradition of iterary excellence, with such notable writing alumni as Lawrence Block, alph Keyes, Sylvia Nasar, Louis Sachar, Dava Sobel, Mark Strand, and Rod erling. It is our fervent hope that Antioch College will be able to restore tself and reopen in the future. The Antioch Writers' Workshop will continue to partner with Antioch niversity McGregor to provide continuing education credit opportunities for ur participants

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

rom: UB Poetics discussion group [mailto: ] On

ehalf Of David Baratier

ent: Friday, November 02, 2007 12:12 AM

o:

ubject: antioch in ohio

I heard Antioch College in Yellow Springs OH will close, anyone know anymore nfo about this? Greatly appreciated, thanks --d

e well

David Baratier, Editor

Pavement Saw Press

21 Empire Street

ontpelier OH 43543

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---

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-----  
Date: Fri, 2 Nov 2007 17:15:59 -0400

rom: Christina E Lovin < >

ubject: Re: Wikipedia Becomes a Class Assignment

Apparently, the interjected notes about Li-Young have been removed. But hey were there two days ago...and it was pretty disgusting to see what omeone could so easily add to an entry.

Sorry. I should have checked before sending out my former note.

I still stand by my prohibition of Wikipedia for my students' research. I

o understand how it might be helpful to have students correct or add nformation.

Christina

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

From: UB Poetics discussion group [mailto: ] On

Behalf Of Christina E Lovin

Sent: Friday, November 02, 2007 4:16 PM

To:

Subject: Re: Wikipedia Becomes a Class Assignment

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

From: UB Poetics discussion group [mailto: ] On

Behalf Of mIEKAL aND

Sent: Friday, November 02, 2007 1:32 AM

To:

Subject: Wikipedia Becomes a Class Assignment

(this would be a very useful assignment for the more adventurous folks out there, especially since a large majority of the innovative poetry & fiction entries really could use some attention & fresh blood. ~mIEKAL)

Wikipedia Becomes a Class Assignment

by JESSICA MINTZ, AP Technology Writer

<http://www.physorg.com/news113071167.html>

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"Some people were a little rude," she said of the anonymous Wikipedia editors. Ultimately, she had to teach the students the difference between good secondary research and the average college paper.

"You don't get to say that last little bit on, 'This is why this is the truth and the way,'" she said.

-----  
Date: Fri, 2 Nov 2007 18:25:59 -0400

From: Ryan Daley <[REDACTED]>

Subject: Re: Wikipedia Becomes a Class Assignment

I avoid Wikipedia problems in classes by telling students that they're welcome to use Wikipedia to find links to original articles/sources, but that the Wiki text itself is off-limits.

-ryan

On Nov 2, 2007 5:15 PM, Christina E Lovin <[REDACTED]> wrote:

Apparently, the interjected notes about Li-Young have been removed. But they were there two days ago...and it was pretty disgusting to see what someone could so easily add to an entry.

Sorry. I should have checked before sending out my former note.

I still stand by my prohibition of Wikipedia for my students' research. I do understand how it might be helpful to have students correct or add information.

Christina

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

Behalf Of Christina E Lovin

Sent: Friday, November 02, 2007 4:16 PM

To: [REDACTED]

Subject: Re: Wikipedia Becomes a Class Assignment

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-----  
Date: Fri, 2 Nov 2007 22:38:58 +0000

From: Barry Schwabsky <[REDACTED]>

Subject: Re: Wikipedia Becomes a Class Assignment

Alternatively, one could work to make the entries on poetry better. More free work, just what we need! But seriously, I love Wikipedia and I use it all the time and find it very helpful. Example: Not long ago, I was writing a piece on a painter who'd painted some paintings of the Merritt Parkway. Well, you would not

believe the amount of info on the Merritt Parkway that's on Wikipedia. Not that I needed to cite any of it--just that I could feel confident that nothing I was going to say in passing about the Merritt Parkway would actually be wrong. Fantastic. Why there isn't as much information on a poet as on a highway is what I'd like to know. I've donated money to Wikipedia but if I had more time, I'd donate that too.

[REDACTED] wrote: Not knowing much about Li-Young Lee (I heard him read once, tried to read

his work a couple of times, but it was not a kind of poetry in which I was interested, at least at that time), but wanting to learn, I'd be interested in your report of just what is wrong about the Wikipedia entry for him.

I have found entries on poets I like a lot to be, well, not deep, but not inaccurate. See entries on Hugo Ball, Susan Howe, Harryette Mullen, Jackson Mac Low, and Alice Notley, among others.

Still, I agree that these are not places I would advise students to go when researching a topic. Particularly they are not places I would advise students to stop, i.e. the information found on Wikipedia is usually just the surface, even when it's not incorrect.

Charles

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Li-Young Lee. I wasn't shocked because I know there are doofi (plural of doofus) out there.

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-----  
Date: Fri, 2 Nov 2007 16:03:11 -0700

From: Jim Andrews <[REDACTED]>

Subject: Re: Wikipedia Becomes a Class Assignment

Personally, I find Wikipedia very useful. And I expect this is true for millions of people.

Students have to know how to use it. Because they certainly are going to use it. Don't put your head in the sand and pretend otherwise.

They have to learn how to verify information on the Internet. And to be very careful about using information they haven't verified.

We all have fallen for false information at one time or another on the Internet.

Whenever I've been involved in a story that ended up in a newspaper, I've been amazed at how inaccurate the details were in the newspaper. Of course it isn't just the newspapers or the Internet where false information occurs frequently.

The kids need to learn to be critical, to become media literate. You don't get that way by being instructed to simply avoid things like Wikipedia. Deal with it. I like the assignment to introduce falsities into Wikipedia. Good one. As long as they don't get tagged by the Wikipedians as bandits. Concerning Simon's point about not liking Wikipedia concerning its coverage of poets and poetry and preferring, instead, blogs and sites and such, I agree that Wikipedia is no substitute for all other sources of information.

Centrality that connects to the periphery is also useful. Connect the central to the peripheral. How's that for an assignment?

ja

<http://vispo.com>

-----  
Date: Fri, 2 Nov 2007 16:42:16 -0700

rom: Dillon Westbrook <[REDACTED]>

ubject: Re: Wikipedia Becomes a Class Assignment

I'll chime in and say what I said to my students on the wikipedia subject. Nature did a fairly exhaustive comparison of Wikipedia and encyclopedia Britannica (sorry, can't afford the nature subscription o link to that study, but an intrepid person could probably dig it p). The result was that the two were dead even, which says one thing retty clearly- encyclopedias are what they are, curiosity saters and ccasional beacons to better sources, but not research material. ersonally, I commend wikipedia for how good it is on current events, ts "news worthy" entries on recent events are occasionally better han AP.

I've found decent stuff on poets like Robert Duncan or H.D., scant ittle on some more recent (curious to go check out the entry on usan Howe though). Even more offensive to me were entries on jazz usicians, particularly drummers- there was a large scrolling page or Louis Bellson and barely a paragraph for Kenny Clarke, the latter eing, with no disrespect to Louis, appreciably more important to the istory of the music and his instrument. The expression of race bias as fairly obvious to me. Might go back and check if the phenomenon epeats itself in literature (how does Langston Hughes' page compare o Carl Sandburg's?)

Dillon

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From: Jason Quackenbush <[REDACTED]> Subject: Re: Wikipedia Becomes a Class Assignment I couldn't agree more. My Mom is a Library Media Specialist who teaches K-12, and one of the things she's always doing when teaching kids research skills is explaining to them the importance of using the internet properly. Wikipedia is a good example of that. She actually did one lesson last year where she and I conspired to a couple of changes to the wikipedia article about her school district right before the class she was teaching looked at it. the information as wildly incorrect and the object of the lesson was to try to figure out how to find out the correct information. lots of fun was had all around.

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-----  
End of POETICS Digest - 1 Nov 2007 to 2 Nov 2007 (#2007-306)

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Email

and AIM finally together. You've gotta check out free AOL Mail! -  
<http://mail.aol.com>

[↑ Contents](#)

70. **Bobbie Lurie**

**RECIPES**

Sat 3 Nov 2007

---

Dear Anny,

Thanks for considering the pavlova.

But I truly agree. Mark Weiss has a fantastic recipe as well. I read his after and thought:

"Hey, Mark's got it right. That sounds pretty good..."

I think I'll try Mark's too.

I send my best to you--

Bobbi

P.S. I forgot to mention: I make fantastic coffee...

Date: Fri, 2 Nov 2007 08:22:32 +0100

From: Anny Ballardini <[REDACTED]>

Subject: Re: recipes

Bobbie, I will be happy with both chocolate and raspberries, don't worry!

And before maybe that tasty brocomole that Mark Weiss carefully prepared,

cheers, Anny

On 11/1/07, Bobbie Lurie <[REDACTED]> wrote:

Date: Wed, 31 Oct 2007 15:15:56 +0100

From: Anny Ballardini <[REDACTED]>

Subject: Re: recipes

I'm lucky, I don't like eggs, :-)

ANNY, I SWEAR YOU WON'T TASTE THE EGGS (ONLY EGG WHITES  
REMEMBER/ WHAT TO  
DO WITH THOSE  
YOKES IS ALWAYS THE QUESTION BUT...) EGG WHITES QUICKLY  
CAMOFLAUGED  
WITH SUGAR, BALSALMIC VINEGAR AND CHOCOLATE AND GABRIELLE, I  
DON'T CARE IF  
YOU DON'T GET  
A SINGLE PRESENT THIS BIRTHDAY/ IT SIMPLY WON'T MATTER: THIS  
PAVLOVA WILL  
START YOUR YEAR OUT  
RIGHT--BEST WISHES--BOBBI

On 10/30/07, Gabrielle Welford <[REDACTED]> wrote:

>  
> oh god! i'm fainting... and my birthday's coming up... :-)  
>  
> On Tue, 30 Oct 2007, Bobbie Lurie wrote:  
>  
> > Catherine, Here is my recipe for "Chocolate Raspberry Pavlova"--I owe  
it  
> > all to Nigella Lawson after 3 years in England, trying to make a  
pavlova  
> > cause pavlova's are big there (but this is the only one that's worked  
> > for me--and it's delicious!). I recommend this to EVERYONE as a  
> > replacement birthday cake or any other time a celebration is in order  
> > (which is always, of course, so please don't hesitate)(probably a good  
> > thing to include at poetry readings):  
> >  
> > CHOCOLATE RASPBERRY PAVLOVA  
> >  
> > for the chocolate meringue base:  
> > 6 egg whites  
> > 1 cup granulated sugar  
> > 3 tablespoons unsweetened cocoa powder, sifted  
> > 1 teaspoon balsamic or red wine vinegar  
> > 2 ounces bittersweet chocolate, finely chopped  
> >  
> > for the topping:  
> > 2 1/4/ cups heavy cream  
> > 1 very full pint raspberries  
> > 2-3 tablespoons coarsely grated

> > bittersweet chocolate  
> >  
> >  
> > Preheat the oven to 350/ line baking sheet with parchment paper  
> >  
> > Beat egg whites until satiny peaks form/ then beat in sugar/ a  
spoonful  
> at a time until the meringue is stiff and shiny. Sprinkle over the cocoa  
and  
> vinegar and the chopped chocolate. Gently fold everything until cocoa is  
> thoroughly mixed in. Mound onto a baking sheet in fat circle approx. 9  
> inches in diameter, smoothing the sides and top. Place in the oven, then  
> immediately turn the temperature down to 300 F/ cook for approx 1-1/4  
hrs  
> When it's ready it should look crisp around the edges and on the sides  
and  
> be dry on top/ when you prod the center you should feel the promise of  
> squidginess beneath your fingers. Turn off the oven and open the door  
> slightly, and let the chocolate meringue disk cool and completely.  
> > When you're ready to serve, invert onto a big, flat-bottomed plate.  
> Whisk the cream till thick but still soft and pile it on top of the  
> meringue, then scatter over the raspberries. Coarsely grate the chocolate  
so  
> that you get curls rather than rubble, as you don't want the  
raspberries'  
> luscious color and form to be obscured, and sprinkle haphazardly over the  
top,  
> letting some fall, as it will, on the plate's rim.  
> >  
> > Note: always eat while wearing party hats (my suggestion)  
> > Bobbi Lurie  
> >  
> >

---

> >

Email

and AIM finally together. You've gotta check out free AOL Mail! -  
<http://mail.aol.com>

----- Date: Fri, 2 Nov 2007 01:44:21 -0700 from: Alexander  
Jorgensen <[REDACTED]> subject: Looking for two poets: Christopher Barnes &  
Scott Abels If this is you (you) or, perchance, you know him, them, might you

pass long, referably back channel, an e-mail -- or some form of unintrusive contact. Sometimes I wonder, feel disillusioned because am trying to figure out what it means to be a poet, to whom am I 'speaking,' that what, going back to baseball, and you'd know something about this, you, but that what that makes a poet, his/her contribution worthy remembering (and for some reason am fixated on Earle Combs and Harry Hooper, even Lefty Gomez, the Ted Williams-type there, but then they'd spit on the crowd). am trying to transcend these ordinary notions of relevance. Speaking with others, some of you included, am left, still, thinking about Simic, about Creeley, about all those meanings inscribed. Whew! I remember chatting with Harry Nudel, remember him, a bit scraggly and bitter, elf-serving, but strangely enough, he said of RC, to paraphrase, that he would be the one on knees talking up to the cleaning lady for hours, and how those conversations made their way into process-oriented poems - his 'grace' of which I spoke (and grace was something I learnt living in a monastery, chatting with some of the most thoughtful individuals ever met, back then along the Austrian border, walking along hilltops to encounter a hundred-year-old grave with a bunch of fresh cut flowers, and in the wintertime, many of these monks having spent half-century imprisoned). I remember, too, chatting with some wonderfully talented folk in Kolkata, and we know how vital Kolkata is, don't we, all of us so entrenched in what is happening Stateside, who still believe something about duty to culture-at-large.

anyway, I am still here.

-

Alexander Jorgensen

██████████

--

<http://www.fastmail.fm> - One of many happy users:  
<http://www.fastmail.fm/docs/quotes.html>

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Date: Fri, 2 Nov 2007 08:19:22 -0400

From: Gary Sullivan <██████████>

Subject: Reminder: FUNKHOUSER & GINS at Segue  
CHRIS FUNKHOUSER and MADELINE GINS

20

Saturday November 3, 4:00-6:00 p.m.

Segue Series at Bowery Poetry Club

08 Bowery, one block above Houston

6 goes to support the readers

20

Chris Funkhouser was awarded a Fulbright Scholarship in 2006 to lecture and conduct research in Malaysia, where his CD-ROM eBook Selections 2.0 was pr=

duced at Multimedia University. Prehistoric Digital Poetry: An Archaeology of Forms, 1959-1995, a history of pre-WWW computerized poetry, has just been published by University of Alabama Press.

20

adeline Gins: B-b-b-b-b-orn and intends never to die. Three of her eleven books: What the President Will Say and Do!; Helen Keller or Arakawa; Making Dying Illegal (co-author Arakawa). Three of five Arakawa + Gins=92 built works: Bioscleave House=96East Hampton; Site of Reversible Destiny=96Yoro; R=versible Destiny Lofts=96Mitaka.

---

indows Live Hotmail and Microsoft Office Outlook =96 together at last. =A0=et it now.

<http://office.microsoft.com/en-us/outlook/HA102225181033.aspx?pid=3DCL10062=971033=>

-----  
Date: Fri, 2 Nov 2007 13:50:23 +0000

From: Nicky Melville <[REDACTED]>

Subject: the ShellSuit Massacre

hi,

i'm currently working with another Scottish poet, Rodney Relax, as a 'band' performing poetry to experimental guitar based techno (poetechno?). =20 the text is a, mostly found, mosaic, taken from newspapers, election flyers and even, god forbid, T.S.Eliot, to reflect certain aspects of modern scot=ish/british life.=20

does anyone know of anything similar being done?

hope you can give it a listen.

here's a link to our myspace, where there are four tracks:

[www.myspace.com/theshellsuitmassacremusic](http://www.myspace.com/theshellsuitmassacremusic)

and here's a link to a short video from one of our performances:

<http://www.youtube.com/watch?v=3DKjCynEm-5yQ>

awe thu best,=20

ick-e melville

---

eleb spotting =96 Play CelebMashup and win cool prizes

<https://www.celebmashup.com=>

-----  
Date: Fri, 2 Nov 2007 07:59:52 -0700

From: steve russell <[REDACTED]>

Subject: Deep image, part 11: question.....

i'm always writing in a rush. i never addressed my "deep image vs. LANGUAGE" ost. Merwin, James Wright: these 2 poets have had the most significant influence over my way of looking at poetry. But deep image poetry strikes me as a largely intuitive enterprise, a way of looking at the major poets who came into prominence during the sixties. I'm curious: HAS MERWIN been an influence in the LANGUAGE school? & what about my favorite iconoclast, ARAMMONS, a singular voice who, as far as I know, has never been lumped into any particular kind of poetics. Has he influenced Language poets?

---

o You Yahoo!?

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

-----  
Date: Thu, 1 Nov 2007 21:11:58 -0700

rom: David Baratier <[REDACTED]>

ubject: antioch in ohio

I heard Antioch College in Yellow Springs OH will close, anyone know anymore info about this? Greatly appreciated, thanks --d

e well

David Baratier, Editor

Pavement Saw Press

21 Empire Street

ontpelier OH 43543

<http://pavementsaw.org>

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---

o You Yahoo!?

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

-----  
Date: Fri, 2 Nov 2007 08:18:33 -0400

rom: James T Sherry <[REDACTED]>

ubject: Saturday Nov 3: Madeline Gins & Chris Funkhouser Reading

-----  
Date: Fri, 2 Nov 2007 11:06:12 -0700

rom: David Chirot <[REDACTED]>

ubject: Petition for Academic Freedom//Ad Hoc Committee to Defend the  
niversity

From Jewish Voice for Peace "Muzzlewatch":



Articles in Haaretz and The Guardian have been appearing in recent months on the "New McCarthyism" in the USA and the dangers it is posing for freedom of speech, thought, research and for peace

Professors from top universities say no to false charges of anti-Semitism, attacks on academic freedom

<http://www.muzzleshoot.com/?p=284>

The sender also included this note:

please sign the attached petition

--

sent via a FeedFlare link from a FeedBurner feed.

<http://www.feedburner.com/fb/a/publishers/feedflare>

-----

Date: Fri, 2 Nov 2007 12:52:58 -0700

From: amy king <[REDACTED]>

Subject: Weekend Warriors! New Work Up ...

MIPOesias presents:

ARI BANIAS "who is ghost" "From Somewhere in the Middle" "Find Love in Brooklyn Now!" "If Fear Were the Teacher"

[http://www.mipoesias.com/2007/banias\\_ari.htm](http://www.mipoesias.com/2007/banias_ari.htm)

~~

KATE BELES "Faulkner's Caddy" "Count Me In" "An Apology for my Father" "The Signified"

[http://www.mipoesias.com/2007/beles\\_kate.htm](http://www.mipoesias.com/2007/beles_kate.htm)

~~

ANA BOZICEVIC-BOWLING "Voicemail Anthem" "Oranges" "Fall Hopscotch" "The Moment of Love! (a Board Game)"

[http://www.mipoesias.com/2007/bowling-bozicevic\\_ana.htm](http://www.mipoesias.com/2007/bowling-bozicevic_ana.htm)

~~

DANIELLE PAFUNDA "The Man in Your Life Will Exercise His Fink" "til it Wail" "Punishment"

[http://www.mipoesias.com/2007/pafunda\\_danielle.htm](http://www.mipoesias.com/2007/pafunda_danielle.htm)

~~

SAMPSON STARKWEATHER "A Review of a Review of Robert Olen Butler's everance" "Prussian Dance Steps are Making a Comeback, Or a Review of a review of Zoli by Colum McCann" "A Review of Ms. Pac-Man"

[http://www.mipoesias.com/2007/starkweather\\_sampson.htm](http://www.mipoesias.com/2007/starkweather_sampson.htm)

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RECENTLY PUBLISHED:

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Jim Knowles

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Stephanie Strickland

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Enjoy!

Amy King

Editor

MiPOesias

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

---

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-----  
Date: Fri, 2 Nov 2007 15:53:02 EDT

rom: Ann Bogle <[REDACTED]>

ubject: Re: RHETORIC

n a message dated 11/1/2007 10:31:00 A.M. Central Daylight Time,

[REDACTED] writes:

DEAR LIST MEMBERS,

COULD ANY OF YOU SUGGEST ANY GOOD BOOK ON RHETORIC AND

STYLISTIC?.

THE ONLY ONE I HAVE IS WAYNE C. BOOTH - tHE RHETORIC OF RETORIC -  
THE QUEST

OR EFFECTIVE COMMUNICATION

THANKS IN ADVANCE

Ian Ainsworth's anthology 75 Arguments (McGraw-Hill Co's). AMB

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

----- Date: Fri, 2 Nov 2007 16:25:05 -0400 from: Jeff Davis  
<[REDACTED]> subject: Jessica Smith this Sunday on Wordplay This week on  
WPVM.com's Wordplay: Charlottesville (and, formerly, Buffalo) poet Jessica  
Smith reads from her Organic Furniture Cellar and talks with host Jeff Davis  
about her work, which has spatial as well as temporal dimensions. The program  
broadcasts (and streams) at 4:00 PM on Sunday, and then is available from the  
station's archive page (<http://wpvm.org/nav/archives/>, just scroll down or  
Wordplay) as either a stream or a podcast.

Jeff Davis

On the web at <http://naturespoetry.blogspot.com>

-----  
Date: Fri, 2 Nov 2007 13:33:50 -0700

from: Steve Russell <[REDACTED]>

subject: Re: Petition for Academic Freedom//Ad Hoc Committee to Defend the  
University

Included among vanishing cultures could be universities where supposedly  
academic freedom reigns.

David Chirof <[REDACTED]> wrote: From Jewish Voice for Peace  
Muzzlewatch":

Articles in Haaretz and The Guardian have been appearing in recent months on  
the "New McCarthyism" in the USA and the dangers it is posing for freedom of  
speech, thought, research and for peace

Professors from top universities say no to false charges of anti-Semitism,  
attacks on academic freedom

<http://www.muzzlewatch.com/?p=284>

The sender also included this note:

please sign the attached petition

--

sent via a FeedFlare link from a FeedBurner feed.

<http://www.feedburner.com/fb/a/publishers/feedflare>

---

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ttp://mail.yahoo.com

-----  
Date: Fri, 2 Nov 2007 16:15:45 -0400

From: Christina E Lovin <[REDACTED]>

Subject: Re: Wikipedia Becomes a Class Assignment

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I wonder if one Ms. Mintz student is responsible for the Li-Young Lee entry?

Christina

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

From: UB Poetics discussion group [mailto:[REDACTED]] On  
behalf Of mIEKAL aND

Sent: Friday, November 02, 2007 1:32 AM

To: [REDACTED]

Subject: Wikipedia Becomes a Class Assignment

(this would be a very useful assignment for the more adventurous poets out there, especially since a large majority of the innovative poetry & fiction entries really could use some attention & fresh blood. ~mIEKAL)

Wikipedia Becomes a Class Assignment

by JESSICA MINTZ, AP Technology Writer

<http://www.physorg.com/news113071167.html>

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For her students, the Wikipedia experiment was "transformative," and

tudents' writing online proved better than the average undergrad research paper.

Knowing their work was headed for the Web, not just one harried professor's eyes, helped students reach higher - as did the standards set by the volunteer "Wikipedians" who police entries for accuracy and neutral tone, Groom said.

The exercise also gave students a taste of working in the real world of peer-reviewed research.

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"Some people were a little rude," she said of the anonymous Wikipedia editors. Ultimately, she had to teach the students the difference between good secondary research and the average college paper.

"You don't get to say that last little bit on, 'This is why this is the truth and the way,'" she said.

-----  
Date: Fri, 2 Nov 2007 15:54:34 -0500

From: Simon DeDeo <[REDACTED]>

Subject: wikipedia

The coverage of poetry is pretty dire. The coverage of physics is amazing - really well done, gone through with a fine toothed comb, and strictly policed for cranks.

I think on balance "we poets critics &c." should steer clear of wikipedia. The current network of blogging, websites, etc. is wonderfully decentralized and captures the sort of dynamism that is going on. People who want to learn about a new writer will get a great deal from jumping into someone's blog and following the linktrail.

The problem with wikipedia is that it has such "google juice". Once an article gets created on a subject, no matter how poor, it jumps to the top of the google results. In a sense, the crappy article becomes the gateway for the curious, and I don't think we want that.

-----  
Date: Fri, 2 Nov 2007 16:03:52 -0500

From: Simon DeDeo <[REDACTED]>

Subject: wikipedia (an example)

<http://www.google.com/search?q=j+h+prynne&ie=utf-8&oe=utf-8&aq=t&rls=org.mozilla:en-US:official&client=firefox-a>

I think profs should ask -- do I want my class assignment to be the first thing someone clicks on when they google Prynne?

[http://en.wikipedia.org/wiki/J.\\_H.\\_Prynne](http://en.wikipedia.org/wiki/J._H._Prynne)

Date: Fri, 2 Nov 2007 17:07:31 -0400  
From: Suzanne Burns <[REDACTED]>  
Subject: Re: Ahadada Presents Kittihood By The Pussipo Collective, A New  
-Chapbook  
How does one become a Pussipo collaborator?  
This is AWESOME. :-)  
On 9/18/07, Jesse Glass <[REDACTED]> wrote:

Catherine Daly and her Pussipo collaborators continue to deconstruct Hello Kitty in this wonderful, pink e-anthology. Cathy Eisenhower, Elisa Gabbert, Danielle Pafunda, and Kathrine Varnes all lend a paw and a claw, and it's perfectly free for the clicking at [www.ahadadabooks.com](http://www.ahadadabooks.com). Enjoy! Jess

-----  
Date: Fri, 2 Nov 2007 21:37:24 -0000  
From: [REDACTED]  
Subject: Re: RHETORIC

Six Lectures on Sound and Meaning might be one good place to start in the works of Roman Jakobson, but I would think his work would be key to take into account in any study since, of rhetoric. And Kenneth Burke, A Rhetoric of Motives, and other works, would be key, as well.  
charles

>

In a message dated 11/1/2007 10:31:00 A.M. Central Daylight Time, [REDACTED] writes:

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THANKS IN ADVANCE

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<http://www.aol.com>

-----  
Date: Fri, 2 Nov 2007 17:41:40 -0400  
From: Ryan Daley <[REDACTED]>  
Subject: Re: Wikipedia Becomes a Class Assignment

I've assigned "wiki-subversion" assignments to students: alter the ext of a Wiki page and print it up.

What's the point of this?

After students see how easy it is to create a false or misleading ntry, they reconsider (or pause, at least) when taking information rom the Internet.

-Ryan

On Nov 2, 2007 4:15 PM, Christina E Lovin <[REDACTED]> wrote:

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Christina

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Behalf Of mIEKAL aND

Sent: Friday, November 02, 2007 1:32 AM

To: [REDACTED]

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-----  
Date: Fri, 2 Nov 2007 21:46:57 -0000

From: [REDACTED]

Subject: Re: Wikipedia Becomes a Class Assignment

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----- Date: Fri, 2 Nov 2007 17:08:52 -0400 from: Christina E Lovin <[REDACTED]> subject: Re: antioch in ohio I was in attendance at and honored to be the Judson Jerome Scholar at this ast summer's Antioch Writers' Workshop. The announcement had just been ade about the college closing. There were several announcements during the orkshop regarding the closing. This is from the website: Response to the Announcement of Antioch College's Closing The Antioch Writers' Workshop is deeply saddened by the announcement of the losing of Antioch College in July of 2008. The Antioch Writers' Workshop will continue to present its annual summer riting conference in Yellow Springs, Ohio, this year and for many years to ome. Although the workshop originated at Antioch College in 1986, in 1993 a 01(C)(3) nonprofit entity was created, the Yellow Springs Writers' orkshop, and we have operated as an independent organization, separate from ntioch College, for the past 14 years. The Antioch Writers' Workshop recognizes Antioch College's tradition of iterary excellence, with such notable writing alumni as Lawrence Block, alph Keyes, Sylvia Nasar, Louis Sachar, Dava Sobel, Mark Strand, and Rod erling. It is our fervent hope that Antioch College will be able to restore tself and reopen in the future. The Antioch Writers' Workshop will continue to partner with Antioch niversity McGregor to provide continuing education credit opportunities for ur participants

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

rom: UB Poetics discussion group [mailto:[REDACTED]] On  
ehalf Of David Baratier

ent: Friday, November 02, 2007 12:12 AM

o: [REDACTED]

ubject: antioch in ohio

I heard Antioch College in Yellow Springs OH will close, anyone know anymore nfo about this? Greatly appreciated, thanks --d

e well

David Baratier, Editor

Pavement Saw Press

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Date: Fri, 2 Nov 2007 17:15:59 -0400  
rom: Christina E Lovin <[REDACTED]>  
ubject: Re: Wikipedia Becomes a Class Assignment  
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o: [REDACTED]

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-----  
Date: Fri, 2 Nov 2007 18:25:59 -0400

From: Ryan Daley <[REDACTED]>

Subject: Re: Wikipedia Becomes a Class Assignment

I avoid Wikipedia problems in classes by telling students that they're

elcome to use Wikipedia to find links to original articles/sources,  
ut that the Wiki text itself is off-limits.

-ryan

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-----  
Date: Fri, 2 Nov 2007 22:38:58 +0000

From: Barry Schwabsky <[REDACTED]>

Subject: Re: Wikipedia Becomes a Class Assignment

Alternatively, one could work to make the entries on poetry better. More free work, just what we need! But seriously, I love Wikipedia and I use it all the time and find it very helpful. Example: Not long ago, I was writing a piece on a painter who'd painted some paintings of the Merritt Parkway. Well, you would not

believe the amount of info on the Merritt Parkway that's on Wikipedia. Not that I needed to cite any of it--just that I could feel confident that nothing I was

going to say in passing about the Merritt Parkway would actually be wrong. Fantastic. Why there isn't as much information on a poet as on a highway is what I'd like to know. I've donated money to Wikipedia but if I had more time, I'd donate that too.

█████ wrote: Not knowing much about Li-Young Lee (I heard him read once, tried to read his work a couple of times, but it was not a kind of poetry in which I was interested, at least at that time), but wanting to learn, I'd be interested in your report of just what is wrong about the Wikipedia entry for him.

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-----  
Date: Fri, 2 Nov 2007 16:03:11 -0700

From: Jim Andrews <[REDACTED]>

Subject: Re: Wikipedia Becomes a Class Assignment

Personally, I find Wikipedia very useful. And I expect this is true for millions of people.

Students have to know how to use it. Because they certainly are going to use it. Don't put your head in the sand and pretend otherwise.

They have to learn how to verify information on the Internet. And to be very careful about using information they haven't verified.

We all have fallen for false information at one time or another on the Internet.

Whenever I've been involved in a story that ended up in a newspaper, I've



been amazed at how inaccurate the details were in the newspaper. Of course it isn't just the newspapers or the Internet where false information occurs frequently.

The kids need to learn to be critical, to become media literate. You don't get that way by being instructed to simply avoid things like Wikipedia. Deal with it. I like the assignment to introduce falsities into Wikipedia. Good one. As long as they don't get tagged by the Wikipedians as bandits. Concerning Simon's point about not liking Wikipedia concerning its coverage of poets and poetry and preferring, instead, blogs and sites and such, I agree that Wikipedia is no substitute for all other sources of information.

Centrality that connects to the periphery is also useful. Connect the central to the peripheral. How's that for an assignment?

ja

<http://vispo.com>

-----  
Date: Fri, 2 Nov 2007 16:42:16 -0700

From: Dillon Westbrook <[REDACTED]>

Subject: Re: Wikipedia Becomes a Class Assignment

I'll chime in and say what I said to my students on the wikipedia subject. Nature did a fairly exhaustive comparison of Wikipedia and encyclopedia Britannica (sorry, can't afford the nature subscription or link to that study, but an intrepid person could probably dig it up). The result was that the two were dead even, which says one thing pretty clearly- encyclopedias are what they are, curiosity saters and occasional beacons to better sources, but not research material. Personally, I commend wikipedia for how good it is on current events, its "news worthy" entries on recent events are occasionally better than AP.

I've found decent stuff on poets like Robert Duncan or H.D., scant little on some more recent (curious to go check out the entry on Susan Howe though). Even more offensive to me were entries on jazz musicians, particularly drummers- there was a large scrolling page for Louis Bellson and barely a paragraph for Kenny Clarke, the latter being, with no disrespect to Louis, appreciably more important to the history of the music and his instrument. The expression of race bias was fairly obvious to me. Might go back and check if the phenomenon repeats itself in literature (how does Langston Hughes' page compare to Carl Sandburg's?)

Dillon

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removed. But  
they were there two days ago...and it was pretty disgusting to see  
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Sorry. I should have checked before sending out my former note.

I still stand by my prohibition of Wikipedia for my students' research. I do  
understand how it might be helpful to have students correct or add  
information.

Christina

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

From: UB Poetics discussion group

[mailto: ] On

Behalf Of Christina E Lovin

Sent: Friday, November 02, 2007 4:16 PM

To:

Subject: Re: Wikipedia Becomes a Class Assignment

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Lee. I wasn't shocked because I know there are doofi (plural of doofus) out  
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I rest my case about Wikipedia and not only discourage my students, I  
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Sent: Friday, November 02, 2007 1:32 AM

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Wikipedia Becomes a Class Assignment

By JESSICA MINTZ, AP Technology Writer

<http://www.physorg.com/news113071167.html>

(AP) -- Some academics cringe when students turn to Wikipedia as a reference for term papers.

Instead of asking students in her environmental history course to turn in one big paper at the end of the semester, she requires them either to write an original Wikipedia article or to do a major edit on an existing one.

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"I would find these things on Wikipedia," she said, and would think, "Gosh, this is awfully thin here. I wonder if my students could fill this in?"

Wikipedia has been vilified as a petri dish for misinformation, and the variable accuracy of its articles is a point Groom readily concedes. Since the advent of the Web, she said, the quality of sources students cite has deteriorated.

For her students, the Wikipedia experiment was "transformative," and students' writing online proved better than the average undergrad research paper.

Knowing their work was headed for the Web, not just one harried professor's eyes, helped students reach higher - as did the standards set by the volunteer "Wikipedians" who police entries for accuracy and neutral tone, Groom said.

The exercise also gave students a taste of working in the real world of peer-reviewed research.

Most of the articles were well received, but Groom said some students caught heat from Wikipedia editors for doing exactly what college students are trained to do: write an argumentative, critical essay.

"Some people were a little rude," she said of the anonymous Wikipedia editors. Ultimately, she had to teach the students the difference between good secondary research and the average college paper.

"You don't get to say that last little bit on, 'This is why this is the truth and the way,'" she said. ----- Date: Fri, 2 Nov 2007 18:21:24 -0700  
From: Jason Quackenbush <[REDACTED]> subject: Re: Wikipedia Becomes a Class Assignment I couldn't agree more. My Mom is a Library Media Specialist who teaches K-12, and one of the things she's always doing when teaching kids research skills is explaining to them the importance of using the internet properly. Wikipedia is a good example of that. She actually did one lesson last year where she and I conspired to a couple of changes to the wikipedia article about her school district right before the class she was teaching looked at it. the information as wildly incorrect and the object of the lesson was to try to figure out how to find out the correct information. lots of fun was had all around.

n Fri, 2 Nov 2007, Jim Andrews wrote:

> Personally, I find Wikipedia very useful. And I expect this is true for millions of people.

Students have to know how to use it. Because they certainly are going to use it. Don't put your head in the sand and pretend otherwise.

They have to learn how verify information on the Internet. And to be very careful about using information they haven't verified.

We all have fallen for false information at one time or another on the Internet.

Whenever I've been involved in a story that ended up in a newspaper, I've been amazed at how inaccurate the details were in the newspaper. Of course it isn't just the newspapers or the Internet where false information occurs frequently.

The kids need to learn to be critical, to become media literate. You don't get that way by being instructed to simply avoid things like Wikipedia. Deal with it. I like the assignment to introduce falsities into Wikipedia. Good one. As long as they don't get tagged by the Wikipedians as bandits.

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<http://vispo.com>

-----  
End of POETICS Digest - 1 Nov 2007 to 2 Nov 2007 (#2007-306)

\*\*\*\*\*

---

and AIM finally together. You've gotta check out free AOL Mail! - [Email](mailto:)  
<http://mail.aol.com>

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71. **Barry Schwabsky**

***Re: Wikipedia Becomes a Class Assignment***

*Sat 3 Nov 2007*

---

So Louis Bellson has one big fan who takes the trouble to contribute to Wikipedia and Klook hasn't found his yet so you attribute it to racism. If you

have some knowledge of the subject, why don't you take the time to expand the entry? Or at least contribute to the discussion behind the Clarke article?

Dillon Westbrook <[REDACTED]> wrote: I'll chime in and say what I said to my students on the wikipedia subject. Nature did a fairly exhaustive comparison of Wikipedia and Encyclopedia Britannica (sorry, can't afford the nature subscription to link to that study, but an intrepid person could probably dig it up). The result was that the two were dead even, which says one thing pretty clearly- encyclopedias are what they are, curiosity saters and occasional beacons to better sources, but not research material. Personally, I commend wikipedia for how good it is on current events, its "news worthy" entries on recent events are occasionally better than AP.

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*Behalf Of Christina E Lovin*

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*For her students, the Wikipedia experiment was "transformative," and students' writing online proved better than the average undergrad research paper.*

*Knowing their work was headed for the Web, not just one harried professor's eyes, helped students reach higher - as did the standards set by the volunteer "Wikipedians" who police entries for accuracy and neutral tone, Groom said.*

*The exercise also gave students a taste of working in the real world of peer-reviewed research.*

*Most of the articles were well received, but Groom said some students caught heat from Wikipedia editors for doing exactly what college students are trained to do: write an argumentative, critical essay.*

*"Some people were a little rude," she said of the anonymous Wikipedia editors. Ultimately, she had to teach the students the difference between good secondary research and the average college paper.*

*"You don't get to say that last little bit on, 'This is why this is the truth and the way,'" she said.*

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72. **CA Conrad**

***IS THERE REALLY LEAD IN THAT!? until you can prove it LEAVE CHINA ALONE!***

*Sat 3 Nov 2007*

---

Hi, I'm 41 years old. Ever since I was able to read as a little kid I remember reading the label MADE IN CHINA on the bottom of, on the back of, nearly everything in my filthy little home. As far as I knew everything was made in China, except coffins, which I knew my family made in the factory. But seriously, every toy, shoe, telephone, spatula, necklace, as far as I knew even the sky, even babies, all came from China and were brought over in big magical boats for our homes.

It's just really ODD to me that all of a sudden every single fucking week on the news there's yet another story about lead in the paint of a TOY, or poison in the dog food. It's SO ODD! I mean, was it always there and we're just now figuring

it out? Or did someone lose their mind in China and suddenly think it's good to use lead and other poisons?

No, I'm not convinced. In fact you might think I'm paranoid, but I just don't believe it's happening. I don't. WHY after all of these years would manufacturers in China start using something to ship to America KNOWING that it's illegal to have on our store shelves? Like I said, you might think I'm paranoid, but I don't believe it.

What do I believe instead? Well, so far (and I've been looking) all the stories I've seen and heard about this don't interview anyone in China from the factories. The stories are all American. And American businesses are so competitive that I don't put it past them to prey on American consumer minds to use racism, and to use CHILDREN and PUPPIES, the two most beloved living American beings, to do it. Am I paranoid? But aren't we living in a country right now whose corporations sent us to war in Iraq?

According to Amy Goodman of DEMOCRACY NOW, all of the major television news corporations, ABC, CBS, NBC, CNN, are each part of separate conglomerate entities which each also own companies which design and manufacture weapons. And she told us in Philadelphia when giving a talk at the University of Pennsylvania Law School that her friends from all of these major news stations have told her that they were receiving phone calls directly into the control rooms on the first few days after the invasion of Iraq, making sure that they got a close up of a certain kind of machine gun, or tank, or some other weapon. In researching this odd need to focus on particular ITEMS on their news coverage at the start of the war, Goodman discovered that THESE ITEMS in each case were ITEMS made by weapons manufacturers owned by the same conglomerates who owned each of the news stations. OUR NEWS STATIONS MANUFACTURE WEAPONS OH MY GOD! Conflict of interest for the coverage of the conflict in Iraq? Yeah, just a tad.

Am I paranoid? Well, AREN'T YOU FOR FUCK SAKE!?! Anyway, until someone can show me PROOF that people in China are REALLY TRYING TO KILL America's children and puppies, I'm not believing it! We're being set up, it's a hunch, just a hunch, but maybe I'm right! But as far as I'm aware American businesses will do ANYTHING and it really does seem true they will do ANYTHING to make a buck! Including kill close to a million people in Iraq to do so. Destroy families. Bomb homes. Should the babies of the world fear America? How many dogs were killed by American bombs and gunfire in Baghdad in recent years? Lead in the paint and poison in the puppy chow is NOTHING compared to that! We have a lot of fucking nerve some days!



But maybe I'm wrong. But at the moment I'm thinking I'm right! But if someone knows of a source of news to clear it up for me, trust me, I'm more than willing to see and hear it.

ANOTHER SUSPICIOUS MORNING!

CAConrad

<http://PhillySound.blogspot.com>

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### 73. **Simon DeDeo**

#### ***one more thing on the WP***

*Sat 3 Nov 2007*

---

I agree with people who view wikipedia as a useful tool. I suppose (shorter Simon) that the counterpoint is "don't do wikipedia any favors."

I forget the exact rank, but wikipedia is somewhere in the top ten of all websites in terms of visits and "eyeball share." This is absolutely amazing. The founders (Jimbo Wales is the one remaining) I think have absolutely no idea how this happened.

They are sitting on something that is worth more than facebook. Literally, billions of dollars are somewhere in there, and the people paying for the server space are trying to figure out where it's hiding. (While they are also asking for donations.)

Right now they are trying to "monetize" it by spinning off for-profit wikipedia-like sites (I believe "WikiCities" was one.) You haven't heard of WikiCities because it flopped. They haven't found the cash.

Wikipedia itself is run by a non-profit "foundation". Formally, the people who are trying to make money off the wikipedia concept are legally separate from the foundation people. But to say there is overlap and conflict-of-interest is to put it mildly. Everyone stands to become rich beyond their wildest dreams.

I've seen more than once (check rhubarb for "flagged revisions") this impulse affect what happens on wikipedia. Wikipedia is, in the end, a bit of a mess -- legally, pr-wise, etc. -- and the goal right now seems to be figuring out how to make it cash-friendly.

I think, in other words, that people should be wary of investing their time in wikipedia's poetry coverage. I think it is much wiser to build your own sites and information networks rather than labor for free on a project that nobody in the community will control or profit from.

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74. **Camille Martin**  
***email for Rachel Levitsky?***

Sat 3 Nov 2007

---

Hello, could someone please backchannel Rachel Levitsky's current email address?

Thank you!

Camille

Camille Martin  
Toronto, Ontario  
Canada

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75. **steve d. dalachinsky**  
***Re: Wikipedia Becomes a Class Assignment***

Sat 3 Nov 2007

---

i have aq lousy entry on wikipedia don't know who put it there it needs adding to and subtracting from tho it's very short to begin with

how do i change it?

i used wikipedia to write a short article on anthony braxton it helped immensely

On Fri, 2 Nov 2007 16:15:45 -0400 Christina E Lovin

<[REDACTED]> writes:

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- >

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76. **tomas weber**  
*what do you think of*  
Sat 3 Nov 2007

---

poetry - using words to \*create\* a meaning \*for\* an audience

prose - using words to \*convey\* a meaning \*to\* an audience

--

"They taught me the names of the days and I marvelled at there being so few and flourished my little fists, crying out for more." - S. B.

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77. **steve russell**

***Re: Rhetoric***

*Sat 3 Nov 2007*

---

I've forgotten everything about this guy, but I took a classics class once. Longinus: his "On the Sublime" deals with rhetoric.

---

Do You Yahoo!?

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

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78. **Stephen Vincent**

***Afghan Kabul Account***

*Sat 3 Nov 2007*

---

A close, human rights activist and writer friend of mine is in Kabul with the job of interviewing folks who were released from Qauntanamo. A relative novice at this kind of work, before he left, he was told that Kabul, in contrast to other parts of the country, would be safe. I know this account does not fit the contours of most of our current or absence of discussions of poetry, but I think it is an account that lives at the periphery of the collective Euro-American consciousness, the stuff that can now be attributed to "our name."

Stephen

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

I'm still in Kabul -- paranoia land. Dinner last night with an American lawyer working for the State Department. She's living inside the wire, in a drug dealer baroque palace rented from a warlord by the us Govt, with thirty foot blast walls around it. One block to the restaurant but she had to go with the full MST, mobile support team. One armored SUV with a driver plus chase car with driver and gunman. She says it's better than when she had the PSD -- personal security detail. That's a guy from Dyncorp who goes in the restauraunt with loaded gun and sweeps it before she can go in. She had the PSD in Herat,

where she was blown up by the police chief because the US Govt police training program insisted on paying the police directly, thus taking the money for the innumerable ghost policemen away from the police chief. So he rocketed them and killed her Nepali driver. (Not a real Ghurka, she says.) Anyway, the MST won't let us ride with her the one block to the restaurant so we have to walk, past extremely paranoid trigger-happy security guards, but at least it's only one block. We get there. It's Lebanese, USgovt approved, there's a very short list, and since they can't go anywhere without the MST they can't really mingle with the population. They're all going mad with boredom inside the wire. This is true for all US govt personnel, consequently they have no contact with the population at all.

At the restaurant, she tells us about (a) the incident at the Internet Cafe at which her friend was blown up, and (b) how the prison support project was ambushed on the road to the prison (edge of the city) and two more people killed. This all in the last year. They all ride around in up-armored SUVs with chase cars which makes them very easy to spot. Reportedly they are moving to low profile Toyota saloons like everybody else, very smart. Meanwhile the real targets are the US supported National Army and the international force (ISAF) patrols. When the national army comes through they aim their rifles at the nearby cars, just in case they are suicide bombers. Everybody gets extremely paranoid. Since this is all happening in the middle of the permanent Kabul traffic jam it kind of takes place in slow motion. Very creepy. No wonder everybody in this town is kind of brusque and they don't like foreigners much. The ISAF patrols are even worse, they stand out like sore thumbs in their APCs. They have six month tours, don't speak the language, never meet the locals, and don't know where they are. This is madness.

Andrew

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79. **steve russell**

**RECIPES: + rAMOND cHANDLER**

*Sat 3 Nov 2007*

---

i got this from Kafka's Soup:

1 kg lean leg of lamb, cut into large chunks  
1 onion, sliced  
1 carrot, cut into sticks  
1 tablespoon crushed dill seeds, or 2-4 sprigs fresh dill  
1 bay leaf  
12 peppercorn  
1/2 teaspoon salt

850 ml chicken stock

505 butter

1 tablespoon plain flour

1 egg yolk

3 tablespoons cream

2 teaspoons lemon juice

Freshly ground black peper

I sipped on my whisky sour, ground out my cigarette on the chopping board and watched a bug trying to crawl out of the basin. I needd a tqable at Maxim's, a hundred bucks and a gorgeous blonde; what I had was a leg of lamb and no clues... (in goes on in Mark Crick's fun little book.).

---

Do You Yahoo!?

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

<http://mail.yahoo.com>

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80. **Barry Schwabsky**

***Re: Wikipedia Becomes a Class Assignment***

*Sat 3 Nov 2007*

---

At the top of the page you will see four tabs: article, discussion, edit this page, and history. Look around in there and you'll see what's what. However, it's considered very, very bad form to try and edit a page that concerns you.

"steve d. dalachinsky" <[REDACTED]> wrote:

i have aq lousy entry on wikipedia don't know who put it there

it needs adding to and subtracting from tho it's very short to begin with

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81. **Dillon Westbrook****Re: Wikipedia Becomes a Class Assignment**

Sat 3 Nov 2007

That's a fair point. I did think about adding to the entry on Clarke, but realized that the only thing I could do was go into my library and reprint information from other people's research, which is certainly what most of the entries on wikipedia consist of, hopefully with proper credit. That didn't excite me much, and didn't seem all that valuable to the public. I think if I had some original research on Clarke or someone else, then I would feel obliged to put that up. But, in the spirit of someone who still believes in the site, I will take up your challenge and go beef up the entry, instead of complaining. Check back if you're interes

As far as the racism charge (I think I said "race bias"), I don't mean racism as the attitude of any individual or group, especially given the editorial configuration of wikipedia. It just seems obvious to me that the weighting of information on wikipedia reflects the makeup of its contributors. One other thing Nature found out is that wikipedia is actually better than Encyclopedia Brittanica on science and technology, worse on humanities. I'm inclined to infer that there are, then, more science and tech savvy contributors than lit-savvy ones. Perhaps it is inaccurate to also make the inference that, among those writing entries on American jazz musicians, more of them are white than black. The only criticism I'd make beyond that is, if I sat down and wrote a very long entry on Louis Bellson that repeated the claim "the greatest drummer in the world", I'd feel a little guilty about not going and giving credit to the guys whose shoulders Bellson sat on (and certainly that includes Klook, Papa Jo Jones and also Gene Krupa and Buddy Rich).

Dillon

On Nov 3, 2007, at 8:05 AM, Barry Schwabsky wrote:

*So Louis Bellson has one big fan who takes the trouble to contribute to Wikipedia and Klook hasn't found his yet so you attribute it to racism. If you have some knowledge of the subject, why don't you take the time to expand the entry? Or at least contribute to the discussion behind the Clarke article?*

*Dillon Westbrook <[REDACTED]> wrote: I'll chime in and say what I said to my students on the wikipedia subject. Nature did a fairly exhaustive comparison of Wikipedia and Encyclopedia Britannica (sorry, can't afford the nature subscription to link to that study, but an intrepid person could probably dig it*

up). The result was that the two were dead even, which says one thing pretty clearly- encyclopedias are what they are, curiosity saters and occasional beacons to better sources, but not research material. Personally, I commend wikipedia for how good it is on current events, its "news worthy" entries on recent events are occasionally better than AP.

I've found decent stuff on poets like Robert Duncan or H.D., scant little on some more recent (curious to go check out the entry on Susan Howe though). Even more offensive to me were entries on jazz musicians, particularly drummers- there was a large scrolling page for Louis Bellson and barely a paragraph for Kenny Clarke, the latter being, with no disrespect to Louis, appreciably more important to the history of the music and his instrument. The expression of race bias was fairly obvious to me. Might go back and check if the phenomenon repeats itself in literature (how does Langston Hughes' page compare to Carl Sandburg's?)

Dillon

On Nov 2, 2007, at 2:15 PM, Christina E Lovin wrote:

Apparently, the interjected notes about Li-Young have been removed. But they were there two days ago...and it was pretty disgusting to see what someone could so easily add to an entry.

Sorry. I should have checked before sending out my former note.

I still stand by my prohibition of Wikipedia for my students' research. I do understand how it might be helpful to have students correct or add information.

Christina

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

From: UB Poetics discussion group

[mailto: ] On

Behalf Of Christina E Lovin

Sent: Friday, November 02, 2007 4:16 PM

To:

Subject: Re: Wikipedia Becomes a Class Assignment

I recently had a non-poet friend direct me to the Wikipedia entry for Li-Young Lee. I wasn't shocked because I know there are doofi (plural of

*doofus) out there.*

*I rest my case about Wikipedia and not only discourage my students, I absolutely forbid them from using Wikipedia for research.*

*I wonder if one Ms. Mintz students is responsible for the Li-Young Lee entry?*

*Christina*

*-----Original Message-----*

*From: UB Poetics discussion group*

*[mailto: ] On*

*Behalf Of mIEKAL aND*

*Sent: Friday, November 02, 2007 1:32 AM*

*To:*

*Subject: Wikipedia Becomes a Class Assignment*

*(this would be a very useful assignment for the more adventurous profs out there, especially since a large majority of the innovative poetry & fiction entries really could use some attention & fresh blood. ~mIEKAL)*

*Wikipedia Becomes a Class Assignment*

*By JESSICA MINTZ, AP Technology Writer*

*<http://www.physorg.com/news113071167.html>*

*(AP) -- Some academics cringe when students turn to Wikipedia as a reference for term papers.*

*Instead of asking students in her environmental history course to turn in one big paper at the end of the semester, she requires them either to write an original Wikipedia article or to do a major edit on an existing one.*

*The inspiration came to her as she prepared teaching materials for her class.*

*"I would find these things on Wikipedia," she said, and would think, "Gosh, this is awfully thin here. I wonder if my students could fill this in?"*

*Wikipedia has been vilified as a petri dish for misinformation, and the variable accuracy of its articles is a point Groom readily concedes. Since the advent of the Web, she said, the quality of sources students cite has deteriorated.*

*For her students, the Wikipedia experiment was "transformative," and students' writing online proved better than the average undergrad research paper.*

*Knowing their work was headed for the Web, not just one harried professor's eyes, helped students reach higher - as did the standards set by the volunteer "Wikipedians" who police entries for accuracy and neutral tone, Groom said.*

*The exercise also gave students a taste of working in the real world of peer-reviewed research.*

*Most of the articles were well received, but Groom said some students caught heat from Wikipedia editors for doing exactly what college students are trained to do: write an argumentative, critical essay.*

*"Some people were a little rude," she said of the anonymous Wikipedia editors. Ultimately, she had to teach the students the difference between good secondary research and the average college paper.*

*"You don't get to say that last little bit on, 'This is why this is the truth and the way,'" she said.*

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## 82. **Jennifer Karmin**

### ***Malachi Ritscher: anti-war protester***

*Sat 3 Nov 2007*

SELF-IMMOLATION: A voluntary sacrifice or denial of oneself, as for an ideal or another person.

Most famously demonstrated by Buddhist monk Thich Quang Duc on June 11, 1963 in Vietnam.

Most recently demonstrated by musician Malachi Ritscher in Chicago on November 3, 2006 as a protest against the Iraq war. One year ago, Malachi set himself on fire next to the Kennedy Expressway during morning rush hour. He left a statement and obituary on his website.

<http://www.savagesound.com/gallery99.htm>

As the Iraq War moves towards year 5, I am taking some time to think about Malachi. I am wondering how we find new ways to express our sadness, rage, and

disgust. When does the turning point come? When is it enough?

Onwards,  
Jennifer Karmin

---

Do You Yahoo!?

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

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83. **Susan Webster Schultz**  
***sidewalk (anti-war) blog news***  
*Sat 3 Nov 2007*

---

<http://www.facebook.com/album.php?aid=15490&l=e0c18&id=654553661>

This weekend brings more signs on the windward side of O`ahu.

One was torn down overnight, but will be recycled.

That one and the others can be viewed via the facebook album page. Simply click to enlarge photos and read their stories.

aloha, the Sidewalk Blogger

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84. **Jim Andrews**  
***Reading in Seattle, Sat Nov 10: Carletta Wilson & Jim Andrews***  
*Sat 3 Nov 2007*

---

My friend Joe Keppler has a show up of steel sculpture in Seattle, so I'm going south to see the show. He's a terrific poet, sculptor, sound artist, photographer, and performer. His steel sculptures are very interesting and often provocatively literary. Not concrete but steel. Meeting Joe back in the 80's was a turning point in my life; Joe and some other artists in Seattle I met back then have a strong intermedial, polyartistic side to their literary work that makes Seattle a special place of literary synthesis.

On Saturday Nov 10 I'll be doing a reading, as will Carletta Wilson, at Joe's show of steel sculpture. I hope you can make it.

Po  
Et  
Ry

Reading @ FSL /GALLERY  
619 N. 35th, Suite 100, FREMONT  
in the cul-de-sac  
north of the PCC  
parking entrance  
[REDACTED]

Nov 10, 8 pm

Carletta  
Wilson  
&  
Jim  
Andrews  
accompanied  
with  
visual  
art  
by  
Joe  
Keppler  
  
doors open  
6pm

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85. **steve d. dalachinsky**

***Re: Wikipedia Becomes a Class Assignment***

*Sat 3 Nov 2007*

---

well you want to edit it for me i'll givre you the info  
On Sat, 3 Nov 2007 21:47:42 +0000 Barry Schwabsky  
<[REDACTED]> writes:  
> At the top of the page you will see four tabs: article, discussion,  
> edit this page, and history. Look around in there and you'll see  
> what's what.  
> However, it's considered very, very bad form to try and edit a  
> page that concerns you.  
>  
> "steve d. dalachinsky" <[REDACTED]> wrote:  
> i have aq lousy entry on wikipedia don't know who put it there  
> it needs adding to and subtracting from tho it's very short to begin  
> with  
>

> how do i change it?  
> i used wikipedia to write a short article on anthony braxton it  
> helped  
> immensely  
>  
> On Fri, 2 Nov 2007 16:15:45 -0400 Christina E Lovin  
> writes:  
> > I recently had a non-poet friend direct me to the Wikipedia entry  
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>

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86. **Jesse Crockett**

***It's Me***

*Sat 3 Nov 2007*

—

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87. **Patrick Herron**

***Save the Date - Evening of Sat Nov 17***

*Sat 3 Nov 2007*

---

Howdy friends -

I'm writing you to let you know that the evening of Saturday November 17 I will be hosting a poetry reading at my home in Chapel Hill NC (map: <http://tinyurl.com/2ws8ob>) to which you are all invited.

Readers? Drum roll, please...

Murat Nemet-Nejat (Hoboken, NJ)

<http://google.com/search?q=murat+nemet-nejat>

Standard Schaefer (San Francisco, CA)

<http://google.com/search?q=standard+schaefer>

Rodrigo Garcia Lopes (Chapel Hill, NC)

<http://google.com/search?q=rodrigo+garcia+lopes>

Allyssa Wolf (Raleigh, NC)

<http://google.com/search?q=allyssa+wolf>

I'm also hoping to screen the film *\_Satori Uso\_*  
(<http://www.youtube.com/watch?v=UFkkNV77h28>).

I will probably open my door to everyone around 9PM and start readings around 10 or so.

More details are to follow soon and what is listed here is SUBJECT TO CHANGE. Consider this a save-the-date notice. And don't hesitate to email me should you have any questions for me.

Patrick

--

Patrick Herron



<http://proximate.org/ph/>

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88. **Alan Sondheim**

***A perfect day in Maine***

*Sat 3 Nov 2007*

---

A perfect day in Maine

On the beach I walk and think, I hate these avatars of mine, they don't do anything worthwhile at this point. It's too easy to make interesting images and

my brain is emptied out. Buddhist aggregates would fill it, but then there's the problem they might end up annihilated, who wants emptiness when the replete amazes. I learn that if sound and sight are disconnected from production, why should I bother with meaning? Who wants to just listen and watch, when everyone has heard and seen everything?

Why are there many rather than one? The ultimate koan - surely the number is random, surely there would be meaningless degree? Or not? Mind won't say. I can't even say rock, snail, woman, water.

The most difficult lesson: Some things have no causes at all.

<http://www.asondheim.org/image1.jpg>

<http://www.asondheim.org/image2.jpg>

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89. **Elizabeth Switaj**  
***Re: what do you think of***

*Sun 4 Nov 2007*

---

I think it sounds nice but isn't very meaningful, which is probably necessary in seeking for a general definition that distinguishes poetry from prose. However, even by that standard, the role of the audience is simply too passive here.

Elizabeth Kate Switaj

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

On 11/4/07, tomas weber <[REDACTED]> wrote:

>

> poetry - using words to \*create\* a meaning \*for\* an audience

>

> prose - using words to \*convey\* a meaning \*to\* an audience

>

>

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90. **Diane DiPrima**  
***Deep Image (again)***

*Sun 4 Nov 2007*

---

Thank you for that, Pierre.

And just how does a term like <sup>3</sup>Deep Image<sup>2</sup> come to be re-used in such an unlikely context? And why?

Surely Ammons, et al., could have found some snappy new phrase of their very own? Or, one wonders, was it an attempt to bury, to rewrite the story?

Diane di Prima

Date: Sat, 3 Nov 2007 08:19:44 -0400

From: Pierre Joris <[REDACTED]>

Subject: Re: Deep image, part 11: question.....

Ammons, Merwin & co. have to my knowledge not influenced the L-poets. The original Deep Image poets, that is Jerome Rothenberg & Robert Kelly (before the name got hijacked by Bly, Merwin etc) have been important in different ways for some of the L-poets.

Pierre

On Nov 2, 2007, at 10:59 AM, steve russell wrote:

*i'm always writing in a rush. i never addressed my "deep image vs. LANGUAGE" post. Merwin, James Wright: these 2 poets have had the most significant influence over my way of looking at poetry. But deep image poetry strikes me as a largely intuitive enterprise, a way of looking at the major poets who came into prominence during the sixties. I'm curious: HAS MERWIN been an influence in the LANGUAGE school? & what about my favorite iconoclast, A R AMMONS, a singular voice who, as far as I know, has never been lumped into any particular kind of poetics. Has he influenced Language poets?*

---

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<http://mail.yahoo.com>*

---

The poet: always in partibus infidelium -- Paul Celan

---

Pierre Joris

244 Elm Street

Albany NY 12202

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c: [REDACTED]

o: 518 442 40 71

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

email: [REDACTED]

<http://pierrejoris.com>

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

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91. **Pierre Joris**

**Re: Deep Image (again)**

Sun 4 Nov 2007

Rothenberg & Kelly used it briefly – a few essays in Trobar, plus a letter exchange with Creeley and some other material. But neither of them were into founding a school or movement as such. Back then, Bly was somewhat close to them, and, as far as I know, once JR & RK lost interest in formalizing their first insights and got busy elsewhere, Bly ran with the concept. I have a graduate student working on a diss around Deep Image right now, & I hope he will come up with a publishable book that would include all the essays & correspondence around DI – which I believe was an important moment in post-War US poetry & poetics. In Clayton Eshleman's new collection of essays, ARCHAIC DESIGN (Black Widow Press), Clayton, in a footnote to his piece on Olson, cites a recent letter from RK in which the latter quotes Olson's response to his "Notes on the Poetry of Deep Image" : "not imageS but image." Which shows I believe a very accurate understanding of the original Deep Image project – while the later counterfeiters (Bly, Merwin etc) have gotten it exactly wrong: they are all about imageS. – Pierre

On Nov 4, 2007, at 2:04 AM, Diane DiPrima wrote:

*Thank you for that, Pierre.*

*And just how does a term like "Deep Image" come to be re-used in such an unlikely context? And why?*

*Surely Ammons, et al., could have found some snappy new phrase of their very own? Or, one wonders, was it an attempt to bury, to rewrite the story?*

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## 92. **Barry Schwabsky**

### ***Re: Wikipedia Becomes a Class Assignment***

Sun 4 Nov 2007

---

Ah, conspiracy!

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93. **Barry Schwabsky**  
***Re: Deep Image (again)***

*Sun 4 Nov 2007*

---

I don't believe Ammons used that term or that it is normally applied to his work. Robert Bly, Galway Kinnell, W.S. Merwin, and James Wright are names I see associated with the term. I would think that Ammons' use of technical vocabularies would be the most important of a number of reasons why Ammons' work might be anathema to Bly and his colleagues.

Diane DiPrima <[REDACTED]> wrote: Thank you for that, Pierre.

And just how does a term like <sup>3</sup>Deep Image<sup>2</sup> come to be re-used in such an unlikely context? And why?

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---

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---

The poet: always in partibus infidelium -- Paul Celan

---

Pierre Joris

244 Elm Street

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c: [REDACTED]

o: 518 442 40 71

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

email: [REDACTED]

<http://pierrejoris.com>

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

---

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94. **steve russell**

**Re: Deep Image (again)**

Sun 4 Nov 2007

---

I posted about "deep image." Merwin & J Wright have been lumped in that school. I spoke of Ammons as an iconoclast, belonging to no school. I mentioned in one of my post my fondness for "Tape for the Turning of the Year" by Ammons, a poem that seems to me to anticipate the Language poetics. I may be wrong about "the story." I'm usually thinking out loud when I post. I'm anything, but not infallible.

Diane DiPrima <[REDACTED]> wrote: Thank you for that, Pierre.

And just how does a term like <sup>3</sup>Deep Image<sup>2</sup> come to be re-used in such an unlikely context? And why?

Surely Ammons, et al., could have found some snappy new phrase of their very own? Or, one wonders, was it an attempt to bury, to rewrite the story?

Diane di Prima

Date: Sat, 3 Nov 2007 08:19:44 -0400

From: Pierre Joris

Subject: Re: Deep image, part 11: question.....

Ammons, Merwin & co. have to my my knowledge not influenced the L- poets. The original Deep Image poets, that is Jerome Rothenberg & Robert Kelly (before the name got hijacked by Bly, Merwin etc) have however been important in different ways for some of the L-poets. - Pierre

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95. **steve russell**  
***Re: Deep Image (again)***  
*Sun 4 Nov 2007*

---

Not only am i not infallible, I just scrolled down to Pierre Joris. He answers my question. I wasn't aware of the Bly/Merwin hijacking. Bly, I find, tedious. The New Age guru bullshit gets on my nerves.

Diane DiPrima <[REDACTED]> wrote: Thank you for that, Pierre.

And just how does a term like <sup>3</sup>Deep Image<sup>2</sup> come to be re-used in such an unlikely context? And why?

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96. **Ruth Lepson**

***Re: Malachi Ritscher: anti-war protester***

*Sun 4 Nov 2007*

---

thank you, jennifer. can think of various people to send this to, for various reasons, and I am appreciative to have it myself.

On 11/3/07 8:16 PM, "Jennifer Karmin" <[REDACTED]> wrote:

*SELF-IMMOLATION: A voluntary sacrifice or denial of oneself, as for an ideal or another person.*

*Most famously demonstrated by Buddhist monk Thich Quang Duc on June 11, 1963 in Vietnam.*

*Most recently demonstrated by musician Malachi Ritscher in Chicago on November 3, 2006 as a protest against the Iraq war. One year ago, Malachi set himself on fire next to the Kennedy Expressway during morning rush hour. He left a statement and obituary on his website.*

*<http://www.savagesound.com/gallery99.htm>*

*As the Iraq War moves towards year 5, I am taking some time to think about Malachi. I am wondering how we find new ways to express our sadness, rage, and disgust. When does the turning point come? When is it enough?*

*Onwards,  
Jennifer Karmin*

---

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## 97. **Del Ray Cross** **SHAMPOO 31**

*Sun 4 Nov 2007*

---

Dear Hair-Adorning Citizens,

Shampoo issue 31 finally has that lustrous finish.

Check it out here: [www.ShampooPoetry.com](http://www.ShampooPoetry.com)

Itâ€™s a special postcard poems issue with Tim Yu, Stephanie Young, Debbie Yee, Doreen Wang, Paul Siegell, Soham Patel, Ronald Palmer, John Oakey, Andy Nicholson, Laura Navratil, Mika Nagasaki, Sara Mumolo, Sonia Mukherji, H.E. Mantel, Nicholas Manning, Christina Lopez, Cassie Lewis, Joseph O. Legaspi, Rong Lee, Rathanak Michael Keo, Scott



Keeney, Janine Joseph, Alexander Jorgensen, Megan Hartline, Kate Hall, Kevin Griffith, Rachel Gray, Marco Giovenale, Sarah Gambito, Emily Kendal Frey, Oliver de la Paz, Peter Davis, Jennifer Dannenberg, Del Ray Cross, Jennifer Chang, Laura Carter, Avery Burns, Julian T. Brolaski, Tamiko Beyer, Luis Cuauhtemoc Berriozabal, Christopher Barnes, Hossannah Asuncion, Shane Allison, Helene Achanzar, and Scott Abels, along with a Shampoo Postcard by Otto Chan.

Wish You Were Here,

Del Ray Cross, Editor

SHAMPOO

clean hair / good poetry

[www.ShampooPoetry.com](http://www.ShampooPoetry.com)

(if you'd prefer not to receive these messages, just let me know)

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## 98. **mIEKAL aND**

### ***Re: Wikipedia Becomes a Class Assignment***

*Sun 4 Nov 2007*

This discussion has been quite interesting, & says a lot about the attitudes people hold about wikipedia. One thing that hasn't been pointed out is that among young people (or at least those in my world) wikipedia is used automatically as a portal into any inquiry. Being children of the internet age I'm pretty sure most of them realize it is one possible source of information & not gospel. & as has been mentioned previous wikipedia is one of the top 5 websites on the net & gets tremendous amounts of traffic. A couple references to my projects generate hundreds of hits a month onto my own websites.

Wikipedia introduced Veropedia last month, which is the next logical step in user-contributed content. For those that use wikipedia for research this may prove useful in the long term. This is still in the beta stage so it'll be interesting to see how it plays out. From the FAQ:

Veropedia is a collaborative effort by a group of Wikipedians to collect the best of Wikipedia's content, clean it up, vet it, and save it for all time. These articles are stable and cannot be edited, The result is a quality stable version that can be trusted by students, teachers, and anyone else who is looking for top-notch, reliable information.

<http://veropedia.com/docs/faq.php>

~mIEKAL

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99. **Mary Kasimor**  
**Re: Deep Image (again)**

Sun 4 Nov 2007

---

I am jumping in after your response, Diane. I remember how much James Wright influenced me while I was in college. I thought his style was considered "common language"--(sounds almost like plain english in legal forms.) He seemed to be the epitome of the 1970's poet, especially in my part of the country--the midwest. I was just thinking about his poem, "Autumn Beings in Martin's Ferry, Ohio." The poem does not have the impact that it once had on me, but I still find it poignant--and deep, if I understand the way you are using that term (which I may not be understanding at all). Mary Kasimor

Diane DiPrima <[REDACTED]> wrote:

Thank you for that, Pierre.

And just how does a term like <sup>3</sup>Deep Image<sup>2</sup> come to be re-used in such an unlikely context? And why?

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The poet: always in partibus infidelium -- Paul Celan

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# 100. **Fulcrum Annual**

## ***NEW CONTACT INFO: FULCRUM HAS MOVED!***

*Sun 4 Nov 2007*

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Dear All,

FULCRUM, Philip and Katia Kapovich have relocated to a new address and telephone number. Please make a note of the information below.

Our email and website URL remain the same.

~~~~~  
~~~~~

Philip Nikolayev, Coeditor-in-Chief

FULCRUM: AN ANNUAL OF POETRY AND AESTHETICS

421 Huron Avenue

Cambridge, MA 02138, USA

<http://fulcrumpoetry.com>

phone [REDACTED]  
e-mail editor{AT}fulcrumpoetry.com  
personal <http://www.myspace.com/nikolayev>  
Letters from Aldenderry:  
<http://www.saltpublishing.com/books/smp/1844712796.htm>

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101. **Tony Trigilio**

***Rick Hilles and Jo McDougall / Columbia College Chicago /  
November 14***

*Sun 4 Nov 2007*

---

RICK HILLES and JO McDOUGALL  
POETRY READING

Wednesday, November 14, 2007, 5:30 p.m.

Columbia College Chicago:  
Collins Hall, 624 S. Michigan, 6th floor

Free and open to the public

For more information, call Becca Klaver, [REDACTED]

RICK HILLES's poetry collection, *BROTHER SALVAGE*, won the 2005 Agnes Lynch Starrett Prize from University of Pittsburgh Press, and was recently named the 2006 Foreword Magazine Poetry Book of the Year. His poems have appeared in *POETRY*, *THE NATION*, *THE NEW REPUBLIC*, *PLOUGHSHARES*, *SALMAGUNDI*, and *WITNESS*. He has received the Amy Lowell Poetry Traveling Scholarship, the Wallace Stegner Fellowship at Stanford, the Halls Fellowship from Institute for Creative Writing at the University of Wisconsin-Madison, and The Missouri Review's Levis Editor's Prize. During Fall 2007, he is Writer in Residence at the James Merrill House in Stonington, CT. He is an Assistant Professor at Vanderbilt University and lives in Nashville, Tennessee with his wife, the fiction writer Nancy Reisman.

JO McDOUGALL is the author of five books of poetry, the latest two being *DIRT* and *SATISFIED WITH HAVOC*. She has won awards from the DeWitt Wallace/Reader's Digest foundation, the Academy of American Poets, and fellowships to the MacDowell Colony. Widely anthologized, her work has been adapted for film, theater, and musical compositions. *TOWNS FACING RAILROADS*, an adaptation of her poetry, was staged at the Arkansas Repertory Theatre in 2006. Her poems have appeared in *COURT GREEN*, *HUDSON REVIEW*, *GEORGIA REVIEW*, *KENYON REVIEW*, *MiPOESIAS*, and *NEW LETTERS*, among others. She is a former co-director of creative writing at

Pittsburg State University, Pittsburg, Kansas. A native of Arkansas, she lives in Kansas City and is completing a memoir, DADDY'S MONEY.

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102. **Matt Henriksen**

***I'll Say I'm Only Visiting by Thibault Raoult***

*Sun 4 Nov 2007*

---

Cannibal Chapbook Series  
announces the release of

*I'll Say I'm Only Visiting*  
by Thibault Raoult

32 pp.  
Side-stapled on high quality paper  
\$6

Paypal button,  
cover image, and link to sample poem  
[flesheatingpoems.blogspot.com](http://flesheatingpoems.blogspot.com)

Queries at 

---

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103. **Gary Sullivan**

***SEAN COLE and BRANDON DOWNING @ SEGUE***

*Sun 4 Nov 2007*

---

SEAN COLE and BRANDON DOWNING

Saturday November 10, 4:00-6:00 p.m.  
Segue Series at Bowery Poetry Club  
308 Bowery, one block above Houston  
\$6 goes to support the readers

Sean Cole is the author of the chapbooks *By the Author* and *Itty City* and of a full-length collection of postcard poems called *The December Project*. He is also a reporter for public radio. In his spare time, he writes bios like this one.

Brandon Downing's books of poetry include *LAZIO* (Blue Books, 2000), *The Shirt Weapon* (Germ, 2002), and *Dark Brandon* (Faux, 2005). A new DVD

collection, Dark Brandon // The Filmi, was just released, and he's currently completing a monograph of his literary collages under the title Lake Antiquity.

---

Climb to the top of the charts! Play Star Shuffle: the word scramble challenge with star power. [http://club.live.com/star\\_shuffle.aspx?icid=starshuffle\\_wlmailtextlink\\_oct=](http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_oct=)

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104. **Mark Weiss**

***Re: Deep Image (again)***

*Sun 4 Nov 2007*

---

23 years ago I was at an art colony with a very conservative (poetically) poet of the Poetry Magazine/New Yorker etc crowd. I don't remember his name--taught in Norfolk, I think. He was putting together an anthology of American Poetry that I think never saw the light of day, but he did have a university press book contract. He showed me his predictable and rather appalling list of poets. I mentioned a few of those he'd left out, among them Armand Schwerner.

"Schwerner. Interesting. I could use a representative of the Deep Image school." So I told him I'd call Armand, which I did. "Armand, there's this guy here doing an anthology and wants some of your work." "Great! I'll send it right away." "He wants to include you as a representative of Deep Image." "Oh. Forget it."

Mark

At 09:24 AM 11/4/2007, you wrote:

>I don't believe Ammons used that term or that it  
>is normally applied to his work. Robert Bly,  
>Galway Kinnell, W.S. Merwin, and James Wright  
>are names I see associated with the term. I  
>would think that Ammons' use of technical  
>vocabularies would be the most important of a  
>number of reasons why Ammons' work might be anathema to Bly and his  
colleagues.

>

>Diane DiPrima <[REDACTED]> wrote: Thank you for that, Pierre.

>  
>And just how does a term like <sup>3</sup>Deep Image<sup>2</sup> come to be re-used in such an  
>unlikely context? And why?  
>  
>Surely Ammons, et al., could have found some snappy new phrase of their  
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105. **Mark Weiss**  
***Re: Deep Image (again)***  
*Sun 4 Nov 2007*

---

There's a very large literature that anticipates  
Language poetics, as Language poets would be the  
first to tell you. Most of their 20th Century  
influences are included, with of course a great  
deal else, in Poems for the Millennium, a good place to troll in any event.

Mark

At 10:02 AM 11/4/2007, you wrote:

>I posted about "deep image." Merwin & J Wright  
>have been lumped in that school. I spoke of  
>Ammons as an iconoclast, belonging to no school.  
>I mentioned in one of my post my fondness for  
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106. **Peter Monaco**  
***Re: Deep Image (again)***  
*Sun 4 Nov 2007*

A cursory glance of most poetry anthologies, as well as the various histories of Modern American poetry that have been published since the 1960's posit Bly as being the deep image "school's" leading poet and theorist. With the exception of some initial interactions between Bly and Rothenberg, there is little in Bly's work to suggest that he fully grasped the core group's attempt at conceptualizing deep image poetics. The deep image poetics associated with Bly, in fact, can either be considered a misreading of Rothenberg and Kelly's statements, or indeed a serious divergence down another path. For Bly, a kind of solitude is necessary in deep image poetics. Although Kelly and Rothenberg allude to energy and movement in relation to the poetic image in their conception of the deep image, Bly omits the participatory aspect of the image. Bly, the hero-poet, descends to the depths of the unconscious and performs an

act of recovery and articulation for the reader, as opposed to the demand for participation in the composition of the poetic space that Kelly, Rothenberg, Owens, and Schwerner demand in their own work. For all of the paths Bly's deep image poetics attempts to reveal in the on-going struggle to re-connect humans to the cosmological world, the main thrust of his poetics relies instead on "plugging" the image into a pre-existing mythological system based much more firmly on Jung's theory of the archetype and the collective unconscious (see Bly's *Iron John*). In fact, the casual way in which some dismiss the deep image as a pedestrian deployment of Jungian archetypal psychology and the latent structuralism of anthropologists like Levi-Strauss, can be directly attributed to Bly's misreading.

Bly and Wright (Bly's "co-conspirator") neglect the community-based origins of deep image poetics. Publications like Kelly and Economou's *Trobar* and the various poetry readings that the core group held imply that at the foundation of deep image poetics is the concept that each of these spaces constitutes a site of resistance to the absorption of Modern American poetry into the academy. Similarly, each of these spaces opens up an arena for on-going conversations among poets and text, broadly defined. By placing translations of pre-modern, esoteric, troubadour, as well as Surrealist poetry and the work of figures like Lorca alongside essays and poems which also consider the function of the rejected knowledge that fuels the mythopoetic revolution (Gnostic texts, alchemical treatises, ritual chant and song) and the inherent politics of re-opening a dialogue with the "Other," the performance spaces of the deep image group hinge upon participation and conversation to further the opening of the poetic field, towards Duncan's "symposium of the whole." However, Bly and Wright initiate a deep image poetics that joins the rank of Bernstein's "official verse culture." Bly and Wright use their misreading of deep image poetry to carve out a niche in the official (read: Norton) American poetry institution and to develop careers as "officially accredited" poets, thus re-affirming the more egocentric "hero-poet" model impertinent to Kelly, Rothenberg, and Economou's sense of poetic community.

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> >> > The poet:  
always in partibus infidelium -- Paul Celan> >

---

> > Pierre Joris> >  
244 Elm Street> > Albany NY 12202> > h: [REDACTED]> > c: [REDACTED]> > o:  
518 442 40 71> > Euro cell: (011 33) 6 75 43 57 10> > email: [REDACTED]> >  
<http://pierrejoris.com>> > Nomadics blog: <http://pjoris.blogspot.com>> >

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> >  
> > The poet: always  
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> Pierre Joris> 244

Elm Street> Albany NY 12202> h: [REDACTED]> c: [REDACTED]> o: 518 442 40  
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107. **Stephen**  
***NOetry***

*Sun 4 Nov 2007*

---

I have subscribed to the poetics listserv for over a month, and find myself confused...The discussions of poetry are speckled with largely unrelated, though interesting material...C'est vrai?

---

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108. **Jason Quackenbush**  
***Re: what do you think of***

*Sun 4 Nov 2007*

---

I think the distinction is primarily a tactical one as relates to composition, that poetry is built from the basic unit of the sentence whereas prose it built from the basic unit of the paragraph.

Elizabeth Switaj wrote:

> I think it sounds nice but isn't very meaningful, which is probably  
> necessary in seeking for a general definition that distinguishes poetry from  
> prose. However, even by that standard, the role of the audience is simply  
> too passive here.

>

> Elizabeth Kate Switaj  
> <http://www.elizabethkateswitaj.net/>

>

> On 11/4/07, tomas weber <[REDACTED]> wrote:

>

>> poetry - using words to \*create\* a meaning \*for\* an audience

>>

>> prose - using words to \*convey \*a meaning \*to\* an audience

>>

>>

>>

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109. **Dubravka Djuric**

***Re: Rethoric***

*Sun 4 Nov 2007*

---

thank you all for the suggestions!

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110. **Jim Andrews**

***dbCinema images***

*Sun 4 Nov 2007*

---

some new images from dbCinema:

<http://vispo.com/dbcinema/sunset>

<http://vispo.com/dbcinema/saint>

the first series is made of pictures dbcinema downloaded via a query of 'beautiful sunset'.

the second series is made of pictures dbcinema downloaded via a query of 'silvia saint'.

the series i've done so far are collected at

<http://vispo.com/dbcinema/meditations.htm> . all these images are screenshots from movies that dbCinema generated. they're screenshots of movies taken while the movies play. dbCinema itself (the software) is not online yet.

the basic idea of dbCinema is to create a new form of cinema. interactive, net-dependent, painterly cinema that combines the computer's well-known potential concerning visual abstraction with the representational possibilities posed by being able to type in anything and get relevant images back (via google and yahoo image search). dbCinema is a work of generative software art. it is cinema for those who like interactive work, visual art, and being able to shape cinema like a potter shapes clay on the gyre.

the new series (sunset and saint) are quite abstract, but dbCinema 'brushes' can be configured to reveal as much of the downloaded images as you like (as in the less abstract leftwich, huth, and kandinsky series at <http://vispo.com/dbcinema/meditations.htm> ).

ja  
http://vispo.com

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111. **steve russell**

***Poets of the week: Bobbie Lurie & B. Nanci Rubin***

Sun 4 Nov 2007

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-----  
POETS OF THE WEEK This week's featured poets are: Bobbie Lurie and I.B. Nanci Rubin:

Bobbie Lurie's (Corrales, New Mexico) second poetry collection, "Letter from the Lawn," was published by CustomWords in 2006. Her first collection, "The Book I Never Read," was published by CustomWords in 2003. Her poems have been published in numerous literary journals including APR, New American Writing and Shampoo. Nanci Rubin (Fredericksburg, Virginia) lives her husband and two children. Click on "FEATURED POETS" from the main PSH menu to read their work.

---

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112. **Wystan Curnow**

***Re: what do you think of***

Sun 4 Nov 2007

---

Looks like a case of:

using prose to convey to an audience a meaning for poetry

Wystan

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

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

On Behalf Of tomas weber

Sent: Sunday, 4 November 2007 6:32 a.m.

To: ██████████

Subject: what do you think of

poetry - using words to \*create\* a meaning \*for\* an audience

prose - using words to \*convey\* a meaning \*to\* an audience

--

"They taught me the names of the days and I marvelled at there being so few and flourished my little fists, crying out for more." - S. B.

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113. **Susan Wheeler**  
***Four Upcoming Readings***

*Sun 4 Nov 2007*

---

You are invited to the following:

This Monday night, November 5th, I will be reading with the terrific poet Cathy Park Hong, author of the new collection, *Dance Dance Revolution*, at the KGB Bar's poetry series hosted by Michael Quattrone, Laura Cronk and Deborah Landau.

7:30 p.m., KGB Bar, 85 East Fourth Street, near Second Avenue, New York City  
[REDACTED].

Thursday, November 29, I will read with C.K. Williams at the Stella Adler Studio of Acting. The reading is free but advance reservations are necessary at [REDACTED]. 6:30 p.m., Stella Adler Studio of Acting, 31 West 27th Street, New York City [REDACTED].

Monday, December 17, I will be one of a dozen poets reading prose poems in celebration of David Lehman's anthology of prose poetry, in the aforementioned KGB poetry series, above. Other poets will include Mark Bibbins, Katy Lederer, Charles Bernstein, Billy Collins, Mark Strand, and David Lehman.

7:30 p.m., KGB Bar, 85 East Fourth Street, near Second Avenue, New York City  
[REDACTED].

Finally, if January will find you in Los Angeles, I hope you will consider coming to my reading at UCLA's Hammer Museum on Thursday, January 24, 2007, at 7:00 p.m.

Please let me know at [REDACTED] if you would prefer to be removed from my notices list.

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114. **Adam Morey**  
***Information on Deep Image***

*Mon 5 Nov 2007*

---

Information about Rothenberg & Kelly's conception of *Deep Image* can be found in Daniel Kane's "All Poet's Welcome" which includes an interchange between Joris and Kane on this list. In his response Pierre mentions these same essays of



Kelly's and the correspondence with Creeley. As well, he mentions his search for a graduate student to write a dissertation on the subject, a search which came to an end a number of years ago.

Kelly's essay "Notes on the Poetry of Deep Image" can be found here:

http://listserv.acsu.buffalo.edu/cgi-bin/wa?  
A2=ind9707&L=POETICS&P=R28032&D=1&I=-3

and the original Kane/Joris interaction on the poetics list can be found [here](#):

[http://listserv.acsu.buffalo.edu/cgi-bin/wa?  
A2=ind9812&L=POETICS&D=1&O=D&I=-3&PA859](http://listserv.acsu.buffalo.edu/cgi-bin/wa?A2=ind9812&L=POETICS&D=1&O=D&I=-3&PA859)

Cheers!

Adam

=====

=====Finding the measure is finding the  
specific music of the hour,  
                                  the synchronous  
consequence of the motion of the whole world.

--- Robert Kelly

=====

=====

Rothenberg & Kelly used it briefly – a few essays in Trobar, plus a letter exchange with Creeley and some other material. But neither of them were into founding a school or movement as such. Back then, Bly was somewhat close to them, and, as far as I know, once JR & RK lost interest in formalizing their first insights and got busy elsewhere, Bly ran with the concept. I have a graduate student working on a diss around Deep Image right now, & I hope he will come up with a publishable book that would include all the essays & correspondence around DI – which I believe was an important moment in post-War US poetry & poetics. In Clayton Eshleman's new collection of essays, *ARCHAIC DESIGN* (Black Widow Press), Clayton, in a footnote to his piece on Olson, cites a recent letter from RK in which the latter quotes Olson's response to his "Notes on the Poetry of Deep Image": "not imageS but image." Which shows I believe a very accurate understanding of the original Deep Image project – while the later counterfeiters (Bly, Merwin etc) have gotten it exactly wrong: they are all about imageS. – Pierre

*On Nov 4, 2007, at 2:04 AM, Diane DiPrima wrote:*

*Thank you for that, Pierre.*

*And just how does a term like "Deep Image" come to be re-used in such an unlikely context? And why?*

*Surely Ammons, et al., could have found some snappy new phrase of their very own? Or, one wonders, was it an attempt to bury, to rewrite the story?*

*Diane di Prima*

*Date: Sat, 3 Nov 2007 08:19:44 -0400  
From: Pierre Joris <[REDACTED]>  
Subject: Re: Deep image, part 11: question.....*

*Ammons, Merwin & co. have to my knowledge not influenced the L-poets. The original Deep Image poets, that is Jerome Rothenberg & Robert Kelly (before the name got hijacked by Bly, Merwin etc) have*

*however been important in different ways for some of the L-poets.*

*- >>  
Pierre*

*On Nov 2, 2007, at 10:59 AM, steve russell wrote:*

*i'm always writing in a rush. i never addressed my "deep image vs.*

*LANGUAGE" post. Merwin, James Wright: these 2 poets have had the most significant influence over my way of looking at poetry. But deep image poetry strikes me as a largely intuitive enterprise, a way of looking at the major poets who came into prominence during the sixties. I'm curious: HAS MERWIN been an influence in the LANGUAGE school? & what about my favorite iconoclast, A R AMMONS, a singular voice who, as far as I know, has*

*>>  
never been lumped into any particular kind of poetics. Has he influenced Language poets?*

---

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*The poet: always in partibus infidelium -- Paul Celan*

---

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Albany NY 12202  
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c: [REDACTED]  
o: 518 442 40 71  
Euro cell: (011 33) 6 75 43 57 10  
email: [REDACTED]  
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115. **Ram Devineni**

***LitWalk: Bob Holman on Walt Whitman***

*Mon 5 Nov 2007*

---

Lit Walks Lecture and Poetry Series at the Bowery  
Poetry Club

Bob Holman on Walt Whitman.

November 5, 2007, 7:00 PM at the Bowery Poetry Club,  
308 Bowery, New York City. Free. Award winning poet  
Bob Holman will discuss America's greatest poet, Walt  
Whitman and the formation of the Brooklyn Bridge.  
Through Whitman's work and photos from that period,

you will learn about New York's greatest structure and the pivotal period after the Civil War.

Robert Minhinnick on Dylan Thomas.

December 2, 2007, 3:00 PM at the Bowery Poetry Club, 308 Bowery, New York City. Free. "Poetry Wales" magazine editor Robert Minhinnick will focus on Welsh poet Dylan Thomas and his mythical death in New York City after a drinking binge at the White Horse Tavern.

Sponsored by Rattapallax. October is National Humanities Month! This program is educational and fun for students, educators, and poetry lovers.

Free and open to the public as part of the Lit Walks Lecture and Poetry Series. This lecture series features prominent poets and writers discussing historical literary figures and their relationship with key New York City landmarks. More info at [www.litwalks.com](http://www.litwalks.com)

These program are supported, in part, by public funds from the New York City Department of Cultural Affairs. Litwalks is funded by the New York Council for the Humanities, a state affiliate of the National Endowment for the Humanities and public funds from the New York City Department of Cultural Affairs. Any views, findings, conclusions or recommendations expressed in this program do not necessarily represent those of the New York Council for the Humanities or the National Endowment for the Humanities.

Please send future emails to  
[REDACTED] for press

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116. **Jesse Glass**

***Ahadada Books Presents: The Late Poems of Lu You; The Old Man Who Does As He Pleases Translated by Burton Watson***

*Mon 5 Nov 2007*

---

Dear All,

Anyone familiar with classical Chinese and Japanese literature in translation knows Burton Watson. Happily, Burton is my neighbor and my friend, and he agreed to allow Ahadada Books to "scoop" Columbia University Press (Burton's

usual publisher) by publishing Late Poems of Lu You; The Old Man Who Does As He Pleases in a very attractive bilingual addition, which also includes excerpts from Lu You's travel diary.

Lu You (1125--1210) was among the most prolific of Song Dynasty poets. His poems are notable for communicating a carefree enjoyment of life. Burton Watson's limpid versions capture the spirit of the originals, and are a joy to read as poems in themselves.

Small Press Distribution has a number of copies on hand for sale (a large box of them are on the way to Berkeley from Japan even as I write), and the book has already garnered a great review from Donald Richie in the Japan Times. (You may read it on their website.)

We also have a limited number of signed copies for sale. For these please back-channel me.

This book would make a great addition to anyone's library.

Thanks for reading!

Jess (The original Ahadada)

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117. **Barry Schwabsky**  
***Re: Deep Image (again)***

*Mon 5 Nov 2007*

---

I find it infuriating that on this list one immediately reaches for accusations of careerism and the like in order to attribute motivations to poets who have divergent ideas. Isn't it enough to say that Bly and co. had an impoverished notion of "deep image" without having to say they developed this just because they knew that such a concept would be the key to getting into the Norton Anthology?

Peter Monaco <[REDACTED]> wrote:

A cursory glance of most poetry anthologies, as well as the various histories of Modern American poetry that have been published since the 1960's posit Bly as being the deep image "school's" leading poet and theorist. With the exception of some initial interactions between Bly and Rothenberg, there is little in Bly's work to suggest that he fully grasped the core group's attempt at conceptualizing deep image poetics. The deep image poetics associated with Bly, in fact, can either be considered a misreading of Rothenberg and Kelly's statements, or indeed a serious divergence down another path. For Bly, a kind of solitude is necessary in deep image poetics. Although Kelly and Rothenberg allude to energy and movement in relation to the poetic image in their

conception of the deep image, Bly omits the participatory aspect of the image. Bly, the hero-poet, descends to the depths of the unconscious and performs an act of recovery and articulation for the reader, as opposed to the demand for participation in the composition of the poetic space that Kelly, Rothenberg, Owens, and Schwerner demand in their own work. For all of the paths Bly's deep image poetics attempts to reveal in the on-going struggle to re-connect humans to the cosmological world, the main thrust of his poetics relies instead on "plugging" the image into a pre-existing mythological system based much more firmly on Jung's theory of the archetype and the collective unconscious (see Bly's *Iron John*). In fact, the casual way in which some dismiss the deep image as a pedestrian deployment of Jungian archetypal psychology and the latent structuralism of anthropologists like Levi-Strauss, can be directly attributed to Bly's misreading.

Bly and Wright (Bly's "co-conspirator") neglect the community-based origins of deep image poetics. Publications like Kelly and Economou's *Trobar* and the various poetry readings that the core group held imply that at the foundation of deep image poetics is the concept that each of these spaces constitutes a site of resistance to the absorption of Modern American poetry into the academy. Similarly, each of these spaces opens up an arena for on-going conversations among poets and text, broadly defined. By placing translations of pre-modern, esoteric, troubadour, as well as Surrealist poetry and the work of figures like Lorca alongside essays and poems which also consider the function of the rejected knowledge that fuels the mythopoetic revolution (Gnostic texts, alchemical treatises, ritual chant and song) and the inherent politics of re-opening a dialogue with the "Other," the performance spaces of the deep image group hinge upon participation and conversation to further the opening of the poetic field, towards Duncan's "symposium of the whole." However, Bly and Wright initiate a deep image poetics that joins the rank of Bernstein's "official verse culture." Bly and Wright use their misreading of deep image poetry to carve out a niche in the official (read: Norton) American poetry institution and to develop careers as "officially accredited" poets, thus re-affirming the more egocentric "hero-poet" model impertinent to Kelly, Rothenberg, and Economou's sense of poetic community.

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## 118. **Pierre Joris**

### ***Re: Deep Image & performance announcement***

*Mon 5 Nov 2007*

---

Adam, Pete,

thanks for reminding me & the list of those ancient (in terms of web time) mails  
& in pointing to the RK & JR essays, and for giving a succinct analysis of DI.

Let me also announce a forthcoming gig for those in the Albany/Troy area:

SAX SOUP POETRY & VOICE

Saturday, November 10

Sanctuary For Independent Media

3361, 6th Avenue

Troy, NY

\$10

A Harvest Celebration with multimedia artist Nicole Peyrafitte, saxophonist Joe Giardullo & poet Pierre Joris. The trio will celebrate, harvest, and gather together non linear momentum through their music, poetry, voice, visuals and yes, a soup! Nicole, who recently moved to Brooklyn, will cook an "Inner-State" soup that will be shared with the audience.

On Nov 5, 2007, at 2:21 AM, Adam Morey wrote:

*Information about Rothenberg & Kelly's conception of Deep Image can be found in Daniel Kane's "All Poet's Welcome" which includes an interchange between Joris and Kane on this list. In his response Pierre mentions these same essays of Kelly's and the correspondence with Creeley. As well, he mentions his search for a graduate student to write a dissertation on the subject, a search which came to an end a number of years ago.*



*Kelly's essay "Notes on the Poetry of Deep Image" can be found here:*

[http://listserv.acsu.buffalo.edu/cgi-bin/wa?  
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and the original Kane/Joris interaction on the poetics list can be found [here](#):

[http://listserv.acsu.buffalo.edu/cgi-bin/wa?  
A2=ind9812&L=POETICS&D=1&O=D&I=-3&P=41859](http://listserv.acsu.buffalo.edu/cgi-bin/wa?A2=ind9812&L=POETICS&D=1&O=D&I=-3&P=41859)

*Cheers!*

*Adam*

=====

=====

*Finding the measure is finding the  
specific music of the hour,  
the synchronous  
consequence of the motion of the whole world.*

--- Robert Kelly

Rothenberg & Kelly used it briefly – a few essays in Trobar, plus a letter exchange with Creeley and some other material. But neither of them were into founding a school or movement as such. Back then, Bly was somewhat close to them, and, as far as I know, once JR & RK lost interest in formalizing their first insights and got busy elsewhere, Bly ran with the concept. I have a graduate student working on a diss around Deep Image right now, & I hope he will come up with a publishable book that would include all the essays & correspondence around DI – which I believe was an important moment in post-War US poetry & poetics. In Clayton Eshleman's new collection of essays, *ARCHAIC DESIGN* (Black Widow Press), Clayton, in a footnote to his piece on Olson, cites a recent letter from RK in which the latter

*quotes Olson's response to his "Notes on the Poetry of Deep Image" :  
"not imageS but image." Which shows I believe a very accurate  
understanding of the original Deep Image project – while the later  
counterfeiters (Bly, Merwin etc) have gotten it exactly wrong: they  
are all about imageS. – Pierre*

*On Nov 4, 2007, at 2:04 AM, Diane DiPrima wrote:*

*Thank you for that, Pierre.*

*And just how does a term like "Deep Image" come to be re-used in  
such an  
unlikely context? And why?*

*Surely Ammons, et al., could have found some snappy new phrase of  
their very  
own? Or, one wonders, was it an attempt to bury, to rewrite the  
story?*

*Diane di Prima*

*Date: Sat, 3 Nov 2007 08:19:44 -0400  
From: Pierre Joris <[REDACTED]>  
Subject: Re: Deep image, part 11: question.....*

*Ammons, Merwin & co. have to my my knowledge not influenced the L-  
=20  
poets. The original Deep Image poets, that is Jerome Rothenberg &  
=20  
Robert Kelly (before the name got hijacked by Bly, Merwin etc) have  
=20  
however been important in different ways for some of the L-poets.  
=96 =20=*

*Pierre*

*On Nov 2, 2007, at 10:59 AM, steve russell wrote:*

*i'm always writing in a rush. i never addressed my "deep image vs.  
=20  
LANGUAGE" post. Merwin, James Wright: these 2 poets have had  
=20  
the most significant influence over my way of looking at =20*

poetry. But deep image poetry strikes me as a largely intuitive  
=20  
enterprise, a way of looking at the major poets who came into =20  
prominence during the sixties. I'm curious: HAS MERWIN been an =20  
influence in the LANGUAGE school? & what about my favorite =20  
iconoclast, A R AMMONS, a singular voice who, as far as I know, has  
=20=

never been lumped into any particular kind of poetics. Has he =20  
influenced Language poets?

---

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---

*The poet: always in partibus infidelium -- Paul Celan*

---

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o: 518 442 40 71  
Euro cell: (011 33) 6 75 43 57 10  
email: [REDACTED]  
<http://pierrejoris.com>  
Nomadics blog: <http://pjoris.blogspot.com>

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119. **Jim Andrews**  
***Re: what do you think of***  
*Mon 5 Nov 2007*

---

prose is what you write when you think you might be understood; poetry, well,  
you draw your own conclusions.

ja  
http://vispo.com

[↑ Contents](#)

120. **tyrone williams**  
***Re: Deep Image (again)***  
*Mon 5 Nov 2007*

---

Well put--and this is my understanding of the trajectories of "deep image"  
poetics...

Tyrone Williams

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

>From: Peter Monaco <[REDACTED]>

>Sent: Nov 4, 2007 2:34 PM

>To: [REDACTED]

>Subject: Re: Deep Image (again)

>

>

>

>A cursory glance of most poetry anthologies, as well as the various histories of Modern American poetry that have been published since the 1960s posit Bly as being the deep image school's leading poet and theorist. With the exception of some initial interactions between Bly and Rothenberg, there is little in Bly's work to suggest that he fully grasped the core group's attempt at conceptualizing deep image poetics. The deep image poetics associated with Bly, in fact, can either be considered a misreading of Rothenberg and Kelly's statements, or indeed a serious divergence down another path. For Bly, a kind of solitude is necessary in deep image poetics. Although Kelly and Rothenberg allude to energy and movement in relation to the poetic image in their conception of the deep image, Bly omits the participatory aspect of the image. Bly, the hero-poet, descends to the depths of the unconscious and performs an act of recovery and articulation for the reader, as opposed to the demand for participation in the composition of the poetic space that Kelly, Rothenberg, Owens, and Schwerner demand in their own work. For all of the paths Bly's deep image poetics attempts to reveal in the on-going struggle to re-connect humans to the cosmological world, the main thrust of his poetics relies instead on "plugging" the image into a pre-existing mythological system based much more firmly on Jung's theory of the archetype and the collective unconscious (see Bly's *Iron John*). In fact, the casual way in which some dismiss the deep image as a pedestrian deployment of Jungian archetypal psychology and the latent structuralism of anthropologists like Levi-Strauss, can be directly attributed to Bly's misreading.

>

>Bly and Wright (Bly's "eco-conspirator") neglect the community-based origins of deep image poetics. Publications like Kelly and Economou's *Trobar* and the various poetry readings that the core group held imply that at the foundation of deep image poetics is the concept that each of these spaces constitutes a site of resistance to the absorption of Modern American poetry into the academy. Similarly, each of these spaces opens up an arena for on-going conversations among poets and text, broadly defined. By placing translations of pre-modern, esoteric, troubadour, as well as Surrealist poetry and the work of figures like Lorca alongside essays and poems which also consider the function of the rejected knowledge that fuels the mythopoetic revolution (Gnostic texts, alchemical treatises, ritual chant and song) and the inherent politics of re-opening a dialogue with the "Other," the performance spaces of the deep image group hinge upon participation and conversation to further the opening of the poetic field, towards Duncan's "symposium of the whole." However, Bly and Wright initiate a deep image poetics that joins the rank of Bernstein's "official verse culture." Bly and Wright use their misreading of deep image poetry to carve out a niche in

the official (read: Norton) American poetry institution and to develop careers as "officially accredited" poets, thus re-affirming the more egocentric "hero-poet" model impertinent to Kelly, Rothenberg, and Economou's sense of poetic community.

> > Date: Sun, 4 Nov 2007 07:43:38 -0500> From: [REDACTED]> Subject: Re: Deep Image (again)> To: [REDACTED]> > Rothenberg & Kelly used it briefly "a few essays in Trobar, plus a > letter exchange with Creeley and some other material. But neither of > them were into founding a school or movement as such. Back then, Bly > was somewhat close to them, and, as far as I know, once JR & RK lost > interest in formalizing their first insights and got busy elsewhere, > Bly ran with the concept. I have a graduate student working on a diss > around Deep Image right now, & I hope he will come up with a > publishable book that would include all the essays & correspondence > around DI " which I believe was an important moment in post-War US > poetry & poetics. In Clayton Eshleman's new collection of essays, > ARCHAIC DESIGN (Black Widow Press), Clayton, in a footnote to his > piece on Olson, cites a recent letter from RK in which the latter > quotes Olson's response to his "Notes on the Poetry of Deep Image" : > "not imageS but image." Which shows I believe a very accurate > understanding of the original Deep Image project " while the later > counterfeiters (Bly, Merwin etc) have gotten it exactly wrong: they > are all about imageS. " Pierre> > On Nov 4, 2007, at 2:04 AM, Diane DiPrima wrote:> > > Thank you for that, Pierre.> >> > And just how does a term like "Deep Image" come to be re-used in > > such an> > unlikely context? And why?> >> > Surely Ammons, et al., could have found some snappy new phrase of > > their very> > own? Or, one wonders, was it an attempt to bury, to rewrite the story?> >> >> > Diane di Prima> >> >> >> >> > Date: Sat, 3 Nov 2007 08:19:44 -0400> > From: Pierre Joris <[REDACTED]>> > Subject: Re: Deep image, part 11: question.....> >> > Ammons, Merwin & co. have to my my knowledge not influenced the L=20> > poets. The original Deep Image poets, that is Jerome Rothenberg & =20> > Robert Kelly (before the name got hijacked by Bly, Merwin etc) have > > =20> > however been important in different ways for some of the L-poets. > > =96 =20=> >> > Pierre> >> > On Nov 2, 2007, at 10:59 AM, steve russell wrote:> >> >> i'm always writing in a rush. i never addressed my "deep image vs. > >> =20> >> LANGUAGE" post. Merwin, James Wright: these 2 poets have had =20> >> the most significant influence over my way of looking at =20> >> poetry. But deep image poetry strikes me as a largely intuitive =20> >> enterprise, a way of looking at the major poets who came into =20> >> prominence during the sixties. I'm curious: HAS MERWIN been an =20> >> influence in the LANGUAGE school? & what about my favorite =20> >> iconoclast, A R AMMONS, a singular voice who, as far as I know, has > >> =20=> >> >> never been lumped into any particular kind of poetics. Has he

=20> >> influenced Language poets?> >>> >>  
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http://mail.yahoo.com> >> >  
\_\_\_\_\_  
> >> > The poet:  
always in partibus infidelium -- Paul Celan> >  
\_\_\_\_\_  
> > Pierre Joris> >  
244 Elm Street> > Albany NY 12202> > h: [REDACTED]> > c: [REDACTED]> > o:  
518 442 40 71> > Euro cell: (011 33) 6 75 43 57 10> > email: [REDACTED]> >  
http://pierrejoris.com> > Nomadics blog: http://pjoris.blogspot.com> >  
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Tyrone Williams

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121. **Wystan Curnow**  
***Re: what do you think of***  
*Mon 5 Nov 2007*

Come to think of it, the question is why, at this juncture, seek to distinguish the two? A certain playing into the hands results from the effort. The age requires rather that they be confused to advantage. Wystan

\_\_\_\_\_  
From: UB Poetics discussion group on behalf of tomas weber  
Sent: Sun 4/11/2007 6:31 a.m.  
To: [REDACTED]  
Subject: what do you think of  
  
poetry - using words to \*create\* a meaning \*for\* an audience  
prose - using words to \*convey\* a meaning \*to\* an audience

--

"They taught me the names of the days and I marvelled at there being so few and flourished my little fists, crying out for more." - S. B.

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122. **Elizabeth Switaj**  
***Re: what do you think of***  
*Mon 5 Nov 2007*

---

Wystan, playing into the hands of what? When you say "the age" do you refer to the state of literature or to external circumstances? If the former, I suppose one could argue, if they were so inclined, that enough blurring of the boundaries has happened for it to be useful to attempt to redraw them (if only as an experiment).

For me, the primary difference between poetry and prose is not in how I write them (certain types of prose excepted) but in how I read them. My reading of poetry is much slower and deliberate to the point where I've even been known to say that I read prose and think about poetry. Exceptions to this are James Joyce and crappy poetry, which is to say great prose and crappy poetry, though that says much more about my personal preferences and biases than anything else, of course.

Elizabeth Kate Switaj  
www.elizabethkateswitaj.net

On 11/5/07, Wystan Curnow <[REDACTED]> wrote:

>

> Come to think of it, the question is why, at this juncture, seek to  
> distinguish the two? A certain playing into the hands results from the  
> effort. The age requires rather that they be confused to advantage.  
> Wystan

>

>

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123. **Peter Ciccariello**  
***Re: dbCinema images***  
*Mon 5 Nov 2007*

---

Very beautiful Jim, I love the chalk-like textures and the dim glimpses of text.

- Peter Ciccariello  
<http://uncommon-vision.blogspot.com/>



On 11/4/07, Jim Andrews <[REDACTED]> wrote:

>  
> some new images from dbCinema:  
> <http://vispo.com/dbcinema/sunset>  
> <http://vispo.com/dbcinema/saint>  
>  
> the first series is made of pictures dbcinema downloaded via a query of  
> 'beautiful sunset'.  
>  
> the second series is made of pictures dbcinema downloaded via a query of  
> 'silvia saint'.  
>  
> the series i've done so far are collected at  
> <http://vispo.com/dbcinema/meditations.htm> . all these images are  
> screenshots  
> from movies that dbCinema generated. they're screenshots of movies taken  
> while the movies play. dbCinema itself (the software) is not online yet.  
>  
> the basic idea of dbCinema is to create a new form of cinema. interactive,  
> net-dependent, painterly cinema that combines the computer's well-known  
> poetential concerning visual abstraction with the representational  
> possibilities posed by being able to type in anything and get relevant  
> images back (via google and yahoo image search). dbCinema is a work of  
> generative software art. it is cinema for those who like interactive work,  
> visual art, and being able to shape cinema like a potter shapes clay on  
> the  
> gyre.  
>  
> the new series (sunset and saint) are quite abstract, but dbCinema  
> 'brushes'  
> can be configured to reveal as much of the downloaded images as you like  
> (as  
> in the less abstract leftwich, huth, and kandinsky series at  
> <http://vispo.com/dbcinema/meditations.htm> ).  
>  
> ja  
> <http://vispo.com>  
>

--

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UNCOMMON VISION - The Art of Peter Ciccariello

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66 pp. 42 color plates.

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124. **tyrone williams**  
***Re: Deep Image (again)***  
*Mon 5 Nov 2007*

---

Barry,

I agree and almost added that to my post--divergence as a matter of a "purist"  
v. "non-purist" poetics...

Tyrone Williams

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

>From: Barry Schwabsky <[REDACTED]>

>Sent: Nov 5, 2007 6:34 AM

>To: [REDACTED]

>Subject: Re: Deep Image (again)

>

>I find it infuriating that on this list one immediately reaches for accusations of  
careerism and the like in order to attribute motivations to poets who have  
divergent ideas. Isn't it enough to say that Bly and co. had an impoverished  
notion of "deep image" without having to say they developed this just because  
they knew that such a concept would be the key to getting into the Norton  
Anthology?

>

>Peter Monaco <[REDACTED]> wrote:

>

>A cursory glance of most poetry anthologies, as well as the various histories of  
Modern American poetry that have been published since the 1960's posit Bly  
as being the deep image "school's" leading poet and theorist. With the  
exception of some initial interactions between Bly and Rothenberg, there is  
little in Bly's work to suggest that he fully grasped the core group's attempt  
at conceptualizing deep image poetics. The deep image poetics associated with  
Bly, in fact, can either be considered a misreading of Rothenberg and Kelly's  
statements, or indeed a serious divergence down another path. For Bly, a kind  
of solitude is necessary in deep image poetics. Although Kelly and Rothenberg  
allude to energy and movement in relation to the poetic image in their  
conception of the deep image, Bly omits the participatory aspect of the image.  
Bly, the hero-poet, descends to the depths of the unconscious and performs an  
act of recovery and articulation for the reader, as opposed to the  
> demand for participation in the composition of the poetic space that Kelly,

Rothenberg, Owens, and Schwerner demand in their own work. For all of the paths Bly's deep image poetics attempts to reveal in the on-going struggle to re-connect humans to the cosmological world, the main thrust of his poetics relies instead on "plugging" the image into a pre-existing mythological system based much more firmly on Jung's theory of the archetype and the collective unconscious (see Bly's *Iron John*). In fact, the casual way in which some dismiss the deep image as a pedestrian deployment of Jungian archetypal psychology and the latent structuralism of anthropologists like Levi-Strauss, can be directly attributed to Bly's misreading.

>

>Bly and Wright (Bly's "co-conspirator") neglect the community-based origins of deep image poetics. Publications like Kelly and Economou's *Trobar* and the various poetry readings that the core group held imply that at the foundation of deep image poetics is the concept that each of these spaces constitutes a site of resistance to the absorption of Modern American poetry into the academy. Similarly, each of these spaces opens up an arena for on-going conversations among poets and text, broadly defined. By placing translations of pre-modern, esoteric, troubadour, as well as Surrealist poetry and the work of figures like Lorca alongside essays and poems which also consider the function of the rejected knowledge that fuels the mythopoetic revolution (Gnostic texts, alchemical treatises, ritual chant and song) and the inherent politics of re-opening a dialogue with the "Other," the performance spaces of the deep image group hinge upon participation and conversation to further the

> opening of the poetic field, towards Duncan's "symposium of the whole." However, Bly and Wright initiate a deep image poetics that joins the rank of Bernstein's "official verse culture." Bly and Wright use their misreading of deep image poetry to carve out a niche in the official (read: Norton) American poetry institution and to develop careers as "officially accredited" poets, thus re-affirming the more egocentric "hero-poet" model impertinent to Kelly, Rothenberg, and Economou's sense of poetic community.

>> Date: Sun, 4 Nov 2007 07:43:38 -0500> From: [REDACTED]> Subject: Re: Deep Image (again)> To: [REDACTED]> > Rothenberg & Kelly used it briefly - a few essays in *Trobar*, plus a > letter exchange with Creeley and some other material. But neither of > them were into founding a school or movement as such. Back then, Bly > was somewhat close to them, and, as far as I know, once JR & RK lost > interest in formalizing their first insights and got busy elsewhere, > Bly ran with the concept. I have a graduate student working on a diss > around Deep Image right now, & I hope he will come up with a > publishable book that would include all the essays & correspondence > around DI - which I believe was an important moment in post-War US > poetry & poetics. In Clayton Eshleman's new collection of essays, > *ARCHAIC DESIGN*

(Black Widow Press), Clayton, in a footnote to his > piece on Olson, cites a recent letter from RK in which the latter > quotes Olson's > response to his "Notes on the Poetry of Deep Image" : > "not imageS but image." Which shows I believe a very accurate > understanding of the original Deep Image project Â- while the later > counterfeiters (Bly, Merwin etc) have gotten it exactly wrong: they > are all about imageS. Â- Pierre> > On Nov 4, 2007, at 2:04 AM, Diane DiPrima wrote:> > > Thank you for that, Pierre.> >> > And just how does a term like Â"Deep ImageÂ" come to be re-used in > > such an> > unlikely context? And why?> >> > Surely Ammons, et al., could have found some snappy new phrase of > > their very> > own? Or, one wonders, was it an attempt to bury, to rewrite the story?> >> >> > Diane di Prima> >> >> >> >> >> > Date: Sat, 3 Nov 2007 08:19:44 -0400> > From: Pierre Joris > > Subject: Re: Deep image, part 11: question.....> >> > Ammons, Merwin & co. have to my my knowledge not influenced the L=20> > poets. The original Deep Image poets, that is Jerome Rothenberg & =20> > Robert Kelly (before the name > got hijacked by Bly, Merwin etc) have > > =20> > however been important in different ways for some of the L-poets. > > =96 =20=> >> > Pierre> >> > On Nov 2, 2007, at 10:59 AM, steve russell wrote:> >> >> i'm always writing in a rush. i never addressed my "deep image vs. > >> =20> >> LANGUAGE" post. Merwin, James Wright: these 2 poets have had =20> >> the most significant influence over my way of looking at =20> >> poetry. But deep image poetry strikes me as a largely intuitive =20> >> enterprise, a way of looking at the major poets who came into =20> >> prominence during the sixties. I'm curious: HAS MERWIN been an =20> >> influence in the LANGUAGE school? & what about my favorite =20> >> iconoclast, A R AMMONS, a singular voice who, as far as I know, has > >> =20=> >> >> never been lumped into any particular kind of poetics. Has he =20> >> influenced Language poets?> >>> >>

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> > Pierre Joris> >

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> >

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> Pierre Joris> 244

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71> Euro cell: (011 33) 6 75 43 57 10> email: [REDACTED]> http://pierrejoris.com>  
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Tyrone Williams

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## 125. **Tom Orange** ***Deep Image (again)***

*Mon 5 Nov 2007*

dear steve,

just for the record: ammons' "tape," published in 1994, could in no way have "anticipate[d] the Language poetics," which was originally formulated in the 1970s, became contested in wider literary circles in the 1980s and was essentially over (in terms of group identifications and energies) by the 1990s (though of course many in the original moment continue to write and publish today).

to the extent that the ammons poem uses the adding machine tape as a formal constraint, it could be more plausibly argued that language poetics and/or oulipo anticipated the ammons poem.

allbests,  
tom orange

-----

Date: Sun, 4 Nov 2007 07:02:27 -0800

From: steve russell <[REDACTED]>

Subject: Re: Deep Image (again)

I posted about "deep image." Merwin & J Wright have been lumped in that school. I spoke of Ammons as an iconoclast, belonging to no school. I mentioned in one of my post my fondness for "Tape for the Turning of the Year" by Ammons, a poem that seems to me to anticipate the Language poetics. I may be wrong about "the story." I'm usually thinking out loud when I post. I'm anything, but not infallible.

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126. **Steensen, Sasha**  
**Lerner, Coultas, Rankine e-mail addresses**  
*Mon 5 Nov 2007*

---

I am looking for e-mail addresses for the following poets:  
Ben Lerner, Brenda Coultas, and Claudia Rankine.  
Please backchannel.

Thanks,  
Sasha Steensen

On 11/4/07 11:27 PM, "POETICS automatic digest system" <[REDACTED]> wrote:  
There are 21 messages totalling 1380 lines in this issue.

Topics of the day:

1. Wikipedia Becomes a Class Assignment (4)
2. Malachi Ritscher: anti-war protester (2)
3. sidewalk (anti-war) blog news
4. Reading in Seattle, Sat Nov 10: Carletta Wilson & Jim Andrews
5. Save the Date - Evening of Sat Nov 17
6. A perfect day in Maine
7. It's Me
8. what do you think of
9. Deep Image (again) (6)
10. SHAMPOO 31
11. NEW CONTACT INFO: FULCRUM HAS MOVED!
12. Rick Hilles and Jo McDougall / Columbia College Chicago / November 14

-----  
Date: Sat, 3 Nov 2007 16:54:12 -0700  
From: Dillon Westbrook <[REDACTED]>  
Subject: Re: Wikipedia Becomes a Class Assignment

That's a fair point. I did think about adding to the entry on Clarke, but realized that the only thing I could do was go into my library and reprint information from other people's research, which is certainly what most of the entries on wikipedia consist of, hopefully with proper credit. That didn't excite me much, and didn't seem all that valuable to the public. I think if I had some original research on Clarke or someone else, then I would feel obliged to put that up. But, in the spirit of someone who still believes in the site, I will take up your challenge and go beef up the entry, instead of complaining. Check back if you're interes

As far as the racism charge (I think I said "race bias"), I don't mean racism as the attitude of any individual or group, especially given the editorial

configuration of wikipedia. It just seems obvious to me that the weighting of information on wikipedia reflects the makeup of its contributors. One other thing Nature found out is that wikipedia is actually better than Encyclopedia Britannica on science and technology, worse on humanities. I'm inclined to infer that there are, then, more science and tech savvy contributors than lit-savvy ones. Perhaps it is inaccurate to also make the inference that, among those writing entries on American jazz musicians, more of them are white than black. The only criticism I'd make beyond that is, if I sat down and wrote a very long entry on Louis Bellson that repeated the claim "the greatest drummer in the world", I'd feel a little guilty about not going and giving credit to the guys whose shoulders Bellson sat on (and certainly that includes Klook, Papa Jo Jones and also Gene Krupa and Buddy Rich).

Dillon

On Nov 3, 2007, at 8:05 AM, Barry Schwabsky wrote:

*So Louis Bellson has one big fan who takes the trouble to contribute to Wikipedia and Klook hasn't found his yet so you attribute it to racism. If you have some knowledge of the subject, why don't you take the time to expand the entry? Or at least contribute to the discussion behind the Clarke article?*

*Dillon Westbrook <[REDACTED]> wrote: I'll chime in and say what I said to my students on the wikipedia subject. Nature did a fairly exhaustive comparison of Wikipedia and Encyclopedia Britannica (sorry, can't afford the nature subscription to link to that study, but an intrepid person could probably dig it up). The result was that the two were dead even, which says one thing pretty clearly- encyclopedias are what they are, curiosity saters and occasional beacons to better sources, but not research material. Personally, I commend wikipedia for how good it is on current events, its "news worthy" entries on recent events are occasionally better than AP.*

*I've found decent stuff on poets like Robert Duncan or H.D., scant little on some more recent (curious to go check out the entry on Susan Howe though). Even more offensive to me were entries on jazz musicians, particularly drummers- there was a large scrolling page for Louis Bellson and barely a paragraph for Kenny Clarke, the latter being, with no disrespect to Louis, appreciably more important to the history of the music and his instrument. The expression of race bias was fairly obvious to me. Might go back and check if the phenomenon repeats itself in literature (how does Langston Hughes' page compare to Carl Sandburg's?)*

Dillon

*On Nov 2, 2007, at 2:15 PM, Christina E Lovin wrote:*

*Apparently, the interjected notes about Li-Young have been removed. But they were there two days ago...and it was pretty disgusting to see what someone could so easily add to an entry.*

*Sorry. I should have checked before sending out my former note.*

*I still stand by my prohibition of Wikipedia for my students' research. I do understand how it might be helpful to have students correct or add information.*

*Christina*

*-----Original Message-----*

*From: UB Poetics discussion group*

*[mailto: ] On*

*Behalf Of Christina E Lovin*

*Sent: Friday, November 02, 2007 4:16 PM*

*To:*

*Subject: Re: Wikipedia Becomes a Class Assignment*

*I recently had a non-poet friend direct me to the Wikipedia entry for Li-Young Lee. I wasn't shocked because I know there are doofi (plural of doofus) out there.*

*I rest my case about Wikipedia and not only discourage my students, I absolutely forbid them from using Wikipedia for research.*

*I wonder if one Ms. Mintz students is responsible for the Li-Young Lee entry?*

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*-----Original Message-----*

*From: UB Poetics discussion group*

*[mailto: ] On*

*Behalf Of mIEKAL aND*

*Sent: Friday, November 02, 2007 1:32 AM*

*To:*

*Subject: Wikipedia Becomes a Class Assignment*

*(this would be a very useful assignment for the more adventurous*



*profs out there, especially since a large majority of the innovative poetry & fiction entries really could use some attention & fresh blood. ~mIEKAL)*

*Wikipedia Becomes a Class Assignment*  
*By JESSICA MINTZ, AP Technology Writer*

<http://www.physorg.com/news113071167.html>

*(AP) -- Some academics cringe when students turn to Wikipedia as a reference for term papers.*

*Instead of asking students in her environmental history course to turn in one big paper at the end of the semester, she requires them either to write an original Wikipedia article or to do a major edit on an existing one.*

*The inspiration came to her as she prepared teaching materials for her class.*

*"I would find these things on Wikipedia," she said, and would think, "Gosh, this is awfully thin here. I wonder if my students could fill this in?"*

*Wikipedia has been vilified as a petri dish for misinformation, and the variable accuracy of its articles is a point Groom readily concedes. Since the advent of the Web, she said, the quality of sources students cite has deteriorated.*

*For her students, the Wikipedia experiment was "transformative," and students' writing online proved better than the average undergrad research paper.*

*Knowing their work was headed for the Web, not just one harried professor's eyes, helped students reach higher - as did the standards set by the volunteer "Wikipedians" who police entries for accuracy and neutral tone, Groom said.*

*The exercise also gave students a taste of working in the real world of peer-reviewed research.*

*Most of the articles were well received, but Groom said some students caught heat from Wikipedia editors for doing exactly what college students are trained to do: write an argumentative, critical essay.*

*"Some people were a little rude," she said of the anonymous Wikipedia editors. Ultimately, she had to teach the students the difference between good secondary research and the average college paper.*

*"You don't get to say that last little bit on, 'This is why this is the truth and the way,'" she said.*

-----  
Date: Sat, 3 Nov 2007 17:16:20 -0700  
From: Jennifer Karmin <[REDACTED]>  
Subject: Malachi Ritscher: anti-war protester

SELF-IMMOLATION: A voluntary sacrifice or denial of oneself, as for an ideal or another person.

Most famously demonstrated by Buddhist monk Thich Quang Duc on June 11, 1963 in Vietnam.

Most recently demonstrated by musician Malachi Ritscher in Chicago on November 3, 2006 as a protest against the Iraq war. One year ago, Malachi set himself on fire next to the Kennedy Expressway during morning rush hour. He left a statement and obituary on his website.

<http://www.savagesound.com/gallery99.htm>

As the Iraq War moves towards year 5, I am taking some time to think about Malachi. I am wondering how we find new ways to express our sadness, rage, and disgust. When does the turning point come? When is it enough?

Onwards,  
Jennifer Karmin

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

-----  
Date: Sat, 3 Nov 2007 14:22:31 -1000  
From: Susan Webster Schultz <[REDACTED]>  
Subject: sidewalk (anti-war) blog news  
<http://www.facebook.com/album.php?aid=15490&l=e0c18&id=654553661>  
<<http://www.facebook.com/album.php?aid=15490&l=e0c18&id=654553661>>  
<<http://www.facebook.com/album.php?aid=15490&l=e0c18&id=654553661>>

This weekend brings more signs on the windward side of O`ahu.

One was torn down overnight, but will be recycled.

That one and the others can be viewed via the facebook album page. Simply click to enlarge photos and read their stories.

aloha, the Sidewalk Blogger

-----  
Date: Sat, 3 Nov 2007 20:40:23 -0500

From: "steve d. dalachinsky" <[REDACTED]>

Subject: Re: Wikipedia Becomes a Class Assignment

well you want to edit it for me i'll givre you the info

On Sat, 3 Nov 2007 21:47:42 +0000 Barry Schwabsky

<[REDACTED]> writes:

> At the top of the page you will see four tabs: article, discussion,  
> edit this page, and history. Look around in there and you'll see  
> what's what.

> However, it's considered very, very bad form to try and edit a  
> page that concerns you.

>

> "steve d. dalachinsky" <[REDACTED]> wrote:

> i have aq lousy entry on wikipedia don't know who put it there  
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> >  
> >  
>  
>

-----  
Date: Sat, 3 Nov 2007 18:13:15 -0700

From: Jim Andrews <[REDACTED]>

Subject: Reading in Seattle, Sat Nov 10: Carletta Wilson & Jim Andrews

My friend Joe Keppler has a show up of steel sculpture in Seattle, so I'm going south to see the show. He's a terrific poet, sculptor, sound artist, photographer, and performer. His steel sculptures are very interesting and often provocatively literary. Not concrete but steel. Meeting Joe back in the 80's was a turning point in my life; Joe and some other artists in Seattle I met back then have a strong intermedial, polyartistic side to their literary work that makes Seattle a special place of literary synthesis.

On Saturday Nov 10 I'll be doing a reading, as will Carletta Wilson, at Joe's show of steel sculpture. I hope you can make it.

Po

Et

Ry

Reading @ FSL /GALLERY

619 N. 35th, Suite 100, FREMONT

in the cul-de-sac

north of the PCC

parking entrance  
[REDACTED]

Nov 10, 8 pm

Carletta  
Wilson  
&  
Jim  
Andrews  
accompanied  
with  
visual  
art  
by  
Joe  
Keppler  
  
doors open  
6pm

-----

Date: Sat, 3 Nov 2007 22:16:22 -0400  
From: Patrick Herron <[REDACTED]>  
Subject: Save the Date - Evening of Sat Nov 17

Howdy friends -

I'm writing you to let you know that the evening of Saturday November 17 I will be hosting a poetry reading at my home in Chapel Hill NC (map: <http://tinyurl.com/2ws8ob>) to which you are all invited.

Readers? Drum roll, please...

Murat Nemet-Nejat (Hoboken, NJ)  
<http://google.com/search?q=murat+nemet-nejat>

Standard Schaefer (San Francisco, CA)  
<http://google.com/search?q=standard+schaefer>

Rodrigo Garcia Lopes (Chapel Hill, NC)  
<http://google.com/search?q=rodrigo+garcia+lopes>

Allyssa Wolf (Raleigh, NC)  
<http://google.com/search?q=allyssa+wolf>

I'm also hoping to screen the film Satori Uso  
(<http://www.youtube.com/watch?v=UFkkNV77h28>).

I will probably open my door to everyone around 9PM and start readings around 10 or so.

More details are to follow soon and what is listed here is SUBJECT TO CHANGE. Consider this a save-the-date notice. And don't hesitate to email me should you have any questions for me.

Patrick

--

Patrick Herron

██████████

<http://proximate.org/ph/>

-----

Date: Sat, 3 Nov 2007 23:09:47 -0400

From: Alan Sondheim <██████████>

Subject: A perfect day in Maine

A perfect day in Maine

On the beach I walk and think, I hate these avatars of mine, they don't do anything worthwhile at this point. It's too easy to make interesting images and my brain is emptied out. Buddhist aggregates would fill it, but then there's the problem they might end up annihilated, who wants emptiness when the replete amazes. I learn that if sound and sight are disconnected from production, why should I bother with meaning? Who wants to just listen and watch, when everyone has heard and seen everything?

Why are there many rather than one? The ultimate koan - surely the number is random, surely there would be meaningless degree? Or not? Mind won't say. I can't even say rock, snail, woman, water.

The most difficult lesson: Some things have no causes at all.

<http://www.asondheim.org/image1.jpg>

<http://www.asondheim.org/image2.jpg>

-----

Date: Sat, 3 Nov 2007 21:13:39 -0500

From: Jesse Crockett <██████████>

Subject: It's Me

-----

Date: Sun, 4 Nov 2007 13:13:05 +0800

From: Elizabeth Switaj <██████████>

Subject: Re: what do you think of



I think it sounds nice but isn't very meaningful, which is probably necessary in seeking for a general definition that distinguishes poetry from prose. However, even by that standard, the role of the audience is simply too passive here.

Elizabeth Kate Switaj

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

On 11/4/07, tomas weber <[REDACTED]> wrote:

>

> poetry - using words to \*create\* a meaning \*for\* an audience

>

> prose - using words to \*convey\* a meaning \*to\* an audience

>

>

-----

Date: Sun, 4 Nov 2007 00:04:54 -0700

From: Diane DiPrima <[REDACTED]>

Subject: Deep Image (again)

Thank you for that, Pierre.

And just how does a term like =B3Deep Image=B2 come to be re-used in such an unlikely context? And why?

Surely Ammons, et al., could have found some snappy new phrase of their very own? Or, one wonders, was it an attempt to bury, to rewrite the story?

Diane di Prima

Date: Sat, 3 Nov 2007 08:19:44 -0400

From: Pierre Joris <[REDACTED]>

Subject: Re: Deep image, part 11: question.....

Ammons, Merwin & co. have to my knowledge not influenced the L-poets. The original Deep Image poets, that is Jerome Rothenberg & Robert Kelly (before the name got hijacked by Bly, Merwin etc) have however been important in different ways for some of the L-poets.

Pierre

On Nov 2, 2007, at 10:59 AM, steve russell wrote:

*i'm always writing in a rush. i never addressed my "deep image vs. LANGUAGE" post. Merwin, James Wright: these 2 poets have had the most significant influence over my way of looking at poetry. But deep image poetry strikes me as a largely intuitive*

*enterprise, a way of looking at the major poets who came into prominence during the sixties. I'm curious: HAS MERWIN been an influence in the LANGUAGE school? & what about my favorite iconoclast, A R AMMONS, a singular voice who, as far as I know, has never been lumped into any particular kind of poetics. Has he influenced Language poets?*

---

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

---

-----  
Date: Sun, 4 Nov 2007 07:43:38 -0500

From: Pierre Joris <[REDACTED]>

Subject: Re: Deep Image (again)

Rothenberg & Kelly used it briefly a few essays in Trobar, plus a letter exchange with Creeley and some other material. But neither of them were into founding a school or movement as such. Back then, Bly was somewhat close to them, and, as far as I know, once JR & RK lost interest in formalizing their first insights and got busy elsewhere, Bly ran with the concept. I have a graduate student working on a diss

around Deep Image right now, & I hope he will come up with a publishable book that would include all the essays & correspondence around DI which I believe was an important moment in post-War US poetry & poetics. In Clayton Eshleman's new collection of essays, ARCHAIC DESIGN (Black Widow Press), Clayton, in a footnote to his piece on Olson, cites a recent

letter from RK in which the latter =20 quotes Olson's response to his "Notes on the Poetry of Deep Image" : =20 "not imageS but image." Which shows I believe a very accurate =20 understanding of the original Deep Image project =96 while the later =20 counterfeiters (Bly, Merwin etc) have gotten it exactly wrong: they =20 are all about imageS. =96 Pierre

On Nov 4, 2007, at 2:04 AM, Diane DiPrima wrote:

*Thank you for that, Pierre.*

*And just how does a term like =93Deep Image=94 come to be re-used in =20= such an unlikely context? And why?*

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*The poet: always in partibus infidelium -- Paul Celan*

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-----

Date: Sun, 4 Nov 2007 14:09:37 +0000  
From: Barry Schwabsky <[REDACTED]>  
Subject: Re: Wikipedia Becomes a Class Assignment

Ah, conspiracy!

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-----  
Date: Sun, 4 Nov 2007 14:24:24 +0000  
From: Barry Schwabsky <[REDACTED]>  
Subject: Re: Deep Image (again)

I don't believe Ammons used that term or that it is normally applied to his work. Robert Bly, Galway Kinnell, W.S. Merwin, and James Wright are names I see associated with the term. I would think that Ammons' use of technical vocabularies would be the most important of a number of reasons why Ammons' work might be anathema to Bly and his colleagues.

Diane DiPrima <[REDACTED]> wrote: Thank you for that, Pierre.

And just how does a term like "Deep Image" come to be re-used in such an unlikely context? And why?

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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>

---

-----  
Date: Sun, 4 Nov 2007 07:02:27 -0800

From: steve russell <[REDACTED]>

Subject: Re: Deep Image (again)

I posted about "deep image." Merwin & J Wright have been lumped in that school. I spoke of Ammons as an iconoclast, belonging to no school. I mentioned in one of my post my fondness for "Tape for the Turning of the Year" by Ammons, a poem that seems to me to anticipate the Language poetics. I may be wrong about "the story." I'm usually thinking out loud when I post. I'm anything, but not infallible.

Diane DiPrima <[REDACTED]> wrote: Thank you for that, Pierre.

And just how does a term like "Deep Image" come to be re-used in such an unlikely context? And why?

Surely Ammons, et al., could have found some snappy new phrase of their very own? Or, one wonders, was it an attempt to bury, to rewrite the story?

Diane di Prima

Date: Sat, 3 Nov 2007 08:19:44 -0400

From: Pierre Joris

Subject: Re: Deep image, part 11: question.....

Ammons, Merwin & co. have to my my knowledge not influenced the L-poets. The original Deep Image poets, that is Jerome Rothenberg & Robert Kelly (before the name got hijacked by Bly, Merwin etc) have however been important in different ways for some of the L-poets.

Pierre

On Nov 2, 2007, at 10:59 AM, steve russell wrote:

*i'm always writing in a rush. i never addressed my "deep image vs. LANGUAGE" post. Merwin, James Wright: these 2 poets have had the most significant influence over my way of looking at poetry. But deep image poetry strikes me as a largely intuitive enterprise, a way of looking at the major poets who came into prominence during the sixties. I'm curious: HAS MERWIN been an influence in the LANGUAGE school? & what about my favorite iconoclast, A R AMMONS, a singular voice who, as far as I know, has never been lumped into any particular kind of poetics. Has he influenced Language poets?*

---

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<http://mail.yahoo.com>*

---

The poet: always in partibus infidelium -- Paul Celan

---

Pierre Joris

244 Elm Street

Albany NY 12202

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c: [REDACTED]

o: 518 442 40 71

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

email: [REDACTED]

<http://pierrejoris.com>

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

---

---

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-----  
Date: Sun, 4 Nov 2007 07:06:25 -0800  
From: steve russell <[REDACTED]>  
Subject: Re: Deep Image (again)

Not only am i not infallible, I just scrolled down to Pierre Joris. He answers my question. I wasn't aware of the Bly/Merwin hijacking. Bly, I find, tedious. The New Age guru bullshit gets on my nerves.

Diane DiPrima <[REDACTED]> wrote: Thank you for that, Pierre.

And just how does a term like "Deep Image" come to be re-used in such an unlikely context? And why?

Surely Ammons, et al., could have found some snappy new phrase of their very own? Or, one wonders, was it an attempt to bury, to rewrite the story?

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Pierre Joris

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Albany NY 12202

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

---

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<http://mail.yahoo.com>

-----  
Date: Sun, 4 Nov 2007 07:22:36 -0800

From: Del Ray Cross <[REDACTED]>

Subject: SHAMPOO 31

Dear Hair-Adorning Citizens,

Shampoo issue 31 finally has that lustrous finish. =20

Check it out here: [www.ShampooPoetry.com](http://www.ShampooPoetry.com)

It=E2=80=99s a special postcard poems issue with Tim Yu,=20

Stephanie Young, Debbie Yee, Doreen Wang, Paul=20

Siegell, Soham Patel, Ronald Palmer, John Oakey,=20

Andy Nicholson, Laura Navratil, Mika Nagasaki, Sara=20

Mumolo, Sonia Mukherji, H.E. Mantel, Nicholas=20

Manning, Christina Lopez, Cassie Lewis, Joseph O.=20

Legaspi, Rong Lee, Rathanak Michael Keo, Scott=20

Keeney, Janine Joseph, Alexander Jorgensen, Megan=20

Hartline, Kate Hall, Kevin Griffith, Rachel Gray, Marco=20

Giovenale, Sarah Gambito, Emily Kendal Frey, Oliver=20  
de la Paz, Peter Davis, Jennifer Dannenberg, Del Ray=20  
Cross, Jennifer Chang, Laura Carter, Avery Burns,=20  
Julian T. Brolaski, Tamiko Beyer, Luis Cuauhtemoc=20  
Berriozabal, Christopher Barnes, Hossannah=20  
Asuncion, Shane Allison, Helene Achanzar, and Scott=20  
Abels, along with a Shampoo Postcard by Otto Chan.

Wish You Were Here,

Del Ray Cross, Editor  
SHAMPOO  
clean hair / good poetry  
[www.ShampooPoetry.com](http://www.ShampooPoetry.com)

(if you'd prefer not to receive these messages, just  
let me know)

-----

Date: Sun, 4 Nov 2007 09:29:34 -0600  
From: mIEKAL aND <[REDACTED]>  
Subject: Re: Wikipedia Becomes a Class Assignment

This discussion has been quite interesting, & says a lot about the attitudes people hold about wikipedia. One thing that hasn't been pointed out is that among young people (or at least those in my world) wikipedia is used automatically as a portal into any inquiry. Being children of the internet age I'm pretty sure most of them realize it is one possible source of information & not gospel. & as has been mentioned previous wikipedia is one of the top 5 websites on the net & gets tremendous amounts of traffic. A couple references to my projects generate hundreds of hits a month onto my own websites.

Wikipedia introduced Veropedia last month, which is the next logical step in user-contributed content. For those that use wikipedia for research this may prove useful in the long term. This is still in the beta stage so it'll be interesting to see how it plays out. From the FAQ:

Veropedia is a collaborative effort by a group of Wikipedians to collect the best of Wikipedia's content, clean it up, vet it, and save it for all time. These articles are stable and cannot be edited, The result is a quality stable version that can be trusted by students, teachers, and anyone else who is looking for top-notch, reliable information.

<http://veropedia.com/docs/faq.php>

~mIEKAL

-----

Date: Sun, 4 Nov 2007 11:09:48 -0400  
From: Ruth Lepson <[REDACTED]>  
Subject: Re: Malachi Ritscher: anti-war protester

thank you, jennifer. can think of various people to send this to, for various reasons, and I am appreciative to have it myself.

On 11/3/07 8:16 PM, "Jennifer Karmin" <[REDACTED]> wrote:

*SELF-IMMOLATION: A voluntary sacrifice or denial of oneself, as for an ideal or another person.*

*Most famously demonstrated by Buddhist monk Thich Quang Duc on June 11, 1963 in Vietnam.*

*Most recently demonstrated by musician Malachi Ritscher in Chicago on November 3, 2006 as a protest against the Iraq war. One year ago, Malachi set himself on fire next to the Kennedy Expressway during morning rush hour. He left a statement and obituary on his website.  
<http://www.savagesound.com/gallery99.htm>*

*As the Iraq War moves towards year 5, I am taking some time to think about Malachi. I am wondering how we find new ways to express our sadness, rage, and disgust. When does the turning point come? When is it enough?*

*Onwards,  
Jennifer Karmin*

---

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<http://mail.yahoo.com>*

-----  
Date: Sun, 4 Nov 2007 08:49:48 -0800  
From: Mary Kasimor <[REDACTED]>  
Subject: Re: Deep Image (again)

I am jumping in after your response, Diane. I remember how much James Wright influenced me while I was in college. I thought his style was considered "common language"--(sounds almost like plain english in legal forms.) He seemed to be the epitome of the 1970's poet, especially in my part of the country--the midwest. I was just thinking about his poem, "Autumn Beings in Martin's Ferry, Ohio." The poem does not have the impact that it once had on

me, but I still find it poignant--and deep, if I understand the way you are using that term (which I may not be understanding at all). Mary Kasimor

Diane DiPrima <[REDACTED]> wrote:

Thank you for that, Pierre.

And just how does a term like "Deep Image" come to be re-used in such an unlikely context? And why?

Surely Ammons, et al., could have found some snappy new phrase of their very own? Or, one wonders, was it an attempt to bury, to rewrite the story?

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Pierre

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The poet: always in partibus infidelium -- Paul Celan

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---

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<http://mail.yahoo.com>

-----  
Date: Sun, 4 Nov 2007 16:58:08 +0000  
From: Fulcrum Annual <[REDACTED]>  
Subject: NEW CONTACT INFO: FULCRUM HAS MOVED!

Dear All,

FULCRUM, Philip and Katia Kapovich have relocated to a new address and telephone number. Please make a note of the information below.

Our email and website URL remain the same.

~~~~~  
~~~~~  
Philip Nikolayev, Coeditor-in-Chief  
FULCRUM: AN ANNUAL OF POETRY AND AESTHETICS  
421 Huron Avenue  
Cambridge, MA 02138, USA  
<http://fulcrumpoetry.com>  
phone [REDACTED]  
e-mail editor{AT}fulcrumpoetry.com  
personal <http://www.myspace.com/nikolayev>  
Letters from Aldenderry:  
<http://www.saltpublishing.com/books/smp/1844712796.htm>

-----  
Date: Sun, 4 Nov 2007 11:03:16 -0600  
From: Tony Trigilio <[REDACTED]>  
Subject: Rick Hilles and Jo McDougall / Columbia College Chicago / November 14



RICK HILLES and JO McDOUGALL  
POETRY READING

Wednesday, November 14, 2007, 5:30 p.m.

Columbia College Chicago:  
Collins Hall, 624 S. Michigan, 6th floor

Free and open to the public

For more information, call Becca Klaver, [REDACTED]

RICK HILLES's poetry collection, *BROTHER SALVAGE*, won the 2005 Agnes Lynch Starrett Prize from University of Pittsburgh Press, and was recently named the 2006 Foreword Magazine Poetry Book of the Year. His poems have appeared in *POETRY*, *THE NATION*, *THE NEW REPUBLIC*, *PLOUGHSHARES*, *SALMAGUNDI*, and *WITNESS*. He has received the Amy Lowell Poetry Traveling Scholarship, the Wallace Stegner Fellowship at Stanford, the Halls Fellowship from Institute for Creative Writing at the University of Wisconsin-Madison, and The Missouri Review's Levis Editor's Prize. During Fall 2007, he is Writer in Residence at the James Merrill House in Stonington, CT. He is an Assistant Professor at Vanderbilt University and lives in Nashville, Tennessee with his wife, the fiction writer Nancy Reisman.

JO McDOUGALL is the author of five books of poetry, the latest two being *DIRT* and *SATISFIED WITH HAVOC*. She has won awards from the DeWitt Wallace/Reader's Digest foundation, the Academy of American Poets, and fellowships to the MacDowell Colony. Widely anthologized, her work has been adapted for film, theater, and musical compositions. *TOWNS FACING RAILROADS*, an adaptation of her poetry, was staged at the Arkansas Repertory Theatre in 2006. Her poems have appeared in *COURT GREEN*, *HUDSON REVIEW*, *GEORGIA REVIEW*, *KENYON REVIEW*, *MiPOESIAS*, and *NEW LETTERS*, among others. She is a former co-director of creative writing at Pittsburg State University, Pittsburg, Kansas. A native of Arkansas, she lives in Kansas City and is completing a memoir, *DADDY'S MONEY*.

-----

End of POETICS Digest - 3 Nov 2007 to 4 Nov 2007 (#2007-308)

\*\*\*\*\*

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127. **Michael Kelleher**

***Literary Buffalo E-Newsletter 11.05.07-11.11.07***

*Mon 5 Nov 2007*

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LITERARY BUFFALO

11.05.07-11.11.07

BABEL

ORHAN PAMUK TICKETS ARE SOLD OUT!

Tickets for individual Babel events are still on sale. Call [REDACTED] or visit

<http://www.justbuffalo.org/babel>.

WE ARE NOW OFFERING A 3-EVENT SUBSCRIPTION FOR \$60.

CALL [REDACTED] FOR DETAILS.

For the moment, this subscription is by phone or in person only.

December 7 Ariel Dorfman, Chile, Author of Death and the Maiden \$25 March

13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize \$25 April 24

Kiran Desai, India, Winner of the 2006 Man Booker Prize \$25

Save \$15 on all three.

---

## EVENTS

Unless otherwise listed, all events are free and open to the public.

11.06.07

Talking Leaves...Books/Hallwalls

Allen Shelton

Reading and signing for Dreamworlds of Alabama

Tuesday, November 6, 7 p.m.

Hallwalls Cinema at Babeville, 341 Delaware Ave. @ Tupper

11.07.07

Just Buffalo/Center For Inquiry Literary Cafe

Feature: Jane Adam & David Butler

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

Center For Inquiry, 1310 Sweet Home Rd., Amherst

8 open slots, all are welcome to read!

11.08.07

Just Buffalo/Hallwalls present Babel

Orhan Pamuk

### Reading and Conversation

Thursday, November 8, 8 p.m., \$25

Asbury Hall at Babeville, 341 Delaware Ave. @ Tupper

SOLD OUT

11.09.07

### SUNY at Buffalo/Oscar Silverman Reading

Robert Hass, former Poet Laureate of the United States

Poetry Reading

Friday, November 9, 8 p.m.

250 Baird Hall, UB North Campus, Amherst

11.11.07

### Spoken Word Sundays

Priscilla Hill and Celeste Lawson

Sunday, November 11, 8 p.m.

Allen Street Hardware, 245 Allen St.

Slots for open readers available

---

### JUST BUFFALO MEMBERS ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

---

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to [www.wnyrw.org](http://www.wnyrw.org).

---

### JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilà, you will find yourself in literary heaven. For more info, or to join now, go to our website:

<http://www.justbuffalo.org/membership/index.shtml>

---

## UNSUBSCRIBE

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

---

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

[↑ Contents](#)

128. **tomas weber**

***Re: Malachi Ritscher: anti-war protester***

*Mon 5 Nov 2007*

---

it's strange that this recieved has so little media coverage seeing as acts of self-immolation are really quite unusual. i'm not sure what to think of his actions really, one hand thinks brave and commendable, the other thinks "what a waste". in any case, this was the first i'd heard of it, so thanks for the information....

On 04/11/2007, Ruth Lepson <[REDACTED]> wrote:

>

> thank you, jennifer. can think of various people to send this to, for  
> various reasons, and I am appreciative to have it myself.

>

>

> On 11/3/07 8:16 PM, "Jennifer Karmin" <[REDACTED]> wrote:

>

> > SELF-IMMOLATION: A voluntary sacrifice or denial of  
> > oneself, as for an ideal or another person.

> >

> > Most famously demonstrated by Buddhist monk Thich  
> > Quang Duc on June 11, 1963 in Vietnam.

> >

> > Most recently demonstrated by musician Malachi  
> > Ritscher in Chicago on November 3, 2006 as a protest

> > against the Iraq war. One year ago, Malachi set  
> > himself on fire next to the Kennedy Expressway during  
> > morning rush hour. He left a statement and obituary  
> > on his website.  
> > <http://www.savagesound.com/gallery99.htm>  
> >  
> > As the Iraq War moves towards year 5, I am taking  
> > some time to think about Malachi. I am wondering how  
> > we find new ways to express our sadness, rage, and  
> > disgust. When does the turning point come? When is  
> > it enough?  
> >  
> > Onwards,  
> > Jennifer Karmin  
> >  
> > \_\_\_\_\_  
> > Do You Yahoo!?  
> > Tired of spam? Yahoo! Mail has the best spam protection around  
> > <http://mail.yahoo.com>  
>

--

"They taught me the names of the days and I marvelled at there being so few  
and flourished my little fists, crying out for more." - S. B.

[↑ Contents](#)

129. **Alan Sondheim**  
**DOMAIN NAME CHANGE**

*Mon 5 Nov 2007*

---

DOMAIN NAME CHANGE

PLEASE NOTE <http://www.asondheim.org> is no longer in use - as a result of identity theft and changed credit cards, it went up for auction and I wasn't informed. I will have a new domain name soon; I've emptied the old one, and whatever content is there is not mine and not there with my permission. I will send out the new domain name as soon as it's properly registered.

Thank you.

- Alan Sondheim

"Whatever happens I decide that it is fine. Having broken out of the trap of wishful thinking, I don't listen to what anyone says. I act with great roomy spontaneity, and since appearance dawns as text, I understand every- thing that

occurs to be a key instruction." (from Jigme Lingpa, trans Janet Gyatso.) No one says anything and nothing happens. Deciding whatever happens is fine is just fine, just being fine. Spontaneity is roomy and everywhere, nothing's in the way, it's fine. Appearance dawns, it's not always there, sometimes just a whisper or murmur, text is always a glimpse, text isn't, the glimpse, I mean the problem with theory, glimpse as concrete or harsh rendering. Dawn of text, there wasn't any, nothing in roominess, then this! But it's since appearance dawns as text - there's causality already at work, why? In any case of the world, everything that occurs, which means not everything occurs, dawns as a key instruction, there are signs to be read, appearance is instruction, appearance articulates (otherwise it's not appearance).

There's no appearance. There's hardly a key instruction.

[↑ Contents](#)

130. **Catherine Daly**  
***Re: Deep Image (again)***

*Mon 5 Nov 2007*

---

considering the influence of Ammons on poets at Cornell etc., then please look straight at Alice Fulton

and even she, while recognizing his mentorship, is at pains to claim she began using scientific language as metaphor before she considers herself to have been mented by Ammons, who uses human interference with the natural world in a -- a way that's interesting to compare and contrast with Fulton

Be well,  
Catherine

On 11/5/07, Tom Orange <[REDACTED]> wrote:

>  
> dear steve,  
>  
> just for the record: ammons' "tape," published in 1994, could in no  
> way have "anticipate[d] the Language poetics," which was originally  
> formulated in the 1970s, became contested in wider literary circles in  
> the 1980s and was essentially over (in terms of group identifications  
> and energies) by the 1990s (though of course many in the original  
> moment continue to write and publish today).  
>  
> to the extent that the ammons poem uses the adding machine tape as a  
> formal constraint, it could be more plausibly argued that language  
> poetics and/or oulipo anticipated the ammons poem.  
>

> allbests,  
> tom orange  
>  
>

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131. **ALDON L NIELSEN**

**Re: Deep Image (again)**

Mon 5 Nov 2007

Tom:

I hate to go all older brother on you, but my copy of Ammons's TAPE was published in 1965 -- you're looking at a later reprinting --

Though the thought of the LANGUAGE poets anticipating something that preceded them has a certain appeal for a student of the future anterior like me --

On Mon, Nov 5, 2007 10:07 AM, Tom Orange <[REDACTED]> wrote:

*dear steve,*

*just for the record: ammons' "tape," published in 1994, could in no way have "anticipate[d] the Language poetics," which was originally formulated in the 1970s, became contested in wider literary circles in the 1980s and was essentially over (in terms of group identifications and energies) by the 1990s (though of course many in the original moment continue to write and publish today).*

*to the extent that the ammons poem uses the adding machine tape as a formal constraint, it could be more plausibly argued that language poetics and/or oulipo anticipated the ammons poem.*

*allbests,  
tom orange*

-----

*Date: Sun, 4 Nov 2007 07:02:27 -0800  
From: steve russell <[REDACTED]>  
Subject: Re: Deep Image (again)*

*I posted about "deep image." Merwin & J Wright have been lumped in that school. I spoke of Ammons as an iconoclast, belonging to no school. I mentioned in one of my post my fondness for "Tape for the Turning of the Year" by Ammons, a poem that seems to me to anticipate the Language poetics. I may be wrong about "the story." I'm usually*

247



SELF-IMMOLATION: A voluntary sacrifice or denial of oneself, as for an ideal or another person.

Most famously demonstrated by Buddhist monk Thich Quang Duc on June 11, 1963 in Vietnam.

Most recently demonstrated by musician Malachi Ritscher in Chicago on November 3, 2006 as a protest against the Iraq war. One year ago, Malachi set himself on fire next to the Kennedy Expressway during morning rush hour. He left a statement and obituary on his website.

<http://www.savagesound.com/gallery99.htm>

As the Iraq War moves towards year 5, I am taking some time to think about Malachi. I am wondering how we find new ways to express our sadness, rage, and disgust. When does the turning point come? When is it enough?

Onwards,  
Jennifer Karmin

---

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133. **angela vasquez-giroux**

***Re: Deep Image***

*Mon 5 Nov 2007*

---

I know we're not all the greatest fans of Wikipedia, but still...

[http://en.wikipedia.org/wiki/Deep\\_image](http://en.wikipedia.org/wiki/Deep_image)

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134. **paolo javier**

***Night Haunts book launches!***

*Mon 5 Nov 2007*

---

Join us for the launch of

\*NIGHT HAUNTS\* <<http://nighthaunts.org.uk/>>\*: A Journey Through  
Nocturnal  
London \*

A new release from Verso Books

by \*Sukhdev Sandhu\*

\*Tuesday, November 13\*

\*630-930 \*

\*Lolita Bar (266 Broome)

\*

hosted by [www.2ndavepoetry.com](http://www.2ndavepoetry.com)

\*

there will be spooked out sonics and appropriately eldritch videos. And copies of the book available for sale, of course! - ye host

\*

<<http://www.2ndavepoetry.com/>>

--

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

<http://www.2ndavepoetry.com/>

[↑ Contents](#)

135. **Tom Orange**

***Deep Image (again)***

*Mon 5 Nov 2007*

---

i also must stand corrected (thanks aldon!) -- "tape for the turn of the year" was first published in 1965. (never trust publication date you find on amazon as it might be the reprint date!) i guess maybe i was conflating "tape" with "glare," which is a later book-length poem.

allbests,

t.

-----

\*Date:\* Mon, 5 Nov 2007 09:17:41 -0700

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

\*From:\* Catherine Daly <[REDACTED]>

\*Subject:\* Re: Deep Image (again)

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look straight at Alice Fulton

and even she, while recognizing his mentorship, is at pains to claim she began using scientific language as metaphor before she considers herself to have been mented by Ammons, who uses human interference with the natural

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*allbests,  
tom orange*

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136. **John Latta**  
**Re: Deep Image (again)**

Mon 5 Nov 2007

Tom,

Ammons's \*Tape\* was first published by Cornell U. P. in 1965. One sees how various schools are formed willy-nilly out of personal associations rather than out of similarities of method or result in \*the work\* when one looks at Ammons.

All the best,  
John

On Mon, 5 Nov 2007, Tom Orange wrote:

*dear steve,*

*just for the record: ammons' "tape," published in 1994, could in no way have "anticipate[d] the Language poetics," which was originally formulated in the 1970s, became contested in wider literary circles in the 1980s and was essentially over (in terms of group identifications and energies) by the 1990s (though of course many in the original moment continue to write and publish today).*

*to the extent that the ammons poem uses the adding machine tape as a formal constraint, it could be more plausibly argued that language poetics and/or oulipo anticipated the ammons poem.*

*allbests,  
tom orange*

-----

*Date: Sun, 4 Nov 2007 07:02:27 -0800  
From: steve russell <[REDACTED]>  
Subject: Re: Deep Image (again)*

*I posted about "deep image." Merwin & J Wright have been lumped in that school. I spoke of Ammons as an iconoclast, belonging to no school. I mentioned in one of my post my fondness for "Tape for the Turning of the Year" by Ammons, a poem that seems to me to anticipate the Language poetics. I may be wrong about "the story." I'm usually thinking out loud when I post. I'm anything, but not infallible.*

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137. **Pierre Joris**  
***Re: Deep Image (again)***  
*Mon 5 Nov 2007*

---

On Nov 5, 2007, at 6:34 AM, Barry Schwabsky wrote:

*I find it infuriating that on this list one immediately reaches for accusations of careerism and the like in order to attribute motivations to poets who have divergent ideas. Isn't it enough to say that Bly and co. had an impoverished notion of "deep image" without having to say they developed this just because they knew that such a concept would be the key to getting into the Norton Anthology?*

infuriating to you, maybe, but accurate

Pierre

---

The poet: always in partibus infidelium -- Paul Celan

---

Pierre Joris  
244 Elm Street

Albany NY 12202

h: [REDACTED]

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o: 518 442 40 71

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<http://pierrejoris.com>

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

---

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138. **Peter Monaco**

***Re: Deep Image (again)***

*Mon 5 Nov 2007*

---

Perhaps my last post gave the impression that Bly and company “used” deep image as a means of entering the mainstream American poetry establishment? In this case, I suppose my argument is more that (whether deliberate or not), folks like Bly and Merwin re-consider deep image in such a way that it is more easily assimilated into mainstream poetry in the 1960’s and on. When one reads Kelly and Rothenberg’s statements regarding deep image, they literally refer to the struggle that is the poem’s composition. There is a material, physical exchange with language and the image. This exchange also makes demands upon the reader that is absent from Bly’s deep image poetry, which I find affective at times. This is also why it appears that Kelly and Rothenberg’s “struggle” with the deep image influenced the Language Poets, as opposed to Bly and co.’s reconsideration of deep image poetry. I am certainly not against someone having “new” or divergent ideas; what concerns me is that all “official” histories of deep image poetics (as opposed to books like D. Kane’s *\_All Poets Welcome\_*, Rasula’s *\_American Poetry Wax Museum\_*, etc.) cite Bly as the originator of deep image poetics. These same official histories even exclude the work of folks like Zukofsky and the Objectivists, as well as Pound and Imagism, which play a significant role in Kelly and Rothenberg’s formulations. As an aside, there is also an interesting exchange between Levertov and Duncan in their collected correspondence regarding Kelly and Rothenberg’s development of deep image poetics.

I am all for divergence, and I flinch at any demand for “purity” in poetry. In fact, a close read of Kelly and Rothenberg’s statements on deep image demonstrates that the two of them and the other folks associated with early deep image, never came to nor tried to develop a “pure” and comprehensive “deep image poetics.” Thus the very idea of a deep image “school” of poetry already works against what Kelly and Rothenberg were working on in their

early formulations. My issue is with the critics/editors who gloss over or write Kelly and Rothenberg out of the deep image equation. It would be best if the history accounted for the work of Kelly and Rothenberg, and incorporated the ways in which Bly and co. develop a different sense of the deep image. I think my last post was a reaction to surveying the tons o' poetry anthologies intended for classroom use that simply delete Kelly and Rothenberg's work entirely (particularly Kelly), and celebrate Bly as the only poet investigating deep image. I don't think Bly and co. "knew" they could get into the Norton on their formulation of deep image; I just wish Norton and other anthologies did not come across as the final word in what constitutes deep image poetics (particularly in the classroom and on bookshelves in chain stores): there's so much more to it and it is, in my opinion, a key chapter in Post-War and contemporary American poetry.

Best to all, Peter > Date: Mon, 5 Nov 2007 11:34:41 +0000> From: [REDACTED]> Subject: Re: Deep Image (again)> To: [REDACTED]> > I find it infuriating that on this list one immediately reaches for accusations of careerism and the like in order to attribute motivations to poets who have divergent ideas. Isn't it enough to say that Bly and co. had an impoverished notion of "deep image" without having to say they developed this just because they knew that such a concept would be the key to getting into the Norton Anthology? > > Peter Monaco <[REDACTED]> wrote: > > A cursory glance of most poetry anthologies, as well as the various histories of Modern American poetry that have been published since the 1960's posit Bly as being the deep image "school's" leading poet and theorist. With the exception of some initial interactions between Bly and Rothenberg, there is little in Bly's work to suggest that he fully grasped the core group's attempt at conceptualizing deep image poetics. The deep image poetics associated with Bly, in fact, can either be considered a misreading of Rothenberg and Kelly's statements, or indeed a serious divergence down another path. For Bly, a kind of solitude is necessary in deep image poetics. Although Kelly and Rothenberg allude to energy and movement in relation to the poetic image in their conception of the deep image, Bly omits the participatory aspect of the image. Bly, the hero-poet, descends to the depths of the unconscious and performs an act of recovery and articulation for the reader, as opposed to the demand for participation in the composition of the poetic space that Kelly, Rothenberg, Owens, and Schwerner demand in their own work. For all of the paths Bly's deep image poetics attempts to reveal in the on-going struggle to re-connect humans to the cosmological world, the main thrust of his poetics relies instead on "plugging" the image into a pre-existing mythological system based much more firmly on Jung's theory of the archetype and the collective unconscious (see Bly's *Iron John*). In fact, the casual way in which some dismiss the deep image as a pedestrian deployment

of Jungian archetypal psychology and the latent structuralism of anthropologists like Levi-Strauss, can be directly attributed to Bly's misreading.> > Bly and Wright (Bly's "co-conspirator") neglect the community-based origins of deep image poetics. Publications like Kelly and Economou's *Trobar* and the various poetry readings that the core group held imply that at the foundation of deep image poetics is the concept that each of these spaces constitutes a site of resistance to the absorption of Modern American poetry into the academy. Similarly, each of these spaces opens up an arena for on-going conversations among poets and text, broadly defined. By placing translations of pre-modern, esoteric, troubadour, as well as Surrealist poetry and the work of figures like Lorca alongside essays and poems which also consider the function of the rejected knowledge that fuels the mythopoetic revolution (Gnostic texts, alchemical treatises, ritual chant and song) and the inherent politics of re-opening a dialogue with the "Other," the performance spaces of the deep image group hinge upon participation and conversation to further the> opening of the poetic field, towards Duncan's "symposium of the whole." However, Bly and Wright initiate a deep image poetics that joins the rank of Bernstein's "official verse culture." Bly and Wright use their misreading of deep image poetry to carve out a niche in the official (read: Norton)

American poetry institution and to develop careers as "officially accredited" poets, thus re-affirming the more egocentric "hero-poet" model impertinent to Kelly, Rothenberg, and Economou's sense of poetic community.> > Date: Sun, 4 Nov 2007 07:43:38 -0500> From: [REDACTED]> Subject: Re: Deep Image (again)> To: [REDACTED]> > Rothenberg & Kelly used it briefly - a few essays in *Trobar*, plus a > letter exchange with Creeley and some other material. But neither of > them were into founding a school or movement as such. Back then, Bly > was somewhat close to them, and, as far as I know, once JR & RK lost > interest in formalizing their first insights and got busy elsewhere, > Bly ran with the concept. I have a graduate student working on a diss > around Deep Image right now, & I hope he will come up with a > publishable book that would include all the essays & correspondence > around DI - which I believe was an important moment in post-War US > poetry & poetics. In Clayton Eshleman's new collection of essays, > *ARCHAIC DESIGN* (Black Widow Press), Clayton, in a footnote to his > piece on Olson, cites a recent letter from RK in which the latter > quotes Olson's> response to his "Notes on the Poetry of Deep Image" : > "not imageS but image." Which shows I believe a very accurate > understanding of the original Deep Image project - while the later > counterfeiters (Bly, Merwin etc) have gotten it exactly wrong: they > are all about imageS. - Pierre> > On Nov 4, 2007, at 2:04 AM, Diane DiPrima wrote:> > > Thank you for that, Pierre.> >> > And just how does a term like "Deep Image" come to be re-used in > > such an> > unlikely context? And why?> >> > Surely Ammons, et al., could have found some snappy new phrase of > >

their very> > own? Or, one wonders, was it an attempt to bury, to rewrite the story?> > > > Diane di Prima> > > > > > > > Date: Sat, 3 Nov 2007 08:19:44 -0400> > From: Pierre Joris > > Subject: Re: Deep image, part 11: question.....> > > Ammons, Merwin & co. have to my my knowledge not influenced the L=> > poets. The original Deep Image poets, that is Jerome Rothenberg & => > Robert Kelly (before the name> got hijacked by Bly, Merwin etc) have > > => > however been important in different ways for some of the L-poets. > > => => > Pierre> > > On Nov 2, 2007, at 10:59 AM, steve russell wrote:> > > i'm always writing in a rush. i never addressed my "deep image vs. > > => > LANGUAGE" post. Merwin, James Wright: these 2 poets have had => > the most significant influence over my way of looking at => > poetry. But deep image poetry strikes me as a largely intuitive => > enterprise, a way of looking at the major poets who came into => > prominence during the sixties. I'm curious: HAS MERWIN been an => > influence in the LANGUAGE school? & what about my favorite => > iconoclast, A R AMMONS, a singular voice who, as far as I know, has > > => > never been lumped into any particular kind of poetics. Has he => > influenced Language poets?> > > >

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> > > 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>> >

> >  
> > The poet: always  
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> Pierre Joris> 244  
Elm Street> Albany NY 12202> h: [REDACTED]> c: [REDACTED]> o: 518 442 40  
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139. **ALDON L NIELSEN**

**Re: Deep Image (again)**

Mon 5 Nov 2007

---

I  
started  
out  
to  
read  
a  
long  
skinny  
poem

But I much prefer SPHERE for a long Ammons -- TAPE dipped too often into those lamer (to me) moments that bogged down the later SNOW POEMS, from which you could edit a really good book that would still be, like, totally long --

On Mon, Nov 5, 2007 11:49 AM, Tom Orange <[REDACTED]> wrote:

*i also must stand corrected (thanks aldon!) -- "tape for the turn of the year" was first published in 1965. (never trust publication date you find on amazon as it might be the reprint date!) i guess maybe i was conflating "tape" with "glare," which is a later book-length poem.*

*allbests,  
t.*

-----  
*\*Date:\* Mon, 5 Nov 2007 09:17:41 -0700  
\*Reply-To:\* UB Poetics discussion group <[REDACTED]>  
\*From:\* Catherine Daly <[REDACTED]>  
\*Subject:\* Re: Deep Image (again)*

*considering the influence of Ammons on poets at Cornell etc., then please*

*look straight at Alice Fulton*

*and even she, while recognizing his mentorship, is at pains to claim she began using scientific language as metaphor before she considers herself to have been mented by Ammons, who uses human interference with the natural*





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140. **Mark Weiss**  
***Re: Deep Image (again)***  
*Mon 5 Nov 2007*

---

Why Pierre, are you insinuating that Robert Bly is an opportunist? I may have to challenge you to a duel. Preferably on the beach at Cannes--we might as well combine it with a vacation.

Mark

At 12:10 PM 11/5/2007, you wrote:

>On Nov 5, 2007, at 6:34 AM, Barry Schwabsky wrote:

>

>>I find it infuriating that on this list one immediately reaches for  
>>accusations of careerism and the like in order to attribute  
>>motivations to poets who have divergent ideas. Isn't it enough to  
>>say that Bly and co. had an impoverished notion of "deep image"  
>>without having to say they developed this just because they knew  
>>that such a concept would be the key to getting into the Norton  
>>Anthology?

>

>infuriating to you, maybe, but accurate

>

>Pierre

> \_\_\_\_\_

>

>The poet: always in partibus infidelium -- Paul Celan

> \_\_\_\_\_

>Pierre Joris

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>h:

>c:

>o: 518 442 40 71

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

>email:

>http://pierrejoris.com

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

> \_\_\_\_\_

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141. **Alan Sondheim**

**NEW DOMAIN: [www.alansondheim.org](http://www.alansondheim.org) - apologies for change**

Mon 5 Nov 2007

---

DOMAIN NAME CHANGE II - NEW DOMAIN

PLEASE NOTE <http://www.alansondheim.org> is now open, although it's almost empty at this point. Given that, I've put up a long version of the Foofwa / Maud duet related to avatar movement - this is 100 Megs, too large for casual download but good for viewing in live/gallery situations. I'll let it up for a short while.

Again, please note:

asondheim.org is empty and no longer active (at least for me) - and

[www.alansondheim.org](http://www.alansondheim.org) - <http://www.asondheim.org> - replaces it. Apologies if this causes any difficulties. (I should add this change happened quickly, thanks to sysadmin action from the relevant sites.)

- Alan

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142. **Hugh Behm-Steinberg**

**Re: Deep Image (again)**

Mon 5 Nov 2007

---

I think this is a case of us vs. them -- that Rothenberg/Kelly's version of deep image is better than Bly/Wright/Merwin/Wakoski/Rich etc. etc. because of who they were published by and who they hung out with. I think this mentality is an artifact of the seventies and eighties, and when we follow it we tend to recast the past to fit those assumptions. A glance at lots of so-called mainstream publications show a much greater heterogeneity of poets, with writers of different groups reading and responding to each other's work. Especially consider Bly's own publications (Fifties, Sixties, Seventies). Although it's hard to think of an American poet who has done more to wreck their reputation than Bly, it's just not true that Bly or Wright or Merwin were uninterested in community, or that they were comfortable with the relation between modern poetry and the academy or the larger American culture, or that Bly, Wright and Merwin were uninterested in pre-modern, esoteric, troubador and surrealist poets (they were all prolific translators and advocates of this sort of work).

These later deep image writers can be considered as negative influences, and intriguing in the sense that both Langpo and the New Formalists both sought to define themselves by how they were not like deep image.

Hugh Behm-Steinberg

Peter Monaco <[REDACTED]> wrote:

A cursory glance of most poetry anthologies, as well as the various histories of Modern American poetry that have been published since the 1960's posit Bly as being the deep image "school's" leading poet and theorist. With the exception of some initial interactions between Bly and Rothenberg, there is little in Bly's work to suggest that he fully grasped the core group's attempt at conceptualizing deep image poetics. The deep image poetics associated with Bly, in fact, can either be considered a misreading of Rothenberg and Kelly's statements, or indeed a serious divergence down another path. For Bly, a kind of solitude is necessary in deep image poetics. Although Kelly and Rothenberg allude to energy and movement in relation to the poetic image in their conception of the deep image, Bly omits the participatory aspect of the image. Bly, the hero-poet, descends to the depths of the unconscious and performs an act of recovery and articulation for the reader, as opposed to the demand for participation in the composition of the poetic space that Kelly, Rothenberg, Owens, and Schwerner demand in their own work. For all of the paths Bly's deep image poetics attempts to reveal in the on-going struggle to re-connect humans to the cosmological world, the main thrust of his poetics relies instead on "plugging" the image into a pre-existing mythological system based much more firmly on Jung's theory of the archetype and the collective unconscious (see Bly's *Iron John*). In fact, the casual way in which some dismiss the deep image as a pedestrian deployment of Jungian archetypal psychology and the latent structuralism of anthropologists like Levi-Strauss, can be directly attributed to Bly's misreading.

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> Date: Sun, 4 Nov 2007 07:43:38 -0500> From: [REDACTED]> Subject: Re: Deep Image (again)> To: [REDACTED]> > Rothenberg & Kelly used it briefly – a few essays in Trobar, plus a > letter exchange with Creeley and some other material. But neither of > them were into founding a school or movement as such. Back then, Bly > was somewhat close to them, and, as far as I know, once JR & RK lost > interest in formalizing their first insights and got busy elsewhere, > Bly ran with the concept. I have a graduate student working on a diss > around Deep Image right now, & I hope he will come up with a > publishable book that would include all the essays & correspondence > around DI – which I believe was an important moment in post-War US > poetry & poetics. In Clayton Eshleman's new collection of essays, > ARCHAIC DESIGN (Black Widow Press), Clayton, in a footnote to his > piece on Olson, cites a recent letter from RK in which the latter > quotes Olson's

response to his "Notes on the Poetry of Deep Image" : > "not imageS but image." Which shows I believe a very accurate > understanding of the original Deep Image project – while the later > counterfeiters (Bly, Merwin etc) have gotten it exactly wrong: they > are all about imageS. – Pierre> > On Nov 4, 2007, at 2:04 AM, Diane DiPrima wrote:> > > Thank you for that, Pierre.> >> > And just how does a term like “Deep Image” come to be re-used in > > such an> > unlikely context? And why?> >> > Surely Ammons, et al., could have found some snappy new phrase of > > their very> > own? Or, one wonders, was it an attempt to bury, to rewrite the story?> >> >> > Diane di Prima> >> >> >> >> > Date: Sat, 3 Nov 2007 08:19:44 -0400> > From: Pierre Joris> > Subject: Re: Deep image, part 11: question.....> >> > Ammons, Merwin & co. have to my my knowledge not influenced the L=20> > poets. The original Deep Image poets, that is Jerome Rothenberg & =20> > Robert Kelly (before the name

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143. **Dodie Bellamy**  
***Myles and Bellamy in SF this Thursday***  
*Mon 5 Nov 2007*

The Eileen and Dodie Hour  
Eileen Myles and Dodie Bellamy  
Thursday, November 8  
7:30 PM

Two great female post-geniuses of literary otherness join forces. Myles' latest book is *Sorry, Tree* "in which she describes 'some nature' as well as the transmigration of souls from the east coast to the west." Bellamy's latest book is *Academonia*, "an epic narrative of survival against institutional deadening and the proscriptiveness that shoots the young writer like poison darts from all sides."

Modern Times Bookstore  
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144. **eric unger**

***Re: Malachi Ritscher: anti-war protester***

*Mon 5 Nov 2007*

---

Thanks for posting this Jennifer. More people need to know about brother Malachi Ritscher. Reading his mission statement brought me back to last year when I had first heard the story of this man who sacrificed his life in the hopes that he could call attention to the horrible truths of the Iraq war. Everyone need not go as far as he did, but it was his own autonomous choice. His memory and his voice shall linger on.

Eric Unger

On 11/5/07, Diane DiPrima < > wrote:

> Hi Jennifer,

>

> I hope this post doesn't take the discussion off track, it is not my  
> intention, but:

>

> I just wanted to mention, for the record, that several Buddhist monks and  
> nuns self-immolated during the Vietnam war. One article in the Times, about  
> a young nun who died in this way on June 3 1966, moved me to write a short  
> poem (still in print in my Revolutionary Letters). When I wrote the Times to  
> ask her name so that I could use in the title of my poem, they responded by  
> sending me the address in Asia of the correspondent who wrote the article. I  
> finally reached him and he wrote back that <sup>3</sup>Buddhist nuns didn't have  
> names<sup>2</sup>--which was of course grossly untrue. It was interesting to me that  
> nearly every monk who self-immolated was mentioned by name when anyone  
> bothered to write about him at all, but that <sup>3</sup>Buddhist nuns didn't have  
> names.<sup>2</sup>

>

> All best, Diane di Prima

>

>

>

>



>  
>  
> Date: Sat, 3 Nov 2007 17:16:20 -0700  
> From: Jennifer Karmin <[REDACTED]>  
> Subject: Malachi Ritscher: anti-war protester  
>  
> SELF-IMMOLATION: A voluntary sacrifice or denial of  
> oneself, as for an ideal or another person.  
>  
> Most famously demonstrated by Buddhist monk Thich  
> Quang Duc on June 11, 1963 in Vietnam.  
>  
> Most recently demonstrated by musician Malachi  
> Ritscher in Chicago on November 3, 2006 as a protest  
> against the Iraq war. One year ago, Malachi set  
> himself on fire next to the Kennedy Expressway during  
> morning rush hour. He left a statement and obituary  
> on his website.  
> <http://www.savagesound.com/gallery99.htm>  
>  
> As the Iraq War moves towards year 5, I am taking  
> some time to think about Malachi. I am wondering how  
> we find new ways to express our sadness, rage, and  
> disgust. When does the turning point come? When is  
> it enough?  
>  
> Onwards,  
> Jennifer Karmin  
>  
>  
> \_\_\_\_\_  
>

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145. **steve russell**  
***Re: Deep Image (again)***  
*Mon 5 Nov 2007*

---

since it was published in '65, perhaps my original comment is valid. i'm fond of Ammons. he seemed to have fun. lots of energy, ideas. not encumbered by academia. jorge borges is another incredibly erudite writer who was never pedantic. i'm reading his "The Craft of Verse." & loving it.

Tom Orange <[REDACTED]> wrote: i also must stand corrected (thanks aldon!) -- "tape for the turn of the year" was first published in 1965. (never trust publication date you find on amazon as it might be the reprint date!) i guess maybe i was conflating "tape" with "glare," which is a later book-length poem.

allbests,  
t.

-----  
\*Date:\* Mon, 5 Nov 2007 09:17:41 -0700

\*Reply-To:\* UB Poetics discussion group

\*From:\* Catherine Daly

\*Subject:\* Re: Deep Image (again)

considering the influence of Ammons on poets at Cornell etc., then please look straight at Alice Fulton

and even she, while recognizing his mentorship, is at pains to claim she began using scientific language as metaphor before she considers herself to have been mented by Ammons, who uses human interference with the natural

world in a -- a way that's interesting to compare and contrast with Fulton

Be well,  
Catherine

On 11/5/07, Tom Orange wrote:

*dear steve,*

*just for the record: ammons' "tape," published in 1994, could in no way have "anticipate[d] the Language poetics," which was originally formulated in the 1970s, became contested in wider literary circles in*

*the 1980s and was essentially over (in terms of group identifications and energies) by the 1990s (though of course many in the original moment continue to write and publish today).*

*to the extent that the ammons poem uses the adding machine tape as a formal constraint, it could be more plausibly argued that language poetics and/or oulipo anticipated the ammons poem.*

*allbests,  
tom orange*

---

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146. **Maria Damon**

***Re: Myles and Bellamy in SF this Thursday***

*Mon 5 Nov 2007*

---

dang! this would be great to be able to take in~sorry i can't be there, post-genii!

Dodie Bellamy wrote:

> The Eileen and Dodie Hour

> Eileen Myles and Dodie Bellamy

>

> Thursday, November 8

> 7:30 PM

>

> Two great female post-geniuses of literary otherness join forces.

> Myles' latest book is Sorry, Tree "in which she describes 'some

> nature' as well as the transmigration of souls from the east coast to

> the west." Bellamy's latest book is Academonia, "an epic narrative of

> survival against institutional deadening and the proscriptiveness that

> shoots the young writer like poison darts from all sides."

>

> Modern Times Bookstore

> 888 Valencia St. @ 20th St

> San Francisco

> 

> Free

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147. **Gretchen Adele**

***Re: "deep image" definition wiki-ed***

*Mon 5 Nov 2007*

---

I donno what your complaint really is,

as Free wikipedia seems to have an

informative snapshot of what, exactly, "deep image" poetry is.

And why should we not be able to Name and Define our own world?

Or do you have a better definition?

Just asking

thanks, helenighthawk

On 11/3/07, Simon DeDeo <[REDACTED]> wrote:

>

> I agree with people who view wikipedia as a useful tool. I suppose  
> (shorter Simon) that the counterpoint is "don't do wikipedia any favors."

>

> I forget the exact rank, but wikipedia is somewhere in the top ten of all  
> websites in terms of visits and "eyeball share." This is absolutely  
> amazing. The founders (Jimbo Wales is the one remaining) I think have  
> absolutely no idea how this happened.

>

> They are sitting on something that is worth more than facebook. Literally,  
> billions of dollars are somewhere in there, and the people paying for the  
> server space are trying to figure out where it's hiding. (While they are  
> also asking for donations.)

>

> Right now they are trying to "monetize" it by spinning off for-profit  
> wikipedia-like sites (I believe "WikiCities" was one.) You haven't heard  
> of WikiCities because it flopped. They haven't found the cash.

>

> Wikipedia itself is run by a non-profit "foundation". Formally, the people  
> who are trying to make money off the wikipedia concept are legally  
> separate from the foundation people. But to say there is overlap and  
> conflict-of-interest is to put it mildly. Everyone stands to become rich  
> beyond their wildest dreams.

>

> I've seen more than once (check rhubarb for "flagged revisions") this  
> impulse affect what happens on wikipedia. Wikipedia is, in the end, a bit  
> of a mess -- legally, pr-wise, etc. -- and the goal right now seems to be  
> figuring out how to make it cash-friendly.

>

> I think, in other words, that people should be wary of investing their  
> time in wikipedia's poetry coverage. I think it is much wiser to build  
> your own sites and information networks rather than labor for free on a  
> project that nobody in the community will control or profit from.

>

--

helen nighthawk

148. **David Chirot**

***FW: Today's the Day- Call Your Senator ! ! ! Two Appeals to Contact Senators re US Joining International Ban on Cluster Bombs***

Mon 5 Nov 2007

---

<<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=Zr1M6jl7wEHzy2BSQZIIh35yUpcAmVwe>>

\*Global Day of Action TODAY!!!\*

\*Ban the Use and Export of U.S. Cluster Bombs\*

\*Call the U.S. Senate on TODAY (Monday, November 5)\*

\*Senate switchboard: [REDACTED] \* Cluster bombs are indiscriminate killers that spew deadly shrapnel over large swathes of land at the time of use and leave behind fields of landmines after combat ends. As a result, over the last 40 years the vast majority - 98% - of cluster bomb casualties have been civilians. More than 80 countries have agreed to negotiate a ban on these indiscriminate killers in 2008. The U.S. government is not one of the countries, arguing that the military's need for these weapons over-rides humanitarian concerns. However, these weapons are even a liability for the military, as the unexploded bomblets impede troop movement and have already killed U.S. soldiers in Iraq. One of the American Task Force for Lebanon Legislative Council's (ATFL-LC) priorities is passage in the coming year of Senate Bill 594 and House Bill 1755, \*The\* \*Cluster Munitions Civilian Protection Acts of 2007. \* ATFL-LC is participating in a \*national call-in day on Monday, November 5 to urge Senators to co-sponsor Senate Bill 594\*. This initiative takes place as part of a broader \*Global Day of Action on Cluster Bombs \* called by the worldwide Cluster Munitions Coalition to help propel the global cluster bomb treaty negotiations. \*We invite you to take part. \*It's easy. There is \*toll-free number ([REDACTED]),\* which will allow people to call the Capitol Switchboard for free. Two websites are set up to let people know the basics of calling (when, what, where, why, how). Please feel free to direct people to these sites and/or the phone number. The main website is:

<http://www.fcni.org/landing/clusterbombcall.htm>

<<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=mbI21aYphyhEOszV9FEIGH5yUpcAmVwe>>

\*\*\* Following is additional information for the Monday, November 5 National Call in to \*Ban U.S. Cluster Bombs! \*What?\* National call-in day to the Senate, urging senators to cosponsor Senate Bill.594 (the Cluster Munitions Civilian Protection Act of 2007). This legislation would substantially restrict both the use and export of cluster bombs by: 1) requiring that they not be used in areas

where civilians are known to be present, and 2) requiring that they have a "dud rate" of less than 1% (meaning that they will leave behind fewer deadly submunitions on the ground after the combat ends). \*Why?\* Monday, November 5 is a \*Global Day of Action\* against cluster bombs. People all over the world are taking action to urge the banning of these indiscriminate killers. The call-in day is a chance to let our Senators know that there is strong public opposition to these inhumane weapons in the U.S. and strong support for Senate Bill 594. \*When?\* Make calls on Monday, November 5, any time. Regular business hours are better, as you will get to talk to a real person (instead of leaving a message). Calls on other days are also encouraged but the more we can concentrate on November 5, the better. \*How?\* \*Calls to the Senate can be made for free on [REDACTED]. Callers will automatically be redirected to the Capitol Switchboard. They will need to ask for their Senator by name. Once directed to the office, ask for the Legislative Assistant who deals with military and national security issues. Urge them to become a co-sponsor of S.594 and to work for its passage in the coming year. \* \*For more information on the call-in day, visit: \*\*

<http://www.fcnl.org/landing/clusterbombcall.htm><<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=dBsLGsA4/9m094c9vg%2BMH5yUpcAmVwe>> \*

\*\*

[image: space] [image: space] [image:  
DonateNow]<<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=Ehp93C9SUZ6uz6e4cFI8sjyYK5Wh80hs>>

Consider making a secure, tax-deductible donation to ATFL.  
American Task Force for Lebanon Legislative Council  
2213 M Street NW, 3rd Floor, Washington, D.C. 20037  
Telephone: [REDACTED] Fax: [REDACTED].

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now!<[http://onecare.live.com/standard/en-us/purchase/trial.aspx?s\\_cid=wl\\_hotmailnews](http://onecare.live.com/standard/en-us/purchase/trial.aspx?s_cid=wl_hotmailnews)>

\*Call Your Senators Today,  
Day of Action on Cluster Bombs\*

Today, \*Monday, November 5\*, the US Campaign to End the Israeli Occupation joins the Friends Committee on National Legislation, Amnesty International USA, United for Peace and Justice, and many other organizations in a global day of action on cluster bombs. \*\*

During its war on Lebanon last summer, Israel dropped 130,000 cluster bombs containing 1.2 million cluster bomblets in 498 locations in villages throughout the south of the country. Unexploded cluster bomblets subsequently have injured and killed civilians. Only 20% of Israel's unexploded cluster bombs have been cleared in Lebanon because Israel has refused to turn over cluster munitions strike data to the UN. These cluster bombs are given to Israel by the United States and paid for by U.S. taxpayers like you. When countries gather in early December to continue negotiating a global cluster bomb ban treaty, the U.S. will be conspicuously absent. The U.S. should not isolate itself on yet another issue of global concern. Congress needs to pass the Cluster Munitions Civilian Protection Act (S.594) next year to bring the U.S. into line with the emerging global consensus against the use of a weapon which overwhelmingly kills civilians. \*Call your senators on November 5 and ask them to support this bill.\* Who Should You Call?

- \*Do you live in California or Vermont?\* Both your senators are already supporting this bill, so you don't need to call them today. But you can write to your representative<<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=Iqmz3hCz2uv0/xuz5XblwIj1lQVvcZzO>>and urge her or him to cosponsor the companion bill in the House. - \*Do you live in Iowa, Maryland, Massachusetts, New Mexico, Ohio, Rhode Island, Washington, or Wisconsin?\* One of your senators has already cosponsored, so please call your other senator! Senators that need calls are Charles Grassley (IA), Ben Cardin (MD), John Kerry (MA), Pete Domenici (NM), George Voinovich (OH), Jack Reed (RI), Patty Murray (WA), or Herb Kohl (WI). - \*Do you live in any other state?\* You should call both of your senators and ask them to cosponsor the bill!

#### How to Make Your Calls

- \*Call your senators using FCNL's special toll free number: (800) [REDACTED]\*  
- This number connects you to the Capitol Switchboard. You will need to ask for your senator by name. Find out who your senators are<<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=fMORocCcnOntuBbNE9/ZIij1lQVvcZzO>> . - Once you are directed to the office, ask to speak to the legislative assistant who deals with military and national security issues. - After you call one senator's office, call back and ask for your other senator.

Script for your Call Please feel free to improvise and add additional information.

- My name is [NAME], and I live in [CITY, STATE]. Thanks for taking my call.  
- I'm calling to encourage Senator [SENATOR'S NAME] to cosponsor S. 594, the Cluster Munitions Civilian Protection Act. Will that be possible? - Thank you.

The administration's position is that the military benefits outweigh the civilian costs. We disagree. <<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=VtEOsLlGnUAO%2BVOCrSx4/sQjic0hLeT>> Day of Action Cosponsors Adopt A Minefield, American Friends Service Committee, UNA-USA, American Task Force for Lebanon, Amnesty International USA, Just Foreign Policy, Maryknoll Office for Global Concerns, Maine Campaign to Ban Cluster Bombs, Massachusetts Peace Action, Mennonite Central Committee (Washington Office), Oregon Peace Works, Peace Action New York, Peace Action West, United for Peace and Justice, U.S. Campaign to End the Israeli Occupation, U.S. Fund for UNICEF, Veterans for Peace, WAND. More about Banning Cluster Bombs <<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=uU3T6PE4f3xyjy3%2BBgQ1Glj1lQVvcZzO>>

US Campaign to End the Israeli Occupation

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149. **Wystan Curnow**  
***Re: what do you think of***  
*Mon 5 Nov 2007*

---

Elizabeth, perhaps another distinction I'd rather not draw is that between the 'state of literature' and 'external circumstances'. You might say just so long as prose rules the world blurring its boundaries with poetry remains worth doing. I don't go for the idea that poetry creates meaning, prose conveys it. All writing does both to such an extent I'd want to hold all writers to account for doing both. I don't know whether Tomas meant that writing that creates meaning, IS poetry (whether we take it to be poetry or prose, like on the page or in a Creative Writing class on poetry) or that what we take to be poetry CREATES MEANING. Either way, I'm against it. I take your point about reading, and its relation to time management and personal entertainment value, what what other purposes are being served? Cheers, Wystan

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

From: UB Poetics discussion group [mailto:██████████]  
On Behalf Of Elizabeth Switaj



Sent: Tuesday, 6 November 2007 2:34 a.m.

To: [REDACTED]

Subject: Re: what do you think of

Wystan, playing into the hands of what? When you say "the age" do you refer to the state of literature or to external circumstances? If the former, I suppose one could argue, if they were so inclined, that enough blurring of the boundaries has happened for it to be useful to attempt to redraw them (if only as an experiment).

For me, the primary difference between poetry and prose is not in how I write them (certain types of prose excepted) but in how I read them. My reading of poetry is much slower and deliberate to the point where I've even been known to say that I read prose and think about poetry. Exceptions to this are James Joyce and crappy poetry, which is to say great prose and crappy poetry, though that says much more about my personal preferences and biases than anything else, of course.

Elizabeth Kate Switaj  
www.elizabethkateswitaj.net

On 11/5/07, Wystan Curnow <[REDACTED]> wrote:

>

> Come to think of it, the question is why, at this juncture, seek to  
> distinguish the two? A certain playing into the hands results from  
> the effort. The age requires rather that they be confused to  
advantage.

> Wystan

>

>

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150. **Adam Morey**  
***Re: Deep Image (again)***  
*Mon 5 Nov 2007*

---

I agree with Pete, it is quite necessary to be infuriated by these sorts of reductive understandings of a complex poetic form. If the common notion of this form its sort of bastardized version then a mistake has definitely been made. Not that I think Bly's work should be completely cut out of the picture, no not at all it is such reinventions and divergences that keep poetry alive. Instances of "making it new" (and making of new) are the lifeblood of poetic evolution. Nothing should stand as The Official Version, especially when the originators were against purity of form in general.

As Pierre writes in his Nomad Manifesto "Purity is the root of all evil."

*Perhaps my last post gave the impression that Bly and company "used" deep image as a means of entering the mainstream American poetry establishment?*

*In this case, I suppose my argument is more that (whether deliberate or not), folks like Bly and Merwin re-consider deep image in such a way that it is more easily assimilated into mainstream poetry in the 1960's and on.*

*When one reads Kelly and Rothenberg's statements regarding deep image, they literally refer to the struggle that is the poem's composition.*

*There is a material, physical exchange with language and the image. This exchange also makes demands upon the reader that is absent from Bly's deep image poetry, which I find affective at times. This is also why it appears that Kelly and Rothenberg's "struggle" with the deep image influenced the Language Poets, as opposed to Bly and co.'s reconsideration of deep image poetry. I am certainly not against someone having "new" or divergent ideas; what concerns me is that all "official" histories of deep image poetics (as opposed to books like D. Kane's *All Poets Welcome*, Rasula's *American Poetry Wax Museum*, etc.) cite Bly as the originator of deep image poetics. These same official histories even exclude the work of folks like Zukofsky and the Objectivists, as well as Pound and Imagism, which play a significant role in Kelly and Rothenberg's formulations. As an aside, there is also an interesting exchange between Levertov and Duncan in their collected correspondence regarding Kelly and Rothenberg's development of deep image poetics.*

*I am all for divergence, and I flinch at any demand for "purity" in poetry. In fact, a close read of Kelly and Rothenberg's statements on deep image demonstrates that the two of them and the other folks associated with early deep image, never came to nor tried to develop a "pure" and comprehensive "deep image poetics." Thus the very idea of a deep image "school" of poetry already works against what Kelly and Rothenberg were working on in their early formulations. My issue is with the critics/editors who gloss over or write Kelly and Rothenberg out of the deep image equation. It would be best if the history accounted for the work of Kelly and Rothenberg, and incorporated the ways in which Bly and co. develop a different sense of the deep image. I think my last post was a reaction to surveying the tons o' poetry anthologies intended for classroom use that simply delete Kelly and Rothenberg's work entirely (particularly Kelly), and celebrate Bly as the only poet investigating deep image. I don't think Bly and co. "knew" they could get into the Norton on their formulation of deep image; I just wish Norton and other anthologies did not come across as the final word in what constitutes deep image poetics (particularly in the classroom and on bookshelves in chain stores): there's so much more to it and it is, in my opinion, a key chapter in Post-War and contemporary American poetry.*

*Best to all,*

*Peter > Date: Mon, 5 Nov 2007 11:34:41 +0000> From:*

*[REDACTED] > Subject: Re: Deep Image (again)> To:*

██████> > I find it infuriating that on this list one immediately reaches for accusations of careerism and the like in order to attribute motivations to poets who have divergent ideas. Isn't it enough to say that Bly and co. had an impoverished notion of "deep image" without having to say they developed this just because they knew that such a concept would be the key to getting into the Norton Anthology? > > Peter Monaco <██████> wrote: > > A cursory glance of most poetry anthologies, as well as the various histories of Modern American poetry that have been published since the 1960's posit Bly as being the deep image "school's" leading poet and theorist. With the exception of some initial interactions between Bly and Rothenberg, there is little in Bly's work to suggest that he fully grasped the core group's attempt at conceptualizing deep image poetics. The deep image poetics associated with Bly, in fact, can either be considered a misreading of Rothenberg and Kelly's statements, or indeed a serious divergence down another path. For Bly, a kind of solitude is necessary in deep image poetics. Although Kelly and Rothenberg allude to energy and movement in relation to the poetic image in their conception of the deep image, Bly omits the participatory aspect of the image. Bly, the hero-poet, descends to the depths of the unconscious and performs an act of recovery and articulation for the reader, as opposed to the demand for participation in the composition of the poetic space that Kelly, Rothenberg, Owens, and Schwerner demand in their own work. For all of the paths Bly's deep image poetics attempts to reveal in the on-going struggle to re-connect humans to the cosmological world, the main thrust of his poetics relies instead on "plugging" the image into a pre-existing mythological system based much more firmly on Jung's theory of the archetype and the collective unconscious (see Bly's Iron John). In fact, the casual way in which some dismiss the deep image as a pedestrian deployment of Jungian archetypal psychology and the latent structuralism of anthropologists like Levi-Strauss, can be directly attributed to Bly's misreading.> > Bly and Wright (Bly's "co-conspirator") neglect the community-based origins of deep image poetics. Publications like Kelly and Economou's *Trobar* and the various poetry readings that the core group held imply that at the foundation of deep image poetics is the concept that each of these spaces constitutes a site of resistance to the absorption of Modern American poetry into the academy. Similarly, each of these spaces opens up an arena for on-going conversations among poets and text, broadly defined. By placing translations of pre-modern, esoteric, troubadour, as well as Surrealist poetry and the work of figures like Lorca alongside essays and poems which also consider the function of the rejected knowledge that fuels the mythopoetic revolution (Gnostic texts, alchemical treatises, ritual chant and song) and the inherent politics of re-opening a dialogue with the "Other," the performance spaces of the deep image group hinge upon participation and conversation to further the opening of the poetic field, towards Duncan's "symposium of the whole." However, Bly and Wright initiate a deep image poetics that joins the rank of Bernstein's "official verse culture." Bly and Wright use their misreading of deep image poetry to carve out a niche in the official

(read: Norton) American poetry institution and to develop careers as "officially accredited" poets, thus re-affirming the more egocentric "hero-poet" model impertinent to Kelly, Rothenberg, and Economou's sense of poetic community.> > Date: Sun, 4 Nov 2007 07:43:38 -0500> From: [REDACTED]> Subject: Re: Deep Image (again)> To: [REDACTED]> > Rothenberg & Kelly used it briefly - a few essays in Trobar, plus a > letter exchange with Creeley and some other material. But neither of > them were into founding a school or movement as such. Back then, Bly > was somewhat close to them, and, as far as I know, once JR & RK lost > interest in formalizing their first insights and got busy elsewhere, > Bly ran with the concept. I have a graduate student working on a diss > around Deep Image right now, & I hope he will come up with a > publishable book that would include all the essays & correspondence > around DI - which I believe was an important moment in post-War US > poetry & poetics. In Clayton Eshleman's new collection of essays, > ARCHAIC DESIGN (Black Widow Press), Clayton, in a footnote to his > piece on Olson, cites a recent letter from RK in which the latter > quotes Olson's> response to his "Notes on the Poetry of Deep Image" : > "not imageS but image." Which shows I believe a very accurate > understanding of the original Deep Image project - while the later > counterfeiters (Bly, Merwin etc) have gotten it exactly wrong: they > are all about imageS. - Pierre> > On Nov 4, 2007, at 2:04 AM, Diane DiPrima wrote:> > > Thank you for that, Pierre.> >> > And just how does a term like "Deep Image" come to be re-used in > > such an> > unlikely context? And why?> >> > Surely Ammons, et al., could have found some snappy new phrase of > > their very> > own? Or, one wonders, was it an attempt to bury, to rewrite the story?> >> >> > Diane di Prima> >> >> >> >> >> >> Date: Sat, 3 Nov 2007 08:19:44 -0400> > From: Pierre Joris > > Subject: Re: Deep image, part 11: question.....> >> > Ammons, Merwin & co. have to my my knowledge not influenced the L=>20> > poets. The original Deep Image poets, that is Jerome Rothenberg & =>20> > Robert Kelly (before the name> got hijacked by Bly, Merwin etc) have > > =>20> > however been important in different ways for some of the L-poets. > > =>96 =>20=> >> > Pierre> >> > On Nov 2, 2007, at 10:59 AM, steve russell wrote:> >> >> i'm always writing in a rush. i never addressed my "deep image vs. > >> =>20> LANGUAGE" post. Merwin, James Wright: these 2 poets have had =>20> >> the most significant influence over my way of looking at =>20> >> poetry. But deep image poetry strikes me as a largely intuitive =>20> >> enterprise, a way of looking at the major poets who came into =>20> >> prominence during the sixties. I'm curious: HAS MERWIN been an =>20> >> influence in the LANGUAGE school? & what about my favorite =>20> >> iconoclast, A R AMMONS, a singular voice who, as far as I know, has > >> =>20=> >> >> never been lumped into any particular kind of poetics. Has he =>20> >> influenced Language poets?> >>> >>> >>> >>> Do You Yahoo!?> >>> Tired of spam? Yahoo!> Mail has the best spam protection around> >> http://mail.yahoo.com> >> >> >>> The

poet: always in partibus infidelium -- Paul Celan> >  
> > Pierre  
Joris> > 244 Elm Street> > Albany NY 12202> > h: [REDACTED]> > c: 518  
[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> >  
> >  
> > The poet:  
always in partibus infidelium -- Paul Celan>  
> Pierre Joris>  
244 Elm Street> Albany NY 12202> h: [REDACTED]> c: [REDACTED]> o: 518  
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it now.  
http://office.microsoft.com/en-us/outlook/HA102225181033.aspx?  
pid=CL100626971033

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151. **Jesse Crockett**  
***The Great Paper Scare of 2525***

Mon 5 Nov 2007

A poem that could reproduce here, but the whole effect is much better on the  
blog: <http://denacht.blogspot.com>.

Jesse Crockett

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152. **Alison Croggon**  
***Re: what do you think of***

Mon 5 Nov 2007

Quite. I've been reading so much and such various prose recently- Arto  
Paasilinna, Marguerite Yourcenar, David Albahari, Atiq Rahimi, Michele  
Desbordes and many others - that such distinctions seem meaninglessly self-  
aggrandising. Poetry holds no inherent virtue just because it's poetry. There's no  
firm dividing line between the conventions that say something is prose and  
something else is poetry. And all these are permeable to "external  
circumstances" (whatever they are?)

Cheers

A

On Nov 6, 2007 10:23 AM, Wystan Curnow <[REDACTED]> wrote:

*Elizabeth, perhaps another distinction I'd rather not draw is that between the 'state of literature' and 'external circumstances'. You might say just so long as prose rules the world blurring its boundaries with poetry remains worth doing. I don't go for the idea that poetry creates meaning, prose conveys it. All writing does both to such an extent I'd want to hold all writers to account for doing both. I don't know whether Tomas meant that writing that creates meaning, IS poetry (whether we take it to be poetry or prose, like on the page or in a Creative Writing class on poetry) or that what we take to be poetry CREATES MEANING. Either way, I'm against it. I take your point about reading, and its relation to time management and personal entertainment value, what other purposes are being served? Cheers, Wystan*

--

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

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

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

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153. **Jim Andrews**

***Re: dbCinema images***

*Mon 5 Nov 2007*

*Very beautiful Jim, I love the chalk-like textures and the dim glimpses of text.*

Thanks, Peter. I've written a brush whose shape is whatever text you type in, but i haven't made anything interesting with it so far. Partly that was because, like the other brushes, it was painting at 30+ frames per second. So it'd lay down an awful lot of text very quickly; the texts were too dense on the screen to be readable or even discernable, sometimes, as text. Last night I put in a 'frames per second' control for each brush, so a brush can now lay down strokes/text at whatever pace seems appropriate.

Am slowly working toward each brush you create having its own 'palette'. The idea is that a 'palette' can be a search term--so that the brush 'paints' with



images downloaded via that search term; or a palette can be a bunch of images from a directory on the hard drive; or a palette can be a color or a gradient.

So, like, you could create one brush and make its palette the word "good" (so it'd paint with images downloaded from the net associated with the word "good"); another brush might have an "evil" palette. ding. they come out painting. the battle of the brushes, the battle of "good" versus "evil".

the brushes themselves might be text brushes--so that the "good" brush makes paint strokes in the shape of the word "good" where the word-shapes/'paint strokes' are filled with images associated with the word "good"--or they might be different shapes other than text.

ja

<http://vispo.com/dbcinema/meditations.htm>

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---

154. **W.B. Keckler**

***Peter Schjeldahl, A Poetry Conundrum & Other Schtuff Awaits you at JBP blog***

*Mon 5 Nov 2007*

---

Various aeolian blasts from the past register on a harp of some sort I constructed out of an old Guinness can and a transducer I found in a robot's head....this led on to a poetry conundrum and some wondering whether certain poets are dead or alive and not really wanting to know the answer...so don't tell me but stop in and gloat at [\\_http://joebainardspyjamas.blogspot.com/\\_](http://joebainardspyjamas.blogspot.com/) (<http://joebainardspyjamas.blogspot.com/>) "Cegeste, Levez-vous Dammit!"

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

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---

155. **Jason Quackenbush**

***Re: what do you think of***

*Mon 5 Nov 2007*

---

there's a difference between not liking where a distinction is drawn and making a case for drawing no distinction at all. i personally am with Elizabeth in the feeling that I've personally had enough of this post structuralist impulse toward collapsing distinctions. 1.) distinctions are useful for all sorts of things & 2.) frankly criticism musing about the nature of meaning bores me to tears, doesn't seem to generative or useful, and frankly is starting to look sort of self-indulgent and lazy & 3.) anyway, there are better philosophies and aesthetics than the stuff that formed the foundations of critical theory and cultural studies over the last 25 years or so. I'd like to say that poetry has line breaks and prose

doesn't, but there are too many prose poets and flash fictionaries that have muddied that water up, so we're left with something that is fundamentally a structural issue in that it relates to the architecture of language arts, but against which there's been such an assault for no apparently good reason that we no longer have a way to draw a line where one is useful.

perhaps more to the point is the reading angle, but for me, honestly, my reading habits aren't that different for poetry or for prose. I find Ezra Pound as absorbing as I find Philip K. Dick, and respond to them both in similar ways albeit for different reasons. which is why for me, the impulse is to draw the distinction from a compositional point of view. And that works for me, and not only that, but i find it works also when I'm reading other people as well. If I read something about "poetry" and I substitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if I read something about "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to the nature of information being conveyed by the two different species.

Wystan Curnow wrote:

>  
>  
> Elizabeth, perhaps another distinction I'd rather not draw is that  
> between the 'state of literature' and 'external circumstances'. You  
> might say just so long as prose rules the world blurring its boundaries  
> with poetry remains worth doing. I don't go for the idea that poetry  
> creates meaning, prose conveys it. All writing does both to such an  
> extent I'd want to hold all writers to account for doing both. I don't  
> know whether Tomas meant that writing that creates meaning, IS poetry  
> (whether we take it to be poetry or prose, like on the page or in a  
> Creative Writing class on poetry) or that what we take to be poetry  
> CREATES MEANING. Either way, I'm against it.  
> I take your point about reading, and its relation to time management and  
> personal entertainment value, what what other purposes are being served?  
> Cheers, Wystan  
>  
>  
> -----Original Message-----  
> From: UB Poetics discussion group [mailto: ]  
> On Behalf Of Elizabeth Switaj  
> Sent: Tuesday, 6 November 2007 2:34 a.m.  
> To:   
> Subject: Re: what do you think of



>  
> Wystan, playing into the hands of what? When you say "the age" do you  
> refer to the state of literature or to external circumstances? If the  
> former, I suppose one could argue, if they were so inclined, that enough  
> blurring of the boundaries has happened for it to be useful to attempt  
> to redraw them (if only as an experiment).  
>  
> For me, the primary difference between poetry and prose is not in how I  
> write them (certain types of prose excepted) but in how I read them. My  
> reading of poetry is much slower and deliberate to the point where I've  
> even been known to say that I read prose and think about poetry.  
> Exceptions to this are James Joyce and crappy poetry, which is to say  
> great prose and crappy poetry, though that says much more about my  
> personal preferences and biases than anything else, of course.  
>  
> Elizabeth Kate Switaj  
> www.elizabethkateswitaj.net  
>  
>  
> On 11/5/07, Wystan Curnow <[REDACTED]> wrote:  
>  
>> Come to think of it, the question is why, at this juncture, seek to  
>> distinguish the two? A certain playing into the hands results from  
>> the effort. The age requires rather that they be confused to  
>>  
> advantage.  
>  
>> Wystan  
>>  
>>  
>>

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156. **Andrea Rexilius**

***Parcel Two***

*Mon 5 Nov 2007*

---

New things at PARCEL [www.parceljournal.org](http://www.parceljournal.org)

PARCEL TWO

Featuring poetry by Emily Anderson, Erin M. Bertram, Christophe Casamassima, Carol Ciavonne, Mark Cunningham, Carrie Hunter, Nicholas

Manning, Kristi Maxwell, Srikanth Reddy, Eléna Rivera, Susan Scarlata, Brandon Shimoda, Eleni Sikelianos, and Laura Sims, reviews by Anne Heide and Jen Tynes and featured visual artists Matthew Gottschalk and Bin Ramke.

&

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--transcribed by Lisa Fishman

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#### 157. **Elizabeth Switaj**

***Re: what do you think of***

*Mon 5 Nov 2007*

---

Wystan: It's a little difficult to continue this conversation without any definite sense of what the world that prose apparently rules is and how prose can be said to rule it. But I have to question whether it's valuable to bend one's work in a particular way for the sake of power to rule [over something], which I see as distinct from the sort of power that vibrates between the poem and the reader until at least one has the top of their head cut off.

As for the purposes served by my divergent reading styles, I would say it has more to do with my craft interest as a writer than with "time management and personal entertainment value".

Elizabeth Kate Switaj

[www.elizabethkateswitaj.net](http://www.elizabethkateswitaj.net)

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158. **Peter Ciccariello**  
***Do not fill the refusal to talk***  
Mon 5 Nov 2007

---

Do not fill the refusal to  
talk<<http://cgi7.com/peterimages/Do-not-fill-the-refusal-to-.jpg>>

-- Peter Ciccariello  
Invisible Notes <<http://invisiblenotes.blogspot.com/>>  
Liminal Spaces <<http://uncommonvision.blogspot.com/>>  
Hope Street, Poems from  
Providence<<http://poemsfromprovidence.blogspot.com/>>

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159. **Peter Ciccariello**  
***Re: dbCinema images***  
Mon 5 Nov 2007

---

Is this software you have written? Is it similar to Photoshop brushes?

- Peter

On Nov 5, 2007 8:56 PM, Jim Andrews <[REDACTED]> wrote:

*Very beautiful Jim, I love the chalk-like textures and the dim glimpses of text.*

*Thanks, Peter. I've written a brush whose shape is whatever text you type in, but i haven't made anything interesting with it so far. Partly that was because, like the other brushes, it was painting at 30+ frames per second. So it'd lay down an awful lot of text very quickly; the texts were too dense on the screen to be readable or even discernable, sometimes, as text. Last night I put in a 'frames per second' control for each brush, so a brush can now lay down strokes/text at whatever pace seems appropriate.*

*Am slowly working toward each brush you create having its own 'palette'. The idea is that a 'palette' can be a search term--so that the brush 'paints' with images downloaded via that search term; or a palette can be a bunch of images from a directory on the hard drive; or a palette can be a color or a gradient.*

*So, like, you could create one brush and make its palette the word "good" (so it'd paint with images downloaded from the net associated with the word "good"); another brush might have an "evil" palette. ding. they come out painting. the battle of the brushes, the battle of "good" versus "evil".*

*the brushes themselves might be text brushes--so that the "good" brush makes paint strokes in the shape of the word "good" where the word-shapes/'paint strokes' are filled with images associated with the word "good"--or they might be different shapes other than text.*

ja

<http://vispo.com/dbcinema/meditations.htm>

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160. **Jim Andrews**

***Re: Do not fill the refusal to talk***

*Tue 6 Nov 2007*

---

> Do not fill the refusal to talk

<http://cgi7.com/peterimages/Do-not-fill-the-refusal-to-.jpg>

That's evocative, Peter. It reminds me of the industrial downtown of big cities. And the role of thought there. Usually thought in industrial scenarios is of engineering and steel/concrete withstanding the forces at play. And lots of crash and bang, materials worn. Interesting to see typographic symbols in such a situation.

It also reminds me of when I saw Joe Keppler's back yard some time ago. He's a poet-sculptor. Steel is his main material. Looking out the kitchen window at the back yard, I saw a big kind of dump of 'raw material' for his sculpture. Lots of scrap steel, but it had already started to bend to language. It was strikingly like junk steel but also there were sort of creaks and groans and bends of language in there already. Parts of other architectures. Engineering architectures and writerly/sculptural architectures.

How typographic symbols hold an image, create and hold an image. The piece I'm working on also fills language with images from the net. You also are filling language with images. Interesting how the two types of images and languages start to 'speak' at once: the meanings and images of typographic language and the meanings and images of visual language.

ja

<http://vispo.com>

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161. **Peter Ciccariello**  
***Claustrophobic alphabet***

*Tue 6 Nov 2007*

---

Claustrophobic alphabet<<http://cgi7.com/peterimages/claustrophobic%20alphabet3.mov>>

Images - Peter Ciccariello

Music - Alan Sondheim

-- Peter Ciccariello

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

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162. **David Baratier**  
***mitch highfeld***

*Tue 6 Nov 2007*

---

Is Mitch Highfeild out there or could some one e-mail me his address-- greatly appreciated --

Be well

David Baratier, Editor

Pavement Saw Press

321 Empire Street

Montpelier OH 43543

<http://pavementsaw.org>

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163. **David Baratier**  
***also Sean Cole***

*Tue 6 Nov 2007*

---

Thanks for Sean info--

---

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<http://mail.yahoo.com>

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164. **Alison Croggon**  
***Re: what do you think of***  
*Tue 6 Nov 2007*

---

Jason:

"If I read something about "poetry" and I substitute "language art composed at the level of the sentence" it works and can make sense of what is being said, just as if I read something about "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to

But from my observation - as a reader and a writer of prose and poetry - novels are composed at the level of the *\_sentence\_*, not the paragraph - and what about people like Jose Saramago or David Albaladejo, who don't use paragraphs at all? (As Patrick White said - one of the most illuminating and helpful things I've ever read about writing novels - a novel is written sentence by sentence.) You could perhaps make the beginnings of a distinction here, by saying that - as I believe - poetry is composed in lines (I don't think poetry has much to do with sentences at all, frankly). Even if, as in a prose poem, it's a very long line. Or you could say with Olson that poetry is composed in the syllable and the ear, which might take care of the flash poetry. I don't think either art is about "the nature of information" they "convey". Both *\_are\_* something. Yes, they differ, but I've never read a satisfactory account of what that difference is. Maybe the crudest is best - there's something encyclopaedic about novels, they amass detail, while poems discard it.

Elizabeth, I don't understand what you mean - are you saying the decision to write prose is about a desire for power? What kind of prose do you mean? What kind of power? There are prose works that equally "vibrate" with the reader, that are as multiple as any poems. Maybe you're referring to a particular kind of prose and I am thinking of another. I presume we're talking about what's generally and perhaps a little depressingly known as "creative prose".

I've no objection to distinctions. I do however find claims that poetry is somehow inherently superior to prose (it doesn't seek power, it relinquishes some kind of control, prose is a vehicle, poetry the passenger, whatever) irksome. As are claims to the reverse.

All best

A

--

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

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

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

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165. **David Baratier**

***Paul Blackburn***

*Tue 6 Nov 2007*

---

I am wondering if those who know of poems of Paul's over the years that did not appear in the collected by Jarolim would be willing to send me copies and also where they first appeared in. I am working on a new collected with some of of his friends and will leave it at that. All those with these types of donations will appear in print in a University Press if all works the way I suppose it will.

Be well

David Baratier, Editor

Pavement Saw Press

321 Empire Street

Montpelier OH 43543

<http://pavementsaw.org>

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166. **Mathew Timmons**

***Late Night Snack One Year Celebration! Thur Nov 15 at 9:30pm Sharp!***

*Tue 6 Nov 2007*

---

Late Night Snack

One Year Celebration!

Thursday, November 15 at 9:30pm Sharp!

at Betalevel (directions below)

<http://betalevel.com/2007/11/15/late-night-snack-22/>

... and none before you lost your peanut butter to no longer allowed in calories.  
I end up a meeting. Leszek Bzdyl, Choreographer, dancer and a row of loosening

them up sitting there with new forms attacked the risk of saltines is completely special life assistance and sandwiches. An evening come along Songrevue with ungeschminkten experience reports, just alone. And none before period of Bzdülöw converted a rare Magnolie grows and costumes presented The artist, still do, just alone. And confessionful Titelsong is worthwhile oneself again! With that it all itself. In the form singular, surprising movement motion. Also this year pleases of the bag is. Bodo, one the special life assistance and that snack. If you pass more calories than 2 weeks. This method may not be much easier to increase ye sale of day does not be for everyone because it will be careful I give in a little muenster cheese. From what I've been reading (from multiple resources), time of performance, such as songs and then wait a spark hope. Does it and musical a cage of ye sale of food never gets worked off. Especially since youre only the form of protein. Sometimes with some fruit or just like with view into the country widely most successful Comedians, moves. Above all innovations - the old. In the kitchen, drink a cup of full by the contemporary layman play. Justice has lots of food you world improvement theoreticians and faith is why they are a great way to ...

At Late Night Snack on October 25, 2007:

Sandy Ding screened two films, accompanied by Laura Steenberge on bass. Heather Lockie played banjo and sang, accompanied by Laura Steenberge on bass.

Mitsu Salmon performed.

Marcus Civin read.

...

At Late Night Snack on October 11, 2007:

Susanne Hall read and presented a movie with Ryan Adlaf.

Harold Abramowitz and Mathew Timmons collaborated.

Amanda Ackerman read.

Jason Brown lectured about poetry and memory.

Michelle Detorie read.

...

At Late Night Snack on September 27, 2007: Gerard Olson read. Michael

Smoler read. Catherine Daly read. Laura Steenberge & Heather Lockie

composed and performed a film score. Michael Kelleher read. Emily Lacy

played guitar and banjo and sang. ... At Late Night Snack on September 13,

2007: Liz Glynn performed Untitled. Ara Shirinyan read. Eileen Myles read. ...

At Late Night Snack on August 7, 2007: Harold Abramowitz and Mathew

Timmons collaborated. Amanda Ackerman read. Ara Shirinyan presented a

paper. Jenny Hodges showed slides and read. Everyone collaborated with the

internet. ... At Late Night Snack on July 24, 2007: Mary Kite showed a video



and read. Laura Steenberge played bass and Heather Lockie played fiddle, they both sang. Jane Sprague read. Franklin Bruno played guitar and sang. ... At Late Night Snack on July 10, 2007: Danielle Adair read and danced. Maximus Kim presented his manifesto. C.J. Pizarro told 3 jokes, read 3 poems and sang 3 songs. Stan Apps read. ... 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 Masculinist 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.

-----  
Directions to Betalevel

1. Find yourself in front of "FULL HOUSE RESTAURANT" located at 963 N. Hill Street in Chinatown, Los Angeles
2. Locate the narrow alley on the left hand side of Full House.
3. Walk about 20 feet down the alley (away from the street).
4. Stop.
5. Notice dumpster on your right hand side.
6. Take a right and continue down the alley.
7. Exercise caution so as not trip on the wobbly cement blocks underfoot
8. The entrance to Betalevel is located 10 yards down on left side, behind a red door, down a black staircase.

---

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167. **JFK**  
***Link to share***  
*Tue 6 Nov 2007*

---

Hi all

Here's a link to 'Dive' if you get in the mood for a bit of maritime immersion while you work. <http://www.abc.net.au/rn/poetica/stories/2007/2054828.htm>  
Dive is a sound poem featuring whales, eels, fish, dolphins, snapping shrimp, icebergs and other assorted marine animals, scientists, music, noise and environmental sounds. The poetry is being read by Marine archivist Shelagh Smith, who is incredible. There's a brief interview about the creation of 'Dive' which was developed between 2004-2006 after a residency at the Cornell

Ornithology Lab. I hope you are near a good sound system. The link won't be up for long

Best wishes

Jayne Fenton Keane

www.poetinresidence.com

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168. **Wystan Curnow**  
***Re: what do you think of***

*Tue 6 Nov 2007*

---

Sorry for being so indefinite, Elizabeth, but conversations--and I know 'discussion group' exchanges give the mere illusion of conversation--conversations do need to roll with their indefiniteness. I mean what did tomas mean by prose? I don't really know, he was lots more gnomic than I was. But just for starters, in answer to your question: it is obvious that there's a great deal of prose about, so much you'd hardly know poetry even existed--prose is quantitatively dominant. It certainly rules in my workplace--a university--how is it in yours? It certainly, as fiction, dominates contemporary literature. I know it sounds like a monster already, with many heads, and special powers (Jason suspects post-structuralist powers!), but in the meantime you could cut me some hyperbole. Wystan

---

From: UB Poetics discussion group on behalf of Elizabeth Switaj

Sent: Tue 6/11/2007 5:05 p.m.

To: [REDACTED]

Subject: Re: what do you think of

Wystan: It's a little difficult to continue this conversation without any definite sense of what the world that prose apparently rules is and how prose can be said to rule it. But I have to question whether it's valuable to bend one's work in a particular way for the sake of power to rule [over something], which I see as distinct from the sort of power that vibrates between the poem and the reader until at least one has the top of their head cut off.

As for the purposes served by my divergent reading styles, I would say it has more to do with my craft interest as a writer than with "time management and personal entertainment value".

Elizabeth Kate Switaj

www.elizabethkateswitaj.net

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169. **Wystan Curnow**

***Re: what do you think of***

*Tue 6 Nov 2007*

---

Jason (1) for my money, the impulse to collapse distinctions is also the impulse to replace them with different distinctions (2) it was tomas's musing about meaning that drove me to respond in the first place and (3) I am really glad to hear you have found some better philosophies and aesthetics than .... I'm always on the lookout myself.... Anyway, I don't find the sentence, paragraph distinction of much use. What about stanzas then? Or Faulkner. But then we began, not with a distinction between poetry and fiction at all, but between poetry and expository prose. Cheers, Wystan

---

From: UB Poetics discussion group on behalf of Jason Quackenbush

Sent: Tue 6/11/2007 3:12 p.m.

To: [REDACTED]

Subject: Re: what do you think of

there's a difference between not liking where a distinction is drawn and making a case for drawing no distinction at all. i personally am with Elizabeth in the feeling that I've personally had enough of this post structuralist impulse toward collapsing distinctions. 1.) distinctions are useful for all sorts of things & 2.) frankly criticism musing about the nature of meaning bores me to tears, doesn't seem to generative or useful, and frankly is starting to look sort of self-indulgent and lazy & 3.) anyway, there are better philosophies and aesthetics than the stuff that formed the foundations of critical theory and cultural studies over the last 25 years or so. I'd like to say that poetry has line breaks and prose doesn't, but there are too many prose poets and flash fictionaries that have muddied that water up, so we're left with something that is fundamentally a structural issue in that it relates to the architecture of language arts, but against which there's been such an assault for no apparently good reason that we no longer have a way to draw a line where one is useful.

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> extent I'd want to hold all writers to account for doing both. I don't  
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> I take your point about reading, and its relation to time management and  
> personal entertainment value, what what other purposes are being served?  
> Cheers, Wystan  
>  
>  
> -----Original Message-----  
> From: UB Poetics discussion group [mailto:██████████]  
> On Behalf Of Elizabeth Switaj  
> Sent: Tuesday, 6 November 2007 2:34 a.m.  
> To: ██████████  
> Subject: Re: what do you think of  
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> Exceptions to this are James Joyce and crappy poetry, which is to say  
> great prose and crappy poetry, though that says much more about my  
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>

> Elizabeth Kate Switaj  
> www.elizabethkateswitaj.net  
>  
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> On 11/5/07, Wystan Curnow <[REDACTED]> wrote:  
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>> Come to think of it, the question is why, at this juncture, seek to  
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>> the effort. The age requires rather that they be confused to  
>>  
> advantage.  
>  
>> Wystan  
>>  
>>  
>>

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170. **Jim Andrews**  
**Re: dbCinema images**  
Tue 6 Nov 2007

---

| *Is this software you have written? Is it similar to Photoshop brushes?*

Yes, it is software I'm writing called dbCinema. And it's related to Photoshop brushes, but dbCinema brushes are different.

The basic idea of Photoshop brushes is that you paint with a brush whose shape is drawn from a preset set of brushes or you can make your own brush shapes. And it draws in the color of your choosing. Also, you can size Photoshop brushes and change their opacity. You can also make Photoshop brushes rotate.

In this, dbCinema brushes are the same as Photoshop brushes. You can do some things with Photoshop brushes that you can't do with dbCinema brushes and vice versa.

dbCinema brushes go beyond Photoshop brushes in some ways. For instance, you can use multiple dbCinema brushes at once, and the location of brushes can either be mouse-controlled or they can traverse a configurable path chosen from a set of dbCinema 'geometries'. Also, what dbCinema brushes are filled with can be parts of images downloaded from the net, not just a particular color.

dbCinema brushes are mainly for painting 'movies' rather than for creating still images. Though they can also create some interesting still images. The position

of Photoshop brushes is always mouse-controlled. They're not meant to be generative art oriented (where part of the idea is to get algorithms to be at least partially active in the art creation).

I came across some related work tonight you and others might find of interest.

Here is the eponymous site of a USAmerican artist-programmer:  
<http://davebollinger.com> . There are quite a few striking images and animated, sometimes interactive applets on Dave Bollinger's site. He is involved in 'generative art'. He writes programs (usually using the Java-based 'Processing' programming language) that generate visual art. There's also a well-done blog at <http://www.generatorx.no> masterminded by Marius Watz, a well-known artist-programmer. This blog has a wealth of articles and links to generative art projects and other projects usually involving programming.

Whenever something is drawing (or writing) something, you might as well say a 'brush' or a 'pen' is being used to do the drawing or painting or whatever. So, in a sense, generative visual art is all about creating new types of brushes or pens. Which of course can also be writing implements, and sometimes are even as they draw or paint or whatever.

The guitar;  
the electric guitar.

The pen;  
the digital pen.

ja  
<http://vispo.com>

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## 171. **Tom Beckett** ***Meritage Press Announcement***

*Tue 6 Nov 2007*

---

### Meritage Press Announcement

TINY BOOKS RELEASES FIFTH TITLE FOR POETRY TO KEEP FEEDING THE WORLD

Meritage Press (MP) is pleased to announce the fifth 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 utilize small books (1 3/4" x 1 3/4") made in Nepal by artisans paid fair wages, as sourced by Baksheesh, a fair trade retailer. Photos of a sample "Tiny Book" are available at

[\\_http://www.flickr.com/photos/lolabola/1618955048/in/photostream/\\_](http://www.flickr.com/photos/lolabola/1618955048/in/photostream/)

(<http://www.flickr.com/photos/lolabola/1618955048/in/photostream/>) as well as at Crg Hill's Poetry Scorecard at [\\_http://scorecard.typepad.com/crag\\_hills\\_poetry\\_score/haynaku/index.html\\_](http://scorecard.typepad.com/crag_hills_poetry_score/haynaku/index.html) ([http://scorecard.typepad.com/crag\\_hills\\_poetry\\_score/haynaku/index.html](http://scorecard.typepad.com/crag_hills_poetry_score/haynaku/index.html)) .

All profits from book sales will be donated to Heifer International, an organization devoted to reducing world hunger by promoting sustainable sources of food and income. This project reflects MP's 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.

We are delighted to announce that MP's fifth Tiny Book is

some hay  
By Lars Palm

Lars Palm lives in southern Sweden where he works in health care, writes (mostly smallish) silly poems, translates some Swedish poets, edits a blog zine called skicka (in english) & at times publishes the first broadside series in the country. He's the author of mindfulness (moria, 2006), on stealing lips (The Martian Press, 2006) & is beside the point (Big Game Books Tynyside 34, 2007). Another, death is, is forthcoming from by the skin of me teeth press sometime soon.

MP's other Tiny Books, which also are still available, are

all alone again  
by Dan Waber

and

Steps: A Notebook  
by Tom Beckett

and

"And Then The Wind Did Blow..."

Jainak's Poems  
by Ernesto Priego

and

Speak which  
Hay(na)ku poems  
by Jill Jones

Each Tiny Book will cost \$10 plus \$1.00 shipping/handling in the U.S. (email us first for non-U.S. orders). 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  
U.S.A.

Please specify which of the five Tiny Books you are ordering.

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.

FUNDAISING UPDATE: In addition to providing livestock, Heifer International also provides trees. As of Nov. 5, 2007, Meritage Press' Tiny Books program has sold enough Tiny Books to finance the donation equivalent of seven sets of tree-gifts. Here's what Heifer has to say about trees:

One of Heifer International's most important commitments is to care for the earth. We believe development must be sustainable -- that projects should be long-term investments in the future of people and the planet. That's why in addition to livestock, Heifer often provides families with trees. On a steep Tanzanian hillside, Heifer International helped a family learn to plant trees and elephant grass to keep the soil in place. Today, they have flourishing rows of leucaena trees and corn. Through training, families learn how to keep their small plots of land healthy and renew the soil for future generations by planting trees, using natural fertilizer, and limiting grazing. By helping families raise their animals in harmony with nature, you can fight poverty and hunger while ensuring a healthy, productive future for us all.

Then of course there are the chickens, goats, water buffalos, pigs, ducks, honeybees, llamas....all of which can help ease hunger around the world. Meritage Press thanks you in advance for your support and hopes you enjoy Tiny Books -- small enough to become jewelry, but with poems big enough to resonate worldwide.

\*\*\*\*\* ABOUT THE TINY BOOK AUTHORS: 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.

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.

Ernesto Priego was born in Mexico City. He lives in London. He blogs at *Never Neutral* (<http://neverneutral.wordpress.com/>) and is the author of the first single-author hay(na)ku poetry collection, *Not Even Dogs* (<http://meritagepress.com/notendogs.htm>). The "jainak" is Mexico's version of the hay(na)ku poetic form.

Jill Jones' latest book, *Broken/Open* (Salt, 2005), was short-listed for The Age Book of the Year 2005 and the 2006 Kenneth Slessor Poetry Prize. In 1993 she won the Mary Gilmore Award for her first book of poetry, *The Mask and the Jagged Star* (Hazard Press, 1992). Her third book, *The Book of Possibilities* (Hale & Iremonger, 1997), was shortlisted for the 1997 National Book Council 'Banjo' Awards and the 1998 Adelaide Festival Awards. *Screens, Jets, Heaven: New and Selected Poems* (Salt, 2002) won the 2003 Kenneth Slessor Poetry Prize (NSW Premier's Literary Awards). Her work has been translated into Chinese, Dutch, Polish, French, Italian and Spanish.

For more information: [REDACTED]

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

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172. **steve russell**

***Re: what do you think of***

*Tue 6 Nov 2007*

---

I'm incredibly lazy. I simply refer to Bloom's canon. Faulkner/fiction. Rilke/Auden: poetry. Life is so much easier for the bookish.

Wystan Curnow <[REDACTED]> wrote: Jason (1) for my money, the impulse to collapse distinctions is also the impulse to replace them with different distinctions (2) it was tomas's musing about meaning that drove me to respond in the first place and (3) I am really glad to hear you have found some better philosophies and aesthetics than .... I'm always on the lookout myself.... Anyway, I don't find the sentence, paragraph distinction of much use. What about stanzas then? Or Faulkner. But then we began, not with a distinction between poetry and fiction at all, but between poetry and expository prose. Cheers, Wystan

---

From: UB Poetics discussion group on behalf of Jason Quackenbush

Sent: Tue 6/11/2007 3:12 p.m.

To: [REDACTED]

Subject: Re: what do you think of

there's a difference between not liking where a distinction is drawn and making a case for drawing no distinction at all. i personally am with Elizabeth in the feeling that I've personally had enough of this post structuralist impulse toward collapsing distinctions. 1.) distinctions are useful for all sorts of things & 2.) frankly criticism musing about the nature of meaning bores me to tears, doesn't seem to generative or useful, and frankly is starting to look sort of self-indulgent and lazy & 3.) anyway, there are better philosophies and aesthetics than the stuff that formed the foundations of critical theory and cultural studies over the last 25 years or so. I'd like to say that poetry has line breaks and prose doesn't, but there are too many prose poets and flash fictionaries that have muddied that water up, so we're left with something that is fundamentally a structural issue in that it relates to the architecture of language arts, but against which there's been such an assault for no apparently good reason that we no longer have a way to draw a line where one is useful.

perhaps more to the point is the reading angle, but for me, honestly, my reading habits aren't that different for poetry or for prose. I find Ezra Pound as absorbing as I find Philip K. Dick, and respond to them both in similar ways albeit for different reasons. which is why for me, the impulse is to draw the distinction from a compositional point of view. And that works for me, and not only that, but i find it works also when I'm reading other people as well. If I read something about "poetry" and I substitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if I read something about "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to the nature of information being conveyed by the two different species.

Wystan Curnow wrote:

>

>

> Elizabeth, perhaps another distinction I'd rather not draw is that  
> between the 'state of literature' and 'external circumstances'. You  
> might say just so long as prose rules the world blurring its boundaries  
> with poetry remains worth doing. I don't go for the idea that poetry  
> creates meaning, prose conveys it. All writing does both to such an  
> extent I'd want to hold all writers to account for doing both. I don't

> know whether Tomas meant that writing that creates meaning, IS poetry  
> (whether we take it to be poetry or prose, like on the page or in a  
> Creative Writing class on poetry) or that what we take to be poetry  
> CREATES MEANING. Either way, I'm against it.  
> I take your point about reading, and its relation to time management and  
> personal entertainment value, what what other purposes are being served?  
> Cheers, Wystan

>

>

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

> From: UB Poetics discussion group [mailto: ]

> On Behalf Of Elizabeth Switaj

> Sent: Tuesday, 6 November 2007 2:34 a.m.

> To:

> Subject: Re: what do you think of

>

> Wystan, playing into the hands of what? When you say "the age" do you  
> refer to the state of literature or to external circumstances? If the  
> former, I suppose one could argue, if they were so inclined, that enough  
> blurring of the boundaries has happened for it to be useful to attempt  
> to redraw them (if only as an experiment).

>

> For me, the primary difference between poetry and prose is not in how I  
> write them (certain types of prose excepted) but in how I read them. My  
> reading of poetry is much slower and deliberate to the point where I've  
> even been known to say that I read prose and think about poetry.  
> Exceptions to this are James Joyce and crappy poetry, which is to say  
> great prose and crappy poetry, though that says much more about my  
> personal preferences and biases than anything else, of course.

>

> Elizabeth Kate Switaj

> [www.elizabethkateswitaj.net](http://www.elizabethkateswitaj.net)

>

>

> On 11/5/07, Wystan Curnow wrote:

>

>> Come to think of it, the question is why, at this juncture, seek to  
>> distinguish the two? A certain playing into the hands results from  
>> the effort. The age requires rather that they be confused to

>>

> advantage.

>

>> Wystan

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>>

>>

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173. **Dillon Westbrook**

***Re: what do you think of (et al)***

*Tue 6 Nov 2007*

---

Aren't we forgetting something- namely that poetry was FIRST, and if anybody needs to distinguish themselves its these prose mutants.

On Nov 6, 2007, at 2:28 AM, Wystan Curnow wrote:

*Jason (1) for my money, the impulse to collapse distinctions is also the impulse to replace them with different distinctions (2) it was tomas's musing about meaning that drove me to respond in the first place and (3) I am really glad to hear you have found some better philosophies and aesthetics than .... I'm always on the lookout myself.... Anyway, I don't find the sentence, paragraph distinction of much use. What about stanzas then? Or Faulkner. But then we began, not with a distinction between poetry and fiction at all, but between poetry and expository prose. Cheers, Wystan*

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*From: UB Poetics discussion group on behalf of Jason Quackenbush*

*Sent: Tue 6/11/2007 3:12 p.m.*

*To: [REDACTED]*

*Subject: Re: what do you think of*

*there's a difference between not liking where a distinction is drawn and making a case for drawing no distinction at all. i personally am with Elizabeth in the feeling that I've personally had enough of this post*

structuralist impulse toward collapsing distinctions. 1.) distinctions are useful for all sorts of things & 2.) frankly criticism musing about the nature of meaning bores me to tears, doesn't seem to generative or useful, and frankly is starting to look sort of self-indulgent and lazy & 3.) anyway, there are better philosophies and aesthetics than the stuff that formed the foundations of critical theory and cultural studies over the last 25 years or so. I'd like to say that poetry has line breaks and prose doesn't, but there are too many prose poets and flash fictionaries that have muddied that water up, so we're left with something that is fundamentally a structural issue in that it relates to the architecture of language arts, but against which there's been such an assault for no apparently good reason that we no longer have a way to draw a line where one is useful.

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Wystan Curnow wrote:

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*extent I'd want to hold all writers to account for doing both. I don't know whether Tomas meant that writing that creates meaning, IS poetry (whether we take it to be poetry or prose, like on the page or in a Creative Writing class on poetry) or that what we take to be poetry CREATES MEANING. Either way, I'm against it. I take your point about reading, and its relation to time management and personal entertainment value, what what other purposes are being served?*  
Cheers, Wystan

*-----Original Message-----*

*From: UB Poetics discussion group  
[mailto: ]  
On Behalf Of Elizabeth Switaj  
Sent: Tuesday, 6 November 2007 2:34 a.m.  
To:   
Subject: Re: what do you think of*

*Wystan, playing into the hands of what? When you say "the age" do you refer to the state of literature or to external circumstances? If the former, I suppose one could argue, if they were so inclined, that enough blurring of the boundaries has happened for it to be useful to attempt to redraw them (if only as an experiment).*

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*Elizabeth Kate Switaj  
www.elizabethkateswitaj.net*

*On 11/5/07, Wystan Curnow < > wrote:*

*Come to think of it, the question is why, at this juncture, seek to*

*distinguish the two? A certain playing into the hands results from the effort. The age requires rather that they be confused to*

*advantage.*

*Wystan*

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174. **steve russell**

***Re: what do you think of/additional horse shit/ with respect...***

*Tue 6 Nov 2007*

---

i say this with some degree of deference:

isn't poetry more musical? poets count.

novelist seldom speak in such minimal, linguistic terms.

when i read a joyce carol oates essay, she refers to character, plot.

the rest is mostly academic horse shit to working writers.

Wystan Curnow <[REDACTED]> wrote: Jason (1) for my money, the impulse to collapse distinctions is also the impulse to replace them with different distinctions (2) it was tomas's musing about meaning that drove me to respond in the first place and (3) I am really glad to hear you have found some better philosophies and aesthetics than .... I'm always on the lookout myself....

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> personal entertainment value, what what other purposes are being served?  
> Cheers, Wystan  
>  
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> -----Original Message-----  
> From: UB Poetics discussion group [mailto: ]  
> On Behalf Of Elizabeth Switaj  
> Sent: Tuesday, 6 November 2007 2:34 a.m.

> To: [REDACTED]  
> Subject: Re: what do you think of  
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> Elizabeth Kate Switaj  
> www.elizabethkateswitaj.net  
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> advantage.  
>  
>> Wystan  
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175. **Peter Ciccariello**

**Re: Do not fill the refusal to talk**

Tue 6 Nov 2007

---

Jim,

You said: "images and languages start to 'speak'"

Yes, that "inbetween" is what I am concentrating on, the interior space, the inner voice, the point where the brain begins to recognize recognizes language and demands meaning.

- Peter

On Nov 6, 2007 12:02 AM, Jim Andrews <[REDACTED]> wrote:

*Do not fill the refusal to talk*

*<http://cgi7.com/peterimages/Do-not-fill-the-refusal-to-.jpg>*

*That's evocative, Peter. It reminds me of the industrial downtown of big cities. And the role of thought there. Usually thought in industrial scenarios is of engineering and steel/concrete withstanding the forces at play. And lots of crash and bang, materials worn. Interesting to see typographic symbols in such a situation.*

*It also reminds me of when I saw Joe Keppler's back yard some time ago. He's*

*a poet-sculptor. Steel is his main material. Looking out the kitchen window*

*at the back yard, I saw a big kind of dump of 'raw material' for his sculpture. Lots of scrap steel, but it had already started to bend to language. It was strikingly like junk steel but also there were sort of creaks and groans and bends of language in there already. Parts of other architectures. Engineering architectures and writerly/sculptural architectures.*

*How typographic symbols hold an image, create and hold an image. The piece I'm working on also fills language with images from the net. You also are filling language with images. Interesting how the two types of images and languages start to 'speak' at once: the meanings and images of typographic language and the meanings and images of visual language.*

*ja*

*<http://vispo.com>*

--

NEW RELEASE

UNCOMMON VISION - The Art of Peter Ciccariello

<http://uncommon-vision.blogspot.com/>  
66 pp. 42 color plates.

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176. **David A. Kirschenbaum**

***OT: NYC Sun.: Less Than Zero Movie and Soundtrack at 20***

*Tue 6 Nov 2007*

---

please forward

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Boog City's Classic Albums Live presents

Less Than Zero at 20

20 Years After the Film's Release

--See the Movie on the Big Screen

--Hear Book Excerpts Read

then

--Hear the Album Performed Live

\*This Sun. Nov. 11, 8:00 p.m., \$6\*

The Bowery Poetry Club

308 Bowery (and 1st Street)

NYC

The soundtrack will be performed live in order by

\*A Brief View of the Hudson

Rocking Pneumonia And The Boogie Woogie Flu (Aerosmith)

Life Fades Away (Roy Orbison)

Rock And Roll All Nite (Poison)

\*Dead Rabbit

Going Back To Cali (L.L Cool J.)

You & Me (Less Than Zero) (Glen Danzig & The Power & Fury Orchestra)

\*Dibson T. Hoffweiler

In-A-Gadda-Da-Vida (Slayer)

Bring The Noise (Public Enemy)

Are You My Woman? (Black Flames)

\*The Trouble Dolls

She's Lost You (Joan Jett & The Blackhearts)

How To Love Again (Oran <sup>3</sup>Juice<sup>2</sup> Jones)

Hazy Shade Of Winter (The Bangles)

Hosted by Boog City editor and publisher David Kirschenbaum

Directions: F train to Second Avenue, or 6 train to Bleecker Street. Venue is at foot of 1st Street, between Houston and Bleecker streets, across from CBGB's.

Call 212-842-BOOG(2664) or email [REDACTED] for further information

bios:

\*A Brief View of the Hudson

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

<sup>3</sup>It's not often that a band sounds like nothing you've ever heard and still sounds good. That's what you get from A Brief View of the Hudson.<sup>2</sup> (N.Y. Sun) This unconventional trio is the brainchild of Texan Ann Enzminger and Canadian Nicholas Nace. Their off-kilter songs and music combine acoustic guitars, streaming riffs and <sup>3</sup>Š Ann Enzminger's arrestingly powerful vocals, which are well tuned to the duo's graceful songs of indie-folk heart.<sup>2</sup> (Time Out NY) They also were recently named <sup>3</sup>Best Folk Duo of 2005<sup>2</sup> by N.Y. Press. Since meeting in drama school and forming the band four years ago, the pair have become veterans of the downtown performance scene and are the house band every Monday night for the <sup>3</sup>belly laugh funny<sup>2</sup>(N.Y. Sun) O<sup>1</sup>Debra Twins <sup>3</sup>Show & Tell<sup>2</sup> open mic at the Bowery Poetry Club. In 2004 they self-released their <sup>3</sup>Š beautifully imperfect Š<sup>2</sup> (Americana-uk.com) debut EP Go North to Find Me on their own North/South Records label and followed it up in early 2005 with the release of The Art Star Sounds Compilation, entirely produced and compiled by Nicholas Nace. Joel Herzig joined the duo as their full time bass player in the summer of 2006, and the trio has been performing non-stop ever since.

\*Dead Rabbit

[www.myspace.com/deadrabbitmusic](http://www.myspace.com/deadrabbitmusic)

Dead Rabbit is a progressive indie rock band from Staten Island. They sound like David Bowie, Jefferson Airplane, and ABBA having a crazy orgy weekend.

\*Dibson T. Hoffweiler <http://dibson.net/> <http://www.myspace.com/dibson/> The latest in a long line of quirky anti-folk ingenues, including Beck, Adam Green and Jeffrey Lewis, Dibs applies that time-honored tradition of off-beat songwriting to his own private world of sugar factories, laundry baskets and ducks. With a low voice, both sweet and deadpan, and a guitar-style both virtuosic and sloppy, Dibson Hoffweiler carves out a space of compassion and intelligence in a landscape of boring love songs and thinly-veiled songwriterly misogyny.

\*The Trouble Dolls

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

Trouble Dolls are Cheri, Matty, and Chris. They play pop music. They are from Brooklyn. They do not smoke. Their album "Sticky" is available on Half a Cow Records. They thank you for coming to see them play.

--

David A. Kirschenbaum, editor and publisher  
Boog City  
330 W.28th St., Suite 6H  
NY, NY 10001-4754  
For event and publication information:  
<http://welcometoboogcity.com/>  
T: (212) 842-BOOG (2664)  
F: [REDACTED]

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177. **Elizabeth Switaj**  
***Re: what do you think of***  
*Tue 6 Nov 2007*

---

Alison: I don't think that the decision to write prose is about a desire for power: I was attempting to clarify what Wystan meant about prose ruling the world and to consider some of the potential implications of that and the rest of what he had to say.

Wystan: yes, conversations do often involve a degree of indefiniteness, but I really can't have a discussion with you if I don't know what you're talking about. If you're talking about sheer volume, which seems to be the implication of your most recent email, I'm still not really sure how that's a recommendation for blurring boundaries. Nor do I think you have any "powers": it's simply that your email seemed to imply that seeking power was a reasonable aim for one's writing (in that a poet should blur boundaries with prose since prose "rules"). If I misunderstood, I'm sorry, but that's what happens when one rolls with indefiniteness, I'm afraid.

Elizabeth Kate Switaj  
[www.elizabethkateswitaj.net](http://www.elizabethkateswitaj.net)

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178. **CA Conrad**

***poets and musicians perform to benefit Action AIDS on 11/13***

*Tue 6 Nov 2007*

---

been working my butt off with AD Amarosi and Betsy Andrews to put this together, and we hope you can make this if you're in the area! It's going to be a FANTASTIC NIGHT! And we REALLY NEED to help Action AIDS!

ALL DETAILS ALSO UP ON <http://CAConradEVENTS.blogspot.com> with links, etc...

BENEFIT FOR ACTION AIDS

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

Action AIDS is an invaluable Philadelphia resource for those living with HIV. They need our help to keep the doors open, and we've created a fantastic night of MUSIC, POETRY and PERFORMANCE for you!

NOVEMBER 13TH, 2007

STARTING AT 8PM

THE BALCONEY

(UPSTAIRS AT THE TROCADERO)

1003 ARCH STREET

CHINATOWN, PHILADELPHIA

BRING YOUR FRIENDS! We're asking a sliding scale of \$5 to \$20, but if you can afford more, PLEASE BE GENEROUS, this is an important night!

HOSTED BY AD Amarosi, CAConrad, and Betsy Andrews

THE EXTRAORDINARY TWO-HEADED DIVA MCs FOR THE NIGHT WILL BE  
NEEDLES JONES

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

&

THE DIVINE MS. JIMMI

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

PERFORMERS INCLUDE:

THE FEVER FEW

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

THE ABSINTHE DRINKERS

<http://theabsinthedrinkers.com/>

MY INVISIBLE

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

GEMINI WOLF

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

ISH KLEIN

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

JASON ZUZGA

<http://chax.org/eoagh/issue3/issuethree/zuzga.html>

FRANK SHERLOCK

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

THEY ARE BIRDS

<http://myspace.com/theyarebirds>

ASHRAF OSMAN

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

DOROTHEA LASKY

<http://wavepoetry.com/catalog/55>

TARA MURTHA

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

MARALYN LOIS POLAK

[http://www.worldnetdaily.com/news/archives.asp?AUTHOR\\_ID=13](http://www.worldnetdaily.com/news/archives.asp?AUTHOR_ID=13)

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179. **Tom Orange**

***dismissing stein***

*Tue 6 Nov 2007*

---

hello all,

here's an unfortunate, dismissive take on gertrude stein by way of reviewing janet malcom's recent bio:

"I happily admit I haven't read *The Making of Americans* (1934) and have no intention of doing so, since it's half a million words long, and almost all of those sound like this: I mean, I mean and that is not what I mean. I mean that not any one is saying what they are meaning. I mean that I am feeling something, I mean that I mean something and I mean that not any one is thinking, is feeling, is saying, is certain of that thing, I mean that not any one can be. And so on and so forth."

"Her charm emerges periodically in her books. *The Autobiography of Alice B Toklas* (1933) is a perfect, lucid delight; *Tender Buttons* (1914) sounds, not unattractively, like the work of Edith Sitwell after a pint or two of vodka; and *Wars I Have Seen* (1944) is disconcertingly indistinguishable in style and in every respect from the Anita Loos novel *Gentlemen Prefer Blondes* (1925)."



"But was Stein really all that interested in anything? You would be hard-put to extract any cogent statement on any subject from almost any of her books."

full piece at <

[http://www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2007/10/25/bomalc120.x](http://www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2007/10/25/bomalc120.xml)  
ml

>

sadly,

tom orange

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180. **Barry Schwabsky**

***Re: Deep Image (again)***

*Tue 6 Nov 2007*

---

Envy rears its ugly green head.

Pierre Joris <[REDACTED]> wrote: On Nov 5, 2007, at 6:34 AM, Barry Schwabsky wrote:

*I find it infuriating that on this list one immediately reaches for accusations of careerism and the like in order to attribute motivations to poets who have divergent ideas. Isn't it enough to say that Bly and co. had an impoverished notion of "deep image" without having to say they developed this just because they knew that such a concept would be the key to getting into the Norton Anthology?*

infuriating to you, maybe, but accurate

Pierre

---

The poet: always in partibus infidelium -- Paul Celan

---

Pierre Joris

244 Elm Street

Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 71

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

email: [REDACTED]

<http://pierrejoris.com>

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

---

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181. **Barry Schwabsky**  
***Re: what do you think of***

*Tue 6 Nov 2007*

---

'what she sang was uttered word by word' (Stevens, 'The Idea of Order at Key West') = (a certain idea of) poetry

Alison Croggon <[REDACTED]> wrote: Jason:

"If I read something about "poetry" and I substitute "language art composed at the level of the sentence" it works and can make sense of what is being said, just as if I read something about "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to

But from my observation - as a reader and a writer of prose and poetry - novels are composed at the level of the *\_sentence\_*, not the paragraph - and what about people like Jose Saramago or David Albahari, who don't use paragraphs at all? (As Patrick White said - one of the most illuminating and helpful things I've ever read about writing novels - a novel is written sentence by sentence.) You could perhaps make the beginnings of a distinction here, by saying that - as I believe - poetry is composed in lines (I don't think poetry has much to do with sentences at all, frankly). Even if, as in a prose poem, it's a very long line. Or you could say with Olson that poetry is composed in the syllable and the ear, which might take care of the flash poetry. I don't think either art is about "the nature of information" they "convey". Both *\_are\_* something. Yes, they differ, but I've never read a satisfactory account of what that difference is. Maybe the crudest is best -there's something encyclopaedic about novels, they amass detail, while poems discard it.

Elizabeth, I don't understand what you mean - are you saying the decision to write prose is about a desire for power? What kind of prose do you mean? What kind of power? There are prose works that equally "vibrate" with the reader, that are as multiple as any poems. Maybe you're referring to a particular kind of prose and I am thinking of another. I presume we're talking about what's generally and perhaps a little depressingly known as "creative prose".

I've no objection to distinctions. I do however find claims that poetry is somehow inherently superior to prose (it doesn't seek power, it relinquishes some kind of control, prose is a vehicle, poetry the passenger, whatever) irksome. As are claims to the reverse.

All best

A

--

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

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

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

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182. **Nico Vassilakis**

*alison knowles in seattle 12/5/07*

Tue 6 Nov 2007

---

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183. **angela vasquez-giroux**

*Re: what do you think of/additional horse shit/ with respect...*

Tue 6 Nov 2007

---

i hate to be a jerk, but isn't "musical" one of those non-descriptive words masquerading as descriptive? saying poetry is musical is as meaningless as calling it "interesting" or "organic".

poetry is (in my mind) all about precision. musical doesn't do the job. we can talk about rhythm, cadence, alliteration, etc.

perhaps i've had too much coffee already.

On 11/6/07, steve russell <[REDACTED]> wrote:

>

> i say this with some degree of deference:

>

> isn't poetry more musical? poets count.

>

> novelist seldom speak in such minimal, linguistic terms.

> when i read a joyce carol oates essay, she refers to character, plot.

> the rest is mostly academic horse shit to working writers.

>

> Wylan Curnow <[REDACTED]> wrote: Jason (1) for my money, the

> impulse to collapse distinctions is also the impulse to

> replace them with different distinctions (2) it was tomas's musing about

> meaning that drove

> me to respond in the first place and (3) I am really glad to hear you have

> found some better

> philosophies and aesthetics than .... I'm always on the lookout myself....

> Anyway, I don't find

> the sentence, paragraph distinction of much use. What about stanzas then?  
> Or Faulkner.  
> But then we began, not with a distinction between poetry and fiction at  
> all, but between poetry and  
> expository prose. Cheers, Wystan

>

>

>

>

> From: UB Poetics discussion group on behalf of Jason Quackenbush

> Sent: Tue 6/11/2007 3:12 p.m.

> To: [REDACTED]

> Subject: Re: what do you think of

>

>

>

> there's a difference between not liking where a distinction is drawn and  
> making a case for drawing no distinction at all. i personally am with  
> Elizabeth in the feeling that I've personally had enough of this post  
> structuralist impulse toward collapsing distinctions. 1.) distinctions  
> are useful for all sorts of things & 2.) frankly criticism musing about  
> the nature of meaning bores me to tears, doesn't seem to generative or  
> useful, and frankly is starting to look sort of self-indulgent and lazy  
> & 3.) anyway, there are better philosophies and aesthetics than the  
> stuff that formed the foundations of critical theory and cultural  
> studies over the last 25 years or so. I'd like to say that poetry has  
> line breaks and prose doesn't, but there are too many prose poets and  
> flash fictionaries that have muddied that water up, so we're left with  
> something that is fundamentally a structural issue in that it relates to  
> the architecture of language arts, but against which there's been such  
> an assault for no apparently good reason that we no longer have a way to  
> draw a line where one is useful.

>

> perhaps more to the point is the reading angle, but for me, honestly, my  
> reading habits aren't that different for poetry or for prose. I find  
> Ezra Pound as absorbing as I find Philip K. Dick, and respond to them  
> both in similar ways albeit for different reasons. which is why for me,  
> the impulse is to draw the distinction from a compositional point of  
> view. And that works for me, and not only that, but i find it works also  
> when I'm reading other people as well. If I read something about  
> "poetry" and I substitute "language art composed at the level of the  
> sentence" it works and can makes sense of what is being said, just as if

> I read something about "prose" and substitute "language art composed at  
> the level of the paragraph." I think this distinction makes sense  
> because it relates directly to what people actually do, as well as to  
> the nature of information being conveyed by the two different species.  
>  
>  
>  
> Wystan Curnow wrote:  
> >  
> >  
> > Elizabeth, perhaps another distinction I'd rather not draw is that  
> > between the 'state of literature' and 'external circumstances'. You  
> > might say just so long as prose rules the world blurring its boundaries  
> > with poetry remains worth doing. I don't go for the idea that poetry  
> > creates meaning, prose conveys it. All writing does both to such an  
> > extent I'd want to hold all writers to account for doing both. I don't  
> > know whether Tomas meant that writing that creates meaning, IS poetry  
> > (whether we take it to be poetry or prose, like on the page or in a  
> > Creative Writing class on poetry) or that what we take to be poetry  
> > CREATES MEANING. Either way, I'm against it.  
> > I take your point about reading, and its relation to time management and  
> > personal entertainment value, what other purposes are being served?  
> > Cheers, Wystan  
> >  
> >  
> > -----Original Message-----  
> > From: UB Poetics discussion group [mailto: ]  
> > On Behalf Of Elizabeth Switaj  
> > Sent: Tuesday, 6 November 2007 2:34 a.m.  
> > To:   
> > Subject: Re: what do you think of  
> >  
> > Wystan, playing into the hands of what? When you say "the age" do you  
> > refer to the state of literature or to external circumstances? If the  
> > former, I suppose one could argue, if they were so inclined, that enough  
> > blurring of the boundaries has happened for it to be useful to attempt  
> > to redraw them (if only as an experiment).  
> >  
> > For me, the primary difference between poetry and prose is not in how I  
> > write them (certain types of prose excepted) but in how I read them. My  
> > reading of poetry is much slower and deliberate to the point where I've  
> > even been known to say that I read prose and think about poetry.

> > Exceptions to this are James Joyce and crappy poetry, which is to say  
> > great prose and crappy poetry, though that says much more about my  
> > personal preferences and biases than anything else, of course.  
> >  
> > Elizabeth Kate Switaj  
> > www.elizabethkateswitaj.net  
> >  
> >  
> > On 11/5/07, Wystan Curnow wrote:  
> >  
> >> Come to think of it, the question is why, at this juncture, seek to  
> >> distinguish the two? A certain playing into the hands results from  
> >> the effort. The age requires rather that they be confused to  
> >>  
> > advantage.  
> >  
> >> Wystan  
> >>  
> >>  
> >>  
>  
>  
>  
> \_\_\_\_\_  
> Do You Yahoo!?  
> Tired of spam? Yahoo! Mail has the best spam protection around  
> http://mail.yahoo.com  
>

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184. **Murat Nemet-Nejat**

***Re: Do not fill the refusal to talk***

*Tue 6 Nov 2007*

---

Jim, Peter,

Yes, the connection between the visual and language, the explosive gap they have to cross to create meanings, that's the underlying concern in poetry in our time, I think.

In reference to the relationship between architecture and junk, I think any building becomes beautiful as it becomes decoupled from its ostensible function; use makes it invisible. "Uselessness" gives buildings beauty. That's

why, I think, 19th century factory spaces for example are beautiful. Of course, this is the very reverse of the Bauhaus aesthetics. But we live in a new world.

Did anyone see the documentary "Industrial Landscapes?"

I have a review of Bill Berkson's book of lectures, *\*Sudden Address\**, which just came out in The Poetry Project Newsletter and which will appear in two different versions in Eileen Tabios's *\*Galathea Resurrected\** and Douglas Messerli's *\*Green Integer\** blog. The review says things about the issue in question.

Also, my book *\*The Peripheral Space of Photography\** is all about the relationship between photographic image and language.

Ciao,

Murat

On Nov 6, 2007 10:14 AM, Peter Ciccariello <[REDACTED]> wrote:

*Jim,*

*You said: "images and languages start to 'speak'*

*Yes, that "inbetween" is what I am concentrating on, the interior space, the inner voice, the point where the brain begins to recognize recognizes language and demands meaning.*

*- Peter*

On Nov 6, 2007 12:02 AM, Jim Andrews <[REDACTED]> wrote:

*Do not fill the refusal to talk*  
*<http://cgi7.com/peterimages/Do-not-fill-the-refusal-to-.jpg>*

*That's evocative, Peter. It reminds me of the industrial downtown of big cities. And the role of thought there. Usually thought in industrial scenarios is of engineering and steel/concrete withstanding the forces at play. And lots of crash and bang, materials worn. Interesting to see typographic symbols in such a situation.*

*It also reminds me of when I saw Joe Keppler's back yard some time ago. He's a poet-sculptor. Steel is his main material. Looking out the kitchen window at the back yard, I saw a big kind of dump of 'raw material' for his sculpture. Lots of scrap steel, but it had already started to bend to*

language. It was strikingly like junk steel but also there were sort of creaks and groans and bends of language in there already. Parts of other architectures. Engineering architectures and writerly/sculptural architectures.

How typographic symbols hold an image, create and hold an image. The piece

I'm working on also fills language with images from the net. You also are

filling language with images. Interesting how the two types of images and

languages start to 'speak' at once: the meanings and images of typographic

language and the meanings and images of visual language.

ja

<http://vispo.com>

--

NEW RELEASE

UNCOMMON VISION - The Art of Peter Ciccarriello

<http://uncommon-vision.blogspot.com/>

66 pp. 42 color plates.

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185. **Murat Nemet-Nejat**

**Re: what do you think of**

Tue 6 Nov 2007

I think Jim is onto something important here. What differentiates prose from poetry, in our time, is the size of the expected audience -or, are you speaking to an audience outside you or are you yourself the original audience you are appealing to.

Ciao,

Murat

On Nov 5, 2007 7:10 AM, Jim Andrews <[REDACTED]> wrote:

prose is what you write when you think you might be understood; poetry, well, you draw your own conclusions.

ja



<http://vispo.com>

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186. **Mark Weiss**

***Re: what do you think of***

*Tue 6 Nov 2007*

---

Outside of mathematics and certain kinds of philosophy, categories that are clear enough tend to blur at the borders. Urban/rural? Forest/field? The categories are functional, which is what counts. The border region can be seen as a separate zone--edge-of-the-forest, or for that matter, where-prose-and-poetry-meet--with its own characteristics that can be useful to talk about. This doesn't remove the blurriness--the new zone has its own border regions, because we're really talking about points on a continuum. It seems to me that that's the way things are, despite whatever taste for tidiness.

What I don't understand is why any writer should care beyond her/his own practice. As an anthologist I generally accept a writer's categorization of his work. If Baudelaire considers one thing a poem, another a prose poem, another prose (of which he wrote a fair amount), etc., I see no reason to argue with him. As a critic I might be able to tease something out of the demonstrable differences in his practice. As a writer myself, I write.

Mark

At 10:27 AM 11/6/2007, you wrote:

>Alison: I don't think that the decision to write prose is about a desire for  
>power: I was attempting to clarify what Wystan meant about prose ruling the  
>world and to consider some of the potential implications of that and the  
>rest of what he had to say.

>

>Wystan: yes, conversations do often involve a degree of indefiniteness, but  
>I really can't have a discussion with you if I don't know what you're  
>talking about. If you're talking about sheer volume, which seems to be the  
>implication of your most recent email, I'm still not really sure how that's  
>a recommendation for blurring boundaries. Nor do I think you have any  
>"powers": it's simply that your email seemed to imply that seeking power was  
>a reasonable aim for one's writing (in that a poet should blur boundaries  
>with prose since prose "rules"). If I misunderstood, I'm sorry, but that's  
>what happens when one rolls with indefiniteness, I'm afraid.

>

>Elizabeth Kate Switaj

>[www.elizabethkateswitaj.net](http://www.elizabethkateswitaj.net)

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187. **Bobbie Lurie**

***Barry Schwabsky's good message!!!!***

*Tue 6 Nov 2007*

---

Date: Mon, 5 Nov 2007 11:34:41 +0000  
From: Barry Schwabsky <[REDACTED]>  
Subject: Re: Deep Image (again)

I find it infuriating that on this list one immediately reaches for accusations of careerism and the like in order to attribute motivations to poets who have divergent ideas. Isn't it enough to say that Bly and co. had an impoverished notion of "deep image" without having to say they developed this just because they knew that such a concept would be the key to getting into the Norton Anthology?

Barry, I so agree with you on this!!!!  
This has to be said!  
Thank you very much for saying so!  
Bobbi Lurie

[Email](#)

---

and AIM finally together. You've gotta check out free AOL Mail! -  
<http://mail.aol.com>

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188. **Bobbie Lurie**

***that duel at Cannes...***

*Tue 6 Nov 2007*

---

Date: Mon, 5 Nov 2007 13:43:58 -0500  
From: Mark Weiss <[REDACTED]>  
Subject: Re: Deep Image (again)

Why Pierre, are you insinuating that Robert Bly is an opportunist? I may have to challenge you to a duel. Preferably on the beach at Cannes--we might as well combine it with a vacation.

Mark--

I always say this: "I....(i never say may have to)....challenge you to a duel"

The setting sounds perfect.

May I observe and make sure this is done with precision/ according to tradition?

hopefully--

Bobbi

Email

and AIM finally together. You've gotta check out free AOL Mail! -  
<http://mail.aol.com>

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189. **Steven D. Schroeder**  
***New online poetry journal: Anti-***  
*Tue 6 Nov 2007*

I'm proud to announce my new editing venture. Anti-, an online poetry journal set to launch in early 2008, seeks submissions.

Anti- is not aesthetically affiliated with Nicanor Parra's school of antipoetry, though the editor does share his skepticism about the supposed mystical powers of poetry. Anti- primarily stands against the confinement of poetry to too-small boxes. Anti- wants to provide a voice for a wide range of styles and ideas in the same space, so these different kinds of poets and poems can either fight it out or learn to coexist. We're also interested in work that blurs boundaries: between verse and prose, traditional and cutting edge, humorous and scary, narrative and lyric and linguistically fragmented.

Send three to seven original, unpublished poems as an attachment (Word .doc or RTF) to [REDACTED]. Either in the file or the body of the e-mail, include a cover letter with your name, contact information, a contributor-note biography of 50 words or less, and a statement of 50 words or less on what you're against in poetry. This statement can be general or specific to your submitted poems, serious or tongue in cheek, broad or ridiculously minute. It needs to be something you want to appear on your page if we accept your work.

For full information and guidelines, visit <http://anti-poetry.com/>

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190. **John Cunningham**  
***Re: what do you think of/additional horse shit/ with respect...***  
*Tue 6 Nov 2007*

Having been a musician - jazz, latin, blues, African - prior to getting into writing poetry, I take offense at 'musical' being described as non-descriptive. Poetry has always been associated with music. Music is sound. And what is poetry other than sound and the placing of sounds in a melodious cadence - with as much dissonance as the poet hears. Just as the development of Western Classical Music has been the opening of music to dissonance (consider the Gregorian and other Chants compared to say Schoenberg or Stravinsky), it seems to me that the development of modern and post-modern poetry has been

nothing more than opening the poem to dissonance - which is nothing other than music. In conclusion, let me paraphrase what one of the greats of North American music said regarding 'swing' - you know it when you hear it. And if poetry, of whatever classification or category, doesn't have music, it doesn't sing and it definitely doesn't work because even the most dissonant of post-modernism swings in its own way and if you're open you can hear it singing to you. John Cunningham

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

From: UB Poetics discussion group [mailto: ] On

Behalf Of angela vasquez-giroux

Sent: November 6, 2007 11:18 AM

To:

Subject: Re: what do you think of/additional horse shit/ with respect...

i hate to be a jerk, but isn't "musical" one of those non-descriptive words masquerading as descriptive? saying poetry is musical is as meaningless as calling it "interesting" or "organic".

poetry is (in my mind) all about precision. musical doesn't do the job. we can talk about rhythm, cadence, alliteration, etc.

perhaps i've had too much coffee already.

On 11/6/07, steve russell < > wrote:

>

> i say this with some degree of deference:

>

> isn't poetry more musical? poets count.

>

> novelist seldom speak in such minimal, linguistic terms.

> when i read a joyce carol oates essay, she refers to character, plot.

> the rest is mostly academic horse shit to working writers.

>

> Wystan Curnow < > wrote: Jason (1) for my money, the

> impulse to collapse distinctions is also the impulse to

> replace them with different distinctions (2) it was tomas's musing about

> meaning that drove

> me to respond in the first place and (3) I am really glad to hear you have

> found some better

> philosophies and aesthetics than .... I'm always on the lookout myself....

> Anyway, I don't find

> the sentence, paragraph distinction of much use. What about stanzas then?

> Or Faulkner.

> But then we began, not with a distinction between poetry and fiction at

> all, but between poetry and  
> expository prose. Cheers, Wystan  
>  
>  
>  
> \_\_\_\_\_  
>  
> From: UB Poetics discussion group on behalf of Jason Quackenbush  
> Sent: Tue 6/11/2007 3:12 p.m.  
> To: [REDACTED]  
> Subject: Re: what do you think of  
>  
>  
>  
> there's a difference between not liking where a distinction is drawn and  
> making a case for drawing no distinction at all. i personally am with  
> Elizabeth in the feeling that I've personally had enough of this post  
> structuralist impulse toward collapsing distinctions. 1.) distinctions  
> are useful for all sorts of things & 2.) frankly criticism musing about  
> the nature of meaning bores me to tears, doesn't seem to generative or  
> useful, and frankly is starting to look sort of self-indulgent and lazy  
> & 3.) anyway, there are better philosophies and aesthetics than the  
> stuff that formed the foundations of critical theory and cultural  
> studies over the last 25 years or so. I'd like to say that poetry has  
> line breaks and prose doesn't, but there are too many prose poets and  
> flash fictionaries that have muddied that water up, so we're left with  
> something that is fundamentally a structural issue in that it relates to  
> the architecture of language arts, but against which there's been such  
> an assault for no apparently good reason that we no longer have a way to  
> draw a line where one is useful.  
>  
> perhaps more to the point is the reading angle, but for me, honestly, my  
> reading habits aren't that different for poetry or for prose. I find  
> Ezra Pound as absorbing as I find Philip K. Dick, and respond to them  
> both in similar ways albeit for different reasons. which is why for me,  
> the impulse is to draw the distinction from a compositional point of  
> view. And that works for me, and not only that, but i find it works also  
> when I'm reading other people as well. If I read something about  
> "poetry" and I substitute "language art composed at the level of the  
> sentence" it works and can makes sense of what is being said, just as if  
> I read something about "prose" and substitute "language art composed at  
> the level of the paragraph." I think this distinction makes sense  
> because it relates directly to what people actually do, as well as to

> the nature of information being conveyed by the two different species.  
>  
>  
>  
> Wystan Curnow wrote:  
> >  
> >  
> > Elizabeth, perhaps another distinction I'd rather not draw is that  
> > between the 'state of literature' and 'external circumstances'. You  
> > might say just so long as prose rules the world blurring its boundaries  
> > with poetry remains worth doing. I don't go for the idea that poetry  
> > creates meaning, prose conveys it. All writing does both to such an  
> > extent I'd want to hold all writers to account for doing both. I don't  
> > know whether Tomas meant that writing that creates meaning, IS poetry  
> > (whether we take it to be poetry or prose, like on the page or in a  
> > Creative Writing class on poetry) or that what we take to be poetry  
> > CREATES MEANING. Either way, I'm against it.  
> > I take your point about reading, and its relation to time management and  
> > personal entertainment value, what what other purposes are being served?  
> > Cheers, Wystan  
> >  
> >  
> > -----Original Message-----  
> > From: UB Poetics discussion group [mailto: ]  
> > On Behalf Of Elizabeth Switaj  
> > Sent: Tuesday, 6 November 2007 2:34 a.m.  
> > To:   
> > Subject: Re: what do you think of  
> >  
> > Wystan, playing into the hands of what? When you say "the age" do you  
> > refer to the state of literature or to external circumstances? If the  
> > former, I suppose one could argue, if they were so inclined, that enough  
> > blurring of the boundaries has happened for it to be useful to attempt  
> > to redraw them (if only as an experiment).  
> >  
> > For me, the primary difference between poetry and prose is not in how I  
> > write them (certain types of prose excepted) but in how I read them. My  
> > reading of poetry is much slower and deliberate to the point where I've  
> > even been known to say that I read prose and think about poetry.  
> > Exceptions to this are James Joyce and crappy poetry, which is to say  
> > great prose and crappy poetry, though that says much more about my  
> > personal preferences and biases than anything else, of course.

> >  
> > Elizabeth Kate Switaj  
> > www.elizabethkateswitaj.net  
> >  
> >  
> > On 11/5/07, Wystan Curnow wrote:  
> >  
> >> Come to think of it, the question is why, at this juncture, seek to  
> >> distinguish the two? A certain playing into the hands results from  
> >> the effort. The age requires rather that they be confused to  
> >>  
> > advantage.  
> >  
> >> Wystan  
> >>  
> >>  
> >>  
>  
>  
>  
> \_\_\_\_\_  
> Do You Yahoo!?  
> Tired of spam? Yahoo! Mail has the best spam protection around  
> http://mail.yahoo.com  
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No virus found in this incoming message.

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Version: 7.5.503 / Virus Database: 269.15.22/1112 - Release Date: 05/11/2007  
7:11 PM

No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.5.503 / Virus Database: 269.15.22/1112 - Release Date: 05/11/2007  
7:11 PM

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191. **Mark Weiss**

***Re: Deep Image (again)***

*Tue 6 Nov 2007*

---

One needn't resort to dismissal or ad homina, Barry. It's entirely possible that someone who disagrees with you has no dark motives to conceal.

It must have been in 1970 that Bly read to a small crowd of faculty and graduate students at Barnard College in New York. Most of the undergraduates were probably too invested in political ferment at the time, in the second year of almost non-stop rioting, to attend. After he lectured all of us about marriage for a half hour, apparently thinking we were 18 years old (I looked around the room and counted 1.5 marriages per attendee, most of whom I knew) he read us a poem that was apparently his set piece of those years about finding a dying sea lion behind a dune after the Santa Barbara oil spill. In the poem he goes back every day, recording the animal's increasing agony, until it died on the seventh day, when the sky opened and Bly had a Wordsworthian epiphany. It was apparently a big hit with most crowds. Me, I was furious. What a self-indulgent shit. A call to the ASPCA would have resulted in a quicker, kinder death. But without the epiphany. The people I spoke to felt the same.

This was years before the utter disgrace of his Iron John phase. But he was already willing to make use of anything for his ends.

Not everyone who wears a cape is a superhero.

By the way, he's a very bad translator.

But maybe I'm just jealous.

Mark

At 11:22 AM 11/6/2007, you wrote:

>Envy rears its ugly green head.

>

>Pierre Joris <[REDACTED]> wrote: On Nov 5, 2007, at 6:34

>AM, Barry Schwabsky wrote:

>

> > I find it infuriating that on this list one immediately reaches for  
> > accusations of careerism and the like in order to attribute  
> > motivations to poets who have divergent ideas. Isn't it enough to  
> > say that Bly and co. had an impoverished notion of "deep image"  
> > without having to say they developed this just because they knew  
> > that such a concept would be the key to getting into the Norton  
> > Anthology?

>

>infuriating to you, maybe, but accurate

>

>Pierre

>

>

>The poet: always in partibus infidelium -- Paul Celan

>



>Pierre Joris  
>244 Elm Street  
>Albany NY 12202  
>h: [REDACTED]  
>c: [REDACTED]  
>o: 518 442 40 71  
>Euro cell: (011 33) 6 75 43 57 10  
>email: [REDACTED]  
>http://pierrejoris.com  
>Nomadics blog: http://pjoris.blogspot.com  
> \_\_\_\_\_

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192. **Christophe Casamassima**  
***Bar Napkins - Call for Wor(k/d)s***

*Tue 6 Nov 2007*

This is a call - not for papers - but for napkins! Everyone once in a while will sit in a bar and jot notes, poems, songs, drawings on a bar napkin. These are usually unconscious, uncollected meanderings, something to pass the time. If anyone's interested, I'd like to put together an album, a PDF, of bar napkin ramblings.

You can send me PDFs, JPEGs, whatever, of your ramblings. No restrictions. No Limits. No Deadline. Yeah. Yeah. Yeah.

My eMail address is [REDACTED]

Send me physical objects at

Christophe Casamassima  
3116 Rosekemp Avenue  
Baltimore, MD 21214

=

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A great way to train your employees, staff, affiliates and partners. Use Business Simulations. They are easy on the eye and provide great examples. Free trial.

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193. **Paul Nelson**

***Re: Organic as a meaningless term?***

Tue 6 Nov 2007

---

Angela said: "i hate to be a jerk, but isn't "musical" one of those non-descriptive words

masquerading as descriptive? saying poetry is musical is as meaningless as calling it "interesting" or "organic"."

Angela,

Organic, as a description for poetry or other art forms, has a long history. (<http://christianhubert.com/writings/organicism.html>)

In the correspondence of Robert Duncan and Denise Levertov, they used the term Organic, and that use seems quite interesting, especially coupled with the notion of the organismic paradigm on which it is based. (Certainly it is documented that Charles Olson's process is based on Whitehead's Philosophy of Organism. See Shahar Bram's "Charles Olson and Alfred North Whitehead: An Essay on Poetry").

Given the Reductionist (competition/domination) mentality of the Bush Administration, it would seem that Organic, and Organismic is quite timely and relevant.

Maybe you could switch to green tea instead of too much coffee. I prefer matcha and Yin Hao jasmine.

Paul

Paul E. Nelson, M.A.  
WPA President

Global Voices Radio  
SPLAB!

American Sentences  
Organic Poetry  
Poetry Postcard Blog  
Washington Poets Association

Ilalqo, WA [REDACTED] or [REDACTED]

"If there is still one hellish, truly accursed thing in our time, it is our artistic dallying with forms, instead of being like victims burnt at the stake, signaling through the flames." --Artaud

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

From: angela vasquez-giroux <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, November 6, 2007 9:18:29 AM

Subject: Re: what do you think of/additional horse shit/ with respect...

i hate to be a jerk, but isn't "musical" one of those non-descriptive words

masquerading as descriptive? saying poetry is musical is as meaningless as

calling it "interesting" or "organic".

poetry is (in my mind) all about precision. musical doesn't do the job. we

can talk about rhythm, cadence, alliteration, etc.

perhaps i've had too much coffee already.

On 11/6/07, steve russell <[REDACTED]> wrote:

>

> i say this with some degree of deference:

>

> isn't poetry more musical? poets count.

>

> novelist seldom speak in such minimal, linguistic terms.

> when i read a joyce carol oates essay, she refers to character, plot.

> the rest is mostly academic horse shit to working writers.

>

> Wystan Curnow <[REDACTED]> wrote: Jason (1) for my money, the

> impulse to collapse distinctions is also the impulse to

> replace them with different distinctions (2) it was tomas's musing about

> meaning that drove

> me to respond in the first place and (3) I am really glad to hear you have

> found some better

> philosophies and aesthetics than .... I'm always on the lookout myself....

> Anyway, I don't find

> the sentence, paragraph distinction of much use. What about stanzas then?

> Or Faulkner.

> But then we began, not with a distinction between poetry and fiction at

> all, but between poetry and  
> expository prose. Cheers, Wystan  
>  
>  
> \_\_\_\_\_  
>  
> From: UB Poetics discussion group on behalf of Jason Quackenbush  
> Sent: Tue 6/11/2007 3:12 p.m.  
> To: [REDACTED]  
> Subject: Re: what do you think of  
>  
>  
>  
> there's a difference between not liking where a distinction is drawn  
and  
> making a case for drawing no distinction at all. i personally am with  
> Elizabeth in the feeling that I've personally had enough of this post  
> structuralist impulse toward collapsing distinctions. 1.)  
distinctions  
> are useful for all sorts of things & 2.) frankly criticism musing  
about  
> the nature of meaning bores me to tears, doesn't seem to generative  
or  
> useful, and frankly is starting to look sort of self-indulgent and  
lazy  
> & 3.) anyway, there are better philosophies and aesthetics than the  
> stuff that formed the foundations of critical theory and cultural  
> studies over the last 25 years or so. I'd like to say that poetry has  
> line breaks and prose doesn't, but there are too many prose poets and  
> flash fictionaries that have muddied that water up, so we're left  
with  
> something that is fundamentally a structural issue in that it relates  
to  
> the architecture of language arts, but against which there's been  
such  
> an assault for no apparently good reason that we no longer have a way  
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> draw a line where one is useful.  
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> perhaps more to the point is the reading angle, but for me, honestly,  
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> reading habits aren't that different for poetry or for prose. I find

> Ezra Pound as absorbing as I find Philip K. Dick, and respond to them  
> both in similar ways albeit for different reasons. which is why for  
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> > might say just so long as prose rules the world blurring its  
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> > with poetry remains worth doing. I don't go for the idea that  
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> > creates meaning, prose conveys it. All writing does both to such an  
> > extent I'd want to hold all writers to account for doing both. I  
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> > know whether Tomas meant that writing that creates meaning, IS  
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> > (whether we take it to be poetry or prose, like on the page or in a  
> > Creative Writing class on poetry) or that what we take to be poetry  
> > CREATES MEANING. Either way, I'm against it.  
> > I take your point about reading, and its relation to time  
management and  
> > personal entertainment value, what what other purposes are being  
served?  
> > Cheers, Wystan  
> >

> >  
> > -----Original Message-----  
> > From: UB Poetics discussion group  
> > [mailto: ]  
> > On Behalf Of Elizabeth Switaj  
> > Sent: Tuesday, 6 November 2007 2:34 a.m.  
> > To:   
> > Subject: Re: what do you think of  
> >  
> > Wystan, playing into the hands of what? When you say "the age" do  
you  
> > refer to the state of literature or to external circumstances? If  
the  
> > former, I suppose one could argue, if they were so inclined, that  
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> > blurring of the boundaries has happened for it to be useful to  
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> > to redraw them (if only as an experiment).  
> >  
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> > great prose and crappy poetry, though that says much more about my  
> > personal preferences and biases than anything else, of course.  
> >  
> > Elizabeth Kate Switaj  
> > [www.elizabethkateswitaj.net](http://www.elizabethkateswitaj.net)  
> >  
> >  
> > On 11/5/07, Wystan Curnow wrote:  
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> >> Come to think of it, the question is why, at this juncture, seek  
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> >> distinguish the two? A certain playing into the hands results  
from  
> >> the effort. The age requires rather that they be confused to

> >>  
> > advantage.  
> >  
> >> Wystan  
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> \_\_\_\_\_  
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>

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194. **matvei yankelevich**  
***kharms - book & event***

*Tue 6 Nov 2007*

---

I hope this isn't inappropriate, i just wanted to tell you all about this book by Daniil Kharms, an author i think many of you would be interested in, and maybe some already are. It's my first serious book of translations to come out (it's fat!)

and there's a special reading and performance tomorrow night (wed.) in Brooklyn that i wanted to let you know about.

Best to all of you poetics people!  
- Matvei

YOU are cordially invited to  
a very special evening dedicated to DANIIL KHARMS  
with Matvei Yankelevich and The Debate Society  
presented by The Brick Theater, Inc.

A reading from the new book TODAY I WROTE NOTHING: The Selected Writings of Daniil Kharms; a preview performance of the play A THOUGHT ABOUT RAYA inspired by Kharms's writings; and culminating in a vodka & pickle reception with the artists. \*Copies of the TODAY I WROTE NOTHING will be available at half-price courtesy of Overlook Press.

Wednesday, November 7 at 8:00 p.m.

at The Brick, 575 Metropolitan Avenue, Williamsburg, Brooklyn one block from the Lorimer stop of the L train / Metropolitan stop of the G train

all tickets: \$15.00 -- available at the door only -- cash only

(Seating is limited so RVSP to [REDACTED] is recommended)

\* \* \*

TODAY I WROTE NOTHING: The Selected Writings of Daniil Kharms

(Overlook Press, Nov. 1, 2007, hardcover, 272 pages)

Edited and with an introduction by Matvei Yankelevich.

Translated by Matvei Yankelevich with Ilya Bernstein, Eugene Ostashevsky, and Simona Schneider.

(Excerpts recently published in The New Yorker and Harper's.) Check it out online at Overlook Press or Amazon.

A THOUGHT ABOUT RAYA, created by Hannah Bos and Paul Thureen and directed by Oliver Butler, brings to the stage the violent and darkly comedic words and spirit of Leningrad writer Daniil Kharms. In a series of colliding scenes, vibrant images and absurd turns frame this performance that is part fable, part dance, and part experience. After successful out of town engagements in Portland, OR and Austin, TX, Raya returns to New York City for the first time since 2004. The play continues to run November 8-10, 8pm at The Brick. Running time: 1hr.

THE DEBATE SOCIETY is a critically acclaimed Brooklyn-based company that creates new plays through the

collaboration of Hannah Bos, Paul Thureen and Oliver Butler. TDS has created 3 original full-length plays

in New York: A Thought About Raya, The Snow Hen, and The Eaten Heart. The Untitled Auto Play will open at Performance Space 122 next year. They have toured to Portland, OR, Austin, TX, and Martha's Vineyard. The work of The Debate Society has been supported by grants from The National Endowment for the Arts, The Lower Manhattan Cultural Council, Chashama, The Sons of Norway Foundation, Fractured Atlas and The Mancini Foundation.  
[www.thedebatesociety.org](http://www.thedebatesociety.org).

DANIIL KHARMS (1905-1942)

The Russian writer Daniil Kharms co-founded the OBERIU (Association for Real Art) in the late 1920s, near the end of the heyday of the Russian avant garde. During the 1930s, he lived off his writing for children, but was otherwise unable to publish during his lifetime. His writings were miraculously saved by friends from the Blockade of Leningrad. They were widely circulated in "samizdat" among writers and artists in the 1960s, and finally officially published in the Soviet Union in the late 1980s. Kharms has since been accepted as a classic of



Russian modernist and avant-garde writing, and is considered by many to be an unknowing precursor of the European Theater of the Absurd.

\* \* \*

Advance Praise for TODAY I WROTE NOTHING: The Selected Writings of Daniil Kharms

"Yankelevich has done an heroic job bringing this supreme poet of everyday life into English." - Charles Bernstein

"Kharms's Nothing has the power that binds atoms." - Amy Fusselman

"Kharms is a constant, invigorating surprise-a slap in the face, or a knock on the head." - Christopher Sorrentino

Press for A THOUGHT ABOUT RAYA

"Bos and Thureen spin a clownish magic to extraordinary humorous effect." - Richard Wattenberg , The Oregonian

"Bad theater leaves me craving whiskey and reality TV. After A Thought About Raya, I wanted vodka and a fur

hat. If that isn't a recommendation, what is?" - Alison Hallett, The Portland Mercury

Press for THE DEBATE SOCIETY

"Bos, Thureen and Butler don't merely put on a play, they create an experience. The result is, quite simply, great theater. Awesome in scope and bold in execution." - Sean Michael O'Donnell, Show Business Weekly

"The cast and crew may call themselves The Debate Society, but their talent and inventiveness is never really in question." - David Cote, Time Out New York

"To the city's theatre scene, The Debate Society is that last, freshest cookie in the jar when you thought they were all gone and were still craving more." - Stephan Paschalides, Flavorpill -----

-----

Matvei Yankelevich  
305 Prospect Place, #4D  
Brooklyn, NY 11238



Ugly Duckling Presse  
at the Old American Can Factory  
232 Third Street, #E002

Brooklyn, NY 11215

██████████ <www.uglyducklingpresse.org>

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195. **Maria Damon**

**[Fwd: CORRECTED fwd - Silent Teaching: A Tribute to Hannah Weiner]**

Tue 6 Nov 2007

---

This is a multi-part message in MIME format.

name="CORRECTED fwd - Silent Teaching: A Tribute to Hannah Weiner.eml"  
filename\*0="CORRECTED fwd - Silent Teaching: A Tribute to Hannah Weiner."  
filename\*1="eml"

Delivered-To: ██████████

by sapphire.tc.umn.edu (Postfix) with ESMTP id 77C903153

for <██████████>; Tue, 6 Nov 2007 12:55:16 -0600 (CST)

by mta-a1.tc.umn.edu (UMN smtpd) with SMTP

for <██████████>; Tue, 6 Nov 2007 12:55:16 -0600 (CST)

DomainKey-Signature: a=rsa-sha1; q=dns; c=noews;

s=s1024; d=yahoo.com;

h=X-YMail-OSG:Received:Date:From:Subject:To:Cc:MIME-Version:Content-  
Type:Content-Transfer-Encoding:Message-ID;

b=Vles+TJIhr4mYntDwo8VhuhR3YazMtPXMbWoz+/RsXr4moOvYkQuYc1Q2f29

lu7rwV056f//Cc6zQRP2BqisdE7IFCJyBV75TFC/

SbHs0DStvQPcciiAzRCzb1PWEcwTAAPKwP/yqtrexDlolizdCfXaoI1+8/

i+3GkMvl8FsOQ=;

Date: Tue, 6 Nov 2007 10:55:07 -0800 (PST)

From: Jennifer Karmin <██████████>

Subject: CORRECTED fwd - Silent Teaching: A Tribute to Hannah Weiner

To: ██████████,

██████████,

██████████,

██████████,

██████████,

██████████,

██████████,

██████████,

██████████,

Cc: Amina M Cain <██████████>

Red Rover Series

{readings that play with reading}

Experiment #17:

Silent Teaching

A Tribute to Hannah Weiner

7pm Saturday, November 17th

Featuring:

Mark Booth

Maria Damon

Patrick Durgin

Judith Goldman

Roberto Harrison

Todd Mattei

Jenny Roberts

Jennifer Scappettone

Timothy Yu

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wheelchair accessible with assistance

MARK BOOTH has exhibited his visual art at Tony Wright/Bodybuilder & Sportsman, Chicago; Chicago Cultural Center; The Contemporary Museum, Honolulu, Hawaii; Gahlberg Gallery, College of DuPage, Glen Ellyn, IL; Devening Editions, Chicago; and other venues. Selected audio artworks have been presented at the Overgaden Sound Art Festival, Copenhagen; Openport Festival, Chicago; Lincoln Park Conservatory, Chicago; Nova art fair, Chicago; and the Outer Ear Festival of Sound, Chicago. In addition, Booth has completed commissioned audio scores for Molly Shanahan/Mad Shak's "My Name is a Blackbird," Chicago, and Erik Pold's "Success", Copenhagen. Next fall, Booth will have a solo show at the Hyde Park Art

Center in Chicago. He currently teaches creative writing, painting, and sound at the School of the Art Institute of Chicago.

MARIA DAMON teaches poetry and poetics at the University of Minnesota. She is the author of *The Dark End of the Street: Margins in American Vanguard Poetry*, co-author (with mIEKAL aND) of several books of poetry and online poetic works, and co-editor (with Ira Livingston) of the forthcoming anthology *Poetry and Cultural Studies: A Reader*. She has published numerous essays on poetry and poetics, including one on Hannah Weiner.

PATRICK DURGIN's most recent publications include a chapbook of poetry (*Imitation Poems*) and contributions to *Bay Poetics* and *Chicago Review*. Very shortly forthcoming are essays in *Aerial* and *The Journal of Literary Disability*, poetry in *Abraham Lincoln*, as well as *The Route*, a collaborative hybrid-genre book written with Jen Hofer. By day, he teaches at the School of the Art Institute of Chicago and by night maintains <http://www.da-crouton.com>. He edited the recent selected works of Hannah Weiner (*Hannah Weiner's Open House*) for Kenning Editions (<http://www.kenningeditions.com>), as well as *Weiner's Early and Clairvoyant Journals* for the UC San Diego's Archive of New Poetry.

JUDITH GOLDMAN is the author of *Vocoder* (Roof 2001) and *Deathstar/Rico-chet* (O Books 2006). She was a coeditor, with Jocelyn Saidenberg and Kevin Killian, of *Krupskaya* for two years and currently coedits the annual anthology *War and Peace* with Leslie Scalapino. Her article "Hannah = hannaH: Politics, Ethics, and Clairvoyance in the work of Hannah Weiner" appeared in *differences* in 2001, while a review of Hannah Weiner's *Open House* is forthcoming in *Crayon*. She teaches in the core humanities program at University of Chicago.

ROBERTO HARRISON edits *Crayon* with Andrew Levy and the Bronze Skull Press chapbook series. He also hosts the *Enemy Rumor* reading series. His most recent books include *Counter Daemons* (Litmus Press), *Os* (subpress)

and Elemental Song (Answer Tag Home Press), all published in 2006. He lives in Milwaukee, Wisconsin.

TODD MATTEI is an artist and musician living in Chicago. His work has been exhibited, screened, heard, or performed all over. He believes we must foster new perceptions of possibility, always available, and recycle both the wheat and the chaff circuits according to their most useful energy. Visit <http://www.toddmattei.com> for images and information.

JENNY ROBERTS is a visual artist with roots in writing (poetry). In 2003, Jenny Roberts received an MFA from the University of Chicago. Roberts co-taught a seminar on conceptual art for adults at the Newberry Library in Chicago in 2005 and has presented her work as a visiting artist at the School of the Art Institute and Columbia College in Chicago as well as at a conference on camouflage at the University of Northern Iowa. She has had shows at LIPA Gallery, Lobby Gallery, the Hyde Park Art Center and other venues around Chicago.

JENNIFER SCAPPETTONE's first book of poems, *From Dame Quickly*, will be out next year from Litmus Press. Several chapbooks were printed in 2007, including *Err-Residence* (Bronze Skull) and *Beauty [Is the New Absurdity]* (dusi/e kolektiv). She is an assistant professor of English and creative writing at the University of Chicago.

TIMOTHY YU is the author of *Journey to the West*, which won the Vincent Chin Chapbook Prize from Kundiman and appeared in *Barrow Street*. His work has also appeared or is forthcoming in *SHAMPOO*, *Abraham Lincoln*, *2nd Avenue Poetry*, and the anthology *The City Visible: Chicago Poetry for the New Century* (Cracked Slab). He lives in Chicago and in Toronto, where he teaches at the University of Toronto, and can occasionally be found at <http://tympan.blogspot.com>.

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.

Coming in 2008

Kate Greenstreet and Jen Tynes

Miranda Mellis and Sarah Rosenthal

Email ideas for reading experiments  
to us at [REDACTED].

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

The SpareRoom is Chicago's time-arts cooperative. Our  
space gives a community of artists the opportunity to  
rehearse, perform, exhibit, and develop work on their  
own terms. Our Make Work program provides use of the  
space for interdisciplinary events and workshops:  
performance art, film, video, readings, dance,  
theater, installation, experimental sound and more.  
Email proposals to [REDACTED].

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196. **steve d. dalachinsky**

***Re: what do you think of (et al)***

*Tue 6 Nov 2007*

---

anyone have a copy of faulkner's etchings and poesie to sell cheap i need one?

On Tue, 6 Nov 2007 05:46:54 -0800 Dillon Westbrook <[REDACTED]>  
writes:

> Aren't we forgetting something- namely that poetry was FIRST, and if

>

> anybody needs to distinguish themselves its these prose mutants.

>

>

>

> On Nov 6, 2007, at 2:28 AM, Wystan Curnow wrote:

>

> > Jason (1) for my money, the impulse to collapse distinctions is

> > also the impulse to  
> > replace them with different distinctions (2) it was tomas's musing  
>  
> > about meaning that drove  
> > me to respond in the first place and (3) I am really glad to hear  
>  
> > you have found some better  
> > philosophies and aesthetics than .... I'm always on the lookout  
> > myself.... Anyway, I don't find  
> > the sentence, paragraph distinction of much use. What about  
> stanzas  
> > then? Or Faulkner.  
> > But then we began, not with a distinction between poetry and  
> > fiction at all, but between poetry and  
> > expository prose. Cheers, Wystan  
> >  
> >  
> > \_\_\_\_\_  
> >  
> > From: UB Poetics discussion group on behalf of Jason Quackenbush  
> > Sent: Tue 6/11/2007 3:12 p.m.  
> > To: [REDACTED]  
> > Subject: Re: what do you think of  
> >  
> >  
> >  
> > there's a difference between not liking where a distinction is  
> > drawn and  
> > making a case for drawing no distinction at all. i personally am  
> with  
> > Elizabeth in the feeling that I've personally had enough of this  
> post  
> > structuralist impulse toward collapsing distinctions. 1.)  
> distinctions  
> > are useful for all sorts of things & 2.) frankly criticism musing  
>  
> > about  
> > the nature of meaning bores me to tears, doesn't seem to  
> generative or  
> > useful, and frankly is starting to look sort of self-indulgent and  
>  
> > lazy

> > & 3.) anyway, there are better philosophies and aesthetics than  
> the  
> > stuff that formed the foundations of critical theory and cultural  
> > studies over the last 25 years or so. I'd like to say that poetry  
> has  
> > line breaks and prose doesn't, but there are too many prose poets  
> and  
> > flash fictionaries that have muddied that water up, so we're left  
> with  
> > something that is fundamentally a structural issue in that it  
> > relates to  
> > the architecture of language arts, but against which there's been  
> such  
> > an assault for no apparently good reason that we no longer have a  
>  
> > way to  
> > draw a line where one is useful.  
> >  
> > perhaps more to the point is the reading angle, but for me,  
> > honestly, my  
> > reading habits aren't that different for poetry or for prose. I  
> find  
> > Ezra Pound as absorbing as I find Philip K. Dick, and respond to  
> them  
> > both in similar ways albeit for different reasons. which is why  
> for  
> > me,  
> > the impulse is to draw the distinction from a compositional point  
> of  
> > view. And that works for me, and not only that, but i find it  
> works  
> > also  
> > when I'm reading other people as well. If I read something about  
> > "poetry" and I substitute "language art composed at the level of  
> the  
> > sentence" it works and can makes sense of what is being said, just  
>  
> > as if  
> > I read something about "prose" and substitute "language art  
> > composed at  
> > the level of the paragraph." I think this distinction makes sense  
> > because it relates directly to what people actually do, as well as



> to  
> > the nature of information being conveyed by the two different  
> species.  
> >  
> >  
> >  
> > Wystan Curnow wrote:  
> >>  
> >>  
> >> Elizabeth, perhaps another distinction I'd rather not draw is  
> that  
> >> between the 'state of literature' and 'external circumstances'.  
> You  
> >> might say just so long as prose rules the world blurring its  
> >> boundaries  
> >> with poetry remains worth doing. I don't go for the idea that  
> poetry  
> >> creates meaning, prose conveys it. All writing does both to such  
> an  
> >> extent I'd want to hold all writers to account for doing both. I  
>  
> >> don't  
> >> know whether Tomas meant that writing that creates meaning, IS  
> poetry  
> >> (whether we take it to be poetry or prose, like on the page or in  
> a  
> >> Creative Writing class on poetry) or that what we take to be  
> poetry  
> >> CREATES MEANING. Either way, I'm against it.  
> >> I take your point about reading, and its relation to time  
> >> management and  
> >> personal entertainment value, what what other purposes are being  
>  
> >> served?  
> >> Cheers, Wystan  
> >>  
> >>  
> >> -----Original Message-----  
> >> From: UB Poetics discussion group  
> >> [mailto: ]  
> >> On Behalf Of Elizabeth Switaj  
> >> Sent: Tuesday, 6 November 2007 2:34 a.m.

> >> To: [REDACTED]  
> >> Subject: Re: what do you think of  
> >>  
> >> Wystan, playing into the hands of what? When you say "the age"  
> do  
> >> you  
> >> refer to the state of literature or to external circumstances? If  
> the  
> >> former, I suppose one could argue, if they were so inclined, that  
>  
> >> enough  
> >> blurring of the boundaries has happened for it to be useful to  
> >> attempt  
> >> to redraw them (if only as an experiment).  
> >>  
> >> For me, the primary difference between poetry and prose is not in  
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> >> how I  
> >> write them (certain types of prose excepted) but in how I read  
> >> them. My  
> >> reading of poetry is much slower and deliberate to the point  
> where  
> >> I've  
> >> even been known to say that I read prose and think about poetry.  
> >> Exceptions to this are James Joyce and crappy poetry, which is to  
> say  
> >> great prose and crappy poetry, though that says much more about  
> my  
> >> personal preferences and biases than anything else, of course.  
> >>  
> >> Elizabeth Kate Switaj  
> >> [www.elizabethkateswitaj.net](http://www.elizabethkateswitaj.net)  
> >>  
> >>  
> >> On 11/5/07, Wystan Curnow <[REDACTED]> wrote:  
> >>  
> >>> Come to think of it, the question is why, at this juncture, seek  
> to  
> >>> distinguish the two? A certain playing into the hands results  
> from  
> >>> the effort. The age requires rather that they be confused to  
> >>>

> >> advantage.  
> >>  
> >>> Wystan  
> >>>  
> >>>  
> >>>  
>  
>

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197. **steve russell**

***Re: what do you think of/additional horse shit/ with respect...***

*Tue 6 Nov 2007*

---

indeed: alliteration, cadence, rhythm. i get the impression that i'm surrounded by a bunch of structuralist sometimes. then the hairsplitting begins on what strikes me as meaningless distinctions when discussing prose as opposed to coffee, i mean poetry, i mean, another cup of...

angela vasquez-giroux <[REDACTED]> wrote: i hate to be a jerk, but isn't "musical" one of those non-descriptive words masquerading as descriptive? saying poetry is musical is as meaningless as calling it "interesting" or "organic".

poetry is (in my mind) all about precision. musical doesn't do the job. we can talk about rhythm, cadence, alliteration, etc.

perhaps i've had too much coffee already.

On 11/6/07, steve russell wrote:

>  
> i say this with some degree of deference:  
>  
> isn't poetry more musical? poets count.  
>  
> novelist seldom speak in such minimal, linguistic terms.  
> when i read a joyce carol oates essay, she refers to character, plot.  
> the rest is mostly academic horse shit to working writers.  
>  
> Wystan Curnow wrote: Jason (1) for my money, the  
> impulse to collapse distinctions is also the impulse to  
> replace them with different distinctions (2) it was tomas's musing about  
> meaning that drove  
> me to respond in the first place and (3) I am really glad to hear you have

> found some better  
> philosophies and aesthetics than .... I'm always on the lookout myself....  
> Anyway, I don't find  
> the sentence, paragraph distinction of much use. What about stanzas then?  
> Or Faulkner.  
> But then we began, not with a distinction between poetry and fiction at  
> all, but between poetry and  
> expository prose. Cheers, Wystan

>

>

>

>

> From: UB Poetics discussion group on behalf of Jason Quackenbush

> Sent: Tue 6/11/2007 3:12 p.m.

> To: [REDACTED]

> Subject: Re: what do you think of

>

>

>

> there's a difference between not liking where a distinction is drawn and  
> making a case for drawing no distinction at all. i personally am with  
> Elizabeth in the feeling that I've personally had enough of this post  
> structuralist impulse toward collapsing distinctions. 1.) distinctions  
> are useful for all sorts of things & 2.) frankly criticism musing about  
> the nature of meaning bores me to tears, doesn't seem to generative or  
> useful, and frankly is starting to look sort of self-indulgent and lazy  
> & 3.) anyway, there are better philosophies and aesthetics than the  
> stuff that formed the foundations of critical theory and cultural  
> studies over the last 25 years or so. I'd like to say that poetry has  
> line breaks and prose doesn't, but there are too many prose poets and  
> flash fictionaries that have muddied that water up, so we're left with  
> something that is fundamentally a structural issue in that it relates to  
> the architecture of language arts, but against which there's been such  
> an assault for no apparently good reason that we no longer have a way to  
> draw a line where one is useful.

>

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> reading habits aren't that different for poetry or for prose. I find  
> Ezra Pound as absorbing as I find Philip K. Dick, and respond to them  
> both in similar ways albeit for different reasons. which is why for me,  
> the impulse is to draw the distinction from a compositional point of  
> view. And that works for me, and not only that, but i find it works also

> when I'm reading other people as well. If I read something about  
> "poetry" and I substitute "language art composed at the level of the  
> sentence" it works and can make sense of what is being said, just as if  
> I read something about "prose" and substitute "language art composed at  
> the level of the paragraph." I think this distinction makes sense  
> because it relates directly to what people actually do, as well as to  
> the nature of information being conveyed by the two different species.  
>  
>  
>  
> Wystan Curnow wrote:  
> >  
> >  
> > Elizabeth, perhaps another distinction I'd rather not draw is that  
> > between the 'state of literature' and 'external circumstances'. You  
> > might say just so long as prose rules the world blurring its boundaries  
> > with poetry remains worth doing. I don't go for the idea that poetry  
> > creates meaning, prose conveys it. All writing does both to such an  
> > extent I'd want to hold all writers to account for doing both. I don't  
> > know whether Tomas meant that writing that creates meaning, IS poetry  
> > (whether we take it to be poetry or prose, like on the page or in a  
> > Creative Writing class on poetry) or that what we take to be poetry  
> > CREATES MEANING. Either way, I'm against it.  
> > I take your point about reading, and its relation to time management and  
> > personal entertainment value, what other purposes are being served?  
> > Cheers, Wystan  
> >  
> >  
> > -----Original Message-----  
> > From: UB Poetics discussion group [mailto: ]  
> > On Behalf Of Elizabeth Switaj  
> > Sent: Tuesday, 6 November 2007 2:34 a.m.  
> > To:   
> > Subject: Re: what do you think of  
> >  
> > Wystan, playing into the hands of what? When you say "the age" do you  
> > refer to the state of literature or to external circumstances? If the  
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> > blurring of the boundaries has happened for it to be useful to attempt  
> > to redraw them (if only as an experiment).  
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> > reading of poetry is much slower and deliberate to the point where I've  
> > even been known to say that I read prose and think about poetry.  
> > Exceptions to this are James Joyce and crappy poetry, which is to say  
> > great prose and crappy poetry, though that says much more about my  
> > personal preferences and biases than anything else, of course.  
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> > Elizabeth Kate Switaj  
> > www.elizabethkateswitaj.net  
> >  
> >  
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> >> distinguish the two? A certain playing into the hands results from  
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> > advantage.  
> >  
> >> Wystan  
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> \_\_\_\_\_  
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198. **Jennifer Karmin**

***Re: Malachi Ritscher: anti-war protester***

*Tue 6 Nov 2007*

---

Diane, I think your points are very relevant. Whose  
job is it to name and remember those who sacrifice

themselves during a war -- be it a monk, protester, terrorist, or soldier? How do the names of the dead change when listed in the news vs. listed in a poem vs. not being listed at all?

I agree that one of the most troubling facts is that the local/national media has not given Malachi and his actions much attention. This seems in line with the general coverage of the Iraq war. It reminds me that wars are designed, created, and scripted with their own invented words for us to consume. Or, we don't consume these words. We turn them upside down and make them new.

Malachi was an important member of Chicago's vibrant experimental music community. At the time of his death last year, the music site Pitchfork featured some useful writing.

<http://www.pitchforkmedia.com/article/feature/39663-malachi-ritscher-1954-2006>

Last week, Chicago Public Radio aired an interview with Malachi's sister.

<http://www.chicagopublicradio.org/Content.aspx?audioID415>

Thanks to all who've shared their ideas with me both on and off the list,

Jennifer

On 11/5/07, Diane DiPrima <[REDACTED]> wrote:

> Hi Jennifer,

>

> I hope this post doesn't take the discussion off track, it is not

my

> intention, but:

>

> I just wanted to mention, for the record, that several Buddhist monks

and

> nuns self-immolated during the Vietnam war. One article in the Times,

about

> a young nun who died in this way on June 3 1966,

moved me to write a  
short  
> poem (still in print in my Revolutionary Letters).  
When I wrote the  
Times to  
> ask her name so that I could use in the title of my  
poem, they  
responded by  
> sending me the address in Asia of the correspondent  
who wrote the  
article. I  
> finally reached him and he wrote back that  
³Buddhist nuns didn¹t  
have  
> names²--which was of course grossly untrue. It was  
interesting to  
me that  
> nearly every monk who self-immolated was mentioned  
by name when  
anyone  
> bothered to write about him at all, but that  
³Buddhist nuns  
didn¹t have  
> names.²  
>  
> All best, Diane di Prima

---

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199. **steve d. dalachinsky**

***Re: Do not fill the refusal to talk***

*Tue 6 Nov 2007*

---

write in pictures write in sound

On Tue, 6 Nov 2007 12:33:32 -0500 Murat Nemet-Nejat <[REDACTED]>  
writes:

> Jim, Peter,

>

> Yes, the connection between the visual and language, the explosive



> gap they  
> have to cross to create meanings, that's the underlying concern in  
> poetry in  
> our time, I think.  
>  
> In reference to the relationship between architecture and junk, I  
> think any  
> building becomes beautiful as it becomes decoupled from its  
> ostensible  
> function; use makes it invisible. "Uselessness" gives buildings  
> beauty.  
> That's why, I think, 19th century factory spaces for example are  
> beautiful.  
> Of course, this is the very reverse of the Bauhaus aesthetics. But  
> we live  
> in a new world.  
>  
> Did anyone see the documentary "Industrial Landscapes?"  
>  
> I have a review of Bill Berkson's book of lectures, \*Sudden  
> Address\*, which  
> just came out in The Poetry Project Newsletter and which will appear  
> in two  
> different versions in Eileen Tabios's \*Galathea Resurrected\* and  
> Douglas  
> Messerli's \*Green Integer\* blog. The review says things about the  
> issue in  
> question.  
>  
> Also, my book \*The Peripheral Space of Photography\* is all about  
> the  
> relationship between photographic image and language.  
>  
> Ciao,  
>  
> Murat  
>  
> On Nov 6, 2007 10:14 AM, Peter Ciccariello <[REDACTED]>  
> wrote:  
>  
> > Jim,  
> >

> > You said: "images and languages start to 'speak'  
> >  
> > Yes, that "inbetween" is what I am concentrating on, the interior  
> space,  
> > the  
> > inner voice, the point where the brain begins to recognize  
> recognizes  
> > language and demands meaning.  
> >  
> > - Peter  
> >  
> >  
> > On Nov 6, 2007 12:02 AM, Jim Andrews <[REDACTED]> wrote:  
> >  
> > > Do not fill the refusal to talk  
> > > <http://cgi7.com/peterimages/Do-not-fill-the-refusal-to-.jpg>  
> > >  
> > > That's evocative, Peter. It reminds me of the industrial  
> downtown of big  
> > > cities. And the role of thought there. Usually thought in  
> industrial  
> > > scenarios is of engineering and steel/concrete withstanding the  
> forces  
> > at  
> > > play. And lots of crash and bang, materials worn. Interesting to  
> see  
> > > typographic symbols in such a situation.  
> > >  
> > > It also reminds me of when I saw Joe Keppler's back yard some  
> time ago.  
> > > He's  
> > > a poet-sculptor. Steel is his main material. Looking out the  
> kitchen  
> > > window  
> > > at the back yard, I saw a big kind of dump of 'raw material' for  
> his  
> > > sculpture. Lots of scrap steel, but it had already started to  
> bend to  
> > > language. It was strikingly like junk steel but also there were  
> sort of  
> > > creaks and groans and bends of language in there already. Parts  
> of other

> > > architectures. Engineering architectures and  
> writerly/sculptural  
> > > architectures.  
> > >  
> > > How typographic symbols hold an image, create and hold an image.  
> The  
> > piece  
> > > I'm working on also fills language with images from the net. You  
> also  
> > are  
> > > filling language with images. Interesting how the two types of  
> images  
> > and  
> > > languages start to 'speak' at once: the meanings and images of  
> > typographic  
> > > language and the meanings and images of visual language.  
> > >  
> > > ja  
> > > <http://vispo.com>  
> > >  
> >  
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> >  
> > --  
> > NEW RELEASE  
> > UNCOMMON VISION - The Art of Peter Ciccariello  
> > <http://uncommon-vision.blogspot.com/>  
> > 66 pp. 42 color plates.  
> >  
>  
>

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## 200. **Jason Quackenbush**

### ***Re: what do you think of***

*Tue 6 Nov 2007*

---

Thanks for taking the bait, Allison. To be honest these are some thoughts that aren't fully formed yet, and I was kind of hoping that by sending them out sort of half-cocked i'd be able to get somebody from the list to engage me on these terms to see if I can work them out through dialog.

Basically, i'm looking at "sentences" and "paragraphs" not such much as grammatical entities but as something that i've been calling "Minimum Meaningful Units" to myself. So what I'm saying is that to my way of thinking, at least if this avenue for drawing the distinction pans out, is that in the language arts, composition is in some sense atomic. One can break that down to the word level and say it's all just words in combination, but to my way of thinking I think there are real advantages to differentiating prose and poetry at the level of composition based on different MMUs. The primary advantage is that it gives a writer a framework in which to compose, letting the MMUs function like Legos and trusting that so long as different MMUs are focussed on, the end result is going to be something along the lines of what he's going for. To that end, I think that even prose writers who don't use paragraphs are working with something similar to the paragraph in terms of their MMUs, whereas even poets who don't appear to be using sentences are still using sentence size MMUs in their composition.

The concept then is that a MMU is the minimum necessary to be written for a piece in one genre or the other to be complete. That is, a poem needs at least one sentence, (the term being used admittedly loosely to mean a subject and something predicated of it), and a prose piece needs at least one paragraph (even more loosely meaning a statement and it's elucidation).

The other thing I like about this approach is that I think it may be possible to conceive of different MMUs that present the opportunity to write pieces that are neither prose nor poetry. One such example might be wittgenstein's "remarks" which are the MMUs of his later philosophy which i've experimented with quite a bit and had some good success with. The results are something that I'm resistant to describe as prose or poetry, but to take the example of the novel, I'm happy to report that a novel which i think we all agree can be either prose or poetry can also be neither prose nor poetry as well

On Tue, 6 Nov 2007, Alison Croggon wrote:

*Jason:*

*"If I read something about  
"poetry" and I substitute "language art composed at the level of the  
sentence" it works and can makes sense of what is being said, just as if  
I read something aobut "prose" and substitute "language art composed at  
the level of the paragraph." I think this distinction makes sense  
because it relates directly to what people actually do, as well as to*

*But from my observation - as a reader and a writer of prose and poetry -  
novels are composed at the level of the \_sentence\_, not the paragraph - and  
what about people like Jose Saramago or David Albahari, who don't use  
paragraphs at all? (As Patrick White said - one of the most illuminating and*

*helpful things I've ever read about writing novels - a novel is written sentence by sentence.) You could perhaps make the beginnings of a distinction here, by saying that - as I believe - poetry is composed in lines (I don't think poetry has much to do with sentences at all, frankly). Even if, as in a prose poem, it's a very long line. Or you could say with Olson that poetry is composed in the syllable and the ear, which might take care of the flash poetry. I don't think either art is about "the nature of information" they "convey". Both \_are\_ something. Yes, they differ, but I've never read a satisfactory account of what that difference is. Maybe the crudest is best -there's something encyclopaedic about novels, they amass detail, while poems discard it.*

*Elizabeth, I don't understand what you mean - are you saying the decision to write prose is about a desire for power? What kind of prose do you mean? What kind of power? There are prose works that equally "vibrate" with the reader, that are as multiple as any poems. Maybe you're referring to a particular kind of prose and I am thinking of another. I presume we're talking about what's generally and perhaps a little depressingly known as "creative prose".*

*I've no objection to distinctions. I do however find claims that poetry is somehow inherently superior to prose (it doesn't seek power, it relinquishes some kind of control, prose is a vehicle, poetry the passenger, whatever) irksome. As are claims to the reverse.*

*All best*

*A*

*--*

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

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

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

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201. **Jason Quackenbush**

***Re: dismissing stein***

*Tue 6 Nov 2007*

---

reducing tender buttons to edith sitwell plastered = really weird

On Tue, 6 Nov 2007, Tom Orange wrote:

*hello all,*

*here's an unfortunate, dismissive take on gertrude stein by way of reviewing*

janet malcom's recent bio:

*"I happily admit I haven't read The Making of Americans (1934) and have no intention of doing so, since it's half a million words long, and almost all of those sound like this: I mean, I mean and that is not what I mean. I mean that not any one is saying what they are meaning. I mean that I am feeling something, I mean that I mean something and I mean that not any one is thinking, is feeling, is saying, is certain of that thing, I mean that not any one can be. And so on and so forth."*

*"Her charm emerges periodically in her books. The Autobiography of Alice B Toklas (1933) is a perfect, lucid delight; Tender Buttons (1914) sounds, not unattractively, like the work of Edith Sitwell after a pint or two of vodka; and Wars I Have Seen (1944) is disconcertingly indistinguishable in style and in every respect from the Anita Loos novel Gentlemen Prefer Blondes (1925)."*

*"But was Stein really all that interested in anything? You would be hard-put to extract any cogent statement on any subject from almost any of her books."*

full piece at <

<http://www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2007/10/25/bomalc120.xml>

sadly,  
tom orange

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202. **Ruth Lepson**

**Re: Meritage Press Announcement**

Tue 6 Nov 2007

tom --

one of my students just heard you read & thought you were awesome--his first poetry reading so he will go to others now.

On 11/6/07 9:24 AM, "Tom Beckett" <[REDACTED]> wrote:

*Meritage Press Announcement*

*TINY BOOKS RELEASES FIFTH TITLE FOR POETRY TO KEEP FEEDING THE WORLD*

*Meritage Press (MP) is pleased to announce the fifth 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 utilize small books (1 3/4" x 1 3/4") made in Nepal by artisans paid fair wages, as sourced by Baksheesh, a fair trade retailer.

Photos

of a sample "Tiny Book" are available at

[\\_http://www.flickr.com/photos/lolabola/1618955048/in/photostream/](http://www.flickr.com/photos/lolabola/1618955048/in/photostream/)  
(<http://www.flickr.com/photos/lolabola/1618955048/in/photostream/>) as well  
as at Crg Hill's Poetry Scorecard at  
[\\_http://scorecard.typepad.com/crag\\_hills\\_poetry\\_score/haynaku/index.html](http://scorecard.typepad.com/crag_hills_poetry_score/haynaku/index.html) (  
[http://scorecard.typepad.com/crag\\_hills\\_poetry\\_score/haynaku/index.html](http://scorecard.typepad.com/crag_hills_poetry_score/haynaku/index.html)) .

All profits from book sales will be donated to Heifer International, an organization devoted to reducing world hunger by promoting sustainable sources of food and income. This project reflects MP's 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.

We are delighted to announce that MP's fifth Tiny Book is

some hay

By Lars Palm

Lars Palm lives in southern Sweden where he works in health care, writes (mostly smallish) silly poems, translates some Swedish poets, edits a blog zine called skicka (in english) & at times publishes the first broadside series in the country. He's the author of mindfulness (moria, 2006), on stealing lips (The Martian Press, 2006) & is beside the point (Big Game Books Tinyside 34, 2007). Another, death is, is forthcoming from by the skin of me teeth press sometime soon.

MP's other Tiny Books, which also are still available, are

all alone again

by Dan Waber

and

Steps: A Notebook

by Tom Beckett

and

"ŠAnd Then The Wind Did Blow..."

Jainakú Poems

by Ernesto Priego

and

*Speak which  
Hay(na)ku poems  
by Jill Jones*

*Each Tiny Book will cost \$10 plus \$1.00 shipping/handling in the U.S. (email us first for non-U.S. orders). 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  
U.S.A.*

*Please specify which of the five Tiny Books you are ordering.*

*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.*

#### *FUNDAISING UPDATE:*

*In addition to providing livestock, Heifer International also provides trees. As of Nov. 5, 2007, Meritage Press' Tiny Books program has sold enough Tiny Books to finance the donation equivalent of seven sets of tree-gifts. Here's what Heifer has to say about trees:*

*One of Heifer International's most important commitments is to care for the earth. We believe development must be sustainable < that projects should be long-term investments in the future of people and the planet. That's why in addition to livestock, Heifer often provides families with trees. On a steep Tanzanian hillside, Heifer International helped a family learn to plant trees and elephant grass to keep the soil in place. Today, they have flourishing rows of leucaena trees and corn. Through training, families learn how to keep their small plots of land healthy and renew the soil for future generations by planting trees, using natural fertilizer, and limiting grazing. By helping families raise their animals in harmony with nature, you can fight poverty*



and  
hunger while ensuring a healthy, productive future for us all.

Then of course there are the chickens, goats, water buffalos, pigs, ducks,  
honeybees, llamas....all of which can help ease hunger around the world.  
Meritage Press thanks you in advance for your support and hopes you enjoy  
Tiny  
Books -- small enough to become jewelry, but with poems big enough to  
resonate  
worldwide.

\*\*\*\*\*

**ABOUT THE TINY BOOK AUTHORS:**

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](http://logolalia.com). Meritage  
Press  
tapped Mr. Waber to inaugurate the series partly for his work in minimalist  
poetry.

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.

Ernesto Priego was born in Mexico City. He lives in London. He blogs at  
Never Neutral (<http://neverneutral.wordpress.com/>) and is the author of the  
first  
single-author hay(na)ku poetry collection, *Not Even Dogs*  
(<http://meritagepress.com/notevendogs.htm>). The "jainakú" is Mexico's  
version of the hay(na)ku  
poetic form.

Jill Jones' latest book, *Broken/Open* (Salt, 2005), was short-listed for The  
Age Book of the Year 2005 and the 2006 Kenneth Slessor Poetry Prize. In 1993  
she won the Mary Gilmore Award for her first book of poetry, *The Mask and the  
Jagged Star* (Hazard Press, 1992). Her third book, *The Book of Possibilities*  
(Hale & Iremonger, 1997), was shortlisted for the 1997 National Book Council  
'Banjo' Awards and the 1998 Adelaide Festival Awards. *Screens, Jets, Heaven:  
New and Selected Poems* (Salt, 2002) won the 2003 Kenneth Slessor Poetry Prize  
(NSW Premier's Literary Awards). Her work has been translated into Chinese,

*Dutch, Polish, French, Italian and Spanish.*

*For more information:* [REDACTED]

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

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203. **wil Hallgren**

***Re: what do you think of "musical" as descriptive of poetry***

*Tue 6 Nov 2007*

I agree that using "music" in connection with poetry is distracting. Shall we attempt to replace "musical" with "cadenced" -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or modulation in tone" -- "'flow of rhythm").

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

From: angela vasquez-giroux <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, November 6, 2007 12:18:29 PM

Subject: Re: what do you think of/additional horse shit/ with respect...

i hate to be a jerk, but isn't "musical" one of those non-descriptive words masquerading as descriptive? saying poetry is musical is as meaningless as calling it "interesting" or "organic".

poetry is (in my mind) all about precision. musical doesn't do the job. we can talk about rhythm, cadence, alliteration, etc.

perhaps i've had too much coffee already.

On 11/6/07, steve russell <[REDACTED]> wrote:

>

> i say this with some degree of deference:

>

> isn't poetry more musical? poets count.

>

> novelist seldom speak in such minimal, linguistic terms.

> when i read a joyce carol oates essay, she refers to character, plot.

> the rest is mostly academic horse shit to working writers.

>

> Wystan Curnow <[REDACTED]> wrote: Jason (1) for my money, the

> impulse to collapse distinctions is also the impulse to

> replace them with different distinctions (2) it was tomas's musing about  
> meaning that drove  
> me to respond in the first place and (3) I am really glad to hear you have  
> found some better  
> philosophies and aesthetics than .... I'm always on the lookout myself....  
> Anyway, I don't find  
> the sentence, paragraph distinction of much use. What about stanzas then?  
> Or Faulkner.  
> But then we began, not with a distinction between poetry and fiction at  
> all, but between poetry and  
> expository prose. Cheers, Wystan

>

>

>

>

> From: UB Poetics discussion group on behalf of Jason Quackenbush  
> Sent: Tue 6/11/2007 3:12 p.m.  
> To: [REDACTED]  
> Subject: Re: what do you think of

>

>

>

> there's a difference between not liking where a distinction is drawn and  
> making a case for drawing no distinction at all. i personally am with  
> Elizabeth in the feeling that I've personally had enough of this post  
> structuralist impulse toward collapsing distinctions. 1.) distinctions  
> are useful for all sorts of things & 2.) frankly criticism musing about  
> the nature of meaning bores me to tears, doesn't seem to generative or  
> useful, and frankly is starting to look sort of self-indulgent and lazy  
> & 3.) anyway, there are better philosophies and aesthetics than the  
> stuff that formed the foundations of critical theory and cultural  
> studies over the last 25 years or so. I'd like to say that poetry has  
> line breaks and prose doesn't, but there are too many prose poets and  
> flash fictionaries that have muddied that water up, so we're left with  
> something that is fundamentally a structural issue in that it relates to  
> the architecture of language arts, but against which there's been such  
> an assault for no apparently good reason that we no longer have a way to  
> draw a line where one is useful.

>

> perhaps more to the point is the reading angle, but for me, honestly, my  
> reading habits aren't that different for poetry or for prose. I find  
> Ezra Pound as absorbing as I find Philip K. Dick, and respond to them

> both in similar ways albeit for different reasons. which is why for me,  
> the impulse is to draw the distinction from a compositional point of  
> view. And that works for me, and not only that, but i find it works also  
> when I'm reading other people as well. If I read something about  
> "poetry" and I substitute "language art composed at the level of the  
> sentence" it works and can makes sense of what is being said, just as if  
> I read something about "prose" and substitute "language art composed at  
> the level of the paragraph." I think this distinction makes sense  
> because it relates directly to what people actually do, as well as to  
> the nature of information being conveyed by the two different species.  
>  
>  
>  
> Wystan Curnow wrote:  
> >  
> >  
> > Elizabeth, perhaps another distinction I'd rather not draw is that  
> > between the 'state of literature' and 'external circumstances'. You  
> > might say just so long as prose rules the world blurring its boundaries  
> > with poetry remains worth doing. I don't go for the idea that poetry  
> > creates meaning, prose conveys it. All writing does both to such an  
> > extent I'd want to hold all writers to account for doing both. I don't  
> > know whether Tomas meant that writing that creates meaning, IS poetry  
> > (whether we take it to be poetry or prose, like on the page or in a  
> > Creative Writing class on poetry) or that what we take to be poetry  
> > CREATES MEANING. Either way, I'm against it.  
> > I take your point about reading, and its relation to time management and  
> > personal entertainment value, what what other purposes are being served?  
> > Cheers, Wystan  
> >  
> >  
> > -----Original Message-----  
> > From: UB Poetics discussion group [mailto: ]  
> > On Behalf Of Elizabeth Switaj  
> > Sent: Tuesday, 6 November 2007 2:34 a.m.  
> > To:   
> > Subject: Re: what do you think of  
> >  
> > Wystan, playing into the hands of what? When you say "the age" do you  
> > refer to the state of literature or to external circumstances? If the  
> > former, I suppose one could argue, if they were so inclined, that enough  
> > blurring of the boundaries has happened for it to be useful to attempt

> > to redraw them (if only as an experiment).  
> >  
> > For me, the primary difference between poetry and prose is not in how I  
> > write them (certain types of prose excepted) but in how I read them. My  
> > reading of poetry is much slower and deliberate to the point where I've  
> > even been known to say that I read prose and think about poetry.  
> > Exceptions to this are James Joyce and crappy poetry, which is to say  
> > great prose and crappy poetry, though that says much more about my  
> > personal preferences and biases than anything else, of course.  
> >  
> > Elizabeth Kate Switaj  
> > www.elizabethkateswitaj.net  
> >  
> >  
> > On 11/5/07, Wystan Curnow wrote:  
> >  
> >> Come to think of it, the question is why, at this juncture, seek to  
> >> distinguish the two? A certain playing into the hands results from  
> >> the effort. The age requires rather that they be confused to  
> >>  
> > advantage.  
> >  
> >> Wystan  
> >>  
> >>  
> >>  
>  
>  
>  
> \_\_\_\_\_  
> Do You Yahoo!?  
> Tired of spam? Yahoo! Mail has the best spam protection around  
> http://mail.yahoo.com  
>

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204. **Maria Damon**  
***contact info for Cecilia Vicuña?***  
*Tue 6 Nov 2007*

---

please backchannel; thanks!

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205. **mIEKAL aND**  
**Schadenfreude**

Tue 6 Nov 2007

---

Anyone have a one word translation in English?

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206. **steve russell**  
**Re: what do you think of**

Tue 6 Nov 2007

---

i can't find my Stevens. i remember the poem for its musical grace and it's philosophical contrast: art/nature.

Barry Schwabsky <[REDACTED]> wrote: 'what she sang was uttered word by word' (Stevens, 'The Idea of Order at Key West') = (a certain idea of) poetry

Alison Croggon wrote: Jason:

"If I read something about "poetry" and I substitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if I read something about "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to

But from my observation - as a reader and a writer of prose and poetry - novels are composed at the level of the \_sentence\_, not the paragraph - and what about people like Jose Saramago or David Albahari, who don't use paragraphs at all? (As Patrick White said - one of the most illuminating and helpful things I've ever read about writing novels - a novel is written sentence by sentence.) You could perhaps make the beginnings of a distinction here, by saying that - as I believe - poetry is composed in lines (I don't think poetry has much to do with sentences at all, frankly). Even if, as in a prose poem, it's a very long line. Or you could say with Olson that poetry is composed in the syllable and the ear, which might take care of the flash poetry. I don't think either art is about "the nature of information" they "convey". Both \_are\_ something. Yes, they differ, but I've never read a satisfactory account of what that difference is. Maybe the crudest is best -there's something encyclopaedic about novels, they amass detail, while poems discard it.

Elizabeth, I don't understand what you mean - are you saying the decision to write prose is about a desire for power? What kind of prose do you mean? What kind of power? There are prose works that equally "vibrate" with the reader, that are as multiple as any poems. Maybe you're referring to a particular kind of prose and I am thinking of another. I presume we're talking about what's generally and perhaps a little depressingly known as "creative prose".

I've no objection to distinctions. I do however find claims that poetry is somehow inherently superior to prose (it doesn't seek power, it relinquishes some kind of control, prose is a vehicle, poetry the passenger, whatever) irksome. As are claims to the reverse.

All best

A

--

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

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

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

---

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<http://mail.yahoo.com>

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207. **Michael Dylan Welch**

***Haiku Invitational / Vancouver Cherry Blossom Festival***

*Tue 6 Nov 2007*

---

VANCOUVER CHERRY BLOSSOM FESTIVAL 2008

INTERNATIONAL HAIKU INVITATIONAL

We are delighted to announce that the third annual Vancouver Cherry Blossom Festival will take place in Vancouver, Canada, during March and April 2008.

We invite poets from around the world to submit ONE unpublished haiku on the theme of cherry blossoms. Submissions must be received by December 19, 2007.

Top selected haiku will be memorialized in stone, along with 2006 and 2007 top poems, and placed among the new cherry tree plantings at the world class VanDusen Botanical Garden in Vancouver. Selected haiku will also be displayed on hundreds of TransLink city buses and SkyTrain cars for a period of two months. Other works of merit will be published on the VCBF Website and featured at readings throughout the festival.

You may find submission details at <http://www.vcbf.ca/?by> following the link to haiku.

Thank you for sharing your passion and appreciating the cherry tree.

Respectfully,

Linda Poole  
VCBF Creative Director

Carole MacRury  
Michael Dylan Welch  
Edward Zuk  
Haiku Committee

[Email](#)

and AIM finally together. You've gotta check out free AOL Mail! -  
<http://mail.aol.com>

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208. **Patrick F. Durgin**

***Reading November 17th in Chicago / Hannah Weiner Tribute***

*Tue 6 Nov 2007*

---

[Apologies for cross-posting.]

Red Rover Series  
{readings that play with reading}

Experiment #17:  
Silent Teaching  
A Tribute to Hannah Weiner

7pm Saturday, November 17th

Featuring:

Mark Booth  
Maria Damon  
Patrick Durgin  
Judith Goldman  
Roberto Harrison  
Todd Mattei  
Jenny Roberts  
Jennifer Scappettone  
Timothy Yu

at the SpareRoom  
4100 W. Grand Avenue  
NEW LOCATION close to Grand & Pulaski  
in the American Stencil Company building  
2nd floor, suite 210-212  
<http://www.spareroomchicago.org>



BYOB

suggested donation \$3

doors lock at 7:30pm

wheelchair accessible with assistance

MARK BOOTH has exhibited his visual art at Tony Wright/Bodybuilder & Sportsman, Chicago; Chicago Cultural Center; The Contemporary Museum, Honolulu, Hawaii; Gahlberg Gallery, College of DuPage, Glen Ellyn, IL; Devening Editions, Chicago; and other venues. Selected audio artworks have been presented at the Overgaden Sound Art Festival, Copenhagen; Openport Festival, Chicago; Lincoln Park Conservatory, Chicago; Nova art fair, Chicago; and the Outer Ear Festival of Sound, Chicago. In addition, Booth has completed commissioned audio scores for Molly Shanahan/Mad Shak's "My Name is a Blackbird," Chicago, and Erik Pold's "Success", Copenhagen. Next fall, Booth will have a solo show at the Hyde Park Art Center in Chicago. He currently teaches creative writing, painting, and sound at the School of the Art Institute of Chicago.

MARIA DAMON teaches poetry and poetics at the University of Minnesota. She is the author of *The Dark End of the Street: Margins in American Vanguard Poetry*, co-author (with mIEKAL aND) of several books of poetry and online poetic works, and co-editor (with Ira Livingston) of the forthcoming anthology *Poetry and Cultural Studies: A Reader*. She has published numerous essays on poetry and poetics, including one on Hannah Weiner.

PATRICK DURGIN's most recent publications include a chapbook of poetry (*Imitation Poems*) and contributions to *Bay Poetics* and *Chicago Review*. Very shortly forthcoming are essays in *Aerial* and *The Journal of Literary Disability*, poetry in *Abraham Lincoln*, as well as *The Route*, a collaborative hybrid-genre book written with Jen Hofer. By day, he teaches at the School of the Art Institute of Chicago and by night maintains <http://www.da-crouton.com>. He edited the recent selected works of Hannah Weiner (*Hannah Weiner's Open House*) for Kenning Editions

(<http://www.kenningeditions.com>), as well as Weiner's Early and Clairvoyant Journals for the UC San Diego's Archive of New Poetry.

JUDITH GOLDMAN is the author of *Vocoder* (Roof 2001) and *Deathstar/Rico-chet* (O Books 2006). She was a coeditor, with Jocelyn Saidenberg and Kevin Killian, of *Krupskaya* for two years and currently coedits the annual anthology *War and Peace* with Leslie Scalapino. Her article "Hannah = hannaH: Politics, Ethics, and Clairvoyance in the work of Hannah Weiner" appeared in *differences* in 2001, while a review of Hannah Weiner's *Open House* is forthcoming in *Crayon*. She teaches in the core humanities program at University of Chicago.

ROBERTO HARRISON edits *Crayon* with Andrew Levy and the Bronze Skull Press chapbook series. He also hosts the Enemy Rumor reading series. His most recent books include *Counter Daemons* (Litmus Press), *Os* (subpress) and *Elemental Song* (Answer Tag Home Press), all published in 2006. He lives in Milwaukee, Wisconsin.

TODD MATTEI is an artist and musician living in Chicago. His work has been exhibited, screened, heard, or performed all over. He believes we must foster new perceptions of possibility, always available, and recycle both the wheat and the chaff circuits according to their most useful energy. Visit <http://www.toddmattei.com> for images and information.

JENNY ROBERTS is a visual artist with roots in writing (poetry). In 2003, Jenny Roberts received an MFA from the University of Chicago. Roberts co-taught a seminar on conceptual art for adults at the Newberry Library in Chicago in 2005 and has presented her work as a visiting artist at the School of the Art Institute and Columbia College in Chicago as well as at a conference on camouflage at the University of Northern Iowa. She has had shows at LIPA Gallery, Lobby Gallery, the Hyde Park Art Center and other venues around Chicago.

JENNIFER SCAPPETTONE's first book of poems, *From Dame Quickly*, will be out next year from Litmus Press. Several chapbooks were printed in 2007, including

Err-Residence (Bronze Skull) and Beauty [Is the New Absurdity] (dusi/e kolektiv). She is an assistant professor of English and creative writing at the University of Chicago.

TIMOTHY YU is the author of Journey to the West, which won the Vincent Chin Chapbook Prize from Kundiman and appeared in Barrow Street. His work has also appeared or is forthcoming in SHAMPOO, Abraham Lincoln, 2nd Avenue Poetry, and the anthology The City Visible: Chicago Poetry for the New Century (Cracked Slab). He lives in Chicago and in Toronto, where he teaches at the University of Toronto, and can occasionally be found at <http://tympan.blogspot.com>.

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.

Coming in 2008

Kate Greenstreet and Jen Tynes

Miranda Mellis and Sarah Rosenthal

Email ideas for reading experiments to us at [REDACTED].

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

The SpareRoom is Chicago's time-arts cooperative. Our space gives a community of artists the opportunity to rehearse, perform, exhibit, and develop work on their own terms. Our Make Work program provides use of the space for interdisciplinary events and workshops: performance art, film, video, readings, dance, theater, installation, experimental sound and more. Email proposals to [REDACTED].

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209. **wil Hallgren**

***Re: what do you think of***

*Tue 6 Nov 2007*

---

The Idea of Order at Key West by Wallace Steven (Collected Poems p. 128)

She sang beyond the genius of the sea.  
The water never formed to mind or voice,  
Like a body wholly body, fluttering  
Its empty sleeves; and yet its mimic motion  
Made constant cry, caused constantly a cry,  
That was not ours although we understood,  
Inhuman, of the veritable ocean.

The sea was not a mask. No more was she.  
The song and water were not medleyed sound  
Even if what she sang was what she heard,  
Since what she sang was uttered word by word.  
It may be that in all her phrases stirred  
The grinding water and the gasping wind;  
But it was she and not the sea we heard.

For she was the maker of the song she sang.  
The ever-hooded, tragic gestured sea  
Was merely a place by which she walked to sing.  
Whose spirit is this? we said, because we knew  
It was the spirit that we sought and knew  
That we should ask this often as she sang.

If it was only the dark voice of the sea  
That rose, or even colored by many waves;  
If it was only the outer voice of the sky  
And cloud, of the sunken coral water-walled,  
However clear, it would have been deep air,  
The heaving speech of air, a summer sound  
Repeated in a summer without end  
And sound alone. But it was more than that,  
More even than her voice, and ours, among  
The meaningless plungings of water and the wind,  
Theatrical distances, bronze shadows heaped  
On high horizons, mountainous atmospheres  
Of sky and sea.  
It was her voice that made  
The sky acutest at its vanishing.  
She measured to the hour its solitude.  
She was the single artificer of the world  
In which she sang. And when she sang, the sea,  
Whatever self it had, became the self  
That was her song, for she was the maker. Then we,  
As we beheld her striding there alone,

Knew that there never was a word for her  
Except the one she sang and, singing, made.

Ramon Fernandez, tell me, if you know,  
Why, when the singing ended and we turned  
Toward the town, tell me why the glassy lights,  
The lights in the fishing boats at anchor there,  
As the night descended, tilting in the air,  
Mastered the night and portioned out the sea,  
Fixing emblazoned zones and fiery poles,  
Arranging, deepening, enchanting night.

Oh! Blessed rage for order, pale Ramon,  
The maker's rage to order words of the sea,  
Words of the fragrant portals, dimly-starred,  
And of ourselves and of our origins,  
In ghostlier demarcations, keener sounds.

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

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, November 6, 2007 7:45:16 PM

Subject: Re: what do you think of

i can't find my Stevens. i remember the poem for its musical grace and it's philosophical contrast: art/nature.

Barry Schwabsky <[REDACTED]> wrote: 'what she sang was uttered word by word' (Stevens, 'The Idea of Order at Key West') = (a certain idea of) poetry

Alison Croggon wrote: Jason:

"If I read something about "poetry" and I substitute "language art composed at the level of the sentence" it works and can make sense of what is being said, just as if I read something about "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to

But from my observation - as a reader and a writer of prose and poetry - novels are composed at the level of the \_sentence\_, not the paragraph - and what about people like Jose Saramago or David Albaladejo, who don't use paragraphs at all? (As Patrick White said - one of the most illuminating and helpful things I've ever read about writing novels - a novel is written sentence by sentence.) You could perhaps make the beginnings of a distinction here, by saying that - as I believe - poetry is composed in lines (I don't think poetry has much to do with sentences at all, frankly). Even if, as in a prose poem, it's a very long line. Or you could say with Olson that poetry is composed in the syllable and the ear, which might

take care of the flash poetry. I don't think either art is about "the nature of information" they "convey". Both are something. Yes, they differ, but I've never read a satisfactory account of what that difference is. Maybe the crudest is best -there's something encyclopaedic about novels, they amass detail, while poems discard it.

Elizabeth, I don't understand what you mean - are you saying the decision to write prose is about a desire for power? What kind of prose do you mean? What kind of power? There are prose works that equally "vibrate" with the reader, that are as multiple as any poems. Maybe you're referring to a particular kind of prose and I am thinking of another. I presume we're talking about what's generally and perhaps a little depressingly known as "creative prose".

I've no objection to distinctions. I do however find claims that poetry is somehow inherently superior to prose (it doesn't seek power, it relinquishes some kind of control, prose is a vehicle, poetry the passenger, whatever) irksome. As are claims to the reverse.

All best

A

--

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

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

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

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## 210. **Catherine Daly**

### **WGA Strike**

*Tue 6 Nov 2007*

---

Hi. I would like to inform you, especially those who are not in the U.S. and may not know or care, that the Writers Guild of America is on strike.

I would also like to encourage some conversation, debate, and support for the WGA writers.

The Writers Guild is one of the few white collar/artistic labor unions. Of the others, while most SAG (Screen Actors Guild) members are respecting the picket lines, the DGA (Directors Guild) is not. The Hollywood Teamsters, and also individual Teamsters, are also not crossing picket lines.

The last writers' strike, which lasted five months, gave rise to reality tv (which requires fewer, and more easily non-union, writers). This writers' strike will take an estimated 1 billion dollars a month from the US economy. GE, Sony, Time Warner, etc. -- are diversified and multinational enough not to care.

The debates are many:

- residuals for online screenings or downloads -- not about napster-esque stealing and swapping: the studios are running television shows and feature films on their own websites without paying the writers residuals. they are additionally saying that these are "experiments" for "marketing purposes" while 1) one cable network runs all of its film programming ad-free and pays residuals according to contract formulas, 2) part of this marketing is building share for the network and for the shows, which should be compensated, 3) we are no longer in the experimental phase of internet advertising, broadband, etc.

- residuals for the creative offspring of film and tv: so-called "baby writers" are exploited by the networks, and regular staff writers are required, to write webisodes for existing shows for internet-only showings. neither the creators of the characters, situations -- the show -- nor the writers of the webisodes are paid residuals. sometimes, they're not paid for writing them.

- do not be fooled by studios saying they want to pay residuals to writers, actors after shows or films make a profit. studios, now all part of large corporations, are now able to manipulate the books so that shows officially never show a profit. for example, the simpsons, one of the most popular and longest-running television shows thus far, and one with only voice actors, is officially still in the red.

- the WGA has been forced to make significant cuts in its union health care benefit, especially to writers who live outside Los Angeles, and has extended the number of working years to become fully vested in the health benefits.

At any one time, less than 5% of the WGA members are working. the average WGA member makes less money per year from writing than a minor league hockey player. [there have been some ravings I've heard about the average salary being close to what the average first team major league male athlete makes: not so]

--

All best,  
Catherine Daly

██████████

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211. **Catherine Daly**

***Re: Bar Napkins - Call for Wor(k/d)s***

Tue 6 Nov 2007

---

| you've seen Moira Egan's right? she's in Baltimore --

--

All best,  
Catherine Daly  
[REDACTED]

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212. **Schneider Hill**

***Reminder: Sightings and Hearings: Huth & Hill at the Stain Bar, Nov. 16***

Tue 6 Nov 2007

---

Poets Crag Hill and Geof Huth will give a reading entitled "Sightings & Hearings" at the Stain Bar in Brooklyn, New York, on November 16th. Combining their interest in visual, sound, and even textual poetry, they will read and perform, together and apart, a wide range of works. This will be the first time Hill and Huth have performed together since their performance in March of this year, so don't miss this east coast appearance. If a reading isn't enough encouragement, Stain Bar has a great selection of New-York-only beer and other drinks.

Crag Hill and Geof Huth  
Friday, 16 November 2007  
6:30 pm  
Stain Bar  
766 Grand Street  
Brooklyn, New York  
718/[REDACTED]

To get to Stain Bar, take the L train to Grand and go one block west to 766 Grand Street by the way of Graham Avenue and Humboldt Street.

For those who attend, Hill will offer Nico Vassilakis' Text Loses Time for \$12.00! Ask him for one.

Bios of the Performers:

Crag Hill has been exploring the world through the prisms of verbal and visual language since his re-birth in the 1970s. Writer of numerous chapbooks and/or other print interventions, including Dict (Xexoxial Endarchy), Another Switch (Norton Coker Press), and Yes James, Yes Joyce (Loose Gravel Press), he has



also once edited two magazines, Score and its successor Spore. His latest book, co-edited with Bob Grumman, is Writing to be Seen, the first major anthology of visual poetry in 30 years. He writes frequently about poetry at his blog, Crg Hill's poetry scorecard .

Geof Huth is a writer of textual and visual poetry who has lived on most of the continents on earth. He writes frequently about visual poetry, especially on his weblog, dbqp: visualizing poetics. His chapbooks include "Analphabet," "The Dreams of the Fishwife," "ghostlight," "Peristyle," "To a Small Stream of Water (or Ditch)," and "wreadings." Huth edited &2: an/thology of Pwoermnds, the first-ever anthology of one-word poems. His most recent books are a box of pages entitled water vapour and the chapbook, "Out of Character."

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213. **Chris Stroffolino**  
***"musical" as descriptive of poetry***

Tue 6 Nov 2007

---

For me, there can be a shorthand usefulness to the term on a specific ("technical" or "nuts and bolts") level....

assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings, rhythmic push and pull, even in the most 'prosey' of poetry, or poetry conceived of, or operating in a context, or largely on the page, and not even necessarily uttered verbally, or read silently so that one feels the poem physically (in the sense of lips, throat, as much as 'eye' or 'ear')----these can all be considered aspects of the poem's 'music.' So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing (as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).

But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally. When, for instance, "music" is opposed to "meaning," as it often is. Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is. Poem N or Poet Y, by contrast, is considered to be much stronger in terms of "logopia" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopia" (I may be spelling these wrong, because of my spell check). And then somewhere "in between" is the

perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.

Yet, when one says one poem is more Musical than another poem, the term becomes less descriptive and much more subjective and judgmental. It's one thing to say that one appreciates a certain kind of "music" over another kind of music, categorically. It's certainly valid to say "I categorically appreciate opera over punk music" (or vice versa) It's another (and in my opinion less valid) thing to say "Opera is music, punk is not" (or vice versa)-- Yet I feel this is often how the term "music" (and also the term "ear"---as in "tin ear") is used in discussions of poetry. I may not be moved or transported by the 'music' of Auden, Pound or Robert Duncan as much as I am by Robert Creeley, Laura Riding, or Pessoa (in Chris Daniels translation at least), for instance, but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done), and though I tend to generally prefer punk to opera, there's definitely some opera I prefer to some punk....

Sorry if this seems heavy handed, and not 'musical' enough (ah, but I can love the music of the essay, letter and manifesto...) Nor is it intended to sound relativistic.

Chris

On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:

*I agree that using "music" in connection with poetry is distracting. Shall we attempt to replace "musical" with "cadenced" -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or modulation in tone" -- "'flow of rhythm").*

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

From: angela vasquez-giroux <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, November 6, 2007 12:18:29 PM

Subject: Re: what do you think of/additional horse shit/ with respect...

*i hate to be a jerk, but isn't "musical" one of those non-descriptive words masquerading as descriptive? saying poetry is musical is as meaningless as calling it "interesting" or "organic".*

*poetry is (in my mind) all about precision. musical doesn't do the job. we can talk about rhythm, cadence, alliteration, etc.*

*perhaps i've had too much coffee already.*

*On 11/6/07, steve russell <[REDACTED]> wrote:*

*i say this with some degree of deference:*

*isn't poetry more musical? poets count.*

*novelist seldom speak in such minimal, linguistic terms.  
when i read a joyce carol oates essay, she refers to character,  
plot.  
the rest is mostly academic horse shit to working writers.*

*Wystan Curnow <[REDACTED]> wrote: Jason (1) for my  
money, the  
impulse to collapse distinctions is also the impulse to  
replace them with different distinctions (2) it was tomas's musing  
about  
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me to respond in the first place and (3) I am really glad to hear  
you have  
found some better  
philosophies and aesthetics than .... I'm always on the lookout  
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Anyway, I don't find  
the sentence, paragraph distinction of much use. What about  
stanzas then?  
Or Faulkner.  
But then we began, not with a distinction between poetry and  
fiction at  
all, but between poetry and  
expository prose. Cheers, Wystan*

---

*From: UB Poetics discussion group on behalf of Jason Quackenbush  
Sent: Tue 6/11/2007 3:12 p.m.  
To: [REDACTED]  
Subject: Re: what do you think of*

*there's a difference between not liking where a distinction is  
drawn and  
making a case for drawing no distinction at all. i personally am with  
Elizabeth in the feeling that I've personally had enough of this post  
structuralist impulse toward collapsing distinctions. 1.)*

distinctions  
are useful for all sorts of things & 2.) frankly criticism musing  
about  
the nature of meaning bores me to tears, doesn't seem to  
generative or  
useful, and frankly is starting to look sort of self-indulgent and  
lazy  
& 3.) anyway, there are better philosophies and aesthetics than the  
stuff that formed the foundations of critical theory and cultural  
studies over the last 25 years or so. I'd like to say that poetry has  
line breaks and prose doesn't, but there are too many prose poets and  
flash fictionaries that have muddied that water up, so we're left  
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something that is fundamentally a structural issue in that it  
relates to  
the architecture of language arts, but against which there's been  
such  
an assault for no apparently good reason that we no longer have a  
way to  
draw a line where one is useful.

perhaps more to the point is the reading angle, but for me,  
honestly, my  
reading habits aren't that different for poetry or for prose. I find  
Ezra Pound as absorbing as I find Philip K. Dick, and respond to them  
both in similar ways albeit for different reasons. which is why  
for me,  
the impulse is to draw the distinction from a compositional point of  
view. And that works for me, and not only that, but i find it  
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"poetry" and I substitute "language art composed at the level of the  
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because it relates directly to what people actually do, as well as to  
the nature of information being conveyed by the two different  
species.

Wystan Curnow wrote:

Elizabeth, perhaps another distinction I'd rather not draw is that  
between the 'state of literature' and 'external circumstances'. You

*might say just so long as prose rules the world blurring its boundaries with poetry remains worth doing. I don't go for the idea that poetry creates meaning, prose conveys it. All writing does both to such an extent I'd want to hold all writers to account for doing both. I don't know whether Tomas meant that writing that creates meaning, IS poetry (whether we take it to be poetry or prose, like on the page or in a Creative Writing class on poetry) or that what we take to be poetry CREATES MEANING. Either way, I'm against it. I take your point about reading, and its relation to time management and personal entertainment value, what other purposes are being served?*  
Cheers, Wystan

*-----Original Message-----*

*From: UB Poetics discussion group  
[mailto: ]  
On Behalf Of Elizabeth Switaj  
Sent: Tuesday, 6 November 2007 2:34 a.m.  
To:   
Subject: Re: what do you think of*

*Wystan, playing into the hands of what? When you say "the age" do you refer to the state of literature or to external circumstances? If the former, I suppose one could argue, if they were so inclined, that enough blurring of the boundaries has happened for it to be useful to attempt to redraw them (if only as an experiment).*

*For me, the primary difference between poetry and prose is not in how I write them (certain types of prose excepted) but in how I read them. My reading of poetry is much slower and deliberate to the point where I've even been known to say that I read prose and think about poetry. Exceptions to this are James Joyce and crappy poetry, which is to say great prose and crappy poetry, though that says much more about my personal preferences and biases than anything else, of course.*

Elizabeth Kate Switaj  
www.elizabethkateswitaj.net

On 11/5/07, Wystan Curnow wrote:

*Come to think of it, the question is why, at this juncture, seek to distinguish the two? A certain playing into the hands results from the effort. The age requires rather that they be confused to*

*advantage.*

Wystan

---

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214. **Maria Damon**  
**Re: Schadenfreude**

Tue 6 Nov 2007

---

it's one of my favorite words, but i don't know a one-word translation.

mIEKAL aND wrote:

> Anyone have a one word translation in English?

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215. **W.B. Keckler**  
**Re: dismissing stein**

Tue 6 Nov 2007

---

Obtuse is, like, the new smart or something.

\*\*\*\*\* See what's new at http://www.aol.com

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216. **Dillon Westbrook**

**Re: what do you think of "musical" as descriptive of poetry**

Tue 6 Nov 2007

---

In English, if you use the adjective "musial" to talk about text, you are making a metaphor. My instructors have told me this is not the case in Classical Chinese or Ancient Greek, a point I'm sure we're all familiar with (and one I can't really evaluate properly, so I'll just repeat it as gospel). I say, given that we are put in this metaphoric corner, let's just embrace it, and mine the entire music- theory lexicon to what good use we can make of it. If we are talking technically though, a cadence almost always means a passing from a state of harmonic or rhythmic tension to one of release. What could that mean in the context of poetry? Maybe we can even ask that question in terms of prose (have we figured out what that weird thing is yet?)

Sorry, questions about music as descriptor of text and vice versa are my favorite species of question in the world, so I'm just going to pretend it was the original question. I'm not sure it gets one any closer to a definition of poetry or prose, but it's really kind of endless. About 20 messages back, John Cunningham made this great metaphor out of the introduction of dissonance as the history of both music and poetry in the 20th century. I'm sure it misses something, but it seems pretty compelling to follow. What's the notion of consonance this is relying on? Is Milton consonant, where Eliot is dissonant? Is it a cognitive category (another place where a music metaphor dominates- the philosophy of psychology), like we have resolution to the extent we have cognition, irresolution where we don't understand? Who are our textual Serialists? (actually, does anyone know about anyone trying to write a poem based on a tone row? its seeming very possible to me, sitting here typing on my couch, which is a sure sign of infallibility)

If we're tossing out "musical", let's please not toss out the vocabulary of music- it's so much fun.

Also, what exactly would "understood" or "misunderstood" mean in a discussion about music audiences, to query Jim's definition? Would \*plain song\* be what you write when you believe you are going to be understood, and \*lieder\*, well you draw your own conclusions?

On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:

*I agree that using "music" in connection with poetry is distracting. Shall we attempt to replace "musical" with "cadenced" -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or modulation in tone" -- "'flow of rhythm").*

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*Sent: Tue 6/11/2007 3:12 p.m.*

*To: [REDACTED]*

*Subject: Re: what do you think of*

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"poetry" and I substitute "language art composed at the level of the sentence" it works and can make sense of what is being said, just as if

I read something about "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to the nature of information being conveyed by the two different species.

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Cheers, Wystan

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

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[mailto: ]

On Behalf Of Elizabeth Switaj

Sent: Tuesday, 6 November 2007 2:34 a.m.

To:

Subject: Re: what do you think of

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*Come to think of it, the question is why, at this juncture, seek to  
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advantage.*

*Wystan*

---

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217. **Daniel Zimmerman**

***Re: Schadenfreude***

*Tue 6 Nov 2007*

---

Gloating?

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

From: "mIEKAL aND" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, November 06, 2007 6:41 PM

Subject: Schadenfreude

| *Anyone have a one word translation in English?*

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218. **W.B. Keckler**

**Re: Schadenfreude**

*Tue 6 Nov 2007*

---

Bush. Wait...Heliogabalus (or whoever it was really had the Bull...read it wasn't Heliogabalus but authors like Vonnegut perpetuate that and I fell for it). You could create one, a suitable neologism: delectalgia? tittilalgia? The latter one has the additional benefit of sounding "dirty." It is of course based on "tittilation." I almost crossed wires and put tittivation there for some reason. That's one of those words you can't use in ANY circumstance without sounding hopelessly misbegotten. Should there be a pass(us)-- root for suffering used instead? German has that great compounding nature so often praised, so much so I sometimes feel vicariously offended for English. But Katzensprung is darn cute! And I love to ask people to wait an "Augenblick."

I just cheated at this point and asked the Oz Google after failing to fix on anything. Someone pointed out the inefficacy of "gloat" to substitute; of course they are correct. I still suspect there is an obscure polysyllabic that is a hapax legemonon in Anthony Burgess or someone of that ostentatious ilk. I was surprised to learn "schadenfreude" has been used in English since 1922. I would have thought it a 19th century importation, although the word fits the literary tenor of any time, doubtless, unfortunately, grumblegrumble ahem mmmble....

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

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219. **W.B. Keckler**

**Schadenfreude apres James Chapman**

*Tue 6 Nov 2007*

---

I asked J.C. (no not THAT j.c.) james chapman (fugue state press novelist) and he found this amusing list at wiki of Greatest Hits of Schadenfreude around the globe...apparently it's in the blood...everyone's blood...oy!

"i do love german...i came up with nothing....wiki tho has epicaricacy which if i knew the word i could tell you if it's good or not. most impressive is the wiki list of other languages' terms for this:"

- \* \_Arabic\_  
([http://en.wikipedia.org/wiki/wiki/Arabic\\_language](http://en.wikipedia.org/wiki/wiki/Arabic_language)) : shamaatah (shamtan, taking pleasure in the misfortune of others)
- \* \_Bulgarian\_  
([http://en.wikipedia.org/wiki/wiki/Bulgarian\\_language](http://en.wikipedia.org/wiki/wiki/Bulgarian_language)) : ( , evil or harm, , joy)
- \* \_Chinese\_ ([http://en.wikipedia.org/wiki/wiki/Chinese\\_language](http://en.wikipedia.org/wiki/wiki/Chinese_language)) : ( , enjoy; disaster; ; be happy for; misfortune)
- \* \_Czech\_  
([http://en.wikipedia.org/wiki/wiki/Czech\\_language](http://en.wikipedia.org/wiki/wiki/Czech_language)) : Å¡ kodolibost (Å¡koda, damage, harm, or loss, libost, pleasure)
- \* \_Danish\_  
([http://en.wikipedia.org/wiki/wiki/Danish\\_language](http://en.wikipedia.org/wiki/wiki/Danish_language)) and \_Norwegian\_  
([http://en.wikipedia.org/wiki/wiki/Norwegian\\_language](http://en.wikipedia.org/wiki/wiki/Norwegian_language)) : skadefryd (skade, damage, injury or harm, fryd, glee)
- \* \_Dutch\_  
([http://en.wikipedia.org/wiki/wiki/Dutch\\_language](http://en.wikipedia.org/wiki/wiki/Dutch_language)) : leedvermaak (leed, suffering or sorrow, and vermaak, entertainment)
- \* \_Esperanto\_  
(<http://en.wikipedia.org/wiki/wiki/Esperanto>) : malica ojo (malica, wicked, and ojo, joy)
- \* \_Estonian\_  
([http://en.wikipedia.org/wiki/wiki/Estonian\\_language](http://en.wikipedia.org/wiki/wiki/Estonian_language)) : kahjur&mu&mu (kahju, damage or harm and r&mu&mu, joy)
- \* \_Finnish\_  
([http://en.wikipedia.org/wiki/wiki/Finnish\\_language](http://en.wikipedia.org/wiki/wiki/Finnish_language)) : vahingonilo (vahinko, accident or damage, ilo, joy or happiness)
- \* \_Greek\_  
([http://en.wikipedia.org/wiki/wiki/Greek\\_language](http://en.wikipedia.org/wiki/wiki/Greek_language)) : ( , joy or delight and , spite or ill will)
- \* \_Hebrew\_  
([http://en.wikipedia.org/wiki/wiki/Hebrew\\_language](http://en.wikipedia.org/wiki/wiki/Hebrew_language)) : ) : , joy, , misfortune, based on Proverbs 17:5) (simcha la'ed), also: " " (see \_Mishneh Torah\_  
([http://en.wikipedia.org/wiki/wiki/Mishneh\\_Torah](http://en.wikipedia.org/wiki/wiki/Mishneh_Torah)), the laws of Teshuvah chap. 4:4).
- \* \_Hungarian\_ ([http://en.wikipedia.org/wiki/wiki/Hungarian\\_language](http://en.wikipedia.org/wiki/wiki/Hungarian_language)) : k&Auml;r&Auml;m (k&Auml;r, loss or damage, &Auml;r&Auml;m, joy)
- \* \_Lithuanian\_  
([http://en.wikipedia.org/wiki/wiki/Lithuanian\\_language](http://en.wikipedia.org/wiki/wiki/Lithuanian_language)) : piktd iuga (piktas angry, d iaugsmas joy)
- \* \_Macedonian\_  
([http://en.wikipedia.org/wiki/wiki/Macedonian\\_language](http://en.wikipedia.org/wiki/wiki/Macedonian_language)) : ( , evil or harm, , joy)
- \* \_Russian\_ ([http://en.wikipedia.org/wiki/wiki/Russian\\_language](http://en.wikipedia.org/wiki/wiki/Russian_language)) : ( , evil or harm, , joy)
- \* \_Scots Gaelic\_  
([http://en.wikipedia.org/wiki/wiki/Scottish\\_Gaelic\\_language](http://en.wikipedia.org/wiki/wiki/Scottish_Gaelic_language)) : aighear millteach (aighear, delight or joy, millteach, malicious or destructive)
- \* \_Serbian\_  
([http://en.wikipedia.org/wiki/wiki/Serbian\\_language](http://en.wikipedia.org/wiki/wiki/Serbian_language)) and \_Croatian\_  
([http://en.wikipedia.org/wiki/wiki/Croatian\\_language](http://en.wikipedia.org/wiki/wiki/Croatian_language)) : /zluradost (zlo, evil, radost, joy)
- \* \_Slovak\_ ([http://en.wikipedia.org/wiki/wiki/Slovak\\_language](http://en.wikipedia.org/wiki/wiki/Slovak_language)) : Å¡ kodorados (Å¡koda, damage, harm, or loss, rados , joy)
- \* \_Slovenian\_  
([http://en.wikipedia.org/wiki/wiki/Slovenian\\_language](http://en.wikipedia.org/wiki/wiki/Slovenian_language)) : Å¡kodo eljnost (Å¡koda, damage, harm, or loss, eleti, to wish)
- \* \_Swedish\_

([http://en.wikipedia.org/wiki/wiki/Swedish\\_language](http://en.wikipedia.org/wiki/wiki/Swedish_language)) : skadeglÃdje (skada, damage, glÃdje, joy or happiness)

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

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## 220. **Halvard Johnson**

### **Re: Schadenfreude**

Tue 6 Nov 2007

---

How about maliciousglee?

Hal

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 Nov 6, 2007, at 5:41 PM, mIEKAL aND wrote:

| *Anyone have a one word translation in English?*

[↑ Contents](#)

## 221. **J. Michael Mollohan**

### **Re: Schadenfreude**

Tue 6 Nov 2007

---

epicaricacy

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

From: "mIEKAL aND" <████████>

To: <████████>

Sent: Tuesday, November 06, 2007 6:41 PM

Subject: Schadenfreude

| *Anyone have a one word translation in English?*

[↑ Contents](#)

222. **Elizabeth Switaj**  
**Re: what do you think of**  
Tue 6 Nov 2007

---

Mark, you're right enough that there will always be some degree of boundary blurring when it comes to categories that weren't created through processes such as those used in mathematics: I don't particularly desire that things be black and white. However, the act of blurring-- of actively increasing blurriness and reducing differentiation is something worth discussing the merits of. I think there have been enough experiments in that direction (indeed, the prose poem has been an institution for some time now) that the other direction may hold more space for discovery. I am primarily coming at this from the angle of my own writing practice, though I do have to ask why a writer should have a privileged position when it comes to categorizing their own work.

I think you may have misunderstood the target of what I was saying about indefiniteness. That wasn't related to the main conversation but, rather, to someone's snarky response to a request I made for them to clarify one of their arguments.

Elizabeth Kate Switaj  
www.elizabethkateswitaj.net

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223. **steve d. dalachinsky**  
**Re: Schadenfreude**  
Wed 7 Nov 2007

---

ill pass it tio germany see what they come up with  
On Tue, 6 Nov 2007 17:41:50 -0600 mIEKAL aND <[REDACTED]> writes:  
> Anyone have a one word translation in English?  
>  
>

[↑ Contents](#)

224. **steve d. dalachinsky**  
**Re: what do you think of/additional horse shit/ with respect...**  
Wed 7 Nov 2007

---

i'm told my stuff is musical all the time especially by europeans they're term not mine my poetry has a certain musicality musetry as a friend calls the concept of mixing the too MUSE

On Tue, 6 Nov 2007 13:24:16 -0600 John Cunningham  
<[REDACTED]> writes:

> Having been a musician - jazz, latin, blues, African - prior to  
> getting into  
> writing poetry, I take offense at 'musical' being described as  
> non-descriptive. Poetry has always been associated with music. Music  
> is  
> sound. And what is poetry other than sound and the placing of sounds  
> in a  
> melodious cadence - with as much dissonance as the poet hears. Just  
> as the  
> development of Western Classical Music has been the opening of music  
> to  
> dissonance (consider the Gregorian and other Chants compared to say  
> Schoenberg or Stravinsky), it seems to me that the development of  
> modern and  
> post-modern poetry has been nothing more than opening the poem to  
> dissonance  
> - which is nothing other than music. In conclusion, let me  
> paraphrase what  
> one of the greats of North American music said regarding 'swing' -  
> you know  
> it when you hear it. And if poetry, of whatever classification or  
> category,  
> doesn't have music, it doesn't sing and it definitely doesn't work  
> because  
> even the most dissonant of post-modernism swings in its own way and  
> if  
> you're open you can hear it singing to you.  
> John Cunningham  
>  
> -----Original Message-----  
> From: UB Poetics discussion group  
> [mailto: ] On  
> Behalf Of angela vasquez-giroux  
> Sent: November 6, 2007 11:18 AM  
> To:   
> Subject: Re: what do you think of/additional horse shit/ with  
> respect...  
>  
> i hate to be a jerk, but isn't "musical" one of those  
> non-descriptive words  
> masquerading as descriptive? saying poetry is musical is as  
> meaningless as



> calling it "interesting" or "organic".  
>  
> poetry is (in my mind) all about precision. musical doesn't do the  
> job. we  
> can talk about rhythm, cadence, alliteration, etc.  
>  
> perhaps i've had too much coffee already.  
>  
> On 11/6/07, steve russell <[REDACTED]> wrote:  
> >  
> > i say this with some degree of deference:  
> >  
> > isn't poetry more musical? poets count.  
> >  
> > novelist seldom speak in such minimal, linguistic terms.  
> > when i read a joyce carol oates essay, she refers to character,  
> plot.  
> > the rest is mostly academic horse shit to working writers.  
> >  
> > Wystan Curnow <[REDACTED]> wrote: Jason (1) for my  
> money, the  
> > impulse to collapse distinctions is also the impulse to  
> > replace them with different distinctions (2) it was tomas's musing  
> about  
> > meaning that drove  
> > me to respond in the first place and (3) I am really glad to hear  
> you have  
> > found some better  
> > philosophies and aesthetics than .... I'm always on the lookout  
> myself....  
> > Anyway, I don't find  
> > the sentence, paragraph distinction of much use. What about  
> stanzas then?  
> > Or Faulkner.  
> > But then we began, not with a distinction between poetry and  
> fiction at  
> > all, but between poetry and  
> > expository prose. Cheers, Wystan  
> >  
> >  
> > \_\_\_\_\_  
> >

> > From: UB Poetics discussion group on behalf of Jason Quackenbush  
> > Sent: Tue 6/11/2007 3:12 p.m.  
> > To: [REDACTED]  
> > Subject: Re: what do you think of  
> >  
> >  
> >  
> > there's a difference between not liking where a distinction is  
> drawn and  
> > making a case for drawing no distinction at all. i personally am  
> with  
> > Elizabeth in the feeling that I've personally had enough of this  
> post  
> > structuralist impulse toward collapsing distinctions. 1.)  
> distinctions  
> > are useful for all sorts of things & 2.) frankly criticism musing  
> about  
> > the nature of meaning bores me to tears, doesn't seem to  
> generative or  
> > useful, and frankly is starting to look sort of self-indulgent and  
> lazy  
> > & 3.) anyway, there are better philosophies and aesthetics than  
> the  
> > stuff that formed the foundations of critical theory and cultural  
> > studies over the last 25 years or so. I'd like to say that poetry  
> has  
> > line breaks and prose doesn't, but there are too many prose poets  
> and  
> > flash fictionaries that have muddled that water up, so we're left  
> with  
> > something that is fundamentally a structural issue in that it  
> relates to  
> > the architecture of language arts, but against which there's been  
> such  
> > an assault for no apparently good reason that we no longer have a  
> way to  
> > draw a line where one is useful.  
> >  
> > perhaps more to the point is the reading angle, but for me,  
> honestly, my  
> > reading habits aren't that different for poetry or for prose. I  
> find

> > Ezra Pound as absorbing as I find Philip K. Dick, and respond to  
> them  
> > both in similar ways albeit for different reasons. which is why  
> for me,  
> > the impulse is to draw the distinction from a compositional point  
> of  
> > view. And that works for me, and not only that, but i find it  
> works also  
> > when I'm reading other people as well. If I read something about  
> > "poetry" and I substitute "language art composed at the level of  
> the  
> > sentence" it works and can makes sense of what is being said, just  
> as if  
> > I read something about "prose" and substitute "language art  
> composed at  
> > the level of the paragraph." I think this distinction makes sense  
> > because it relates directly to what people actually do, as well as  
> to  
> > the nature of information being conveyed by the two different  
> species.  
> >  
> >  
> >  
> > Wystan Curnow wrote:  
> > >  
> > >  
> > > Elizabeth, perhaps another distinction I'd rather not draw is  
> that  
> > > between the 'state of literature' and 'external circumstances'.  
> You  
> > > might say just so long as prose rules the world blurring its  
> boundaries  
> > > with poetry remains worth doing. I don't go for the idea that  
> poetry  
> > > creates meaning, prose conveys it. All writing does both to such  
> an  
> > > extent I'd want to hold all writers to account for doing both. I  
> don't  
> > > know whether Tomas meant that writing that creates meaning, IS  
> poetry  
> > > (whether we take it to be poetry or prose, like on the page or  
> in a

> > > Creative Writing class on poetry) or that what we take to be  
> poetry  
> > > CREATES MEANING. Either way, I'm against it.  
> > > I take your point about reading, and its relation to time  
> management and  
> > > personal entertainment value, what what other purposes are being  
> served?  
> > > Cheers, Wystan  
> > >  
> > >  
> > > -----Original Message-----  
> > > From: UB Poetics discussion group  
> [mailto: ]  
> > > On Behalf Of Elizabeth Switaj  
> > > Sent: Tuesday, 6 November 2007 2:34 a.m.  
> > > To:   
> > > Subject: Re: what do you think of  
> > >  
> > > Wystan, playing into the hands of what? When you say "the age"  
> do you  
> > > refer to the state of literature or to external circumstances?  
> If the  
> > > former, I suppose one could argue, if they were so inclined,  
> that enough  
> > > blurring of the boundaries has happened for it to be useful to  
> attempt  
> > > to redraw them (if only as an experiment).  
> > >  
> > > For me, the primary difference between poetry and prose is not  
> in how I  
> > > write them (certain types of prose excepted) but in how I read  
> them. My  
> > > reading of poetry is much slower and deliberate to the point  
> where I've  
> > > even been known to say that I read prose and think about  
> poetry.  
> > > Exceptions to this are James Joyce and crappy poetry, which is  
> to say  
> > > great prose and crappy poetry, though that says much more about  
> my  
> > > personal preferences and biases than anything else, of course.  
> > >

> > > Elizabeth Kate Switaj  
> > > www.elizabethkateswitaj.net  
> > >  
> > >  
> > > On 11/5/07, Wystan Curnow wrote:  
> > >  
> > >> Come to think of it, the question is why, at this juncture,  
> seek to  
> > >> distinguish the two? A certain playing into the hands results  
> from  
> > >> the effort. The age requires rather that they be confused to  
> > >>  
> > > advantage.  
> > >  
> > >> Wystan  
> > >>  
> > >>  
> > >>  
> >  
> >  
> > \_\_\_\_\_  
> > Do You Yahoo!?  
> > Tired of spam? Yahoo! Mail has the best spam protection around  
> > http://mail.yahoo.com  
> >  
>  
> No virus found in this incoming message.  
> Checked by AVG Free Edition.  
> Version: 7.5.503 / Virus Database: 269.15.22/1112 - Release Date:  
> 05/11/2007  
> 7:11 PM  
>  
>  
> No virus found in this outgoing message.  
> Checked by AVG Free Edition.  
> Version: 7.5.503 / Virus Database: 269.15.22/1112 - Release Date:  
> 05/11/2007  
> 7:11 PM  
>  
>  
>

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225. **Michael Cross**

***Atticus/Finch presents: Brady/Halpern chapbook and reading!***

*Wed 7 Nov 2007*

---

[Please distribute this post far and wide: small press publishers depend on your effort to get the word out!]

Dear Friends:

Atticus/Finch is honored to announce the release of our newest chapbook, *Snow Sensitive Skin*, a collaborative long-poem by San Francisco authors Taylor Brady and Rob Halpern. While Atticus/Finch commissioned this work back in 2005, the collaboration didn't begin in earnest until June of 2006, in the midst of the (most recent) martial conflict between Israel and Lebanon. Taking as their point of departure Lebanese musician and visual artist Mazen Kerbaj's composition "Starry Night" (see below for a link), an improvisation between Mazen and the Israeli airforce for "trumpet and bombs," the authors challenged themselves to face the violence of war with the deactivating non-force of the poem, drawing into stark contrast notions of responsibility, praxis, and the labor of poetry during times of war. The authors write in their acknowledgements, "if we want to give ourselves to a present that is something other than the debased 'now,' and to a future that will not have been terminal, every second language must be taken up as an act of love." As such, Brady and Halpern took the very notion of collaboration to task, demanding that the composition unfold together, in the same room, in real time, in order to undergo and occupy this second language (in all of its difficulty) in a present foreign to the terminal 'now.'

*Snow Sensitive Skin* is a tour de force in the most literal sense, a commitment to undertake the difficulty of language as aporia and possibility, and at 72 pages of tightly weft lines, dedicated to "the promise of demilitarized time," this "chapbook" is certainly ambitious in scope.

If that weren't enough, folks in and around the San Francisco Bay Area will have the pleasure of seeing Brady and Halpern read from the book at its launch this Sunday, November 11th, at Oakland institution New Yipes (21 Grand, 416 25th Street) at 7pm (along with fellow poet Garrett Caples), and copies of the book will certainly be on hand for interested parties.

In the meantime, for those of us happily residing elsewhere, the book can be purchased now using credit card or check. And, as is the case with all Atticus/Finch books, this volume will sell out relatively quickly, so order while you've got it on your mind!

To obtain a copy, use your credit card at our website (www.atticusfinch.org), or send \$10 (well-concealed cash, check, or money order (made payable to Michael Cross)) to:

Atticus/Finch Chapbooks  
c/o Michael Cross  
State University of New York at Buffalo  
Samuel Clemens Hall #306  
Buffalo NY 14260-4610

On a related note, we still have a few copies of Patrick Durgin's Imitation Poems, if you'd like to bundle your order, and do keep your eyes open for the next A/F volume (coming this December), Lo, Bittern by Austin poet C.J. Martin.

And, finally, here's the link to Kerbaj's "Starry Night:"  
www.muniak.com/mazen\_kerbaj-starry\_night.mp3

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## 226. **Schuchat Simon**

### **Ammons**

Wed 7 Nov 2007

---

It was Ted Berrigan who first advised me to read Archie Ammons' poetry. As an interesting poet outside of schools or groups, in the tradition of Williams. True, Ted, an admirer of Conrad Aiken as well, had justifiably catholic tastes, but that does not mean he was not right about the poetry.

---

Do You Yahoo!?

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<http://mail.yahoo.com>

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## 227. **Wystan Curnow**

### **Re: what do you think of**

Wed 7 Nov 2007

---

What you both have to say accords at one level what goes on in my own writing life. But writing for oneself, for one's own understanding alone, is the fall back position, the limit case. I don't think any of us would bother if we didn't think we might extend the size of our expected audience, which is to say poetry IS what you write when you think you might be understood. Wystan

---

From: UB Poetics discussion group on behalf of Murat Nemet-Nejat

Sent: Wed 7/11/2007 6:37 a.m.

To: [REDACTED]

Subject: Re: what do you think of

I think Jim is onto something important here. What differentiates prose from poetry, in our time, is the size of the expected audience -or, are you speaking to an audience outside you or are you yourself the original audience you are appealing to.

Ciao,

Murat

On Nov 5, 2007 7:10 AM, Jim Andrews <[REDACTED]> wrote:

*prose is what you write when you think you might be understood; poetry, well, you draw your own conclusions.*

*ja*

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

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228. **Wystan Curnow**

***Re: what do you think of***

*Wed 7 Nov 2007*

Elizabeth, all writing has power. It would seem to be a reason to write. Not all writing has the same power. As to the power of prose, I spoke of volume yes, the extent of the cultural space in which the languages of prose are the norm and I gave you some examples. Were these bad examples? Try putting poetry where it does not belong, which is almost everywhere. Wystan.

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

From: UB Poetics discussion group [mailto:[REDACTED]] On Behalf Of Elizabeth Switaj

Sent: Wednesday, 7 November 2007 4:27 a.m.

To: [REDACTED]

Subject: Re: what do you think of

Alison: I don't think that the decision to write prose is about a desire for power: I was attempting to clarify what Wystan meant about prose ruling the world and to consider some of the potential implications of that and the rest of what he had to say.

Wystan: yes, conversations do often involve a degree of indefiniteness, but I really can't have a discussion with you if I don't know what you're talking about.



If you're talking about sheer volume, which seems to be the implication of your most recent email, I'm still not really sure how that's a recommendation for blurring boundaries. Nor do I think you have any "powers": it's simply that your email seemed to imply that seeking power was a reasonable aim for one's writing (in that a poet should blur boundaries with prose since prose "rules"). If I misunderstood, I'm sorry, but that's what happens when one rolls with indefiniteness, I'm afraid.

Elizabeth Kate Switaj  
www.elizabethkateswitaj.net

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229. **Jim Andrews**  
***Re: what do you think of***

Wed 7 Nov 2007

---

other takes:

poetry is for writing what no one understands when it needs saying anyway.  
prose is for saying it poorly.

poetry is what nobody knows what it is except when they don't.

there has to be a joke in a distinction between prose and poetry. not to dismiss the distinction as laughable but to indicate complication.

if we don't know what poetry is, distinctions between prose and poetry are going to sound like distinctions between ideals based on hat size or whether one is wearing plaid.

we don't really know what we're talking about but, then, poetry is the art of being profoundly vague.

ja  
<http://vispo.com>

*I think Jim is onto something important here. What differentiates prose from poetry, in our time, is the size of the expected audience -or, are you speaking to an audience outside you or are you yourself the original audience you are appealing to.*

*Ciao,*

*Murat*

*On Nov 5, 2007 7:10 AM, Jim Andrews <[REDACTED]> wrote:*

*prose is what you write when you think you might be understood; poetry,*

*well, you draw your own conclusions.*

*ja*

*<http://vispo.com>*

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## 230. **Barry Schwabsky**

### ***Re: "musical" as descriptive of poetry***

*Wed 7 Nov 2007*

I'm generally with you, Chris, but there is a possible non-biased way to understand how some forms of music might be less "musical" than others--for instance, I would hazard to say that in country and hip-hop, the presentation of the words, and of the story or persona that those words embody, tends to take precedence, and in that sense they could be called "less musical" than some other forms. If you think Sarah Vaughan is a great singer, you have to have different reasons behind this judgement than you would if you think Johnny Cash is a great singer--in her case, you have to accept some kind of more abstract communication of the musical content of the syllables she is singing, somewhat abstracted from any overt content they might have.

Chris Stroffolino <[REDACTED]> wrote: For me, there can be a shorthand usefulness to the term on a specific ("technical" or "nuts and bolts") level....

assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings, rhythmic push and pull, even in the most 'prosey' of poetry, or poetry conceived of, or operating in a context, or largely on the page, and not even necessarily uttered verbally, or read silently so that one feels the poem physically (in the sense of lips, throat, as much as 'eye' or 'ear')---these can all be considered aspects of the poem's 'music.' So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing (as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).

But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally. When, for instance, "music" is opposed to "meaning," as it often is. Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is. Poem N or Poet Y, by contrast, is considered to be much stronger in

terms of "logopia" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopia" (I may be spelling these wrong, because of my spell check). And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.

Yet, when one says one poem is more Musical than another poem, the term becomes less descriptive and much more subjective and judgmental. It's one thing to say that one appreciates a certain kind of "music" over another kind of music, categorically. It's certainly valid to say "I categorically appreciate opera over punk music" (or vice versa) It's another (and in my opinion less valid) thing to say "Opera is music, punk is not" (or vice versa)-- Yet I feel this is often how the term "music" (and also the term "ear"---as in "tin ear") is used in discussions of poetry. I may not be moved or transported by the 'music' of Auden, Pound or Robert Duncan as much as I am by Robert Creeley, Laura Riding, or Pessoa (in Chris Daniels translation at least), for instance, but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done), and though I tend to generally prefer punk to opera, there's definitely some opera I prefer to some punk....

Sorry if this seems heavy handed, and not 'musical' enough (ah, but I can love the music of the essay, letter and manifesto...) Nor is it intended to sound relativistic.

Chris

On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:

> I agree that using "music" in connection with poetry is  
> distracting. Shall we attempt to replace "musical" with "cadenced"  
> -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or  
> modulation in tone" -- "'flow of rhythm").  
>  
>  
> ----- Original Message -----  
> From: angela vasquez-giroux  
> To: [REDACTED]  
> Sent: Tuesday, November 6, 2007 12:18:29 PM  
> Subject: Re: what do you think of/additional horse shit/ with  
> respect...  
>  
> i hate to be a jerk, but isn't "musical" one of those non-  
> descriptive words  
> masquerading as descriptive? saying poetry is musical is as  
> meaningless as

> calling it "interesting" or "organic".  
>  
> poetry is (in my mind) all about precision. musical doesn't do the  
> job. we  
> can talk about rhythm, cadence, alliteration, etc.  
>  
> perhaps i've had too much coffee already.  
>  
> On 11/6/07, steve russell  
wrote:  
>>  
>> i say this with some degree of deference:  
>>  
>> isn't poetry more musical? poets count.  
>>  
>> novelist seldom speak in such minimal, linguistic terms.  
>> when i read a joyce carol oates essay, she refers to character,  
>> plot.  
>> the rest is mostly academic horse shit to working writers.  
>>  
>> Wystan Curnow wrote: Jason (1) for my  
>> money, the  
>> impulse to collapse distinctions is also the impulse to  
>> replace them with different distinctions (2) it was tomas's musing  
>> about  
>> meaning that drove  
>> me to respond in the first place and (3) I am really glad to hear  
>> you have  
>> found some better  
>> philosophies and aesthetics than .... I'm always on the lookout  
>> myself....  
>> Anyway, I don't find  
>> the sentence, paragraph distinction of much use. What about  
>> stanzas then?  
>> Or Faulkner.  
>> But then we began, not with a distinction between poetry and  
>> fiction at  
>> all, but between poetry and  
>> expository prose. Cheers, Wystan  
>>  
>>  
>> \_\_\_\_\_

>>  
>> From: UB Poetics discussion group on behalf of Jason Quackenbush  
>> Sent: Tue 6/11/2007 3:12 p.m.  
>> To: [REDACTED]  
>> Subject: Re: what do you think of  
>>  
>>  
>>  
>> there's a difference between not liking where a distinction is  
>> drawn and  
>> making a case for drawing no distinction at all. i personally am with  
>> Elizabeth in the feeling that I've personally had enough of this post  
>> structuralist impulse toward collapsing distinctions. 1.)  
>> distinctions  
>> are useful for all sorts of things & 2.) frankly criticism musing  
>> about  
>> the nature of meaning bores me to tears, doesn't seem to  
>> generative or  
>> useful, and frankly is starting to look sort of self-indulgent and  
>> lazy  
>> & 3.) anyway, there are better philosophies and aesthetics than the  
>> stuff that formed the foundations of critical theory and cultural  
>> studies over the last 25 years or so. I'd like to say that poetry has  
>> line breaks and prose doesn't, but there are too many prose poets and  
>> flash fictionaries that have muddied that water up, so we're left  
>> with  
>> something that is fundamentally a structural issue in that it  
>> relates to  
>> the architecture of language arts, but against which there's been  
>> such  
>> an assault for no apparently good reason that we no longer have a  
>> way to  
>> draw a line where one is useful.  
>>  
>> perhaps more to the point is the reading angle, but for me,  
>> honestly, my  
>> reading habits aren't that different for poetry or for prose. I find  
>> Ezra Pound as absorbing as I find Philip K. Dick, and respond to them  
>> both in similar ways albeit for different reasons. which is why  
>> for me,  
>> the impulse is to draw the distinction from a compositional point of  
>> view. And that works for me, and not only that, but i find it

>> works also  
>> when I'm reading other people as well. If I read something about  
>> "poetry" and I substitute "language art composed at the level of the  
>> sentence" it works and can make sense of what is being said, just  
>> as if  
>> I read something about "prose" and substitute "language art  
>> composed at  
>> the level of the paragraph." I think this distinction makes sense  
>> because it relates directly to what people actually do, as well as to  
>> the nature of information being conveyed by the two different  
>> species.  
>>  
>>  
>>  
>> Wystan Curnow wrote:  
>>>  
>>>  
>>> Elizabeth, perhaps another distinction I'd rather not draw is that  
>>> between the 'state of literature' and 'external circumstances'. You  
>>> might say just so long as prose rules the world blurring its  
>>> boundaries  
>>> with poetry remains worth doing. I don't go for the idea that poetry  
>>> creates meaning, prose conveys it. All writing does both to such an  
>>> extent I'd want to hold all writers to account for doing both. I  
>>> don't  
>>> know whether Tomas meant that writing that creates meaning, IS  
>>> poetry  
>>> (whether we take it to be poetry or prose, like on the page or in a  
>>> Creative Writing class on poetry) or that what we take to be poetry  
>>> CREATES MEANING. Either way, I'm against it.  
>>> I take your point about reading, and its relation to time  
>>> management and  
>>> personal entertainment value, what other purposes are being  
>>> served?  
>>> Cheers, Wystan  
>>>  
>>>  
>>> -----Original Message-----  
>>> From: UB Poetics discussion group  
>>> [mailto: ]  
>>> On Behalf Of Elizabeth Switaj  
>>> Sent: Tuesday, 6 November 2007 2:34 a.m.

>>> To: [REDACTED]  
>>> Subject: Re: what do you think of  
>>>  
>>> Wystan, playing into the hands of what? When you say "the age"  
>>> do you  
>>> refer to the state of literature or to external circumstances? If  
>>> the  
>>> former, I suppose one could argue, if they were so inclined, that  
>>> enough  
>>> blurring of the boundaries has happened for it to be useful to  
>>> attempt  
>>> to redraw them (if only as an experiment).  
>>>  
>>> For me, the primary difference between poetry and prose is not in  
>>> how I  
>>> write them (certain types of prose excepted) but in how I read  
>>> them. My  
>>> reading of poetry is much slower and deliberate to the point  
>>> where I've  
>>> even been known to say that I read prose and think about poetry.  
>>> Exceptions to this are James Joyce and crappy poetry, which is to  
>>> say  
>>> great prose and crappy poetry, though that says much more about my  
>>> personal preferences and biases than anything else, of course.  
>>>  
>>> Elizabeth Kate Switaj  
>>> [www.elizabethkateswitaj.net](http://www.elizabethkateswitaj.net)  
>>>  
>>>  
>>> On 11/5/07, Wystan Curnow wrote:  
>>>  
>>>> Come to think of it, the question is why, at this juncture, seek to  
>>>> distinguish the two? A certain playing into the hands results from  
>>>> the effort. The age requires rather that they be confused to  
>>>>  
>>> advantage.  
>>>  
>>>> Wystan  
>>>>  
>>>>  
>>>>  
>>

>>

>>

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231. **Mark Weiss**

***Re: Schadenfreude***

*Wed 7 Nov 2007*

---

Hal's got it pretty close. German makes words by yoking two words together without a space in between. There's no way that English can replicate this, and no reason it should. How about a one-word translation of gesamtkunstwerk or weltschmerz? Fortunately we get to borrow. And fortunately translation isn't a word-for-word business.

Mark

At 11:07 PM 11/6/2007, you wrote:

>How about maliciousglee?

>

>Hal

>

>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 Nov 6, 2007, at 5:41 PM, mIEKAL aND wrote:

>

>>Anyone have a one word translation in English?

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232. **Sam Truitt**

**Re: WGA Strike**

Wed 7 Nov 2007

---

Hi and thanks for the information yet not certain how to support substantively except that the poets might consider striking. I wonder how long it would take for that news to hit the stands?

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

From: Catherine Daly <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, November 6, 2007 9:49:42 PM

Subject: WGA Strike

Hi. I would like to inform you, especially those who are not in the U.S. and may not know or care, that the Writers Guild of America is on strike.

I would also like to encourage some conversation, debate, and support for the WGA writers.

The Writers Guild is one of the few white collar/artistic labor unions.

Of the others, while most SAG (Screen Actors Guild) members are respecting the picket lines, the DGA (Directors Guild) is not. The Hollywood Teamsters, and also individual Teamsters, are also not crossing picket lines.

The last writers' strike, which lasted five months, gave rise to reality tv (which requires fewer, and more easily non-union, writers). This writers' strike will take an estimated 1 billion dollars a month from the US economy. GE, Sony, Time Warner, etc. -- are diversified and multinational enough not to care.

The debates are many:

- residuals for online screenings or downloads -- not about napster-esque stealing and swapping: the studios are running television shows and feature films on their own websites without paying the writers residuals. they are additionally saying that these are "experiments" for "marketing purposes" while 1) one cable network runs all of its film programming ad-free and pays residuals according to contract formulas, 2) part of this marketing is building

share for the network and for the shows, which should be compensated, 3) we are no longer in the experimental phase of internet advertising, broadband, etc.

- residuals for the creative offspring of film and tv: so-called "baby writers" are exploited by the networks, and regular staff writers are required, to write webisodes for existing shows for internet-only showings. neither the creators of the characters, situations -- the show -- nor the writers of the webisodes are paid residuals. sometimes, they're not paid for writing them.

- do not be fooled by studios saying they want to pay residuals to writers, actors after shows or films make a profit. studios, now all part of large corporations, are now able to manipulate the books so that shows officially never show a profit. for example, the simpsons, one of the most popular and longest-running television shows thus far, and one with only voice actors, is officially still in the red.

- the WGA has been forced to make significant cuts in its union health care benefit, especially to writers who live outside Los Angeles, and has extended the number of working years to become fully vested in the health benefits.

At any one time, less than 5% of the WGA members are working. the average

WGA member makes less money per year from writing than a minor league hockey

player. [there have been some ravings I've heard about the average salary

being close to what the average first team major league male athlete makes:

not so]

--

All best,

Catherine Daly

██████████

---

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233. **angela vasquez-giroux**

**Re: WGA Strike**

*Wed 7 Nov 2007*

---

I only know one poet who gets paid, and it isn't for writing, it is for teaching.

On Nov 7, 2007 8:44 AM, Sam Truitt <[REDACTED]> wrote:

*Hi and thanks for the information yet not certain how to support substantively except that the poets might consider striking. I wonder how long it would take for that news to hit the stands?*

*----- Original Message -----*

*From: Catherine Daly <[REDACTED]>*

*To: [REDACTED]*

*Sent: Tuesday, November 6, 2007 9:49:42 PM*

*Subject: WGA Strike*

*Hi. I would like to inform you, especially those who are not in the U.S. and may not know or care, that the Writers Guild of America is on strike.*

*I would also like to encourage some conversation, debate, and support for the WGA writers.*

*The Writers Guild is one of the few white collar/artistic labor unions. Of the others, while most SAG (Screen Actors Guild) members are respecting the picket lines, the DGA (Directors Guild) is not. The Hollywood Teamsters, and also individual Teamsters, are also not crossing picket lines.*

*The last writers' strike, which lasted five months, gave rise to reality tv (which requires fewer, and more easily non-union, writers). This writers' strike will take an estimated 1 billion dollars a month from the US economy. GE, Sony, Time Warner, etc. -- are diversified and multinational enough not to care.*

*The debates are many:*

*- residuals for online screenings or downloads -- not about napster-esque stealing and swapping: the studios are running television shows and feature films on their own websites without paying the writers residuals. they*

are  
additionally saying that these are "experiments" for "marketing  
purposes"  
while 1) one cable network runs all of its film programming ad-free and  
pays  
residuals according to contract formulas, 2) part of this marketing is  
building share for the network and for the shows, which should be  
compensated, 3) we are no longer in the experimental phase of internet  
advertising, broadband, etc.

- residuals for the creative offspring of film and tv: so-called "baby  
writers" are exploited by the networks, and regular staff writers are  
required, to write webisodes for existing shows for internet-only  
showings.

neither the creators of the characters, situations -- the show -- nor  
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writers of the webisodes are paid residuals. sometimes, they're not  
paid  
for writing them.

- do not be fooled by studios saying they want to pay residuals to  
writers,  
actors after shows or films make a profit. studios, now all part of  
large corporations, are now able to manipulate the books so that shows  
officially never show a profit. for example, the simpsons, one of the  
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popular and longest-running television shows thus far, and one with  
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voice actors, is officially still in the red.

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care  
benefit, especially to writers who live outside Los Angeles, and has  
extended the number of working years to become fully vested in the  
health  
benefits.

At any one time, less than 5% of the WGA members are working. the  
average  
WGA member makes less money per year from writing than a minor league  
hockey  
player. [there have been some ravings I've heard about the average  
salary  
being close to what the average first team major league male athlete  
makes:  
not so]

--

All best,  
Catherine Daly  
[REDACTED]

---

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234. **angela vasquez-giroux**

**Re: "musical" as descriptive of poetry**

Wed 7 Nov 2007

---

Chris,

Thanks for making a lucid argument about musicality, etc. You've got it exactly correct--it is the abuse and the shorthand of so many terms applied to poetry that get my goat.

Angela

On Nov 6, 2007 10:16 PM, Chris Stroffolino <[REDACTED]> wrote:

*For me, there can be a shorthand usefulness to the term on a specific ("technical" or "nuts and bolts") level....*

*assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings, rhythmic push and pull, even in the most 'prosey' of poetry, or poetry conceived of, or operating in a context, or largely on the page, and not even necessarily uttered verbally, or read silently so that one feels the poem physically (in the sense of lips, throat, as much as 'eye' or 'ear')---these can all be considered aspects of the poem's 'music.'*

*So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing (as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).*

*But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally. When, for instance, "music" is opposed to "meaning," as it often is. Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is. Poem N or Poet Y, by contrast, is considered to be much stronger in terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check). And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.*

*Yet, when one says one poem is more Musical than another poem, the term becomes less descriptive and much more subjective and judgmental. It's one thing to say that one appreciates a certain kind of "music" over another kind of music, categorically. It's certainly valid to say "I categorically appreciate opera over punk music" (or vice versa) It's another (and in my opinion less valid) thing to say "Opera is music, punk is not" (or vice versa)-- Yet I feel this is often how the term "music" (and also the term "ear"---as in "tin ear") is used in discussions of poetry. I may not be moved or transported by the 'music' of Auden, Pound or Robert Duncan as much as I am by Robert Creeley, Laura Riding, or Pessoa (in Chris Daniels translation at least), for instance, but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done), and though I tend to generally prefer punk to opera, there's definitely some opera I prefer to some punk....*

*Sorry if this seems heavy handed, and not 'musical' enough (ah, but I can love the music of the essay, letter and manifesto...) Nor is it intended to sound relativistic.*

*Chris*

*On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:*

*I agree that using "music" in connection with poetry is distracting. Shall we attempt to replace "musical" with "cadenced" -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or*

*modulation in tone" -- "'flow of rhythm").*

*----- Original Message -----*

*From: angela vasquez-giroux <[REDACTED]>*

*To: [REDACTED]*

*Sent: Tuesday, November 6, 2007 12:18:29 PM*

*Subject: Re: what do you think of/additional horse shit/ with respect...*

*i hate to be a jerk, but isn't "musical" one of those non-descriptive words masquerading as descriptive? saying poetry is musical is as meaningless as calling it "interesting" or "organic".*

*poetry is (in my mind) all about precision. musical doesn't do the job. we can talk about rhythm, cadence, alliteration, etc.*

*perhaps i've had too much coffee already.*

*On 11/6/07, steve russell <[REDACTED]> wrote:*

*i say this with some degree of deference:*

*isn't poetry more musical? poets count.*

*novelist seldom speak in such minimal, linguistic terms. when i read a joyce carol oates essay, she refers to character, plot. the rest is mostly academic horse shit to working writers.*

*Wystan Curnow <[REDACTED]> wrote: Jason (1) for my money, the impulse to collapse distinctions is also the impulse to replace them with different distinctions (2) it was tomas's musing about meaning that drove me to respond in the first place and (3) I am really glad to hear you have found some better philosophies and aesthetics than .... I'm always on the lookout myself.... Anyway, I don't find the sentence, paragraph distinction of much use. What about stanzas then? Or Faulkner.*

*But then we began, not with a distinction between poetry and fiction at all, but between poetry and expository prose. Cheers, Wystan*

---

*From: UB Poetics discussion group on behalf of Jason Quackenbush  
Sent: Tue 6/11/2007 3:12 p.m.  
To: [REDACTED]  
Subject: Re: what do you think of*

*there's a difference between not liking where a distinction is drawn and making a case for drawing no distinction at all. i personally am with Elizabeth in the feeling that I've personally had enough of this post structuralist impulse toward collapsing distinctions. 1.) distinctions are useful for all sorts of things & 2.) frankly criticism musing about the nature of meaning bores me to tears, doesn't seem to generative or useful, and frankly is starting to look sort of self-indulgent and lazy & 3.) anyway, there are better philosophies and aesthetics than the stuff that formed the foundations of critical theory and cultural studies over the last 25 years or so. I'd like to say that poetry has line breaks and prose doesn't, but there are too many prose poets and flash fictionaries that have muddied that water up, so we're left with something that is fundamentally a structural issue in that it relates to the architecture of language arts, but against which there's been such an assault for no apparently good reason that we no longer have a way to draw a line where one is useful.*

*perhaps more to the point is the reading angle, but for me, honestly, my reading habits aren't that different for poetry or for prose. I find Ezra Pound as absorbing as I find Philip K. Dick, and respond to them both in similar ways albeit for different reasons. which is why for me, the impulse is to draw the distinction from a compositional point of*



view. And that works for me, and not only that, but i find it works also when I'm reading other people as well. If I read something about "poetry" and I substitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if I read something aobut "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to the nature of information being conveyed by the two different species.

Wystan Curnow wrote:

Elizabeth, perhaps another distinction I'd rather not draw is that between the 'state of literature' and 'external circumstances'. You might say just so long as prose rules the world blurring its boundaries with poetry remains worth doing. I don't go for the idea that poetry creates meaning, prose conveys it. All writing does both to such an extent I'd want to hold all writers to account for doing both. I don't know whether Tomas meant that writing that creates meaning, IS poetry (whether we take it to be poetry or prose, like on the page or in a Creative Writing class on poetry) or that what we take to be poetry CREATES MEANING. Either way, I'm against it. I take your point about reading, and its relation to time management and personal entertainment value, what what other purposes are being served?  
Cheers, Wystan

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

From: UB Poetics discussion group

[mailto: ]

On Behalf Of Elizabeth Switaj

Sent: Tuesday, 6 November 2007 2:34 a.m.

To:

Subject: Re: what do you think of

Wystan, playing into the hands of what? When you say "the age" do you

*refer to the state of literature or to external circumstances? If the former, I suppose one could argue, if they were so inclined, that enough blurring of the boundaries has happened for it to be useful to attempt to redraw them (if only as an experiment).*

*For me, the primary difference between poetry and prose is not in how I write them (certain types of prose excepted) but in how I read them. My reading of poetry is much slower and deliberate to the point where I've even been known to say that I read prose and think about poetry. Exceptions to this are James Joyce and crappy poetry, which is to say great prose and crappy poetry, though that says much more about my personal preferences and biases than anything else, of course.*

*Elizabeth Kate Switaj*  
*www.elizabethkateswitaj.net*

*On 11/5/07, Wystan Curnow wrote:*

*Come to think of it, the question is why, at this juncture, seek to distinguish the two? A certain playing into the hands results from the effort. The age requires rather that they be confused to advantage.*

*Wystan*

---

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235. **Ward Tietz**

***RUCH & TIETZ @ Pyramid Atlantic, Saturday 11/10, 8 PM***

*Wed 7 Nov 2007*

---

RUTHLESS GRIP POETRY SERIES

@ Pyramid Atlantic Art Center

Saturday, November 10, 2007, 8:00PM

Günther Ruch and Ward Tietz

Media artist Günther Ruch's work ranges from mail-art, to film, to installation, to sound and visual poetry. His graphic work has been exhibited and collected around the world, and his films have been shown at a variety of festivals and on European television. From 1983 to 1988 he edited the international mailart- & assembling- magazine "clinch" with participation of some 400 international artists around the globe. Since 1973 he has been editor of Out Press.

Working in a variety of media, from sculpture to works on paper, Ward Tietz has exhibited and performed his poetic works in festivals, art centers and museums in the United States and Europe since the late 1980s. His current works include Hg-The Liquid, which is forthcoming from 1913 Press and the word sculpture installation la chasse- cueillette, which opens in February at the Villa Bernasconi Museum in Geneva, Switzerland.

Pyramid Atlantic Art Center is located at 8230 Georgia Avenue in Silver Spring, MD, three blocks from the Metro red line.

Directions: <http://www.pyramidatlanticartcenter.org/about/contact.htm>

We hope you can join us for the reading and the festivities afterwards.

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236. **Charlotte Mandel**

***Fwd: slippingglimpse***

*Wed 7 Nov 2007*

---

Here are some visual poetics well worth a visit:

Charlotte

Begin forwarded message:

From: Stephanie Strickland <[REDACTED]>

Date: November 7, 2007 8:47:02 AM EST

To: [REDACTED]

Subject: slippingglimpse

now online

<http://slippingglimpse.org>

Stephanie Strickland, Cynthia Lawson Jaramillo, Paul Ryan  
introduced at e-Poetry 2007 (Paris) in May

slippingglimpse is a 10-part interactive generative  
Flash poem combining video and text

apologies for x-posting

<http://stephaniestrickland.com>

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## 237. **Catherine Daly**

### **Re: WGA Strike**

Wed 7 Nov 2007

---

It is pretty unclear now, especially as it is only day 3. My husband went to his strike line, at CBS Radford, at 5 a.m., to block deliveries. He says they are not sure if they should be encouraging a boycott of GE, say, or Sony, or even of Universal Studios or the Disney parks or Time Warner cable. Our GE dishwasher is broken, and they are coming out to fix it for the second time in a month. During the last SAG strike, I worked at the fire station on the Universal lot on an emergency notification system (as a contractor). It is not even clear if WGA can articulate to the public what should be boycotted -- (non-scripted, foreign, scab-written) replacement programming -- especially since already-written programming and film should not be boycotted, and since sports writers are not covered by the union and I believe PBS shows and news are in a grey area.

Of course, it is really important not to write or revise a tv show, movie, or webisode, or even write jokes for a talk show host or news anchor for a major studio or network while the union is on strike. So, poets, if Disney gives you a ring, says they need a few over the shoulder (or tail) lines for a talking dog movie, say no. Uh, and don't appear on that O'Reilly show or watch reality tv. Or maybe this is a great time to appear on the O'Reilly show if he doesn't do his own writing.

all best,  
Catherine

On Nov 7, 2007 5:44 AM, Sam Truitt <[REDACTED]> wrote:

*Hi and thanks for the information yet not certain  
how to support substantively except that the poets  
might consider striking. I wonder how long it would  
take for that news to hit the stands?*

--  
All best,  
Catherine Daly  
[REDACTED]

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238. **steve russell**

***Re: "musical" as descriptive of poetry/structure/ some musing of Borgess***

Wed 7 Nov 2007

structure, too: as i'm usually posting on the run, i wrote: isn't poetry more musical? poets count. i should have left out counting as it suggest that one is using a metronome, counting accents. perhaps i was thinking of Borges when i mentioned the musical quality of poetry. Borges, in "The Craft of Poetry," makes a larger claim. he considers all art as aspiring to music/where there's no separation of form & content. in a lyric poem, i find that a good opening line seems to dictate the nature of the poem. when writing a play (i've attempted a few), i seem to intuitively sense an overall sense of the works structure. i doubt that most creative work is the result of as much linguistic hairsplitting as some the comments i've read suggest.

Chris Stroffolino <[REDACTED]> wrote: For me, there can be a shorthand usefulness to the term on a specific ("technical" or "nuts and bolts") level....

assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings, rhythmic push and pull, even in the most 'prosey' of poetry, or poetry conceived of, or operating in a context, or largely on the page, and not even necessarily uttered verbally, or read silently so that one feels the poem physically (in the sense of lips, throat, as much as 'eye' or 'ear')---these can all be considered aspects of the poem's 'music.' So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing (as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).

But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally. When, for instance, "music" is opposed to "meaning," as it often is. Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is. Poem N or Poet Y, by contrast, is considered to be much stronger in

terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check). And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.

Yet, when one says one poem is more Musical than another poem, the term becomes less descriptive and much more subjective and judgmental. It's one thing to say that one appreciates a certain kind of "music" over another kind of music, categorically. It's certainly valid to say "I categorically appreciate opera over punk music" (or vice versa) It's another (and in my opinion less valid) thing to say "Opera is music, punk is not" (or vice versa)-- Yet I feel this is often how the term "music" (and also the term "ear"---as in "tin ear") is used in discussions of poetry. I may not be moved or transported by the 'music' of Auden, Pound or Robert Duncan as much as I am by Robert Creeley, Laura Riding, or Pessoa (in Chris Daniels translation at least), for instance, but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done), and though I tend to generally prefer punk to opera, there's definitely some opera I prefer to some punk....

Sorry if this seems heavy handed, and not 'musical' enough (ah, but I can love the music of the essay, letter and manifesto...) Nor is it intended to sound relativistic.

Chris

On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:

> I agree that using "music" in connection with poetry is  
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> -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or  
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> From: angela vasquez-giroux  
> To: [REDACTED]  
> Sent: Tuesday, November 6, 2007 12:18:29 PM  
> Subject: Re: what do you think of/additional horse shit/ with  
> respect...  
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> i hate to be a jerk, but isn't "musical" one of those non-  
> descriptive words  
> masquerading as descriptive? saying poetry is musical is as  
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> calling it "interesting" or "organic".  
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> perhaps i've had too much coffee already.  
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>> the rest is mostly academic horse shit to working writers.  
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>> impulse to collapse distinctions is also the impulse to  
>> replace them with different distinctions (2) it was tomas's musing  
>> about  
>> meaning that drove  
>> me to respond in the first place and (3) I am really glad to hear  
>> you have  
>> found some better  
>> philosophies and aesthetics than .... I'm always on the lookout  
>> myself....  
>> Anyway, I don't find  
>> the sentence, paragraph distinction of much use. What about  
>> stanzas then?  
>> Or Faulkner.  
>> But then we began, not with a distinction between poetry and  
>> fiction at  
>> all, but between poetry and  
>> expository prose. Cheers, Wystan  
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>> Sent: Tue 6/11/2007 3:12 p.m.  
>> To: [REDACTED]  
>> Subject: Re: what do you think of  
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>> drawn and  
>> making a case for drawing no distinction at all. i personally am with  
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>> distinctions  
>> are useful for all sorts of things & 2.) frankly criticism musing  
>> about  
>> the nature of meaning bores me to tears, doesn't seem to  
>> generative or  
>> useful, and frankly is starting to look sort of self-indulgent and  
>> lazy  
>> & 3.) anyway, there are better philosophies and aesthetics than the  
>> stuff that formed the foundations of critical theory and cultural  
>> studies over the last 25 years or so. I'd like to say that poetry has  
>> line breaks and prose doesn't, but there are too many prose poets and  
>> flash fictionaries that have muddied that water up, so we're left  
>> with  
>> something that is fundamentally a structural issue in that it  
>> relates to  
>> the architecture of language arts, but against which there's been  
>> such  
>> an assault for no apparently good reason that we no longer have a  
>> way to  
>> draw a line where one is useful.  
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>> perhaps more to the point is the reading angle, but for me,  
>> honestly, my  
>> reading habits aren't that different for poetry or for prose. I find  
>> Ezra Pound as absorbing as I find Philip K. Dick, and respond to them  
>> both in similar ways albeit for different reasons. which is why  
>> for me,  
>> the impulse is to draw the distinction from a compositional point of  
>> view. And that works for me, and not only that, but i find it



>> works also  
>> when I'm reading other people as well. If I read something about  
>> "poetry" and I substitute "language art composed at the level of the  
>> sentence" it works and can make sense of what is being said, just  
>> as if  
>> I read something about "prose" and substitute "language art  
>> composed at  
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>> species.  
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>>> Elizabeth, perhaps another distinction I'd rather not draw is that  
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>>> boundaries  
>>> with poetry remains worth doing. I don't go for the idea that poetry  
>>> creates meaning, prose conveys it. All writing does both to such an  
>>> extent I'd want to hold all writers to account for doing both. I  
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>>> know whether Tomas meant that writing that creates meaning, IS  
>>> poetry  
>>> (whether we take it to be poetry or prose, like on the page or in a  
>>> Creative Writing class on poetry) or that what we take to be poetry  
>>> CREATES MEANING. Either way, I'm against it.  
>>> I take your point about reading, and its relation to time  
>>> management and  
>>> personal entertainment value, what other purposes are being  
>>> served?  
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>>>  
>>>  
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>>> From: UB Poetics discussion group  
>>> [mailto: ]  
>>> On Behalf Of Elizabeth Switaj  
>>> Sent: Tuesday, 6 November 2007 2:34 a.m.

>>> To: [REDACTED]  
>>> Subject: Re: what do you think of  
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>>> Wystan, playing into the hands of what? When you say "the age"  
>>> do you  
>>> refer to the state of literature or to external circumstances? If  
>>> the  
>>> former, I suppose one could argue, if they were so inclined, that  
>>> enough  
>>> blurring of the boundaries has happened for it to be useful to  
>>> attempt  
>>> to redraw them (if only as an experiment).  
>>>  
>>> For me, the primary difference between poetry and prose is not in  
>>> how I  
>>> write them (certain types of prose excepted) but in how I read  
>>> them. My  
>>> reading of poetry is much slower and deliberate to the point  
>>> where I've  
>>> even been known to say that I read prose and think about poetry.  
>>> Exceptions to this are James Joyce and crappy poetry, which is to  
>>> say  
>>> great prose and crappy poetry, though that says much more about my  
>>> personal preferences and biases than anything else, of course.  
>>>  
>>> Elizabeth Kate Switaj  
>>> [www.elizabethkateswitaj.net](http://www.elizabethkateswitaj.net)  
>>>  
>>>  
>>> On 11/5/07, Wystan Curnow wrote:  
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>>>> Come to think of it, the question is why, at this juncture, seek to  
>>>> distinguish the two? A certain playing into the hands results from  
>>>> the effort. The age requires rather that they be confused to  
>>>>  
>>> advantage.  
>>>  
>>>> Wystan  
>>>>  
>>>>  
>>>>  
>>

>>

>>

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239. **steve russell**

***Re: what do you think of***

*Wed 7 Nov 2007*

---

i like the privileged position point. Derrida attracted me mainly because the guy could write. unfortunately, it's hard to say ditto for many of his followers ( pretty much everything i've been reading so far has been, thankfully, in English.). some of the deconstruction stuff i've read has made me think of a local commercial for Country Music, to wit: Music i can hum, lyrics i can understand.

Elizabeth Switaj <[REDACTED]> wrote: Mark, you're right enough that there will always be some degree of boundary blurring when it comes to categories that weren't created through processes such as those used in mathematics: I don't particularly desire that things be black and white. However, the act of blurring-- of actively increasing blurriness and reducing differentiation is something worth discussing the merits of. I think there have been enough experiments in that direction (indeed, the prose poem has been an institution for some time now) that the other direction may hold more space for discovery. I am primarily coming at this from the angle of my own writing practice, though I do have to ask why a writer should have a privileged position when it comes to categorizing their own work.

I think you may have misunderstood the target of what I was saying about indefiniteness. That wasn't related to the main conversation but, rather, to someone's snarky response to a request I made for them to clarify one of their arguments.

Elizabeth Kate Switaj

[www.elizabethkateswitaj.net](http://www.elizabethkateswitaj.net)

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240. **Chris Stroffolino**

***Re: "musical" as descriptive of poetry***

*Wed 7 Nov 2007*

---

Barry, this is interesting, but I think your examples actually prove my point. Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play her vocal instrument much more like Charlie Parker than Cash does, But there are many levels of communication (even on a strictly vocal level) in Cash "abstracted from any overt content" as well. The "abstract" might be more obvious in Vaughan, because on first listen the listener may not be as "distracted" by the alleged "overt content" as they could be in Johnny Cash, but the more one listens to Cash, the more one can hear how the delivery (even if his vocal palate may not be as "virtuoso" by certain standards), even on a strictly vocal level, is not a mere transparent conveying of the story or persona.

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*Chris Stroffolino <[REDACTED]> wrote: For me, there can be a shorthand usefulness to the term on a specific ("technical" or "nuts and bolts") level....*

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*So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing (as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).*

*But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally. When, for instance, "music" is opposed to "meaning," as it often is. Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is. Poem N or Poet Y, by contrast, is considered to be much stronger in terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check). And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.*

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Nor is it intended to sound relativistic.*

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*----- Original Message -----*

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*To: [REDACTED]*

*Sent: Tuesday, November 6, 2007 12:18:29 PM*

*Subject: Re: what do you think of/additional horse shit/ with respect...*

*i hate to be a jerk, but isn't "musical" one of those non-descriptive words  
masquerading as descriptive? saying poetry is musical is as meaningless as  
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*i say this with some degree of deference:*

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Sent: Tue 6/11/2007 3:12 p.m.  
To: [REDACTED]  
Subject: Re: what do you think of*

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Cheers, Wystan

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

From: UB Poetics discussion group

[mailto: ]

On Behalf Of Elizabeth Switaj

Sent: Tuesday, 6 November 2007 2:34 a.m.

To:

Subject: Re: what do you think of

*Wystan, playing into the hands of what? When you say "the age" do you refer to the state of literature or to external circumstances? If the former, I suppose one could argue, if they were so inclined, that enough blurring of the boundaries has happened for it to be useful to attempt to redraw them (if only as an experiment).*

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*Elizabeth Kate Switaj  
www.elizabethkateswitaj.net*

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seek to  
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the effort. The age requires rather that they be confused to  
advantage.*

*Wystan*

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241. **mIEKAL aND**  
**Re: Schadenfreude**  
*Wed 7 Nov 2007*

---

Mark—I like and agree with what you say here but I'm setting this up as a constraint to begin with. I'm curious how Pierre would approach this? With his Celan translations he peppers his version with really interesting & readable neologisms. I vastly prefer his approach to the other Celan translations I've sampled.

But on the otherhand why doesn't "gloat" work?

~mIEKAL the monoglot

On Nov 7, 2007, at 7:23 AM, Mark Weiss wrote:

*Hal's got it pretty close. German makes words by yoking two words together without a space in between. There's no way that English can replicate this, and no reason it should. How about a one-word translation of gesamtkunstwerk or weltschmerz? Fortunately we get to borrow. And fortunately translation isn't a word-for-word business.*

*Mark*

*At 11:07 PM 11/6/2007, you wrote:  
How about maliciousglee?*

*Hal*

*On Nov 6, 2007, at 5:41 PM, mIEKAL aND wrote:*

*Anyone have a one word translation in English?*

He that uses many words for explaining any subject, doth, like the cuttlefish, hide himself for the most part in his own ink. -

John Ray, naturalist (1627-1705)

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242. **Elizabeth Switaj**  
**Re: what do you think of**  
Wed 7 Nov 2007

---

Wystan, that "all writing has power" is not relevant here. Power means different things, and I was trying to figure out what you meant. Your examples were fine, I suppose, but I still (I repeat) don't see how the greater volume of prose is a recommendation for further blurring the division between prose and poetry

"Try putting poetry where it does not belong, which is almost everywhere." I don't find that to be true. If you do, perhaps you're not trying hard enough. And, really, you have a bit of a problem here since, in order to put poetry in a place where it seems not to belong, you must know that what you are putting there is, in fact, poetry, which would seem to call for a stronger differentiation, not a weaker one.

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243. **Barry Schwabsky**

***Re: "musical" as descriptive of poetry***

*Wed 7 Nov 2007*

---

In truth, I agree. In fact I would be more likely to cite Cash as an example of what I call musicality than Sarah Vaughan--because he gives it in something like a purer state. (To advert to an earlier discussion, this is somehow related to my feeling that there is as much torque in poem by Philip Larkin as in one by any given Language poet.) And yet, and yet...as genres, jazz still seems more "musical" to me than country, the reason being somehow tied to the fact that if, in a certain song, Cash felt the need to do something like scat singing, to push his interpretation into some more abstract area--if he could even have conceived of that, wouldn't his producer have yelled "cut!" or his backup musicians not understood how to follow him? There seems to be a different kind of constraint in this genre on how an artist could express his musicality. What do you think?

Another word I have a somewhat confused, "know it when I see it but can't define it" adhesion is radicality.

But these days, I take as my touchstones for radicality almost any solo recording by Art Tatum, or Richard Hell's singing on his early records.

Chris Stroffolino <[REDACTED]> wrote: Barry, this is interesting, but I think your examples actually prove my point. Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play her vocal instrument much more like Charlie Parker than Cash does, But there are many levels of communication (even on a strictly vocal level) in Cash "abstracted from any overt content" as well. The "abstract" might be more obvious in Vaughan, because on first listen the listener may not be as "distracted" by the alleged "overt content" as they could be in Johnny Cash, but the more one listens to Cash, the more one can hear how the delivery (even if his vocal palate may not be as "virtuoso" by certain standards), even on a strictly vocal level, is not a mere transparent conveying of the story or persona.

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*But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally. When, for instance, "music" is opposed to "meaning," as it often is. Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is. Poem N or Poet Y, by contrast, is considered to be much stronger in*

terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check). And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.

Yet, when one says one poem is more Musical than another poem, the term becomes less descriptive and much more subjective and judgmental. It's one thing to say that one appreciates a certain kind of "music" over another kind of music, categorically.

It's certainly valid to say "I categorically appreciate opera over punk music" (or vice versa)

It's another (and in my opinion less valid) thing to say "Opera is music, punk is not" (or vice versa)--

Yet I feel this is often how the term "music" (and also the term "ear"---as in "tin ear") is used in discussions of poetry.

I may not be moved or transported by the 'music' of Auden, Pound or Robert Duncan as much as I am by Robert Creeley, Laura Riding, or Pessoa (in Chris Daniels translation at least), for instance, but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done), and though I tend to generally prefer punk to opera, there's definitely some opera I prefer to some punk....

Sorry if this seems heavy handed, and not 'musical' enough (ah, but I can love the music of the essay, letter and manifesto...) Nor is it intended to sound relativistic.

Chris

On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:

I agree that using "music" in connection with poetry is distracting. Shall we attempt to replace "musical" with "cadenced" -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or modulation in tone" -- "'flow of rhythm").

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

From: angela vasquez-giroux

To: [REDACTED]

Sent: Tuesday, November 6, 2007 12:18:29 PM

*Subject: Re: what do you think of/additional horse shit/ with respect...*

*i hate to be a jerk, but isn't "musical" one of those non-descriptive words  
masquerading as descriptive? saying poetry is musical is as meaningless as  
calling it "interesting" or "organic".*

*poetry is (in my mind) all about precision. musical doesn't do the job. we  
can talk about rhythm, cadence, alliteration, etc.*

*perhaps i've had too much coffee already.*

*On 11/6/07, steve russell  
wrote:*

*i say this with some degree of deference:*

*isn't poetry more musical? poets count.*

*novelist seldom speak in such minimal, linguistic terms.  
when i read a joyce carol oates essay, she refers to character,  
plot.  
the rest is mostly academic horse shit to working writers.*

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impulse to collapse distinctions is also the impulse to  
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me to respond in the first place and (3) I am really glad to hear  
you have  
found some better  
philosophies and aesthetics than .... I'm always on the lookout  
myself....  
Anyway, I don't find  
the sentence, paragraph distinction of much use. What about  
stanzas then?  
Or Faulkner.  
But then we began, not with a distinction between poetry and  
fiction at  
all, but between poetry and  
expository prose. Cheers, Wystan*

---

From: UB Poetics discussion group on behalf of Jason Quackenbush  
Sent: Tue 6/11/2007 3:12 p.m.  
To: [REDACTED]  
Subject: Re: what do you think of

there's a difference between not liking where a distinction is drawn and making a case for drawing no distinction at all. i personally am with Elizabeth in the feeling that I've personally had enough of this post structuralist impulse toward collapsing distinctions. 1.) distinctions are useful for all sorts of things & 2.) frankly criticism musing about the nature of meaning bores me to tears, doesn't seem to generative or useful, and frankly is starting to look sort of self-indulgent and lazy & 3.) anyway, there are better philosophies and aesthetics than the stuff that formed the foundations of critical theory and cultural studies over the last 25 years or so. I'd like to say that poetry has line breaks and prose doesn't, but there are too many prose poets and flash fictionaries that have muddied that water up, so we're left with something that is fundamentally a structural issue in that it relates to the architecture of language arts, but against which there's been such an assault for no apparently good reason that we no longer have a way to draw a line where one is useful.

perhaps more to the point is the reading angle, but for me, honestly, my reading habits aren't that different for poetry or for prose. I find Ezra Pound as absorbing as I find Philip K. Dick, and respond to them both in similar ways albeit for different reasons. which is why for me, the impulse is to draw the distinction from a compositional point of view. And that works for me, and not only that, but i find it



works also  
when I'm reading other people as well. If I read something about  
"poetry" and I substitute "language art composed at the level of the  
sentence" it works and can make sense of what is being said, just  
as if  
I read something about "prose" and substitute "language art  
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as to  
the nature of information being conveyed by the two different  
species.

Wystan Curnow wrote:

Elizabeth, perhaps another distinction I'd rather not draw is that  
between the 'state of literature' and 'external circumstances'. You  
might say just so long as prose rules the world blurring its  
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with poetry remains worth doing. I don't go for the idea that  
poetry  
creates meaning, prose conveys it. All writing does both to such an  
extent I'd want to hold all writers to account for doing both. I  
don't  
know whether Tomas meant that writing that creates meaning, IS  
poetry  
(whether we take it to be poetry or prose, like on the page or in a  
Creative Writing class on poetry) or that what we take to be poetry  
CREATES MEANING. Either way, I'm against it.  
I take your point about reading, and its relation to time  
management and  
personal entertainment value, what other purposes are being  
served?  
Cheers, Wystan

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

From: UB Poetics discussion group

[mailto: ]

On Behalf Of Elizabeth Switaj

Sent: Tuesday, 6 November 2007 2:34 a.m.

To:

Subject: Re: what do you think of

Wystan, playing into the hands of what? When you say "the age"

*do you  
refer to the state of literature or to external circumstances? If  
the  
former, I suppose one could argue, if they were so inclined, that  
enough  
blurring of the boundaries has happened for it to be useful to  
attempt  
to redraw them (if only as an experiment).*

*For me, the primary difference between poetry and prose is not in  
how I  
write them (certain types of prose excepted) but in how I read  
them. My  
reading of poetry is much slower and deliberate to the point  
where I've  
even been known to say that I read prose and think about poetry.  
Exceptions to this are James Joyce and crappy poetry, which is to  
say  
great prose and crappy poetry, though that says much more about my  
personal preferences and biases than anything else, of course.*

*Elizabeth Kate Switaj  
www.elizabethkateswitaj.net*

*On 11/5/07, Wystan Curnow wrote:*

*Come to think of it, the question is why, at this juncture,  
seek to  
distinguish the two? A certain playing into the hands results from  
the effort. The age requires rather that they be confused to  
advantage.*

*Wystan*

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244. **steve d. dalachinsky**

***Re: Reminder: Sightings and Hearings: Huth & Hill at the Stain Bar, Nov. 16***

*Wed 7 Nov 2007*

---

go geof go send me yer e mail

On Tue, 6 Nov 2007 18:56:37 -0800 Schneider Hill

<[REDACTED]> writes:

- > Poets Crag Hill and Geof Huth will give a reading entitled "Sightings
- > &
- > Hearings" at the Stain Bar in Brooklyn, New York, on November 16th.
- > Combining their interest in visual, sound, and even textual poetry,
- > they
- > will read and perform, together and apart, a wide range of works.
- > This will
- > be the first time Hill and Huth have performed together since their
- > performance in March of this year, so don't miss this east coast
- > appearance.
- > If a reading isn't enough encouragement, Stain Bar has a great
- > selection of
- > New-York-only beer and other drinks.
- >
- >
- > Crag Hill and Geof Huth
- > Friday, 16 November 2007
- > 6:30 pm
- > Stain Bar
- > 766 Grand Street
- > Brooklyn, New York
- > 718/[REDACTED]
- >
- > To get to Stain Bar, take the L train to Grand and go one block west
- > to 766
- > Grand Street by the way of Graham Avenue and Humboldt Street.
- >
- > For those who attend, Hill will offer Nico Vassilakis' Text Loses
- > Time for
- > \$12.00! Ask him for one.
- >
- > Bios of the Performers:
- >
- > Crag Hill has been exploring the world through the prisms of verbal

> and  
> visual language since his re-birth in the 1970s. Writer of numerous  
> chapbooks and/or other print interventions, including Dict  
> (Xexoxial  
> Endarchy), Another Switch (Norton Coker Press), and Yes James, Yes  
> Joyce  
> (Loose Gravel Press), he has also once edited two magazines, Score  
> and its  
> successor Spore. His latest book, co-edited with Bob Grumman, is  
> Writing to  
> be Seen, the first major anthology of visual poetry in 30 years. He  
> writes  
> frequently about poetry at his blog, Crg Hill's poetry scorecard .  
>  
> Geof Huth is a writer of textual and visual poetry who has lived on  
> most of  
> the continents on earth. He writes frequently about visual poetry,  
> especially on his weblog, dbqp: visualizing poetics. His chapbooks  
> include  
> "Analphabet," "The Dreams of the Fishwife," "ghostlight,"  
> "Peristyle," "To a  
> Small Stream of Water (or Ditch)," and "wreadings." Huth edited &2:  
> an/thology of Pwoermds, the first-ever anthology of one-word poems.  
> His most  
> recent books are a box of pages entitled water vapour and the  
> chapbook, "Out  
> of Character."  
>  
>

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245. **julia bloch**

***EMERGENCY reading 11/15: Reb Livingston and erica kaufman***

*Wed 7 Nov 2007*

---

The EMERGENCY Series Presents  
REB LIVINGSTON and ERICA KAUFMAN

Thursday | November 15 | 6pm-7pm  
Kelly Writers House | 3805 Locust Walk  
University of Pennsylvania

The Emergency Series at Kelly Writers House highlights perspectives on the current state of American poetry through the diverse experiences of its working poets. We've created an ongoing dialogue about the role poetic lineage plays in a poet's development, and its impact on the vitality of the craft.

REB LIVINGSTON is the author of *Your Ten Favorite Words* published by Coconut Books ([www.yourtenfavoritewords.com](http://www.yourtenfavoritewords.com)), editor of *No Tell Motel* ([www.notellmotel.org](http://www.notellmotel.org)) and publisher of *No Tell Books* ([www.notellbooks.org](http://www.notellbooks.org)). With Molly Arden, she co-edits *The Bedside Guide to No Tell Motel* anthology series.

ERICA KAUFMAN is the author of several chapbooks, including *censory impulse* (big game books, 2007) and a familiar album (winner of the 2003 New School University Chapbook Contest). erica is also the co-curator/co-publisher of *Belladonna\*/Belladonna Books*. She lives in Brooklyn.

<http://emergency-reading.blogspot.com/>

<http://www.writing.upenn.edu/wh/>

---

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246. **Barry Schwabsky**

***Re: "musical" as descriptive of poetry***

*Wed 7 Nov 2007*

---

(Johnny is musical, but the music he sings isn't particularly--does that make any sense?)

Chris Stroffolino <[REDACTED]> wrote: Barry, this is interesting, but I think your examples actually prove my point. Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play her vocal instrument much more like Charlie Parker than Cash does, But there are many levels of communication (even on a strictly vocal level) in Cash "abstracted from any overt content" as well. The "abstract" might be more obvious in Vaughan, because on first listen the listener may not be as "distracted" by the alleged "overt content" as they could be in Johnny Cash, but the more one listens to Cash, the more one can hear how the delivery (even if his vocal palate may not be as "virtuoso" by certain standards), even on a strictly vocal level, is not a mere transparent conveying of the story or persona.

Of course, it's hard to abstract the mere vocal elements of either Cash or Vaughan (or of hip hop and country or vocal-jazz in general) from the other

instruments. Even if one could make the claim that Cash's voice is "less musical" than Vaughan's (which I'm not willing to claim), it would be even harder to claim that Cash's sound (with The Tennessee Two or Three) is "less musical." there's that flat top box that gets rhythm while it gets the blues (even the words of those early hits of his point away from the 'persona' or 'story'). Likewise, I think if you asked many people in hip-hop, it's about the beats as much as the words and the voice. And "beats" (in hip hop parlance) is also texture, and to some extent melody, as much as rhythm. One could argue that country and rhythm and blues (both generally from the U.S. southland) emphasized immediacy of rhythmic backbeat, but we may all have our preferred styles, but I still don't see how one is less "musical" than the other.

Chris

On Nov 7, 2007, at 5:11 AM, Barry Schwabsky wrote:

*I'm generally with you, Chris, but there is a possible non-biased way to understand how some forms of music might be less "musical" than others--for instance, I would hazard to say that in country and hip-hop, the presentation of the words, and of the story or persona that those words embody, tends to take precedence, and in that sense they could be called "less musical" than some other forms. If you think Sarah Vaughan is a great singer, you have to have different reasons behind this judgement than you would if you think Johnny Cash is a great singer--in her case, you have to accept some kind of more abstract communication of the musical content of the syllables she is singing, somewhat abstracted from any overt content they might have.*

*Chris Stroffolino wrote: For me, there can be a shorthand usefulness to the term on a specific ("technical" or "nuts and bolts") level....*

*assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings, rhythmic push and pull, even in the most 'prosey' of poetry, or poetry conceived of, or operating in a context, or largely on the page, and not even necessarily uttered verbally, or read silently so that one feels the poem physically (in the sense of lips, throat, as much as 'eye' or 'ear')---these can all be considered aspects of the poem's 'music.'*

*So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing (as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are*

sweeter," etc).

*But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally. When, for instance, "music" is opposed to "meaning," as it often is. Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is. Poem N or Poet Y, by contrast, is considered to be much stronger in terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check). And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.*

*Yet, when one says one poem is more Musical than another poem, the term becomes less descriptive and much more subjective and judgmental. It's one thing to say that one appreciates a certain kind of "music" over another kind of music, categorically. It's certainly valid to say "I categorically appreciate opera over punk music" (or vice versa) It's another (and in my opinion less valid) thing to say "Opera is music, punk is not" (or vice versa)-- Yet I feel this is often how the term "music" (and also the term "ear"---as in "tin ear") is used in discussions of poetry. I may not be moved or transported by the 'music' of Auden, Pound or Robert Duncan as much as I am by Robert Creeley, Laura Riding, or Pessoa (in Chris Daniels translation at least), for instance, but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done), and though I tend to generally prefer punk to opera, there's definitely some opera I prefer to some punk....*

*Sorry if this seems heavy handed, and not 'musical' enough (ah, but I can love the music of the essay, letter and manifesto...) Nor is it intended to sound relativistic.*

Chris

On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:

*I agree that using "music" in connection with poetry is*

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*----- Original Message -----*

*From: angela vasquez-giroux*

*To: [REDACTED]*

*Sent: Tuesday, November 6, 2007 12:18:29 PM*

*Subject: Re: what do you think of/additional horse shit/ with  
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Anyway, I don't find*



*the sentence, paragraph distinction of much use. What about stanzas then?*

*Or Faulkner.*

*But then we began, not with a distinction between poetry and fiction at*

*all, but between poetry and expository prose. Cheers, Wystan*

---

*From: UB Poetics discussion group on behalf of Jason Quackenbush*

*Sent: Tue 6/11/2007 3:12 p.m.*

*To: [REDACTED]*

*Subject: Re: what do you think of*

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*making a case for drawing no distinction at all. i personally am with*

*Elizabeth in the feeling that I've personally had enough of this post*

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*distinctions*

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*useful, and frankly is starting to look sort of self-indulgent and lazy*

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*an assault for no apparently good reason that we no longer have a way to*

*draw a line where one is useful.*

perhaps more to the point is the reading angle, but for me, honestly, my reading habits aren't that different for poetry or for prose. I find Ezra Pound as absorbing as I find Philip K. Dick, and respond to them both in similar ways albeit for different reasons. which is why for me, the impulse is to draw the distinction from a compositional point of view. And that works for me, and not only that, but i find it works also when I'm reading other people as well. If I read something about "poetry" and I substitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if I read something aobut "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to the nature of information being conveyed by the two different species.

Wystan Curnow wrote:

Elizabeth, perhaps another distinction I'd rather not draw is that between the 'state of literature' and 'external circumstances'. You might say just so long as prose rules the world blurring its boundaries with poetry remains worth doing. I don't go for the idea that poetry creates meaning, prose conveys it. All writing does both to such an extent I'd want to hold all writers to account for doing both. I don't know whether Tomas meant that writing that creates meaning, IS poetry (whether we take it to be poetry or prose, like on the page or in a Creative Writing class on poetry) or that what we take to be poetry CREATES MEANING. Either way, I'm against it. I take your point about reading, and its relation to time management and personal entertainment value, what what other purposes are being served?  
Cheers, Wystan

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

From: UB Poetics discussion group

[mailto: ]

On Behalf Of Elizabeth Switaj

Sent: Tuesday, 6 November 2007 2:34 a.m.

To:

Subject: Re: what do you think of

Wystan, playing into the hands of what? When you say "the age" do you refer to the state of literature or to external circumstances? If the former, I suppose one could argue, if they were so inclined, that enough blurring of the boundaries has happened for it to be useful to attempt to redraw them (if only as an experiment).

For me, the primary difference between poetry and prose is not in how I write them (certain types of prose excepted) but in how I read them. My reading of poetry is much slower and deliberate to the point where I've even been known to say that I read prose and think about poetry. Exceptions to this are James Joyce and crappy poetry, which is to say great prose and crappy poetry, though that says much more about my personal preferences and biases than anything else, of course.

Elizabeth Kate Switaj  
[www.elizabethkateswitaj.net](http://www.elizabethkateswitaj.net)

On 11/5/07, Wystan Curnow wrote:

Come to think of it, the question is why, at this juncture, seek to distinguish the two? A certain playing into the hands results from the effort. The age requires rather that they be confused to advantage.

Wystan

---

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247. **eric unger**

***Re: Ammons***

*Wed 7 Nov 2007*

---

The book-length poem "Glare" was my first exposure to Ammons. I was surprised at the amount of humor in that work, and the amount of elegant formal solutions he employed in poem's writing. Going back to earlier books, I was surprised at the amount of nature imagery in the work. Tape for the Turn of the Year is a favorite, but other wonderful poems are scattered throughout his life's work. He was strongly impacted by Ashbery, especially later in life.

On 11/7/07, Schuchat Simon <[REDACTED]> wrote:

> It was Ted Berrigan who first advised me to read Archie Ammons' poetry. As an interesting poet outside of schools or groups, in the tradition of Williams. True, Ted, an admirer of Conrad Aiken as well, had justifiably catholic tastes, but that does not mean he was not right about the poetry.

>

> 

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248. **David Chirot**

***what do you think of ("you talkin' to me?")***

*Wed 7 Nov 2007*

---

When i was a kid in fifth grade the difference between prose and poetry seemed to be one of counting. In poetry, one counted--syllables, meters, stresses, beats, numbers of lines, patterns of numbers of lines, patterns of which numbered lines rhymed, what types of poems go with which numbers of this or that combination of these.

Even in "free verse" there were forms of counting that could be applied.

The purpose of the various calculations--it seemed then--was to arrange words in such combinations as to create the maximum effect with the minimum of

language. Each particle of the poem had to have a highly charged energy brought into a direction of movement that is organized in terms of the arrangements of the elements. (The elements being sounds, rhythms, assonances, dissonances, alliterations, shiftings of syllables within words for interior rhymes, spacings of words and lines, the uses of allusion, onomatopoeia, etc. etc.)

In a poem it seemed the particles are pushed to the foreground, to a surface. The poems I liked were the ones that left the surface, or dove below, where the effect is created not by the visible counted elements, but an invisible charge that happens in in-between among the combining and arranging of elements and makes a quantum or alchemical leap.

The in-between is like a "beat we in"--a musical beat in which the tones and reverberations of the sounds go beyond the "notes."

In prose, something mysterious occurs, because there is no counting. Effects are achieved through the working with fragments. Prose isn't built on a sentence or paragraph anymore than a poem is, not in the way these are claustrophobically and captivally categorized as, at any rate. In Faulkner's *As I Lie Dying*, for example, a whole chapter is this fragment: "My mother is a fish." In Roberto Bolano's *By Night in Chile*, or the later Henry James and the works of Javier Marias, a "sentence" may last for a few pages. The alluvial accumulation of clauses, fragments, brings about a different form of breathing in the articulation, as in Olson's sense of the breath in articulating a poem. The accretion of fragments creates an architectonic musical form. Yet since it is made of fragments, it is not organized --or heard--in the same minute precisions as a poem. It pulses and flows with varying speeds and spaces of time. A different form of listening is involved, yet at the same one not so far removed from poetry that one can't find a shell on the shore of either and not hear the ocean of the other.

In reading prose, one hears differing musics than in poetry--the beat is put together in a different way--because one is not as tied to the counting aspect. The tensions and speeds shift with a different structure, which can be made of fragments of many elements at once--the scenic aspect, the anti-/narrative direction, character, descriptive fragment--more like a movie--

I tend to read everything as a form of particle, and then a fragment, starting with the simple existence of a mark on a page--or anything off the page also--but with the written in the Roman alphabet, the letter for starters, and a sound--fragments are the extensions of these that first come along--one may read any single letter, a syllable, a word, in such a variety of registers and tones, with suggestions of so many reverberating sounds--let alone meanings--

echoes--that the study of any stretch of writing can be found opening into a myriad directions of writing.

"A poem to be a poem has to have a direction," Williams wrote--and the same can be said for any form of writing that involves the life of the senses.

Perhaps one of the reasons for the kinds of opacity that readers of poetry can demonstrate towards prose and vice versa--is that it is just that, the reader, who makes these distinctions and finds these "blanks and ruins" in the writing less preferable to them. The writing itself is working at a very high level when good, it is that the effects that are being sought differ in the means used to attain their arrival.

It is also a matter of taste based on specialization. The poet perhaps thinks that the technical aspects of poetry make it more "complex" than prose. The prose writer claims to face problems no poet ever does. One can be blind, deaf to the other. A kind of alienation can set in. The other's specialized form is like a country which one has lost any interest in other than as a kind of exercise in the travel of forbearance.

Yet at the particle, the fragment--at this level--the dance and song, musics, the visibles and invisibles, the odors and tastes--all are possibility--and so in writing and reading with these--to expand, extend the awarenesses found along the way.

That the technical aspect alone is not the key is proven by a myriad works. Cocteau noted that the cinema records death at work. Writing is a way that essays to work with time in such a manner that even working with words that disintegrate, go out of use, fade away as unheard sounds, ("dead languages"), the notations of the sensual apprehension of existence endure, continue obdurately signalling, from "remote pasts and remote futures". The petroglyphs and cave paintings, a myriad fragments of notations found worldwide, indicate this presence of writing even in the absence of "meanings" or "sounds"--the visual activity of the signs begins to trigger a response--movements, sounds, the finding from particles and fragments the energy and direction of poetry & prose.

Rather than privilege one over the other--it seems more interesting that there may be many many already found and many more as yet to find--of any kind of writing--making use of the evidences existing--and those their energies and directions may be moving towards--ever as yet unknown--yet when found having a form of uncanny recognition--

That is in part why I do the works with paint and rubbings with found fragments and particles in the physical world--to give a sense that what there is

existing in poetry and prose is ever indicating that which is hidden in plain site/sight/cite--

On Nov 6, 2007 9:28 PM, David-Baptiste Chirot <[REDACTED]> wrote:

*Date: Tue, 6 Nov 2007 16:45:16 -0800*

*From: [REDACTED]*

*Subject: Re: what do you think of*

*To: [REDACTED]*

*i can't find my Stevens. i remember the poem for its musical grace and it's philosophical contrast: art/nature.*

*Barry Schwabsky <[REDACTED]> wrote: 'what she sang was uttered word by word' (Stevens, 'The Idea of Order at Key West') = (a certain idea of) poetry*

*Alison Croggon wrote: Jason:*

*"If I read something about  
"poetry" and I substitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if*

*I read something aobut "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to*

*But from my observation - as a reader and a writer of prose and poetry - novels are composed at the level of the \_sentence\_, not the paragraph - and*

*what about people like Jose Saramago or David Albahari, who don't use paragraphs at all? (As Patrick White said - one of the most illuminating and*

*helpful things I've ever read about writing novels - a novel is written sentence by sentence.) You could perhaps make the beginnings of a distinction here, by saying that - as I believe - poetry is composed in lines (I don't think poetry has much to do with sentences at all, frankly).*

*Even if, as in a prose poem, it's a very long line. Or you could say with*

*Olson that poetry is composed in the syllable and the ear, which might take*

*care of the flash poetry. I don't think either art is about "the nature of*

*information" they "convey". Both \_are\_ something. Yes, they differ, but I've*

*never read a satisfactory account of what that difference is. Maybe the*

*crudest is best -there's something encyclopaedic about novels, they  
amass  
detail, while poems discard it.*

*Elizabeth, I don't understand what you mean - are you saying the  
decision to  
write prose is about a desire for power? What kind of prose do you mean?  
What kind of power? There are prose works that equally "vibrate" with  
the  
reader, that are as multiple as any poems. Maybe you're referring to a  
particular kind of prose and I am thinking of another. I presume we're  
talking about what's generally and perhaps a little depressingly known  
as  
"creative prose".*

*I've no objection to distinctions. I do however find claims that poetry  
is  
somehow inherently superior to prose (it doesn't seek power, it  
relinquishes  
some kind of control, prose is a vehicle, poetry the passenger,  
whatever)  
irksome. As are claims to the reverse.*

*All best*

*A*

--

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

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

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

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ocid=TXT\\_TAGLM\\_OctWLtagline](http://www.cafemessenger.com/info/info_sweetstuff2.html?ocid=TXT_TAGLM_OctWLtagline)>*

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249. **Anny Ballardini**

**Re: Schadenfreude**

Wed 7 Nov 2007

---

It's all here:

<http://dict.leo.org/ende?lp=ende&p=KO6ek.&search=Schadenfreude>

Schadenfreude is the best translation, :-)

On 11/7/07, mIEKAL aND <[REDACTED]> wrote:

>

> Mark—I like and agree with what you say here but I'm setting this up  
> as a constraint to begin with. I'm curious how Pierre would approach  
> this? With his Celan translations he peppers his version with really  
> interesting & readable neologisms. I vastly prefer his approach to  
> the other Celan translations I've sampled.

>

> But on the otherhand why doesn't "gloat" work?

>

> ~mIEKAL the monoglot

>

>

> On Nov 7, 2007, at 7:23 AM, Mark Weiss wrote:

>

> > Hal's got it pretty close. German makes words by yoking two words  
> > together without a space in between. There's no way that English  
> > can replicate this, and no reason it should. How about a one-word  
> > translation of gesamtkunstwerk or weltschmerz? Fortunately we get  
> > to borrow. And fortunately translation isn't a word-for-word business.

> >

> > Mark

> >

> > At 11:07 PM 11/6/2007, you wrote:

> >> How about maliciousglee?

> >>

> >> Hal

> >>

> >> On Nov 6, 2007, at 5:41 PM, mIEKAL aND wrote:

> >>

> >>> Anyone have a one word translation in English?

> >

>

> He that uses many words for explaining any subject, doth, like the  
> cuttlefish, hide himself for the most part in his own ink.

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## Re: Schadenfreude apres James Chapman

I LOVE "skadagladje!"

On Tue, 6 Nov 2007, W.B. Keckler wrote:

\* Hungarian ([http://en.wikipedia.org/wiki/wiki/Hungarian\\_language](http://en.wikipedia.org/wiki/wiki/Hungarian_language)) :  
 kÃ¡rÅ¶rÃ¶m (kÃ¡r, loss or damage, Å¶rÃ¶m, joy)

\* *\_Lithuanian\_* ([http://en.wikipedia.org/wiki/wiki/Lithuanian\\_language](http://en.wikipedia.org/wiki/wiki/Lithuanian_language))  
: piktd iuga (piktas angry, d iaugsmas joy)  
\* *\_Macedonian\_* ([http://en.wikipedia.org/wiki/wiki/Macedonian\\_language](http://en.wikipedia.org/wiki/wiki/Macedonian_language))  
: ( , evil or harm, , joy)  
\* *\_Russian\_* ([http://en.wikipedia.org/wiki/wiki/Russian\\_language](http://en.wikipedia.org/wiki/wiki/Russian_language)) : ( ,  
evil or harm, , joy)  
\* *\_Scots Gaelic\_*  
([http://en.wikipedia.org/wiki/wiki/Scottish\\_Gaelic\\_language](http://en.wikipedia.org/wiki/wiki/Scottish_Gaelic_language)) : aighear millteach  
(aighear, delight or joy, millteach, malicious  
or destructive)  
\* *\_Serbian\_* ([http://en.wikipedia.org/wiki/wiki/Serbian\\_language](http://en.wikipedia.org/wiki/wiki/Serbian_language)) and  
*\_Croatian\_* ([http://en.wikipedia.org/wiki/wiki/Croatian\\_language](http://en.wikipedia.org/wiki/wiki/Croatian_language)) :  
/zluradost (zlo, evil, radost, joy)  
\* *\_Slovak\_* ([http://en.wikipedia.org/wiki/wiki/Slovak\\_language](http://en.wikipedia.org/wiki/wiki/Slovak_language)) : Å;  
kodorados (Å;koda, damage, harm, or loss, rados , joy)  
\* *\_Slovenian\_* ([http://en.wikipedia.org/wiki/wiki/Slovenian\\_language](http://en.wikipedia.org/wiki/wiki/Slovenian_language)) :  
Å;kodo eljnost (Å;koda, damage, harm, or loss, eleti, to wish)  
\* *\_Swedish\_* ([http://en.wikipedia.org/wiki/wiki/Swedish\\_language](http://en.wikipedia.org/wiki/wiki/Swedish_language)) :  
skadeglÅxdje (skada, damage, glÅxdje, joy or happiness)

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

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## 251. **Jason Quackenbush**

### **Re: Schadenfreude**

Wed 7 Nov 2007

malicenteredtainment

On Tue, 6 Nov 2007, mIEKAL aND wrote:

| *Anyone have a one word translation in English?*

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## 252. **John Cunningham**

### **Re: "musical" as descriptive of poetry**

Wed 7 Nov 2007

I don't know why we seem to be compelled to try to determine whether country or jazz is more musical. And why Cash when Bill Monroe and bluegrass is a much earthier example as are Flatts & Scruggs. And don't forget, country uses the yodel which would be a rough equivalent of scat. But then we have the Tuva

throat singers, the Tibetan chants, the throat singing of the Dene and other northern aboriginal groups. What I'm getting at in my roundabout way is that each music has its own aesthetics which are beyond comparison. As is the music in poetry. It doesn't make any sense to say that Elliot is more musical than Williams or Jorie Graham (whom I have just discovered and whose voice - and, yes, musicality - I find incredible). The musicality is, to me, one of the defining factors which makes poetry different than prose. The other dimension we seem to be ignoring is that of the plastic arts. To me, poetry is a fusion of music and painting. If I were to design a Cartesian coordinate system for poetry, I'd have the X axis labelled 'music' and have it stretching from complete assonance to complete dissonance, and have the Y axis labelled 'painting' and have it stretching from complete realism to complete abstract (whatever that might mean) (NB: I would subsume in 'painting' the concept of sculpture as well as it seems to me, particularly with Jorie Graham, that it is more the concept of sculpture (which she comes by honestly through her mother who is a world-renowned sculptress) that has influenced and dictated her work particularly with the long line). Again, to me, it is the fusion aspect that shifts the balance away from prose and towards poetry. John Cunningham

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of Barry Schwabsky  
Sent: November 7, 2007 12:42 PM  
To: ██████████  
Subject: Re: "musical" as descriptive of poetry

In truth, I agree. In fact I would be more likely to cite Cash as an example of what I call musicality than Sarah Vaughan--because he gives it in something like a purer state. (To advert to an earlier discussion, this is somehow related to my feeling that there is as much torque in poem by Philip Larkin as in one by any given Language poet.) And yet, and yet...as genres, jazz still seems more "musical" to me than country, the reason being somehow tied to the fact that if, in a certain song, Cash felt the need to do something like scat singing, to push his interpretation into some more abstract area--if he could even have conceived of that, wouldn't his producer have yelled "cut!" or his backup musicians not understood how to follow him? There seems to be a different kind of constraint in this genre on how an artist could express his musicality. What do you think?

Another word I have a somewhat confused, "know it when I see it but can't define it" adhesion is radicality.

But these days, I take as my touchstones for radicality almost any solo recording by Art Tatum, or Richard Hell's singing on his early records.

Chris Stroffolino <[REDACTED]> wrote: Barry, this is interesting, but I think your examples actually prove my point. Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play her vocal instrument much more like Charlie Parker than Cash does, But there are many levels of communication (even on a strictly vocal level) in Cash "abstracted from any overt content" as well. The "abstract" might be more obvious in Vaughan, because on first listen the listener may not be as "distracted" by the alleged "overt content" as they could be in Johnny Cash, but the more one listens to Cash, the more one can hear how the delivery (even if his vocal palate may not be as "virtuoso" by certain standards), even on a strictly vocal level, is not a mere transparent conveying of the story or persona.

Of course, it's hard to abstract the mere vocal elements of either Cash or Vaughan (or of hip hop and country or vocal-jazz in general) from the other instruments. Even if one could make the claim that Cash's voice is "less musical" than Vaughan's (which I'm not willing to claim), it would be even harder to claim that Cash's sound (with The Tennessee Two or Three) is "less musical." there's that flat top box that gets rhythm while it gets the blues (even the words of those early hits of his point away from the 'persona' or 'story'). Likewise, I think if you asked many people in hip-hop, it's about the beats as much as the words and the voice. And "beats" (in hip hop parlance) is also texture, and to some extent melody, as much as rhythm. One could argue that country and rhythm and blues (both generally from the U.S. southland) emphasized immediacy of rhythmic backbeat, but we may all have our preferred styles, but I still don't see how one is less "musical" than the other.

Chris

On Nov 7, 2007, at 5:11 AM, Barry Schwabsky wrote:

*I'm generally with you, Chris, but there is a possible non-biased way to understand how some forms of music might be less "musical" than others--for instance, I would hazard to say that in country and hip-hop, the presentation of the words, and of the story or persona that those words embody, tends to take precedence, and in that sense they could be called "less musical" than some other forms. If you think Sarah Vaughan is a great singer, you have to have different reasons behind this judgement than you would if you think Johnny Cash is a great singer--in her case, you have to accept some kind of more abstract communication of the musical content of the syllables she is singing, somewhat abstracted from any overt content they might have.*

*Chris Stroffolino wrote: For me, there can be a shorthand usefulness to the term on a specific ("technical" or "nuts and bolts") level....*

*assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings, rhythmic push and pull, even in the most 'prosey' of poetry, or poetry conceived of, or operating in a context, or largely on the page, and not even necessarily uttered verbally, or read silently so that one feels the poem physically (in the sense of lips, throat, as much as 'eye' or 'ear')---these can all be considered aspects of the poem's 'music.'*

*So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing (as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).*

*But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally. When, for instance, "music" is opposed to "meaning," as it often is. Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is. Poem N or Poet Y, by contrast, is considered to be much stronger in terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check). And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.*

*Yet, when one says one poem is more Musical than another poem, the term becomes less descriptive and much more subjective and judgmental. It's one thing to say that one appreciates a certain kind of "music" over another kind of music, categorically.*

*It's certainly valid to say "I categorically appreciate opera over punk music" (or vice versa)*

*It's another (and in my opinion less valid) thing to say "Opera is music, punk is not" (or vice versa)--*

*Yet I feel this is often how the term "music" (and also the term "ear"---as in "tin ear") is used in discussions of poetry.*

*I may not be moved or transported by the 'music' of Auden, Pound or Robert Duncan as much as I am by Robert Creeley, Laura Riding, or Pessoa (in Chris Daniels translation at least), for instance, but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done), and though I tend to generally prefer punk to opera, there's*

*definitely some opera I prefer to some punk....*

*Sorry if this seems heavy handed, and not 'musical' enough  
(ah, but I can love the music of the essay, letter and manifesto...)  
Nor is it intended to sound relativistic.*

*Chris*

*On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:*

*I agree that using "music" in connection with poetry is  
distracting. Shall we attempt to replace "musical" with "cadenced"  
-- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or  
modulation in tone" -- "'flow of rhythm").*

*----- Original Message -----*

*From: angela vasquez-giroux*

*To: [REDACTED]*

*Sent: Tuesday, November 6, 2007 12:18:29 PM*

*Subject: Re: what do you think of/additional horse shit/ with  
respect...*

*i hate to be a jerk, but isn't "musical" one of those non-  
descriptive words  
masquerading as descriptive? saying poetry is musical is as  
meaningless as  
calling it "interesting" or "organic".*

*poetry is (in my mind) all about precision. musical doesn't do the  
job. we  
can talk about rhythm, cadence, alliteration, etc.*

*perhaps i've had too much coffee already.*

*On 11/6/07, steve russell  
wrote:*

*i say this with some degree of deference:*

*isn't poetry more musical? poets count.*

*novelist seldom speak in such minimal, linguistic terms.*

*when i read a joyce carol oates essay, she refers to character,  
plot.  
the rest is mostly academic horse shit to working writers.*

*Wystan Curnow wrote: Jason (1) for my  
money, the  
impulse to collapse distinctions is also the impulse to  
replace them with different distinctions (2) it was tomas's musing  
about  
meaning that drove  
me to respond in the first place and (3) I am really glad to hear  
you have  
found some better  
philosophies and aesthetics than .... I'm always on the lookout  
myself....  
Anyway, I don't find  
the sentence, paragraph distinction of much use. What about  
stanzas then?  
Or Faulkner.  
But then we began, not with a distinction between poetry and  
fiction at  
all, but between poetry and  
expository prose. Cheers, Wystan*

---

*From: UB Poetics discussion group on behalf of Jason Quackenbush  
Sent: Tue 6/11/2007 3:12 p.m.  
To: [REDACTED]  
Subject: Re: what do you think of*

*there's a difference between not liking where a distinction is  
drawn and  
making a case for drawing no distinction at all. i personally am  
with  
Elizabeth in the feeling that I've personally had enough of this  
post  
structuralist impulse toward collapsing distinctions. 1.)  
distinctions  
are useful for all sorts of things & 2.) frankly criticism musing  
about  
the nature of meaning bores me to tears, doesn't seem to  
generative or  
useful, and frankly is starting to look sort of self-indulgent and  
lazy*



& 3.) anyway, there are better philosophies and aesthetics than the stuff that formed the foundations of critical theory and cultural studies over the last 25 years or so. I'd like to say that poetry has line breaks and prose doesn't, but there are too many prose poets and flash fictionaries that have muddied that water up, so we're left with something that is fundamentally a structural issue in that it relates to the architecture of language arts, but against which there's been such an assault for no apparently good reason that we no longer have a way to draw a line where one is useful.

perhaps more to the point is the reading angle, but for me, honestly, my reading habits aren't that different for poetry or for prose. I find Ezra Pound as absorbing as I find Philip K. Dick, and respond to them both in similar ways albeit for different reasons. which is why for me, the impulse is to draw the distinction from a compositional point of view. And that works for me, and not only that, but i find it works also when I'm reading other people as well. If I read something about "poetry" and I substitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if I read something aobut "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to the nature of information being conveyed by the two different species.

Wystan Curnow wrote:

Elizabeth, perhaps another distinction I'd rather not draw is that between the 'state of literature' and 'external circumstances'. You might say just so long as prose rules the world blurring its boundaries with poetry remains worth doing. I don't go for the idea that

*poetry*

*creates meaning, prose conveys it. All writing does both to such an extent I'd want to hold all writers to account for doing both. I don't*

*know whether Tomas meant that writing that creates meaning, IS poetry*

*(whether we take it to be poetry or prose, like on the page or in a Creative Writing class on poetry) or that what we take to be poetry CREATES MEANING. Either way, I'm against it.*

*I take your point about reading, and its relation to time management and*

*personal entertainment value, what other purposes are being served?*

*Cheers, Wystan*

*-----Original Message-----*

*From: UB Poetics discussion group*

*[mailto: ]*

*On Behalf Of Elizabeth Switaj*

*Sent: Tuesday, 6 November 2007 2:34 a.m.*

*To:*

*Subject: Re: what do you think of*

*Wystan, playing into the hands of what? When you say "the age" do you*

*refer to the state of literature or to external circumstances? If the*

*former, I suppose one could argue, if they were so inclined, that enough*

*blurring of the boundaries has happened for it to be useful to attempt*

*to redraw them (if only as an experiment).*

*For me, the primary difference between poetry and prose is not in how I*

*write them (certain types of prose excepted) but in how I read them. My*

*reading of poetry is much slower and deliberate to the point where I've*

*even been known to say that I read prose and think about poetry.*

*Exceptions to this are James Joyce and crappy poetry, which is to say*

*great prose and crappy poetry, though that says much more about my personal preferences and biases than anything else, of course.*

*Elizabeth Kate Switaj*

*www.elizabethkateswitaj.net*

On 11/5/07, Wystan Curnow wrote:

*Come to think of it, the question is why, at this juncture,  
seek to  
distinguish the two? A certain playing into the hands results from  
the effort. The age requires rather that they be confused to  
advantage.*

Wystan

---

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8:05 PM

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253. **Adam Morey**

***Re: Deep Image (again)***

*Wed 7 Nov 2007*

---

I agree. I don't think insulting Pierre is going to change anyone's mind about Bly or the origins of Deep Image. Besides who would be envious of a "self-indulgent shit" who writes about egotistical sublimity.

*One needn't resort to dismissal or ad homina, Barry. It's entirely possible that someone who disagrees with you has no dark motives to conceal.*

*It must have been in 1970 that Bly read to a small crowd of faculty and graduate students at Barnard College in New York. Most of the*

*undergraduates were probably too invested in political ferment at the time, in the second year of almost non-stop rioting, to attend. After he lectured all of us about marriage for a half hour, apparently thinking we were 18 years old (I looked around the room and counted 1.5 marriages per attendee, most of whom I knew) he read us a poem that was apparently his set piece of those years about finding a dying sea lion behind a dune after the Santa Barbara oil spill. In the poem he goes back every day, recording the animal's increasing agony, until it died on the seventh day, when the sky opened and Bly had a Wordsworthian epiphany. It was apparently a big hit with most crowds. Me, I was furious. What a self-indulgent shit. A call to the ASPCA would have resulted in a quicker, kinder death. But without the epiphany. The people I spoke to felt the same.*

*This was years before the utter disgrace of his Iron John phase. But he was already willing to make use of anything for his ends.*

*Not everyone who wears a cape is a superhero.*

*By the way, he's a very bad translator.*

*But maybe I'm just jealous.*

*Mark*

*At 11:22 AM 11/6/2007, you wrote:  
Envy rears its ugly green head.*

*Pierre Joris <[REDACTED]> wrote: On Nov 5, 2007, at 6:34 AM, Barry Schwabsky wrote:*

*I find it infuriating that on this list one immediately reaches for accusations of careerism and the like in order to attribute motivations to poets who have divergent ideas. Isn't it enough to say that Bly and co. had an impoverished notion of "deep image" without having to say they developed this just because they knew that such a concept would be the key to getting into the Norton Anthology?*

*infuriating to you, maybe, but accurate*

*Pierre*

---

*The poet: always in partibus infidelium -- Paul Celan*

---

*Pierre Joris  
244 Elm Street*

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

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254. **Alison Croggon**

***Re: what do you think of***

*Wed 7 Nov 2007*

---

Apologies if I misunderstood you, Elizabeth. Still, I have some empathy for Wystan's idea that all writing has power (and if it doesn't, what are we doing?) I guess it all depends on what you mean by power. - Btw, Wystan, I like putting poetry where it doesn't belong. I've found that as soon as you do, it starts belonging.

I'm not sure that the "expected audience" definition really holds water, though of course it's indisputable that the literary market is dominated by prose. But a lot of the prose I find most interesting won't sell much more than poetry might. Print runs of 1000 or so are more common than not. I read somewhere that a best-selling literary novel in the UK means around 10,000 copies, which isn't exactly huge. It's only at one end that prose is dominant, and that's generally a certain kind of prose - story-driven, character-based, often generic (I don't mean those as pejorative terms, btw, like all conventions it's all about what you do with them).

Jason, your MMUs make me think rather mischievously of Humpty Dumpty's story in Alice in Wonderland - "Once there was a boater". Or Baldrick's novel in Blackadder - "Once were there was a lovely little sausage named Baldrick". Perhaps they're poems?

All best

A

--

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

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

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

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255. **Mark Weiss**  
**Re: Schadenfreude**

Wed 7 Nov 2007

---

It's a pleasure that one wouldn't admit to, as in joy caused by someone else's misfortune. A guilty pleasure, except that that phrase mostly applies to bingeing on chocolate these days. Gloating is too outwards, but it's the right idea--the emotion behind gloating is one kind of schadenfreude.

Mark

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

>From: mIEKAL aND <[REDACTED]>

>Sent: Nov 7, 2007 11:28 AM

>To: [REDACTED]

>Subject: Re: Schadenfreude

>

>Markâ€”I like and agree with what you say here but I'm setting this up

>as a constraint to begin with. I'm curious how Pierre would approach

>this? With his Celan translations he peppers his version with really

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>> translation of gesamtkunstwerk or weltanschmerz? Fortunately we get

>> to borrow. And fortunately translation isn't a word-for-word business.

>>

>> Mark

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>>> How about maliciousglee?

>>>

>>> Hal

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>>>> Anyone have a one word translation in English?

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>

>He that uses many words for explaining any subject, doth, like the

>cuttlefish, hide himself for the most part in his own ink.

> -John Ray, naturalist (1627-1705)

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## 256. **Catherine Daly**

### **Re: WGA Strike**

Wed 7 Nov 2007

I wanted to forward this to the list, but have made the backchanneller anon. at her request.

On Nov 7, 2007 2:18 PM, [ ] wrote:

*Hi Catherine---*

*thank you for your take on this (I'm backchanneling because I used my allotment today)*

*Knowing people in the industry, you have a different take...*

*I like to think I'm pro-union, and want some solidarity with other writers, etc.*

*Yet, I have so many playwright friends who tried to get into TV (once the NEA cuts crippled playwrighting) who might now have an opportunity...*

My husband was a playwright. He had to find work, of course. Not that he doesn't still write experimental plays and fiction. Not that he loves the movies he's been able to see through the process. But hey, Suzan Lori-Parks: Girl 6. Need I say more? He got a job leveraging his knowledge of form and dialog and character development that will last until he allows his grey hair to show. His union covers health insurance, which we need. Part of what he had to do was 1) move from New York where his then-partner -- me -- had a six figure career, 2) spend his life savings, 3) take a "class" at a studio. The studio charged him money for this "class" (even though he has two advanced degrees, productions, etc.) so that they could hire him below scale after the class.

But something else is going on with the webisodes: our government, in its infinite wisdom, gave certain rights to creative material "created for" to the studios, as though they were, say, marketing brochures, rather than, say, characters. So then, there's this erosion of rights to writing.

This is essentially like the word processing job (another field that I think should be unionised) I had once; even though I had degrees, five years of wp, etc. behind me, I had to work for free for two weeks as "training." It chanced off my other part time jobs, and made me dependent on a single one. So I guess, if your friends want to break into a business that, on average, doesn't pay a living wage, takes the rights to your work, fires you when you're 50, and -- without a union -- doesn't give you health insurance, pension, or other benefits...

*I think about how the "musicians strike" of the 40s had the effect (unwittingly) of leading to both the birth of be-bop as well as of early rock and roll.*

Our current house was owned from 1941 until about 1989 by a family headed by a former musician and orchestra manager -- I think he was associated with Tito Puente and many others. I think the story is that he would not let the orchestra have uncompensated practice outside of union-controlled locations & time-frames -- during that strike. Anyways, he was never a musician or orchestra manager again, and sold golf equipment for the rest of his life.

Before that it was owned by the head of the west coast for Western Electric. During WWII he was promoted from movies to... defense contracting....

*Not so much a fan of much of the writing that is done for hollywood product today, there's a side to me that hopes that maybe this strike could lead to the industry taking a little more chances in terms of content.*

They have just fired the production staffs. Those will no longer be salaried positions. If the last strike gave us reality tv, because it is largely unacted and unwritten, how can studio motivation this time be toward more risk? Part of the strike is to try to help break the monopoly six conglomerates have over creative content. Monopoly = no risk. Companies tend toward monopoly.

*That probably won't happen when media conglomerates are owned by defense contractors.*

Universal = NBC = GE. What does general electric make?

GE requires Universal to interview 6 off-shore engineers for each open engineering position. Even when the position requires native-speaker English language skills. I know; I wrote about their proprietary residuals system the last time I worked for them (no one was on strike). As a consultant. The engineers who didn't need English skills were brought onto the lot in on a bus everyday from the corporate dorm they were housed in.



--  
All best,  
Catherine Daly  
[REDACTED]

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257. **Stephen Vincent**

***Re: "musical" plus Helen Adam as descriptive of poetry***

Wed 7 Nov 2007

Chris Stroffolino's points her here on poetries, vocals and musics makes me want to reference last week's great SF State Poetry Center's celebration (at the Unitarian Church) for A HELEN ADAM READER, Edited with Notes and an Introduction by Kristin Prevallet (National Poetry Foundation - includes a CD of Adam performing). 491 pages, \$29.95 - a steal!. Adam's work, solely ballads, is by definition 'musical' - and can only be interpreted and performed as such. But what a wild 'noir' filled night of primarily poet performers variously taking/flying off on the works in ways that I even suspect Helen at her most demonic extreme would have tilted her head in astonishment. Performances included Chris singing and beating the tarnation out of the church piano (when is some institution going to hire this guy and take advantage of the span of knowledge and passion for music and poesie from Lizziebethan to hip-hop-punk and blues??), the fiddle of Pat Reed, David Buuk with another blazing piano and voice on 'San Francisco's Burning', plus wonderful vocals from Kristin Prevallet and, wonderfully moon drenched voice of Roxie Hamilton (with her pickup band) doing her Appalachian ballad interps of Adam, and then 'straight' readings by Michael McClure and Kevin Killian, who, wistfully, suggested that maybe it was Helen who was Lou Reed and Nico's dark muse back there in the seventie's heroin daze when she became something of a performing presence in NY City. Then there was Warner Jepson, the original composer and performer for the San Francisco six month run of 'San Francisco Burning'. When the play moved to New York - in the early sixties - in what turned out to be a brief run at the Judson Poets Theater (name?), Helen insisted on new compositions and forbid him to ever publicly perform the music again (a little bit of a control freak she!) Warner happily played the music again, and probably would have played all night. Ironically it sounded quite old fashioned Broadway musical. David Buuk's closing performance poured and lit the gas on all of that. (Apologies to some other great performances by other folks that took the stage, too).

Quite amazing, it was, to be there. With a good thanks to Kristin Prevallet who managed to organize the whole evening from afar.

Stephen V

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

Currently featuring 'Ghost Walks' on Valencia Street

Chris Stroffolino <[REDACTED]> wrote: Barry, this is interesting, but I think your examples actually prove my point. Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play her vocal instrument much more like Charlie Parker than Cash does, But there are many levels of communication (even on a strictly vocal level) in Cash "abstracted from any overt content" as well. The "abstract" might be more obvious in Vaughan, because on first listen the listener may not be as "distracted" by the alleged "overt content" as they could be in Johnny Cash, but the more one listens to Cash, the more one can hear how the delivery (even if his vocal palate may not be as "virtuoso" by certain standards), even on a strictly vocal level, is not a mere transparent conveying of the story or persona.

Of course, it's hard to abstract the mere vocal elements of either Cash or Vaughan (or of hip hop and country or vocal-jazz in general) from the other instruments. Even if one could make the claim that Cash's voice is "less musical" than Vaughan's (which I'm not willing to claim), it would be even harder to claim that Cash's sound (with The Tennessee Two or Three) is "less musical." there's that flat top box that gets rhythm while it gets the blues (even the words of those early hits of his point away from the 'persona' or 'story'). Likewise, I think if you asked many people in hip-hop, it's about the beats as much as the words and the voice. And "beats" (in hip hop parlance) is also texture, and to some extent melody, as much as rhythm. One could argue that country and rhythm and blues (both generally from the U.S. southland) emphasized immediacy of rhythmic backbeat, but we may all have our preferred styles, but I still don't see how one is less "musical" than the other.

Chris

On Nov 7, 2007, at 5:11 AM, Barry Schwabsky wrote:

*I'm generally with you, Chris, but there is a possible non-biased way to understand how some forms of music might be less "musical" than others--for instance, I would hazard to say that in country and hip-hop, the presentation of the words, and of the story or persona that those words embody, tends to take precedence, and in that sense they could be called "less musical" than some other forms. If you think Sarah Vaughan is a great singer, you have to have different reasons behind this judgement than you would if you think Johnny Cash is a great singer--in her case, you have to accept some kind of more abstract communication of the musical content of the syllables she is singing, somewhat abstracted from any overt content they might have.*

Chris Stoeffolino wrote: For me, there can be a shorthand usefulness to the term on a specific ("technical" or "nuts and bolts") level....

assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings, rhythmic push and pull, even in the most 'prosey' of poetry, or poetry conceived of, or operating in a context, or largely on the page, and not even necessarily uttered verbally, or read silently so that one feels the poem physically (in the sense of lips, throat, as much as 'eye' or 'ear')---these can all be considered aspects of the poem's 'music.'

So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing (as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).

But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally. When, for instance, "music" is opposed to "meaning," as it often is. Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is. Poem N or Poet Y, by contrast, is considered to be much stronger in terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check). And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.

Yet, when one says one poem is more Musical than another poem, the term becomes less descriptive and much more subjective and judgmental. It's one thing to say that one appreciates a certain kind of "music" over another kind of music, categorically. It's certainly valid to say "I categorically appreciate opera over punk music" (or vice versa) It's another (and in my opinion less valid) thing to say "Opera is music, punk is not" (or vice versa)-- Yet I feel this is often how the term "music" (and also the term "ear"---as in "tin ear") is used in discussions of poetry. I may not be moved or transported by the 'music' of Auden, Pound or Robert Duncan as much as I am by Robert Creeley, Laura Riding, or Pessoa (in Chris Daniels translation at least), for instance,

*but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done), and though I tend to generally prefer punk to opera, there's definitely some opera I prefer to some punk....*

*Sorry if this seems heavy handed, and not 'musical' enough (ah, but I can love the music of the essay, letter and manifesto...) Nor is it intended to sound relativistic.*

Chris

*On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:*

*I agree that using "music" in connection with poetry is distracting. Shall we attempt to replace "musical" with "cadenced" -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or modulation in tone" -- "'flow of rhythm").*

*----- Original Message -----*

*From: angela vasquez-giroux*

*To: [REDACTED]*

*Sent: Tuesday, November 6, 2007 12:18:29 PM*

*Subject: Re: what do you think of/additional horse shit/ with respect...*

*i hate to be a jerk, but isn't "musical" one of those non-descriptive words masquerading as descriptive? saying poetry is musical is as meaningless as calling it "interesting" or "organic".*

*poetry is (in my mind) all about precision. musical doesn't do the job. we can talk about rhythm, cadence, alliteration, etc.*

*perhaps i've had too much coffee already.*

*On 11/6/07, steve russell wrote:*

*i say this with some degree of deference:*

*isn't poetry more musical? poets count.*

*novelist seldom speak in such minimal, linguistic terms.  
when i read a joyce carol oates essay, she refers to character,  
plot.  
the rest is mostly academic horse shit to working writers.*

*Wystan Curnow wrote: Jason (1) for my  
money, the  
impulse to collapse distinctions is also the impulse to  
replace them with different distinctions (2) it was tomas's musing  
about  
meaning that drove  
me to respond in the first place and (3) I am really glad to hear  
you have  
found some better  
philosophies and aesthetics than .... I'm always on the lookout  
myself....  
Anyway, I don't find  
the sentence, paragraph distinction of much use. What about  
stanzas then?  
Or Faulkner.  
But then we began, not with a distinction between poetry and  
fiction at  
all, but between poetry and  
expository prose. Cheers, Wystan*

---

*From: UB Poetics discussion group on behalf of Jason Quackenbush  
Sent: Tue 6/11/2007 3:12 p.m.  
To: [REDACTED]  
Subject: Re: what do you think of*

*there's a difference between not liking where a distinction is  
drawn and  
making a case for drawing no distinction at all. i personally am  
with  
Elizabeth in the feeling that I've personally had enough of this  
post  
structuralist impulse toward collapsing distinctions. 1.)  
distinctions  
are useful for all sorts of things & 2.) frankly criticism musing  
about  
the nature of meaning bores me to tears, doesn't seem to*

*generative or  
useful, and frankly is starting to look sort of self-indulgent and  
lazy  
& 3.) anyway, there are better philosophies and aesthetics than the  
stuff that formed the foundations of critical theory and cultural  
studies over the last 25 years or so. I'd like to say that poetry  
has  
line breaks and prose doesn't, but there are too many prose poets  
and  
flash fictionaries that have muddied that water up, so we're left  
with  
something that is fundamentally a structural issue in that it  
relates to  
the architecture of language arts, but against which there's been  
such  
an assault for no apparently good reason that we no longer have a  
way to  
draw a line where one is useful.*

*perhaps more to the point is the reading angle, but for me,  
honestly, my  
reading habits aren't that different for poetry or for prose. I find  
Ezra Pound as absorbing as I find Philip K. Dick, and respond to  
them  
both in similar ways albeit for different reasons. which is why  
for me,  
the impulse is to draw the distinction from a compositional point of  
view. And that works for me, and not only that, but i find it  
works also  
when I'm reading other people as well. If I read something about  
"poetry" and I substitute "language art composed at the level of the  
sentence" it works and can makes sense of what is being said, just  
as if  
I read something aobut "prose" and substitute "language art  
composed at  
the level of the paragraph." I think this distinction makes sense  
because it relates directly to what people actually do, as well  
as to  
the nature of information being conveyed by the two different  
species.*

Wystan Curnow wrote:

*Elizabeth, perhaps another distinction I'd rather not draw is that  
between the 'state of literature' and 'external circumstances'. You*

*might say just so long as prose rules the world blurring its boundaries  
with poetry remains worth doing. I don't go for the idea that poetry  
creates meaning, prose conveys it. All writing does both to such an extent I'd want to hold all writers to account for doing both. I don't  
know whether Tomas meant that writing that creates meaning, IS poetry  
(whether we take it to be poetry or prose, like on the page or in a Creative Writing class on poetry) or that what we take to be poetry CREATES MEANING. Either way, I'm against it.  
I take your point about reading, and its relation to time management and  
personal entertainment value, what other purposes are being served?  
Cheers, Wystan*

*-----Original Message-----*

*From: UB Poetics discussion group  
[mailto: ]  
On Behalf Of Elizabeth Switaj  
Sent: Tuesday, 6 November 2007 2:34 a.m.  
To:   
Subject: Re: what do you think of*

*Wystan, playing into the hands of what? When you say "the age" do you  
refer to the state of literature or to external circumstances? If the  
former, I suppose one could argue, if they were so inclined, that enough  
blurring of the boundaries has happened for it to be useful to attempt  
to redraw them (if only as an experiment).*

*For me, the primary difference between poetry and prose is not in how I  
write them (certain types of prose excepted) but in how I read them. My  
reading of poetry is much slower and deliberate to the point where I've  
even been known to say that I read prose and think about poetry. Exceptions to this are James Joyce and crappy poetry, which is to say  
great prose and crappy poetry, though that says much more about my  
personal preferences and biases than anything else, of course.*

Elizabeth Kate Switaj  
www.elizabethkateswitaj.net

On 11/5/07, Wystan Curnow wrote:

*Come to think of it, the question is why, at this juncture,  
seek to  
distinguish the two? A certain playing into the hands results from  
the effort. The age requires rather that they be confused to  
advantage.*

Wystan

---

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

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258. **Bill Berkson**

***BERKSON & RUPPERSBERG AT BEYOND BAROQUE***

*Wed 7 Nov 2007*

---

Beyond Baroque Literary / Arts Center  
681 Venice Blvd, Venice, CA 90291



[www.beyondbaroque.com](http://www.beyondbaroque.com)

30 November, Friday - 7:30 PM BILL BERKSON and ALLEN RUPPERSBERG  
BILL BERKSON is a poet, critic, teacher, editor, curator, and author of sixteen books and pamphlets of poetry. His works include *Serenade*, *Fugue State*, *Hymns of St. Bridget & Other Writings* (collaborations with Frank O'Hara), *Parts of the Body: a 1970s/80s Scrapbook* (Fell Swoop #78), *Same Here*, an online chapbook (*Big Bridge*), *Young Manhattan* (with Anne Waldman, *Erudite Fangs*), *Blue Is the Hero*, and *Gloria* (with Alex Katz). His criticism includes *The Sweet Singer of Modernism & Other Art Writings 1985-2003* (Qua) and *Sudden Address: Selected Lectures 1981-2006* (Cuneiform). Another recent appearance is the epistolary collaboration with Bernadette Mayer, *What's Your Idea of a*



Good Time?: Interviews & Letters 1977-1985 (Tuumba). His book of new poems is *Our Friends Will Pass Among You Silently* (Owl). He has contributed to magazines including *Artforum*, *Artnews*, and *Modern Painters*. From 1971 to 1978 he edited published magazines and books under the Big Sky imprint. He is professor of Liberal Arts at the San Francisco Art Institute. ALLEN RUPPERSBERG presents a book-give-away performance of his *THE NEW FIVE FOOT SHELF* paperback book. The book is only to be given away by the artist and never sold. This performance has never been done in the US. Ruppertsberg will read from the book by way of explanation of the project. 20 books - out of an edition of 1000 - will be given out. Ruppertsberg's art has been exhibited worldwide in galleries and museums including Margo Leavin Gallery (LA), Kunsthalle Nürnberg (Nuremberg), National Museum of Contemporary Art (Bucharest), MOCA (LA), and the UCLA Hammer Museum. A retrospective of his work toured European museums and kunsthallen over the past two year, and a new project together with related older works will appear at the Santa Monica Museum of Art in 2009.

2 December, Sunday - 4 - 6 PM HANDS ON, ONCE AGAIN: A Seminar with BILL BERKSON BILL BERKSON, seminal poet, critic, publisher, and collaborator with artists and other poets (including Frank O'Hara, Alex Katz, Bernadette Mayer, Anne Waldman & others) will lead a seminar on the nature and possibilities of collaboration. "All art is collaboration. You collaborate with your culture, your language, your readingŠthe past, the art - poetry, paintings, dance, whatever - that you admireŠwith your peersŠyou collaborate with that shifting phantasmagoria." - Bill Berkson, from *Working with Joe*. Seminar price: \$50

BEYOND BAROQUE IS SUPPORTED IN PART BY:  
The City of Los Angeles Department of Public Affairs  
LA County Arts Commission  
Lawrence Lipton Trust  
The Murray and Grace Nissman Foundation  
The Dibble Foundation

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259. **Komninos Zervos**

***Re: "musical" as descriptive of poetry***

*Wed 7 Nov 2007*

---

what about poetry that works against 'musicality' and phonographic techniques of rhyme, metre, etc?

surely not all poetry can be described as musical, ie concrete poetry, some sound poetry, some digital poetries, etc?

komninos

--

komninos zervos

<http://komninos.com.au>

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260. **Stephen Vincent**

**Re: Schadenfreude**

Wed 7 Nov 2007

Picking up on Hal's translation, how 'bout that mix of malicious fraud, greed and glee as say after - in that eye ball to eye ball moment - when Cheney and Bush give each other a quick kiss goodnight. Now that's cold. That's 'schadenfreude.'

Stephen V

Mark Weiss <[REDACTED]> wrote: It's a pleasure that one wouldn't admit to, as in joy caused by someone else's misfortune. A guilty pleasure, except that that phrase mostly applies to bingeing on chocolate these days. Gloating is too outwards, but it's the right idea--the emotion behind gloating is one kind of schadenfreude.

Mark

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Sent: Nov 7, 2007 11:28 AM

To: [REDACTED]

Subject: Re: Schadenfreude

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But on the otherhand why doesn't "gloat" work?

~mIEKAL the monoglot

On Nov 7, 2007, at 7:23 AM, Mark Weiss wrote:

Hal's got it pretty close. German makes words by yoking two words together without a space in between. There's no way that English can replicate this, and no reason it should. How about a one-word

*translation of gesamtkunstwerk or weltschmerz? Fortunately we get to borrow. And fortunately translation isn't a word-for-word business.*

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Hal

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*Anyone have a one word translation in English?*

*He that uses many words for explaining any subject, doth, like the cuttlefish, hide himself for the most part in his own ink.*

*-John Ray, naturalist (1627-1705)*

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261. **Daniel Zimmerman**

**Re: Schadenfreude**

Wed 7 Nov 2007

---

Cryptogloat? As in:

At the failure of my rival's premiere, my stifled cryptogloat coagulated as a sweet, insoluble mucus on my epiglottis.

~ Dan

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

From: "Mark Weiss" <[REDACTED]>

To: <[REDACTED]>

Sent: Wednesday, November 07, 2007 7:23 PM

Subject: Re: Schadenfreude

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>cuttlefish, hide himself for the most part in his own ink.  
> -John Ray, naturalist (1627-1705)

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262. **Peter Quartermain**

**VALUE UNMAPPED by Robert Mitterthal**

Thu 8 Nov 2007

---

Nomados Literary Publishers is pleased to announce VALUE UNMAPPED by Robert Mitterthal. ISBN 978-0-9781072-7-7 39pp.

\$10.00, post and packing extra (at cost)

In poetry, like all arts, we are continually redefining our values, our notions of craft, technique, prosody. We search to locate the bridges that can transport us from the recognizable to the unknown. Enter Robert Mitterthal's new work Value Unmapped. In these compellingly beautiful poems, shards of text shimmer on the surface of what's well-made and what's made unattainable, unmapped: "Half a person please/A freeze frame from the temporary." These poems remind us that the political is mapped onto the formal. These poems are written for the future. Robert Fitterman

In Value Unmapped sublime laments paradoxically remind us to both scrutinize and celebrate the blessed predicament of modernity. Mitterthal sharply reveals how "Beauty is to touch the broken with all sensation." This clever, comic, urgent work should be read often and kept within arm's reach for stirring commentary as we enter and navigate "futures or false dystopias of pure connection." Laynie Browne

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=====

Peter Quartermain

846 Keefer Street

Vancouver

BC Canada V6A 1Y7

[REDACTED] (voice and fax)



=====

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263. **Jim Andrews**

**Re: what do you think of**

Thu 8 Nov 2007

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*What you both have to say accords at one level what goes on in my own writing life. But writing for oneself, for one's own understanding alone, is the fall back position, the limit case. I don't think any of us would bother if we didn't think we might extend the size of our expected audience, which is to say poetry IS what you write when you think you might be understood.* Wystan

When you write/draw/program/paint/perform/whatever a poem that people respond well to, sometimes it's because it has somehow engaged them creatively; there may indeed be material to understand in the poem, and that may be part of the other person's interest in it, but who on earth reads poetry simply to understand what the poet is saying? I think many read it to be engaged creatively in what they can make of it.

Poetry is always already interactive. Is it a jig-saw or can it be put together more ways than one? Jig-saws are prose. Poetry is a much more interesting construction.

One that doesn't simply seek to be 'understood' but to engage the reader creatively, let them bring their whole wealth of knowledge and experience to an active construction of meaning, meaning which may ultimately be of their own making.

ja

<http://vispo.com>

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264. **Barry Schwabsky**

**Re: "musical" as descriptive of poetry**

Thu 8 Nov 2007

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Yes, of course, but it only becomes interesting to compare things when they are beyond comparison. Comparing comparables is a trivial activity.

As an outsider to both, I take bluegrass and country to be different categories.

John Cunningham <> wrote: I don't know why we seem to be compelled to try to determine whether country or jazz is more musical. And why Cash when Bill Monroe and bluegrass is a much earthier example as are Flatts

& Scruggs. And don't forget, country uses the yodel which would be a rough equivalent of scat. But then we have the Tuva throat singers, the Tibetan chants, the throat singing of the Dene and other northern aboriginal groups. What I'm getting at in my roundabout way is that each music has its own aesthetics which are beyond comparison. As is the music in poetry. It doesn't make any sense to say that Elliot is more musical than Williams or Jorie Graham (whom I have just discovered and whose voice - and, yes, musicality - I find incredible). The musicality is, to me, one of the defining factors which makes poetry different than prose. The other dimension we seem to be ignoring is that of the plastic arts. To me, poetry is a fusion of music and painting. If I were to design a Cartesian coordinate system for poetry, I'd have the X axis labelled 'music' and have it stretching from complete assonance to complete dissonance, and have the Y axis labelled 'painting' and have it stretching from complete realism to complete abstract (whatever that might mean) (NB: I would subsume in 'painting' the concept of sculpture as well as it seems to me, particularly with Jorie Graham, that it is more the concept of sculpture (which she comes by honestly through her mother who is a world-renowned sculptress) that has influenced and dictated her work particularly with the long line). Again, to me, it is the fusion aspect that shifts the balance away from prose and towards poetry. John Cunningham

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

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

Behalf Of Barry Schwabsky

Sent: November 7, 2007 12:42 PM

To: ██████████

Subject: Re: "musical" as descriptive of poetry

In truth, I agree. In fact I would be more likely to cite Cash as an example of what I call musicality than Sarah Vaughan--because he gives it in something like a purer state. (To advert to an earlier discussion, this is somehow related to my feeling that there is as much torque in poem by Philip Larkin as in one by any given Language poet.) And yet, and yet...as genres, jazz still seems more "musical" to me than country, the reason being somehow tied to the fact that if, in a certain song, Cash felt the need to do something like scat singing, to push his interpretation into some more abstract area--if he could even have conceived of that, wouldn't his producer have yelled "cut!" or his backup musicians not understood how to follow him? There seems to be a different kind of constraint in this genre on how an artist could express his musicality. What do you think?

Another word I have a somewhat confused, "know it when I see it but can't define it" adhesion is radicality.

But these days, I take as my touchstones for radicality almost any solo recording by Art Tatum, or Richard Hell's singing on his early records.

Chris Stroffolino wrote: Barry, this is interesting, but I think your examples actually prove my point. Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play her vocal instrument much more like Charlie Parker than Cash does, But there are many levels of communication (even on a strictly vocal level) in Cash "abstracted from any overt content" as well. The "abstract" might be more obvious in Vaughan, because on first listen the listener may not be as "distracted" by the alleged "overt content" as they could be in Johnny Cash, but the more one listens to Cash, the more one can hear how the delivery (even if his vocal palate may not be as "virtuoso" by certain standards), even on a strictly vocal level, is not a mere transparent conveying of the story or persona.

Of course, it's hard to abstract the mere vocal elements of either Cash or Vaughan (or of hip hop and country or vocal-jazz in general) from the other instruments. Even if one could make the claim that Cash's voice is "less musical" than Vaughan's (which I'm not willing to claim), it would be even harder to claim that Cash's sound (with The Tennessee Two or Three) is "less musical." there's that flat top box that gets rhythm while it gets the blues (even the words of those early hits of his point away from the 'persona' or 'story'). Likewise, I think if you asked many people in hip-hop, it's about the beats as much as the words and the voice. And "beats" (in hip hop parlance) is also texture, and to some extent melody, as much as rhythm. One could argue that country and rhythm and blues (both generally from the U.S. southland) emphasized immediacy of rhythmic backbeat, but we may all have our preferred styles, but I still don't see how one is less "musical" than the other.

Chris

On Nov 7, 2007, at 5:11 AM, Barry Schwabsky wrote:

*I'm generally with you, Chris, but there is a possible non-biased way to understand how some forms of music might be less "musical" than others--for instance, I would hazard to say that in country and hip-hop, the presentation of the words, and of the story or persona that those words embody, tends to take precedence, and in that sense they could be called "less musical" than some other forms. If you think Sarah Vaughan is a great singer, you have to have different reasons behind this judgement than you would if you think Johnny Cash is a great singer--in her case, you have to accept some kind of more abstract communication of the musical content of the syllables she is singing, somewhat abstracted from any overt content they might have.*

*Chris Stroffolino wrote: For me, there can be a shorthand usefulness to the term on a specific*



("technical" or "nuts and bolts") level....

assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings, rhythmic push and pull, even in the most 'prosey' of poetry, or poetry conceived of, or operating in a context, or largely on the page, and not even necessarily uttered verbally, or read silently so that one feels the poem physically (in the sense of lips, throat, as much as 'eye' or 'ear')----these can all be considered aspects of the poem's 'music.'

So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing (as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).

But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally. When, for instance, "music" is opposed to "meaning," as it often is. Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is. Poem N or Poet Y, by contrast, is considered to be much stronger in terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check). And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.

Yet, when one says one poem is more Musical than another poem, the term becomes less descriptive and much more subjective and judgmental. It's one thing to say that one appreciates a certain kind of "music" over another kind of music, categorically.

It's certainly valid to say "I categorically appreciate opera over punk music" (or vice versa)

It's another (and in my opinion less valid) thing to say "Opera is music, punk is not" (or vice versa)--

Yet I feel this is often how the term "music" (and also the term "ear"---as in "tin ear") is used in discussions of poetry.

I may not be moved or transported by the 'music' of Auden, Pound or Robert Duncan as much as I am by Robert Creeley, Laura Riding, or Pessoa (in Chris Daniels translation at least), for instance, but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done),

*and though I tend to generally prefer punk to opera, there's definitely some opera I prefer to some punk....*

*Sorry if this seems heavy handed, and not 'musical' enough (ah, but I can love the music of the essay, letter and manifesto...) Nor is it intended to sound relativistic.*

*Chris*

*On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:*

*I agree that using "music" in connection with poetry is distracting. Shall we attempt to replace "musical" with "cadenced" -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or modulation in tone" -- "'flow of rhythm").*

*----- Original Message -----*

*From: angela vasquez-giroux*

*To: [REDACTED]*

*Sent: Tuesday, November 6, 2007 12:18:29 PM*

*Subject: Re: what do you think of/additional horse shit/ with respect...*

*i hate to be a jerk, but isn't "musical" one of those non-descriptive words masquerading as descriptive? saying poetry is musical is as meaningless as calling it "interesting" or "organic".*

*poetry is (in my mind) all about precision. musical doesn't do the job. we can talk about rhythm, cadence, alliteration, etc.*

*perhaps i've had too much coffee already.*

*On 11/6/07, steve russell wrote:*

*i say this with some degree of deference:*

*isn't poetry more musical? poets count.*

novelist seldom speak in such minimal, linguistic terms.  
when i read a joyce carol oates essay, she refers to character,  
plot.  
the rest is mostly academic horse shit to working writers.

Wystan Curnow wrote: Jason (1) for my  
money, the  
impulse to collapse distinctions is also the impulse to  
replace them with different distinctions (2) it was tomas's musing  
about  
meaning that drove  
me to respond in the first place and (3) I am really glad to hear  
you have  
found some better  
philosophies and aesthetics than .... I'm always on the lookout  
myself....  
Anyway, I don't find  
the sentence, paragraph distinction of much use. What about  
stanzas then?  
Or Faulkner.  
But then we began, not with a distinction between poetry and  
fiction at  
all, but between poetry and  
expository prose. Cheers, Wystan

---

From: UB Poetics discussion group on behalf of Jason Quackenbush  
Sent: Tue 6/11/2007 3:12 p.m.  
To: [REDACTED]  
Subject: Re: what do you think of

there's a difference between not liking where a distinction is  
drawn and  
making a case for drawing no distinction at all. i personally am  
with  
Elizabeth in the feeling that I've personally had enough of this  
post  
structuralist impulse toward collapsing distinctions. 1.)  
distinctions  
are useful for all sorts of things & 2.) frankly criticism musing  
about  
the nature of meaning bores me to tears, doesn't seem to  
generative or  
useful, and frankly is starting to look sort of self-indulgent and

lazy

& 3.) anyway, there are better philosophies and aesthetics than the stuff that formed the foundations of critical theory and cultural studies over the last 25 years or so. I'd like to say that poetry has

line breaks and prose doesn't, but there are too many prose poets and

flash fictionaries that have muddied that water up, so we're left with

something that is fundamentally a structural issue in that it relates to

the architecture of language arts, but against which there's been such

an assault for no apparently good reason that we no longer have a way to

draw a line where one is useful.

perhaps more to the point is the reading angle, but for me, honestly, my

reading habits aren't that different for poetry or for prose. I find Ezra Pound as absorbing as I find Philip K. Dick, and respond to them

both in similar ways albeit for different reasons. which is why for me,

the impulse is to draw the distinction from a compositional point of view. And that works for me, and not only that, but i find it works also

when I'm reading other people as well. If I read something about "poetry" and I substitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if

I read something aobut "prose" and substitute "language art composed at

the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to

the nature of information being conveyed by the two different species.

Wystan Curnow wrote:

Elizabeth, perhaps another distinction I'd rather not draw is that between the 'state of literature' and 'external circumstances'. You might say just so long as prose rules the world blurring its boundaries

*with poetry remains worth doing. I don't go for the idea that poetry creates meaning, prose conveys it. All writing does both to such an extent I'd want to hold all writers to account for doing both. I don't know whether Tomas meant that writing that creates meaning, IS poetry (whether we take it to be poetry or prose, like on the page or in a Creative Writing class on poetry) or that what we take to be poetry CREATES MEANING. Either way, I'm against it. I take your point about reading, and its relation to time management and personal entertainment value, what other purposes are being served?*  
Cheers, Wystan

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

From: UB Poetics discussion group

[mailto: ]

On Behalf Of Elizabeth Switaj

Sent: Tuesday, 6 November 2007 2:34 a.m.

To:

Subject: Re: what do you think of

*Wystan, playing into the hands of what? When you say "the age" do you refer to the state of literature or to external circumstances? If the former, I suppose one could argue, if they were so inclined, that enough blurring of the boundaries has happened for it to be useful to attempt to redraw them (if only as an experiment).*

*For me, the primary difference between poetry and prose is not in how I write them (certain types of prose excepted) but in how I read them. My reading of poetry is much slower and deliberate to the point where I've even been known to say that I read prose and think about poetry. Exceptions to this are James Joyce and crappy poetry, which is to say great prose and crappy poetry, though that says much more about my personal preferences and biases than anything else, of course.*

*Elizabeth Kate Switaj*

*www.elizabethkateswitaj.net*

*On 11/5/07, Wystan Curnow wrote:*

*Come to think of it, the question is why, at this juncture,  
seek to  
distinguish the two? A certain playing into the hands results from  
the effort. The age requires rather that they be confused to  
advantage.*

*Wystan*

---

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8:05 PM

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265. **Barry Schwabsky**  
***Re: Deep Image (again)***

*Thu 8 Nov 2007*

---

I never insulted anyone. And if you read what I wrote, you will not find that I say anything to support Bly. I don't support him; I don't even read him. Nor do I care enough about the notion of Deep Image to want to change anyone's mind about it (other than making sure that people don't mix Ammons up with it). I am interested in changing people's minds about the best ways to articulate one's opposition to the poetry one doesn't like. Exposing one's mere resentment like that is a weak and disappointing way of doing it--all the more so when one

really could be arguing against one's opponent on principle. I hold Pierre's contribution to our letters to be of considerable importance--not something I would have said of Bly, despite the fact that his magazine was significant in its day for keeping US poetry open to foreign influences.

Adam Morey <[REDACTED]> wrote: I agree. I don't think insulting Pierre is going to change anyone's mind about Bly or the origins of Deep Image. Besides who would be envious of a "self-indulgent shit" who writes about egotistical sublimity.

*One needn't resort to dismissal or ad homina, Barry. It's entirely possible that someone who disagrees with you has no dark motives to conceal.*

*It must have been in 1970 that Bly read to a small crowd of faculty and graduate students at Barnard College in New York. Most of the undergraduates were probably too invested in political ferment at the time, in the second year of almost non-stop rioting, to attend. After he lectured all of us about marriage for a half hour, apparently thinking we were 18 years old (I looked around the room and counted 1.5 marriages per attendee, most of whom I knew) he read us a poem that was apparently his set piece of those years about finding a dying sea lion behind a dune after the Santa Barbara oil spill. In the poem he goes back every day, recording the animal's increasing agony, until it died on the seventh day, when the sky opened and Bly had a Wordsworthian epiphany. It was apparently a big hit with most crowds. Me, I was furious. What a self-indulgent shit. A call to the ASPCA would have resulted in a quicker, kinder death. But without the epiphany. The people I spoke to felt the same.*

*This was years before the utter disgrace of his Iron John phase. But he was already willing to make use of anything for his ends.*

*Not everyone who wears a cape is a superhero.*

*By the way, he's a very bad translator.*

*But maybe I'm just jealous.*

*Mark*

*At 11:22 AM 11/6/2007, you wrote:  
Envy rears its ugly green head.*

*Pierre Joris wrote: On Nov 5, 2007, at 6:34 AM, Barry Schwabsky wrote:*

*I find it infuriating that on this list one immediately reaches for*

*accusations of careerism and the like in order to attribute motivations to poets who have divergent ideas. Isn't it enough to say that Bly and co. had an impoverished notion of "deep image" without having to say they developed this just because they knew that such a concept would be the key to getting into the Norton Anthology?*

*infuriating to you, maybe, but accurate*

*Pierre*

---

*The poet: always in partibus infidelium -- Paul Celan*

---

*Pierre Joris*

*244 Elm Street*

*Albany NY 12202*

*h: [REDACTED]*

*c: [REDACTED]*

*o: 518 442 40 71*

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

*email: [REDACTED]*

*http://pierrejoris.com*

*Nomadics blog: http://pjoris.blogspot.com*

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266. **Gerald Schwartz**

***Re: "musical" as descriptive of poetry***

*Thu 8 Nov 2007*

---

All poetrt coverges in music: rhythm, melody, patterns, units of all kinds, not unlike Cecil Taylor's units, etc.

Gerald S.

*I don't know why we seem to be compelled to try to determine whether country*

*or jazz is more musical. And why Cash when Bill Monroe and bluegrass is a much earthier example as are Flatts & Scruggs. And don't forget, country uses the yodel which would be a rough equivalent of scat. But then we have the Tuva throat singers, the Tibetan chants, the throat singing of the Dene*

*and other northern aboriginal groups. What I'm getting at in my roundabout way is that each music has its own aesthetics which are beyond comparison. As is the music in poetry. It doesn't make any sense to say that Elliot is*



more musical than Williams or Jorie Graham (whom I have just discovered and whose voice - and, yes, musicality - I find incredible). The musicality is, to me, one of the defining factors which makes poetry different than prose. The other dimension we seem to be ignoring is that of the plastic arts. To me, poetry is a fusion of music and painting. If I were to design a Cartesian coordinate system for poetry, I'd have the X axis labelled 'music' and have it stretching from complete assonance to complete dissonance, and have the Y axis labelled 'painting' and have it stretching from complete realism to complete abstract (whatever that might mean) (NB: I would subsume in 'painting' the concept of sculpture as well as it seems to me, particularly with Jorie Graham, that it is more the concept of sculpture (which she comes by honestly through her mother who is a world-renowned sculptress) that has influenced and dictated her work particularly with the long line). Again, to me, it is the fusion aspect that shifts the balance away from prose and towards poetry.  
John Cunningham

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

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Sent: November 7, 2007 12:42 PM  
To:   
Subject: Re: "musical" as descriptive of poetry

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*define it" adhesion is radicality.*

*But these days, I take as my touchstones for radicality almost any solo recording by Art Tatum, or Richard Hell's singing on his early records.*

*Chris Stroffolino <[REDACTED]> wrote:*

*Barry, this is interesting, but I think your examples actually prove my point.*

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*And "beats" (in hip hop parlance) is also texture, and to some extent melody, as much as rhythm.*

*One could argue that country and rhythm and blues (both generally from the U.S. southland) emphasized immediacy of rhythmic backbeat, but we may all have our preferred styles, but I still don't see how one is less "musical" than the other.*

*Chris*

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Yet I feel this is often how the term "music" (and also the term "ear"---as in "tin ear") is used in discussions of poetry.  
I may not be moved or transported by the 'music' of Auden, Pound or Robert Duncan as much as I am by Robert Creeley, Laura Riding, or Pessoa (in Chris Daniels translation at least), for instance, but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done), and though I tend to generally prefer punk to opera, there's definitely some opera I prefer to some punk....*

*Sorry if this seems heavy handed, and not 'musical' enough  
(ah, but I can love the music of the essay, letter and manifesto...)  
Nor is it intended to sound relativistic.*

*Chris*

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*To: [REDACTED]*

*Sent: Tuesday, November 6, 2007 12:18:29 PM*

*Subject: Re: what do you think of/additional horse shit/ with respect...*

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*there's a difference between not liking where a distinction is  
drawn and*

making a case for drawing no distinction at all. i personally am with Elizabeth in the feeling that I've personally had enough of this post structuralist impulse toward collapsing distinctions. 1.) distinctions are useful for all sorts of things & 2.) frankly criticism musing about the nature of meaning bores me to tears, doesn't seem to generative or useful, and frankly is starting to look sort of self-indulgent and lazy & 3.) anyway, there are better philosophies and aesthetics than the stuff that formed the foundations of critical theory and cultural studies over the last 25 years or so. I'd like to say that poetry has line breaks and prose doesn't, but there are too many prose poets and flash fictionaries that have muddied that water up, so we're left with something that is fundamentally a structural issue in that it relates to the architecture of language arts, but against which there's been such an assault for no apparently good reason that we no longer have a way to draw a line where one is useful.

perhaps more to the point is the reading angle, but for me, honestly, my reading habits aren't that different for poetry or for prose. I find Ezra Pound as absorbing as I find Philip K. Dick, and respond to them both in similar ways albeit for different reasons. which is why for me, the impulse is to draw the distinction from a compositional point of view. And that works for me, and not only that, but i find it works also when I'm reading other people as well. If I read something about "poetry" and I substitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if I read something aobut "prose" and substitute "language art composed at the level of the paragraph." I think this distinction makes sense because it relates directly to what people actually do, as well as to the nature of information being conveyed by the two different

species.

Wystan Curnow wrote:

*Elizabeth, perhaps another distinction I'd rather not draw is that between the 'state of literature' and 'external circumstances'. You might say just so long as prose rules the world blurring its boundaries with poetry remains worth doing. I don't go for the idea that poetry creates meaning, prose conveys it. All writing does both to such an extent I'd want to hold all writers to account for doing both. I don't know whether Tomas meant that writing that creates meaning, IS poetry (whether we take it to be poetry or prose, like on the page or in a Creative Writing class on poetry) or that what we take to be poetry CREATES MEANING. Either way, I'm against it. I take your point about reading, and its relation to time management and personal entertainment value, what other purposes are being served?*  
Cheers, Wystan

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

From: UB Poetics discussion group

[mailto:████████]

On Behalf Of Elizabeth Switaj

Sent: Tuesday, 6 November 2007 2:34 a.m.

To: ██████████

Subject: Re: what do you think of

*Wystan, playing into the hands of what? When you say "the age" do you refer to the state of literature or to external circumstances? If the former, I suppose one could argue, if they were so inclined, that enough blurring of the boundaries has happened for it to be useful to attempt to redraw them (if only as an experiment).*

*For me, the primary difference between poetry and prose is not in how I*

*write them (certain types of prose excepted) but in how I read them. My reading of poetry is much slower and deliberate to the point where I've even been known to say that I read prose and think about poetry. Exceptions to this are James Joyce and crappy poetry, which is to say great prose and crappy poetry, though that says much more about my personal preferences and biases than anything else, of course.*

*Elizabeth Kate Switaj*  
*www.elizabethkateswitaj.net*

*On 11/5/07, Wystan Curnow wrote:*

*Come to think of it, the question is why, at this juncture, seek to distinguish the two? A certain playing into the hands results from the effort. The age requires rather that they be confused to advantage.*

*Wystan*

---

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*8:05 PM*



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

***Language for a New Century available for Pre-Order!***

Thu 8 Nov 2007

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Contemporary Poetry from Asia, the Middle East and Beyond, featuring over 400 poets from 55 countries writing in 40 different languages:

[http://www.amazon.com/Language-New-Century-Contemporary-Poetry/dp/0393332381/ref=sr\\_1\\_6/002-1602521-6015206?ie=UTF8&s=books&qid=1194504992&sr=8-6](http://www.amazon.com/Language-New-Century-Contemporary-Poetry/dp/0393332381/ref=sr_1_6/002-1602521-6015206?ie=UTF8&s=books&qid=1194504992&sr=8-6)

"This extraordinary, library-in-one-volume: what a resource! Those to whom poetry is essential as the supreme use of language will find the work of many poets they have never before come to, and those readers who have limited themselves to prose have the opportunity to discover how the poet outreaches everything prose can illuminate in who and what we are, no matter where, on the map. Nine thematic groupings of the work bring us wonderfully, almost perilously close to ultimate experience in childhood, love, war, exile, the inextricable relations between politics and the personal, the tragic and the ironic, the wisdom in sorrow and humor, that only the most intense imagination can plumb. That of the poet. The realm of imagination is one. This anthology gives entry to its vast expression in the Middle East and Asia, including the changing sensibilities of poets in the ever-growing world of immigration. Assembled here not the Tower of Babel, but the astonishment and subtlety inherent in many languages and their experimental modes to expand the power of words. The introductions to each section offer perceptions engagingly, against which to place one's own readings. The editors have boldly envisaged and compiled a beautiful achievement for world literature."

-Nadine Gordimer, Nobel Laureate

\*\*\*\*\*

Ravi Shankar

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

Poet-in-Residence

Associate Professor

CCSU - English Dept.



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268. **richard owens**

***Deep Image - primary docs***

*Thu 8 Nov 2007*

---

for anyone seriously interested in investigating Deep Image, Ben Bedard was generous enough to send the following info to me a few weeks back on the foundational statements re Deep Image:

"The first mentions of Deep Image occur in J. Rothenberg's little mag (literally), Poems from the Floating Earth--look especially at Volume 3, whose title is: Deep Image: Ancient and Modern. Somewhere in this series, JR has an essay entitled "the Deep Image is the Threatened Image". Once you're done with that, turn to Trobar, issue 2, for Robert Kelly's essay, "Notes on the Deep Image." Later in the Trobar series, where I'm not sure, J. Rothenberg has another essay, "Why Deep Image?". These are the testaments to Deep Image that I'm aware of. Also, be sure to check out R. Kelly's poem "Sun of the Center" in Trobar 2 for the Deep Image in praxis."

Mike Basinski also pointed out a feature on Deep Image in issue of George Dowden's mimeo mag Eleventh Finger.

rich...

.....richard owens  
810 richmond ave  
buffalo NY 14222-1167

damn the caesars, the journal

damn the caesars, the blog

---

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269. **steve russell**

***Re: Deep Image (again)***

*Thu 8 Nov 2007*

---

We all know that Lit is a parasitical endeavor. Still, I read Rothenburg's "Technicians of the Sacred" some years back, and have recently reopened it. He seems to have at least as strong a sense of world Lit as Bly, and he's less facile ( he isn't facile.). Bly seems to deliver Epiphanies that seem somewhat deep upon first blush, but don't hold when given a reasonable amount of scrutiny. Merwin, as far as I know, didn't get involved in any of this. He began

as a rather conventional formalist, but soon developed a surreal signature style. He's done his homework. He's a prolific translator. His "The Folding Cliffs" is a genuine epic. His prose/poems have recently been collected. Whether one cares for his work or not, I don't see how anyone would fail to see that the guy is a major poet. & apart from all of that, he's worked outside the university. I defend Merwin. Send Bly to the guillotine.

Barry Schwabsky <[REDACTED]> wrote: I never insulted anyone. And if you read what I wrote, you will not find that I say anything to support Bly. I don't support him; I don't even read him. Nor do I care enough about the notion of Deep Image to want to change anyone's mind about it (other than making sure that people don't mix Ammons up with it). I am interested in changing people's minds about the best ways to articulate one's opposition to the poetry one doesn't like. Exposing one's mere resentment like that is a weak and dissiappointing way of doing it--all the more so when one really could be arguing against one's opponent on principle. I hold Pierre's contribution to our letters to be of considerable importance--not something I would have said of Bly, despite the fact that his magazine was significant in its day for keeping US poetry open to foreign influennes.

Adam Morey wrote: I agree. I don't think insulting Pierre is going to change anyone's mind about Bly or the origins of Deep Image. Besides who would be envious of a "self-indulgent shit" who writes about egotistical sublimity.

*One needn't resort to dismissal or ad homina, Barry. It's entirely possible that someone who disagrees with you has no dark motives to conceal.*

*It must have been in 1970 that Bly read to a small crowd of faculty and graduate students at Barnard College in New York. Most of the undergraduates were probably too invested in political ferment at the time, in the second year of almost non-stop rioting, to attend. After he lectured all of us about marriage for a half hour, apparently thinking we were 18 years old (I looked around the room and counted 1.5 marriages per attendee, most of whom I knew) he read us a poem that was apparently his set piece of those years about finding a dying sea lion behind a dune after the Santa Barbara oil spill. In the poem he goes back every day, recording the animal's increasing agony, until it died on the seventh day, when the sky opened and Bly had a Wordsworthian epiphany. It was apparently a big hit with most crowds. Me, I was furious. What a self-indulgent shit. A call to the ASPCA would have resulted in a quicker, kinder death. But without the epiphany. The people I spoke to felt the same.*

*This was years before the utter disgrace of his Iron John phase. But he was already willing to make use of anything for his ends.*

*Not everyone who wears a cape is a superhero.*

*By the way, he's a very bad translator.*

*But maybe I'm just jealous.*

Mark

*At 11:22 AM 11/6/2007, you wrote:*

*Envy rears its ugly green head.*

*Pierre Joris wrote: On Nov 5, 2007, at 6:34*

*AM, Barry Schwabsky wrote:*

*I find it infuriating that on this list one immediately reaches for accusations of careerism and the like in order to attribute motivations to poets who have divergent ideas. Isn't it enough to say that Bly and co. had an impoverished notion of "deep image" without having to say they developed this just because they knew that such a concept would be the key to getting into the Norton Anthology?*

*infuriating to you, maybe, but accurate*

Pierre

---

*The poet: always in partibus infidelium -- Paul Celan*

---

Pierre Joris

244 Elm Street

Albany NY 12202

h: [REDACTED]

c: [REDACTED]

o: 518 442 40 71

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

email: [REDACTED]

<http://pierrejoris.com>

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

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270. **Thomas savage**

***Re: "musical" as descriptive of poetry***

Thu 8 Nov 2007

---

As for poetry being more "musical" than, say, prose, this makes more than a certain amount of sense. Even, oddly enough when considering prose poetry or poetry which uses prose rhythms in the mix. I think this is borne out by the fact that it is much easier to listen to poetry read out loud, even longish poems and prose poems, than it is to listen to prose fiction read out loud by its authors. Of course, being a poet, I have a prejudice in favor of poetry. But I've noticed over many years how difficult it is to listen to and to perform readings of prose fiction compared to the performance of poetry. This may not directly indicate the "musicality" of poetry in any easily explicable, logical way. But I believe it does so, anyway, since the easiest thing to listen to performed is, of course, music itself.

Barry Schwabsky <[REDACTED]> wrote: (Johnny is musical, but the music he sings isn't particularly--does that make any sense?)

Chris Stroffolino wrote: Barry, this is interesting, but I think your examples actually prove my point. Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play her vocal instrument much more like Charlie Parker than Cash does, But there are many levels of communication (even on a strictly vocal level) in Cash "abstracted from any overt content" as well. The "abstract" might be more obvious in Vaughan, because on first listen the listener may not be as "distracted" by the alleged "overt content" as they could be in Johnny Cash, but the more one listens to Cash, the more one can hear how the delivery (even if his vocal palate may not be as "virtuoso" by certain standards), even on a strictly vocal level, is not a mere transparent conveying of the story or persona.

Of course, it's hard to abstract the mere vocal elements of either Cash or Vaughan (or of hip hop and country or vocal-jazz in general) from the other instruments. Even if one could make the claim that Cash's voice is "less musical" than Vaughan's (which I'm not willing to claim), it would be even harder to claim that Cash's sound (with The Tennessee Two or Three) is "less musical." there's that flat top box that gets rhythm while it gets the blues (even the words of those early hits of his point away from the 'persona' or 'story'). Likewise, I think if you asked many people in hip-hop, it's about the beats as much as the words and the voice. And "beats" (in hip hop parlance) is also texture, and to some extent melody, as much as rhythm. One could argue that country and rhythm and blues (both generally from the U.S. southland) emphasized immediacy of rhythmic backbeat, but we may all have our preferred styles, but I still don't see how one is less "musical" than the other.

Chris

On Nov 7, 2007, at 5:11 AM, Barry Schwabsky wrote:

*I'm generally with you, Chris, but there is a possible non-biased way to understand how some forms of music might be less "musical" than others--for instance, I would hazard to say that in country and hip-hop, the presentation of the words, and of the story or persona that those words embody, tends to take precedence, and in that sense they could be called "less musical" than some other forms. If you think Sarah Vaughan is a great singer, you have to have different reasons behind this judgement than you would if you think Johnny Cash is a great singer--in her case, you have to accept some kind of more abstract communication of the musical content of the syllables she is singing, somewhat abstracted from any overt content they might have.*

*Chris Stroffolino wrote: For me, there can be a shorthand usefulness to the term on a specific ("technical" or "nuts and bolts") level....*

*assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings, rhythmic push and pull, even in the most 'prosey' of poetry, or poetry conceived of, or operating in a context, or largely on the page, and not even necessarily uttered verbally, or read silently so that one feels the poem physically (in the sense of lips, throat, as much as 'eye' or 'ear')----these can all be considered aspects of the poem's 'music.'*

*So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing (as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).*

*But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally. When, for instance, "music" is opposed to "meaning," as it often is. Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is. Poem N or Poet Y, by contrast, is considered to be much stronger in terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check). And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.*

*Yet, when one says one poem is more Musical than another poem, the term becomes less descriptive and much more subjective and judgmental. It's one thing to say that one appreciates a certain kind of "music" over another kind of music, categorically.*

*It's certainly valid to say "I categorically appreciate opera over punk music" (or vice versa)*

*It's another (and in my opinion less valid) thing to say "Opera is music, punk is not" (or vice versa)--*

*Yet I feel this is often how the term "music" (and also the term "ear"---as in "tin ear") is used in discussions of poetry.*

*I may not be moved or transported by the 'music' of Auden, Pound or Robert Duncan as much as I am by Robert Creeley, Laura Riding, or Pessoa (in Chris Daniels translation at least), for instance, but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done), and though I tend to generally prefer punk to opera, there's definitely some opera I prefer to some punk....*

*Sorry if this seems heavy handed, and not 'musical' enough (ah, but I can love the music of the essay, letter and manifesto...)  
Nor is it intended to sound relativistic.*

*Chris*

*On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:*

*I agree that using "music" in connection with poetry is distracting. Shall we attempt to replace "musical" with "cadenced" -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or modulation in tone" -- "'flow of rhythm").*

*----- Original Message -----*

*From: angela vasquez-giroux*

*To: [REDACTED]*

*Sent: Tuesday, November 6, 2007 12:18:29 PM*

*Subject: Re: what do you think of/additional horse shit/ with respect...*

*i hate to be a jerk, but isn't "musical" one of those non-descriptive words  
masquerading as descriptive? saying poetry is musical is as*

*meaningless as  
calling it "interesting" or "organic".*

*poetry is (in my mind) all about precision. musical doesn't do the  
job. we  
can talk about rhythm, cadence, alliteration, etc.*

*perhaps i've had too much coffee already.*

*On 11/6/07, steve russell  
wrote:*

*i say this with some degree of deference:*

*isn't poetry more musical? poets count.*

*novelist seldom speak in such minimal, linguistic terms.  
when i read a joyce carol oates essay, she refers to character,  
plot.  
the rest is mostly academic horse shit to working writers.*

*Wystan Curnow wrote: Jason (1) for my  
money, the  
impulse to collapse distinctions is also the impulse to  
replace them with different distinctions (2) it was tomas's musing  
about  
meaning that drove  
me to respond in the first place and (3) I am really glad to hear  
you have  
found some better  
philosophies and aesthetics than .... I'm always on the lookout  
myself....  
Anyway, I don't find  
the sentence, paragraph distinction of much use. What about  
stanzas then?  
Or Faulkner.  
But then we began, not with a distinction between poetry and  
fiction at  
all, but between poetry and  
expository prose. Cheers, Wystan*

---

*From: UB Poetics discussion group on behalf of Jason Quackenbush  
Sent: Tue 6/11/2007 3:12 p.m.  
To: [REDACTED]  
Subject: Re: what do you think of*



there's a difference between not liking where a distinction is drawn and making a case for drawing no distinction at all. i personally am with Elizabeth in the feeling that I've personally had enough of this post structuralist impulse toward collapsing distinctions. 1.) distinctions are useful for all sorts of things & 2.) frankly criticism musing about the nature of meaning bores me to tears, doesn't seem to generative or useful, and frankly is starting to look sort of self-indulgent and lazy & 3.) anyway, there are better philosophies and aesthetics than the stuff that formed the foundations of critical theory and cultural studies over the last 25 years or so. I'd like to say that poetry has line breaks and prose doesn't, but there are too many prose poets and flash fictionaries that have muddied that water up, so we're left with something that is fundamentally a structural issue in that it relates to the architecture of language arts, but against which there's been such an assault for no apparently good reason that we no longer have a way to draw a line where one is useful.

perhaps more to the point is the reading angle, but for me, honestly, my reading habits aren't that different for poetry or for prose. I find Ezra Pound as absorbing as I find Philip K. Dick, and respond to them both in similar ways albeit for different reasons. which is why for me, the impulse is to draw the distinction from a compositional point of view. And that works for me, and not only that, but i find it works also when I'm reading other people as well. If I read something about "poetry" and I substitute "language art composed at the level of the sentence" it works and can makes sense of what is being said, just as if I read something aobut "prose" and substitute "language art

*composed at  
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because it relates directly to what people actually do, as well  
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the nature of information being conveyed by the two different  
species.*

*Wystan Curnow wrote:*

*Elizabeth, perhaps another distinction I'd rather not draw is that  
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with poetry remains worth doing. I don't go for the idea that  
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extent I'd want to hold all writers to account for doing both. I  
don't  
know whether Tomas meant that writing that creates meaning, IS  
poetry  
(whether we take it to be poetry or prose, like on the page or in a  
Creative Writing class on poetry) or that what we take to be poetry  
CREATES MEANING. Either way, I'm against it.  
I take your point about reading, and its relation to time  
management and  
personal entertainment value, what other purposes are being  
served?  
Cheers, Wystan*

*-----Original Message-----*

*From: UB Poetics discussion group*

*[mailto: ]*

*On Behalf Of Elizabeth Switaj*

*Sent: Tuesday, 6 November 2007 2:34 a.m.*

*To:*

*Subject: Re: what do you think of*

*Wystan, playing into the hands of what? When you say "the age"  
do you  
refer to the state of literature or to external circumstances? If  
the  
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Exceptions to this are James Joyce and crappy poetry, which is to  
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*Elizabeth Kate Switaj  
www.elizabethkateswitaj.net*

*On 11/5/07, Wystan Curnow wrote:*

*Come to think of it, the question is why, at this juncture,  
seek to  
distinguish the two? A certain playing into the hands results from  
the effort. The age requires rather that they be confused to  
  
advantage.*

*Wystan*

---

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271. **Vernon Frazer**

**Re: "musical" as descriptive of poetry**

Thu 8 Nov 2007

---

Gerald and John

Thank you for saying what I would have said on the subject.

Vernon

<http://vernonfrazer.com>

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of Gerald Schwartz

Sent: Thursday, November 08, 2007 7:28 AM

To: ██████████

Subject: Re: "musical" as descriptive of poetry

All poetrt coverges in music: rhythm, melody,  
patterns, units of all kinds, not unlike Cecil  
Taylor's units, etc.

Gerald S.

*I don't know why we seem to be compelled to try to determine whether country or jazz is more musical. And why Cash when Bill Monroe and bluegrass is a much earthier example as are Flatts & Scruggs. And don't forget, country uses the yodel which would be a rough equivalent of scat. But then we have the Tuva throat singers, the Tibetan chants, the throat singing of the Dene and other northern aboriginal groups. What I'm getting at in my roundabout way is that each music has its own aesthetics which are beyond comparison. As is the music in poetry. It doesn't make any sense to say that Elliot is more musical than Williams or Jorie Graham (whom I have just discovered and whose voice - and, yes, musicality - I find incredible). The musicality is, to me, one of the defining factors which makes poetry different than prose. The other dimension we seem to be ignoring is that of the plastic arts. To me, poetry is a fusion of music and painting. If I were to design a Cartesian coordinate system for poetry, I'd have the X axis labelled 'music' and have it stretching from complete assonance to complete dissonance, and have the Y axis labelled 'painting' and have it stretching from complete realism to complete abstract (whatever that might mean) (NB: I would subsume in 'painting' the concept of sculpture as well as it seems to me,*

particularly with Jorie Graham, that it is more the concept of sculpture (which she comes by honestly through her mother who is a world-renowned sculptress) that has influenced and dictated her work particularly with the long line). Again, to me, it is the fusion aspect that shifts the balance away from prose and towards poetry.  
John Cunningham

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of Barry Schwabsky  
Sent: November 7, 2007 12:42 PM  
To: ██████████  
Subject: Re: "musical" as descriptive of poetry

In truth, I agree. In fact I would be more likely to cite Cash as an example of what I call musicality than Sarah Vaughan--because he gives it in something like a purer state. (To advert to an earlier discussion, this is somehow related to my feeling that there is as much torque in poem by Philip Larkin as in one by any given Language poet.) And yet, and yet...as genres, jazz still seems more "musical" to me than country, the reason being somehow tied to the fact that if, in a certain song, Cash felt the need to do something like scat singing, to push his interpretation into some more abstract area--if he could even have conceived of that, wouldn't his producer have yelled "cut!" or his backup musicians not understood how to follow him? There seems to be a different kind of constraint in this genre on how an artist could express his musicality. What do you think?

Another word I have a somewhat confused, "know it when I see it but can't define it" adhesion is radicality.

But these days, I take as my touchstones for radicality almost any solo recording by Art Tatum, or Richard Hell's singing on his early records.

Chris Stroffolino <████████> wrote:

Barry, this is interesting, but I think your examples actually prove my point.

Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play her vocal instrument much more like Charlie Parker than Cash does, But there are many levels of communication (even on a strictly vocal level) in Cash "abstracted from any overt content" as well. The "abstract" might be more obvious in Vaughan, because on first listen the listener may not be as "distracted" by the alleged "overt content"

*as they could be in Johnny Cash, but the more one listens to Cash, the more one can hear how the delivery (even if his vocal palate may not be as "virtuoso" by certain standards), even on a strictly vocal level, is not a mere transparent conveying of the story or persona.*

*Of course, it's hard to abstract the mere vocal elements of either Cash or Vaughan (or of hip hop and country or vocal-jazz in general) from the other instruments. Even if one could make the claim that Cash's voice is "less musical" than Vaughan's (which I'm not willing to claim), it would be even harder to claim that Cash's sound (with The Tennessee Two or Three) is "less musical." there's that flat top box that gets rhythm while it gets the blues (even the words of those early hits of his point away from the 'persona' or 'story'). Likewise, I think if you asked many people in hip-hop, it's about the beats as much as the words and the voice. And "beats" (in hip hop parlance) is also texture, and to some extent melody, as much as rhythm. One could argue that country and rhythm and blues (both generally from the U.S. southland) emphasized immediacy of rhythmic backbeat, but we may all have our preferred styles, but I still don't see how one is less "musical" than the other.*

*Chris*

*On Nov 7, 2007, at 5:11 AM, Barry Schwabsky wrote:*

*I'm generally with you, Chris, but there is a possible non-biased way to understand how some forms of music might be less "musical" than others--for instance, I would hazard to say that in country and hip-hop, the presentation of the words, and of the story or persona that those words embody, tends to take precedence, and in that sense they could be called "less musical" than some other forms. If you think Sarah Vaughan is a great singer, you have to have different reasons behind this judgement than you would if you think Johnny Cash is a great singer--in her case, you have to accept some kind of more abstract communication of the musical content of the syllables she is singing, somewhat abstracted from any overt content they might have.*

*Chris Stroffolino wrote: For me, there can be a shorthand usefulness to the term on a specific ("technical" or "nuts and bolts") level....*

*assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings,*

*rhythmic push and pull, even in the most 'prosey' of poetry, or poetry conceived of, or operating in a context, or largely on the page, and not even necessarily uttered verbally, or read silently so that one feels the poem physically (in the sense of lips, throat, as much as 'eye' or 'ear')---these can all be considered aspects of the poem's 'music.'*

*So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing (as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).*

*But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally. When, for instance, "music" is opposed to "meaning," as it often is. Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is. Poem N or Poet Y, by contrast, is considered to be much stronger in terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check). And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.*

*Yet, when one says one poem is more Musical than another poem, the term becomes less descriptive and much more subjective and judgmental. It's one thing to say that one appreciates a certain kind of "music" over another kind of music, categorically.*

*It's certainly valid to say "I categorically appreciate opera over punk music" (or vice versa)*

*It's another (and in my opinion less valid) thing to say "Opera is music, punk is not" (or vice versa)--*

*Yet I feel this is often how the term "music" (and also the term "ear"---as in "tin ear") is used in discussions of poetry.*

*I may not be moved or transported by the 'music' of Auden, Pound or Robert Duncan as much as I am by Robert Creeley, Laura Riding, or Pessoa (in Chris Daniels translation at least), for instance, but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done), and though I tend to generally prefer punk to opera, there's definitely some opera I prefer to some punk....*

*Sorry if this seems heavy handed, and not 'musical' enough*

*(ah, but I can love the music of the essay, letter and manifesto...)  
Nor is it intended to sound relativistic.*

Chris

*On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:*

*I agree that using "music" in connection with poetry is  
distracting. Shall we attempt to replace "musical" with "cadenced"  
-- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or  
modulation in tone" -- "'flow of rhythm").*

*----- Original Message -----*

*From: angela vasquez-giroux*

*To: [REDACTED]*

*Sent: Tuesday, November 6, 2007 12:18:29 PM*

*Subject: Re: what do you think of/additional horse shit/ with  
respect...*

*i hate to be a jerk, but isn't "musical" one of those non-  
descriptive words  
masquerading as descriptive? saying poetry is musical is as  
meaningless as  
calling it "interesting" or "organic".*

*poetry is (in my mind) all about precision. musical doesn't do the  
job. we  
can talk about rhythm, cadence, alliteration, etc.*

*perhaps i've had too much coffee already.*

*On 11/6/07, steve russell  
wrote:*

*i say this with some degree of deference:*

*isn't poetry more musical? poets count.*

*novelist seldom speak in such minimal, linguistic terms.  
when i read a joyce carol oates essay, she refers to character,  
plot.  
the rest is mostly academic horse shit to working writers.*



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stanzas then?  
Or Faulkner.  
But then we began, not with a distinction between poetry and  
fiction at  
all, but between poetry and  
expository prose. Cheers, Wystan

---

From: UB Poetics discussion group on behalf of Jason Quackenbush  
Sent: Tue 6/11/2007 3:12 p.m.  
To: [REDACTED]  
Subject: Re: what do you think of

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drawn and  
making a case for drawing no distinction at all. i personally am  
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Elizabeth in the feeling that I've personally had enough of this  
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the nature of meaning bores me to tears, doesn't seem to  
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useful, and frankly is starting to look sort of self-indulgent and  
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& 3.) anyway, there are better philosophies and aesthetics than the  
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relates to  
the architecture of language arts, but against which there's been  
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poetry  
creates meaning, prose conveys it. All writing does both to such an  
extent I'd want to hold all writers to account for doing both. I

don't  
know whether Tomas meant that writing that creates meaning, IS  
poetry  
(whether we take it to be poetry or prose, like on the page or in a  
Creative Writing class on poetry) or that what we take to be poetry  
CREATES MEANING. Either way, I'm against it.  
I take your point about reading, and its relation to time  
management and  
personal entertainment value, what what other purposes are being  
served?  
Cheers, Wystan

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

From: UB Poetics discussion group  
[mailto: ]  
On Behalf Of Elizabeth Switaj  
Sent: Tuesday, 6 November 2007 2:34 a.m.  
To:   
Subject: Re: what do you think of

Wystan, playing into the hands of what? When you say "the age"  
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refer to the state of literature or to external circumstances? If  
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For me, the primary difference between poetry and prose is not in  
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reading of poetry is much slower and deliberate to the point  
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Exceptions to this are James Joyce and crappy poetry, which is to  
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personal preferences and biases than anything else, of course.

Elizabeth Kate Switaj  
[www.elizabethkateswitaj.net](http://www.elizabethkateswitaj.net)

On 11/5/07, Wystan Curnow wrote:

*Come to think of it, the question is why, at this juncture,  
seek to  
distinguish the two? A certain playing into the hands results from  
the effort. The age requires rather that they be confused to  
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Wystan

---

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*06/11/2007*  
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272. **steve russell**

***Re: "musical" as descriptive of poetry***

*Thu 8 Nov 2007*

---

Cecil Taylor/Ornette Coleman are perfect background for Kathy Acker. No one's mentioned Irish folk music. Or maybe they have & i missed it. I wonder if Scottish ballads & tradional music had an influence on Stevenson. I wonder if Seamus Heaney digs Sinnead O Conner, or does he stick to traditional. The Carter family did some beautiful stuff. Will miss Cash. A volume of prison poetry should be dedicated to Johnn;y C.

Gerald Schwartz <[REDACTED]> wrote: All poetry covers in music: rhythm, melody, patterns, units of all kinds, not unlike Cecil Taylor's units, etc.

Gerald S.

*I don't know why we seem to be compelled to try to determine whether country or jazz is more musical. And why Cash when Bill Monroe and bluegrass is a much earthier example as are Flatts & Scruggs. And don't forget, country uses the yodel which would be a rough equivalent of scat. But then we have the Tuva throat singers, the Tibetan chants, the throat singing of the Dene and other northern aboriginal groups. What I'm getting at in my roundabout way is that each music has its own aesthetics which are beyond comparison. As is the music in poetry. It doesn't make any sense to say that Elliot is more musical than Williams or Jorie Graham (whom I have just discovered and whose voice - and, yes, musicality - I find incredible). The musicality is, to me, one of the defining factors which makes poetry different than prose. The other dimension we seem to be ignoring is that of the plastic arts. To me, poetry is a fusion of music and painting. If I were to design a Cartesian coordinate system for poetry, I'd have the X axis labelled 'music' and have it stretching from complete assonance to complete dissonance, and have the Y axis labelled 'painting' and have it stretching from complete realism to complete abstract (whatever that might mean) (NB: I would subsume in 'painting' the concept of sculpture as well as it seems to me, particularly with Jorie Graham, that it is more the concept of sculpture (which she comes by honestly through her mother who is a world-renowned sculptress) that has influenced and dictated her work particularly with the long line). Again, to me, it is the fusion aspect that shifts the balance away from prose and towards poetry.*  
John Cunningham

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

From: UB Poetics discussion group [mailto:[REDACTED]] On Behalf Of Barry Schwabsky  
Sent: November 7, 2007 12:42 PM  
To: [REDACTED]  
Subject: Re: "musical" as descriptive of poetry

*In truth, I agree. In fact I would be more likely to cite Cash as an example*

*of what I call musicality than Sarah Vaughan--because he gives it in something like a purer state. (To advert to an earlier discussion, this is somehow related to my feeling that there is as much torque in poem by Philip*

*Larkin as in one by any given Language poet.) And yet, and yet...as genres,*

*jazz still seems more "musical" to me than country, the reason being somehow*

*tied to the fact that if, in a certain song, Cash felt the need to do something like scat singing, to push his interpretation into some more abstract area--if he could even have conceived of that, wouldn't his producer have yelled "cut!" or his backup musicians not understood how to follow him? There seems to be a different kind of constraint in this genre on how an artist could express his musicality. What do you think?*

*Another word I have a somewhat confused, "know it when I see it but can't define it" adhesion is radicality.*

*But these days, I take as my touchstones for radicality almost any solo recording by Art Tatum, or Richard Hell's singing on his early records.*

*Chris Stroffolino wrote:*

*Barry, this is interesting, but I think your examples actually prove my point.*

*Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play her vocal instrument much more like Charlie Parker than Cash does, But there are many levels of communication (even on a strictly vocal level) in Cash "abstracted from any overt content" as well.*

*The "abstract" might be more obvious in Vaughan, because on first listen the listener may not be as "distracted" by the alleged "overt content"*

*as they could be in Johnny Cash, but the more one listens to Cash, the more one can hear how the delivery (even if his vocal palate may not be as "virtuoso" by certain standards), even on a strictly vocal level, is not a mere transparent conveying of the story or persona.*

*Of course, it's hard to abstract the mere vocal elements of either Cash or Vaughan (or of hip hop and country or vocal-jazz in general) from the*

*other instruments. Even if one could make the claim that Cash's voice is "less musical" than Vaughan's (which I'm not willing to claim), it would*

*be even harder to claim that Cash's sound (with The Tennessee Two or Three) is "less musical." there's that flat top box that gets rhythm while it gets the blues (even the words of those early hits of his point away from the 'persona' or 'story').*

*Likewise, I think if you asked many people in hip-hop, it's about the*

*beats as much as the words and the voice.*

*And "beats" (in hip hop parlance) is also texture, and to some extent melody, as much as rhythm.*

*One could argue that country and rhythm and blues (both generally from the U.S. southland) emphasized immediacy of rhythmic backbeat, but we may all have our preferred styles, but I still don't see how one is less "musical" than the other.*

Chris

*On Nov 7, 2007, at 5:11 AM, Barry Schwabsky wrote:*

*I'm generally with you, Chris, but there is a possible non-biased way to understand how some forms of music might be less "musical" than others--for instance, I would hazard to say that in country and hip-hop, the presentation of the words, and of the story or persona that those words embody, tends to take precedence, and in that sense they could be called "less musical" than some other forms. If you think Sarah Vaughan is a great singer, you have to have different reasons behind this judgement than you would if you think Johnny Cash is a great singer--in her case, you have to accept some kind of more abstract communication of the musical content of the syllables she is singing, somewhat abstracted from any overt content they might have.*

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*So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing (as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).*

*But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally.*

*When, for instance, "music" is opposed to "meaning," as it often is. Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is. Poem N or Poet Y, by contrast, is considered to be much stronger in terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check). And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.*

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*Sorry if this seems heavy handed, and not 'musical' enough (ah, but I can love the music of the essay, letter and manifesto...) Nor is it intended to sound relativistic.*

*Chris*

*On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:*

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

From: angela vasquez-giroux

To: [REDACTED]

Sent: Tuesday, November 6, 2007 12:18:29 PM

Subject: Re: what do you think of/additional horse shit/ with respect...

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Sent: Tue 6/11/2007 3:12 p.m.  
To: [REDACTED]  
Subject: Re: what do you think of*

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I take your point about reading, and its relation to time  
management and  
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served?  
Cheers, Wystan

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

From: UB Poetics discussion group

[mailto: ]

On Behalf Of Elizabeth Switaj

Sent: Tuesday, 6 November 2007 2:34 a.m.

To: [REDACTED]

Subject: Re: what do you think of

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Elizabeth Kate Switaj  
[www.elizabethkateswitaj.net](http://www.elizabethkateswitaj.net)

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Wystan

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## 273. **Cheryl Pallant** ***Gone With the Wig***

*Thu 8 Nov 2007*

---

"Gone With the Wig" is a participatory performance poetry event with Cheryl Pallant and Kevin Campbell Burn. The audience is encouraged to wear a wig for an evening of collaboration and improvisation in words and levity. Where:

Kronos Gallery, 15 Byers St., Staunton VA 24402 ; [REDACTED]

( [www.artisdangerous.com/](http://www.artisdangerous.com/) )

When: Thursday, November 15

Time: 8:00

Cost: \$5

Wigs: Any color, length, style

best,

Cheryl Pallant

[www.cherylpallant.com](http://www.cherylpallant.com)

"Sometimes you like to let the hair do the talking." - James Brown

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274. **Murat Nemet-Nejat**

**Re: "musical" as descriptive of poetry**

Thu 8 Nov 2007

---

In this discussion I feel there is too much of an identification of music with sound? Though obviously music has a close link with sound, it goes much beyond that. Ciao,

Murat

On Nov 8, 2007 10:46 AM, steve russell <[REDACTED]> wrote:

*Cecil Taylor/Ornette Coleman are perfect background for Kathy Acker. No one's mentioned Irish folk music. Or maybe they have & i missed it. I wonder if Scottish ballads & tradional music had an influence on Stevenson. I wonder if Seamus Heaney digs Sinnead O Conner, or does he stick to traditional. The Carter family did some beautiful stuff. Will miss Cash. A volume of prison poetry should be dedicated to John;y C.*

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*Gerald S.*

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

*On*

*Behalf Of Barry Schwabsky*

*Sent: November 7, 2007 12:42 PM*

*To:*

*Subject: Re: "musical" as descriptive of poetry*

*In truth, I agree. In fact I would be more likely to cite Cash as an example of what I call musicality than Sarah Vaughan--because he gives it in something like a purer state. (To advert to an earlier discussion, this is somehow related to my feeling that there is as much torque in poem by Philip Larkin as in one by any given Language poet.) And yet, and yet...as genres, jazz still seems more "musical" to me than country, the reason being somehow tied to the fact that if, in a certain song, Cash felt the need to do something like scat singing, to push his interpretation into some more abstract area--if he could even have conceived of that, wouldn't his producer have yelled "cut!" or his backup musicians not understood how to follow him? There seems to be a different kind of constraint in this genre on how an artist could express his musicality. What do you think?*

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*Sorry if this seems heavy handed, and not 'musical' enough  
(ah, but I can love the music of the essay, letter and manifesto...)  
Nor is it intended to sound relativistic.*

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*On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:*

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*To: [REDACTED]*

*Sent: Tuesday, November 6, 2007 12:18:29 PM*

*Subject: Re: what do you think of/additional horse shit/ with respect...*

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*From: UB Poetics discussion group on behalf of Jason Quackenbush  
Sent: Tue 6/11/2007 3:12 p.m.  
To: [REDACTED]  
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Cheers, Wystan

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From: UB Poetics discussion group

[mailto:██████████]

On Behalf Of Elizabeth Switaj

Sent: Tuesday, 6 November 2007 2:34 a.m.

To: ██████████

Subject: Re: what do you think of

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275. **Vernon Frazer**

***Re: "musical" as descriptive of poetry***

*Thu 8 Nov 2007*

---

I think Gerald is referring more to Taylor's organizational techniques than to the dissonance of Taylor's result. Taylor's work has informed much of my writing, and Taylor himself is a very interesting poet.

Vernon

<http://vernonfrazer.com>

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

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

Behalf Of steve russell

Sent: Thursday, November 08, 2007 10:47 AM

To: ██████████

Subject: Re: "musical" as descriptive of poetry

Cecil Taylor/Ornette Coleman are perfect background for Kathy Acker. No one's mentioned Irish folk music. Or maybe they have & i missed it. I wonder if Scottish ballads & traditional music had an influence on Stevenson. I wonder if Seamus Heaney digs Sinnead O Conner, or does he stick to traditional. The Carter family did some beautiful stuff. Will miss Cash. A volume of prison poetry should be dedicated to Johnn;y C.

Gerald Schwartz <████████> wrote: All poetrt coverges in music: rhythm, melody, patterns, units of all kinds, not unlike Cecil Taylor's units, etc.

Gerald S.

---

*I don't know why we seem to be compelled to try to determine whether country or jazz is more musical. And why Cash when Bill Monroe and bluegrass is a much earthier example as are Flatts & Scruggs. And don't forget, country uses the yodel which would be a rough equivalent of scat. But then we have the Tuva throat singers, the Tibetan chants, the throat singing of the Dene*

*and other northern aboriginal groups. What I'm getting at in my roundabout way is that each music has its own aesthetics which are beyond comparison. As is the music in poetry. It doesn't make any sense to say that Elliot is more musical than Williams or Jorie Graham (whom I have just discovered and whose voice - and, yes, musicality - I find incredible). The musicality is, to me, one of the defining factors which makes poetry different than prose. The other dimension we seem to be ignoring is that of the plastic arts. To me, poetry is a fusion of music and painting. If I were to design a Cartesian coordinate system for poetry, I'd have the X axis labelled 'music' and have it stretching from complete assonance to complete dissonance, and have the Y axis labelled 'painting' and have it stretching from complete realism to complete abstract (whatever that might mean) (NB: I would subsume in 'painting' the concept of sculpture as well as it seems to me, particularly with Jorie Graham, that it is more the concept of sculpture (which she comes by honestly through her mother who is a world-renowned sculptress) that has influenced and dictated her work particularly with the long line). Again, to me, it is the fusion aspect that shifts the balance away from prose and towards poetry.*  
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[mailto: ]

On Behalf Of Elizabeth Switaj

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Subject: Re: what do you think of

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276. **Christophe Casamassima**  
**Re: "musical" as descriptive of poetry**  
Thu 8 Nov 2007

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Were "Texts for Nothing" written in the manner of composition? I remember overhearing someone - or maybe reading it - that Beckett 'scored' these texts with exact measurements. Joyce, I think, plays music on several occasions in Ulysses, and furthermore in the Wake. No doubt.

If you're coming from the standpoint of traditional notation, e.g. 4/4, 3/4, 12/3, etc., then you totally miss the point of 'inherent' musicality, which is individual. I suggest folks go to [www.last.fm](http://www.last.fm) and check out musics influenced by p16.d4, the hafler trio, phillip jeck, s.b.o.t.h.i., etc. etc...

this will give you a better grasp of musicality, and hopefully prevent you from making the mistake that things can be 'more' musical than other things.

Not 'how' musical is it but 'how is it musical'.

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

From: "Thomas savage" <[REDACTED]>

To: [REDACTED]

Subject: Re: "musical" as descriptive of poetry

Date: Thu, 8 Nov 2007 07:37:12 -0800

*As for poetry being more "musical" than, say, prose, this makes more than a certain amount of sense. Even, oddly enough when considering prose poetry or poetry which uses prose rhythms in the mix. I think this is borne out by the fact that it is much easier to listen to poetry read out loud, even longish poems and prose poems, than it is to listen to prose fiction read out loud by its authors. Of course, being a poet, I have a prejudice in favor of poetry. But I've noticed over many years how difficult it is to listen to and to perform readings of prose fiction compared to the performance of poetry. This may not directly indicate the "musicality" of poetry in any easily explicable, logical way. But I believe it does so, anyway, since the easiest thing to listen to*



*performed is, of course, music itself.*

*Barry Schwabsky <[REDACTED]> wrote: (Johnny is musical, but the music he sings isn't particularly--does that make any sense?)*

*Chris Stroffolino wrote: Barry, this is interesting, but I think your examples actually prove my point.*

*Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play her vocal instrument much more like Charlie Parker than Cash does, But there are many levels of communication (even on a strictly vocal level) in Cash "abstracted from any overt content" as well.*

*The "abstract" might be more obvious in Vaughan, because on first listen the listener may not be as "distracted" by the alleged "overt content"*

*as they could be in Johnny Cash, but the more one listens to Cash, the more one can hear how the delivery (even if his vocal palate may not be as "virtuoso" by certain standards), even on a strictly vocal level, is not a mere transparent conveying of the story or persona.*

*Of course, it's hard to abstract the mere vocal elements of either Cash or Vaughan (or of hip hop and country or vocal-jazz in general) from the*

*other instruments. Even if one could make the claim that Cash's voice is "less musical" than Vaughan's (which I'm not willing to claim), it would*

*be even harder to claim that Cash's sound (with The Tennessee Two or Three) is "less musical." there's that flat top box that gets rhythm while it gets the blues (even the words of those early hits of his point away from the 'persona' or 'story').*

*Likewise, I think if you asked many people in hip-hop, it's about the beats as much as the words and the voice.*

*And "beats" (in hip hop parlance) is also texture, and to some extent melody, as much as rhythm.*

*One could argue that country and rhythm and blues (both generally from the U.S. southland) emphasized immediacy of rhythmic backbeat, but we may all have our preferred styles, but I still don't see how one is less "musical" than the other.*

*Chris*

*On Nov 7, 2007, at 5:11 AM, Barry Schwabsky wrote:*

*I'm generally with you, Chris, but there is a possible non-biased way to understand how some forms of music might be less "musical" than others--for instance, I would hazard to say that in country*

*and hip-hop, the presentation of the words, and of the story or persona that those words embody, tends to take precedence, and in that sense they could be called "less musical" than some other forms. If you think Sarah Vaughan is a great singer, you have to have different reasons behind this judgement than you would if you think Johnny Cash is a great singer--in her case, you have to accept some kind of more abstract communication of the musical content of the syllables she is singing, somewhat abstracted from any overt content they might have.*

*Chris Stroffolino wrote: For me, there can be a shorthand usefulness to the term on a specific ("technical" or "nuts and bolts") level....*

*assonance, alliteration, internal rhymes, so-called 'masculine' and 'feminine' line endings, rhythmic push and pull, even in the most 'prosey' of poetry, or poetry conceived of, or operating in a context, or largely on the page, and not even necessarily uttered verbally, or read silently so that one feels the poem physically (in the sense of lips, throat, as much as 'eye' or 'ear')---these can all be considered aspects of the poem's 'music.'*

*So even though I'm tempted to conclude that "music" is only an analogy or metaphor when applied to poetry not literally sung (to, or with, a lyre or handclap, bongo-esque accompaniment), I don't mind using that term as a way of considering the feeling (or connotational) aspects of any piece of writing (as in "the music of the New York Times Op Ed page," even but also "Music is feeling, then, not sound" or "unheard sounds are sweeter," etc).*

*But, I do think the term "music," like the term "ear," can be (and often is), oh I'll say, "abused," when applied more generally. When, for instance, "music" is opposed to "meaning," as it often is. Some critics speak in terms of a continuum. Music on one side, and meaning on the other. Poet X Or Poem M is valued as "musical" however abhorrent, or even lacking, in "meaning" he or she or it is. Poem N or Poet Y, by contrast, is considered to be much stronger in terms of "logopiea" ("dance of the intellect," though the word 'dance' alludes to music as well), but weaker in terms of "melopiea" (I may be spelling these wrong, because of my spell check). And then somewhere "in between" is the perfect balance, a poem O, that seems more meaningful because it is more musical, or that seems more musical because it seems more meaningful.*

*Yet, when one says one poem is more Musical than another poem, the term becomes less descriptive and much more subjective and judgmental. It's one thing to say that one appreciates a certain kind of "music"*

*over another kind of music, categorically.  
It's certainly valid to say "I categorically appreciate opera over punk music" (or vice versa)  
It's another (and in my opinion less valid) thing to say "Opera is music, punk is not" (or vice versa)--  
Yet I feel this is often how the term "music" (and also the term "ear"---as in "tin ear") is used in discussions of poetry.  
I may not be moved or transported by the 'music' of Auden, Pound or Robert Duncan as much as I am by Robert Creeley, Laura Riding, or Pessoa (in Chris Daniels translation at least), for instance, but I won't therefore make the claim that Auden, Duncan or Pound are thereby less 'musical' than the others (as is too often done), and though I tend to generally prefer punk to opera, there's definitely some opera I prefer to some punk....*

*Sorry if this seems heavy handed, and not 'musical' enough  
(ah, but I can love the music of the essay, letter and manifesto...)  
Nor is it intended to sound relativistic.*

*Chris*

*On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:*

*I agree that using "music" in connection with poetry is distracting. Shall we attempt to replace "musical" with "cadenced" -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or modulation in tone" -- "'flow of rhythm").*

*----- Original Message -----*

*From: angela vasquez-giroux*

*To: [REDACTED]*

*Sent: Tuesday, November 6, 2007 12:18:29 PM*

*Subject: Re: what do you think of/additional horse shit/ with respect...*

*i hate to be a jerk, but isn't "musical" one of those non-descriptive words  
masquerading as descriptive? saying poetry is musical is as meaningless as  
calling it "interesting" or "organic".*

*poetry is (in my mind) all about precision. musical doesn't do the*

*job. we  
can talk about rhythm, cadence, alliteration, etc.*

*perhaps i've had too much coffee already.*

*On 11/6/07, steve russell  
wrote:*

*i say this with some degree of deference:*

*isn't poetry more musical? poets count.*

*novelist seldom speak in such minimal, linguistic terms.  
when i read a joyce carol oates essay, she refers to character,  
plot.  
the rest is mostly academic horse shit to working writers.*

*Wystan Curnow wrote: Jason (1) for my  
money, the  
impulse to collapse distinctions is also the impulse to  
replace them with different distinctions (2) it was tomas's musing  
about  
meaning that drove  
me to respond in the first place and (3) I am really glad to hear  
you have  
found some better  
philosophies and aesthetics than .... I'm always on the lookout  
myself....  
Anyway, I don't find  
the sentence, paragraph distinction of much use. What about  
stanzas then?  
Or Faulkner.  
But then we began, not with a distinction between poetry and  
fiction at  
all, but between poetry and  
expository prose. Cheers, Wystan*

---

*From: UB Poetics discussion group on behalf of Jason Quackenbush  
Sent: Tue 6/11/2007 3:12 p.m.  
To: [REDACTED]  
Subject: Re: what do you think of*

*there's a difference between not liking where a distinction is*

drawn and  
making a case for drawing no distinction at all. i personally am with  
Elizabeth in the feeling that I've personally had enough of this post  
structuralist impulse toward collapsing distinctions. 1.)  
distinctions  
are useful for all sorts of things & 2.) frankly criticism musing  
about  
the nature of meaning bores me to tears, doesn't seem to  
generative or  
useful, and frankly is starting to look sort of self-indulgent and  
lazy  
& 3.) anyway, there are better philosophies and aesthetics than the  
stuff that formed the foundations of critical theory and cultural  
studies over the last 25 years or so. I'd like to say that poetry has  
line breaks and prose doesn't, but there are too many prose poets and  
flash fictionaries that have muddled that water up, so we're left  
with  
something that is fundamentally a structural issue in that it  
relates to  
the architecture of language arts, but against which there's been  
such  
an assault for no apparently good reason that we no longer have a  
way to  
draw a line where one is useful.

perhaps more to the point is the reading angle, but for me,  
honestly, my  
reading habits aren't that different for poetry or for prose. I find  
Ezra Pound as absorbing as I find Philip K. Dick, and respond to them  
both in similar ways albeit for different reasons. which is why  
for me,  
the impulse is to draw the distinction from a compositional point of  
view. And that works for me, and not only that, but i find it  
works also  
when I'm reading other people as well. If I read something about  
"poetry" and I substitute "language art composed at the level of the  
sentence" it works and can makes sense of what is being said, just  
as if  
I read something aobut "prose" and substitute "language art  
composed at  
the level of the paragraph." I think this distinction makes sense  
because it relates directly to what people actually do, as well as to  
the nature of information being conveyed by the two different  
species.

Wystan Curnow wrote:

Elizabeth, perhaps another distinction I'd rather not draw is that between the 'state of literature' and 'external circumstances'. You might say just so long as prose rules the world blurring its boundaries with poetry remains worth doing. I don't go for the idea that poetry creates meaning, prose conveys it. All writing does both to such an extent I'd want to hold all writers to account for doing both. I don't know whether Tomas meant that writing that creates meaning, IS poetry (whether we take it to be poetry or prose, like on the page or in a Creative Writing class on poetry) or that what we take to be poetry CREATES MEANING. Either way, I'm against it. I take your point about reading, and its relation to time management and personal entertainment value, what other purposes are being served?  
Cheers, Wystan

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

From: UB Poetics discussion group

[mailto: ]

On Behalf Of Elizabeth Switaj

Sent: Tuesday, 6 November 2007 2:34 a.m.

To:

Subject: Re: what do you think of

Wystan, playing into the hands of what? When you say "the age" do you refer to the state of literature or to external circumstances? If the former, I suppose one could argue, if they were so inclined, that enough blurring of the boundaries has happened for it to be useful to attempt to redraw them (if only as an experiment).

For me, the primary difference between poetry and prose is not in how I write them (certain types of prose excepted) but in how I read them. My reading of poetry is much slower and deliberate to the point where I've even been known to say that I read prose and think about poetry. Exceptions to this are James Joyce and crappy poetry, which is to

say

*great prose and crappy poetry, though that says much more about my personal preferences and biases than anything else, of course.*

Elizabeth Kate Switaj

[www.elizabethkateswitaj.net](http://www.elizabethkateswitaj.net)

On 11/5/07, Wystan Curnow wrote:

*Come to think of it, the question is why, at this juncture, seek to distinguish the two? A certain playing into the hands results from the effort. The age requires rather that they be confused to*

*advantage.*

Wystan

---

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277. **steve d. dalachinsky**

***Re: "musical" as descriptive of poetry***

Thu 8 Nov 2007

---

langpos want to avoid musicality in most cases - substitute it with dull humor and non-sequiter word play flatnesses

hey i'll be in frisco area dec 6-11

looking for a reading on 9th or 10th any ideas out there?

On Wed, 7 Nov 2007 18:41:46 +0000 Barry Schwabsky

<[REDACTED]> writes:

> In truth, I agree. In fact I would be more likely to cite Cash as an  
> example of what I call musicality than Sarah Vaughan--because he  
> gives it in something like a purer state. (To advert to an earlier  
> discussion, this is somehow related to my feeling that there is as  
> much torque in poem by Philip Larkin as in one by any given Language  
> poet.) And yet, and yet...as genres, jazz still seems more "musical"  
> to me than country, the reason being somehow tied to the fact that  
> if, in a certain song, Cash felt the need to do something like scat  
> singing, to push his interpretation into some more abstract area--if  
> he could even have conceived of that, wouldn't his producer have  
> yelled "cut!" or his backup musicians not understood how to follow  
> him? There seems to be a different kind of constraint in this genre  
> on how an artist could express his musicality. What do you think?  
>

> Another word I have a somewhat confused, "know it when I see it  
> but can't define it" adhesion is radicality.  
>

> But these days, I take as my touchstones for radicality almost any  
> solo recording by Art Tatum, or Richard Hell's singing on his early  
> records.  
>

> Chris Stroffolino <[REDACTED]> wrote:

> Barry, this is interesting, but I think your examples actually  
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> Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play  
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> >> ----- Original Message ----  
> >> From: angela vasquez-giroux  
> >> To: [REDACTED]  
> >> Sent: Tuesday, November 6, 2007 12:18:29 PM  
> >> Subject: Re: what do you think of/additional horse shit/ with  
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> >> On 11/6/07, steve russell  
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> >>>> with poetry remains worth doing. I don't go for the idea that  
> >>>> poetry  
> >>>> creates meaning, prose conveys it. All writing does both to  
> such an  
> >>>> extent I'd want to hold all writers to account for doing both.  
> I  
> >>>> don't  
> >>>> know whether Tomas meant that writing that creates meaning, IS

> >>>> poetry  
> >>>> (whether we take it to be poetry or prose, like on the page or  
> in a  
> >>>> Creative Writing class on poetry) or that what we take to be  
> poetry  
> >>>> CREATES MEANING. Either way, I'm against it.  
> >>>> I take your point about reading, and its relation to time  
> >>>> management and  
> >>>> personal entertainment value, what what other purposes are  
> being  
> >>>> served?  
> >>>> Cheers, Wystan  
> >>>>  
> >>>>  
> >>>> -----Original Message-----  
> >>>> From: UB Poetics discussion group  
> >>>> [mailto: ]  
> >>>> On Behalf Of Elizabeth Switaj  
> >>>> Sent: Tuesday, 6 November 2007 2:34 a.m.  
> >>>> To:   
> >>>> Subject: Re: what do you think of  
> >>>>  
> >>>> Wystan, playing into the hands of what? When you say "the age"  
> >>>> do you  
> >>>> refer to the state of literature or to external circumstances?  
> If  
> >>>> the  
> >>>> former, I suppose one could argue, if they were so inclined,  
> that  
> >>>> enough  
> >>>> blurring of the boundaries has happened for it to be useful to  
> >>>> attempt  
> >>>> to redraw them (if only as an experiment).  
> >>>>  
> >>>> For me, the primary difference between poetry and prose is not  
> in  
> >>>> how I  
> >>>> write them (certain types of prose excepted) but in how I read  
> >>>> them. My  
> >>>> reading of poetry is much slower and deliberate to the point  
> >>>> where I've  
> >>>> even been known to say that I read prose and think about poetry.



> >>>> Exceptions to this are James Joyce and crappy poetry, which is  
> to  
> >>>> say  
> >>>> great prose and crappy poetry, though that says much more about  
> my  
> >>>> personal preferences and biases than anything else, of course.  
> >>>>  
> >>>> Elizabeth Kate Switaj  
> >>>> www.elizabethkateswitaj.net  
> >>>>  
> >>>>  
> >>>> On 11/5/07, Wystan Curnow wrote:  
> >>>>  
> >>>>> Come to think of it, the question is why, at this juncture,  
> >>>>> seek to  
> >>>>> distinguish the two? A certain playing into the hands results  
> from  
> >>>>> the effort. The age requires rather that they be confused to  
> >>>>>  
> >>>> advantage.  
> >>>>  
> >>>>> Wystan  
> >>>>>  
> >>>>>  
> >>>>>  
> >>>  
> >>>  
> >>> \_\_\_\_\_  
> >>> Do You Yahoo!?  
> >>> Tired of spam? Yahoo! Mail has the best spam protection around  
> >>> http://mail.yahoo.com  
> >>>  
>  
>

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278. **steve d. dalachinsky**

**Re: "musical" as descriptive of poetry**

Thu 8 Nov 2007

---

right oh but lots of sound poetry is musical by the nature of the sounds they produce ursonata for example and in some cases i.e. me natural rhythms from improving with in the language

On Thu, 8 Nov 2007 12:47:59 +1000 Komninos Zervos <[REDACTED]> writes:

- > what about poetry that works against 'musicality' and phonographic
- > techniques of rhyme, metre, etc?
- > surely not all poetry can be described as musical, ie concrete
- > poetry, some sound poetry, some digital poetries, etc?
- > komninos
- > --
- > komninos zervos
- > <http://komninos.com.au>
- >
- >

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279. **Jason Quackenbush**

**Re: what do you think of**

Thu 8 Nov 2007

---

Ben Elton is a genius. But what I will point out is that Baldrick's novel is a paragraph. "Once upon a time there was a lovely little sausage called Baldrick, and he lived happily ever after. The End." So therefore it's a prose novel.

As for Humpty Dumpty's story, i don't remember it from Alocé om Wonderland and google isn't being helpful, although I will say that Humpty Dumpty's discourse on semiotics in Through the Looking Glass is one of my favorite Lewis Carroll moments. Right up there with the Walrus and The Carpenter and the Caterpillar.

On Thu, 8 Nov 2007, Alison Croggon wrote:

*Apologies if I misunderstood you, Elizabeth. Still, I have some empathy for Wystan's idea that all writing has power (and if it doesn't, what are we doing?) I guess it all depends on what you mean by power. - Btw, Wystan, I \_like\_ putting poetry where it doesn't belong. I've found that as soon as you do, it starts belonging.*

*I'm not sure that the "expected audience" definition really holds water, though of course it's indisputable that the literary market is dominated by*

*prose. But a lot of the prose I find most interesting won't sell much more than poetry might. Print runs of 1000 or so are more common than not. I read somewhere that a best-selling literary novel in the UK means around 10,000 copies, which isn't exactly huge. It's only at one end that prose is dominant, and that's generally a certain kind of prose - story-driven, character-based, often generic (I don't mean those as pejorative terms, btw, like all conventions it's all about what you do with them).*

*Jason, your MMUs make me think rather mischievously of Humpty Dumpty's story in Alice in Wonderland - "Once there was a boater". Or Baldrick's novel in Blackadder - "Once were there was a lovely little sausage named Baldrick". Perhaps they're poems?*

*All best*

*A*

--

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

*Blog: <http://theatretenotes.blogspot.com>*

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

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280. **Halvard Johnson**

***Hamilton Stone Review, Issue 13, Fall 2007, Now Online!***

*Thu 8 Nov 2007*

\*\*\*\*\*

Hamilton Stone Review, Issue 13, Fall 2007, Now Online!

Featuring poetry by Gregory Vincent St. Thomasino, Suzanne Ryan, Stephen Baraban, Hugh Fox, Holly Iglesias, Skip Fox, Sheila Murphy, Mark Weiss, Roger Mitchell, Gary Beck, Gianina Opris and James Grabill; and fiction by Helen Duberstein, Anne Earney, Joan Newburger, and Niama Leslie Williams.

<http://www.hamiltonstone.org/hsr13.html>

-----  
Submissions to the Hamilton Stone Review

Hamilton Stone Review invites submissions of poetry for Issue #14, which will be out in Feb. 2008. Poetry submissions should go, only by email, directly to Halvard Johnson at [REDACTED].

Please include "HSR14 submission" and your name in your subject line, and also include a brief bio note with your submission. All poems in a single attachment, please, and/or in body of email message.

Fiction submissions closed until further notice.

-----  
Hamilton Stone Review is produced by Hamilton Stone Editions.

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

PLEASE SEND THIS ALONG TO OTHERS

\*\*\*\*\*

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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281. **Wystan Curnow**

***Re: what do you think of***

*Thu 8 Nov 2007*

---

Writing etc., etc., is always something of a language battleground. I have trouble using the word creative because of the purposes to which it is used by people and in situations of influence. I have no such trouble in the way you use it here, and indeed agree with all you say-my word 'understanding' does not, as you say, say enough. If you are now expanding on your 'poetry, well, you draw your own conclusions', well, I have no complaints. What Murat took from it, however, was something different: cutting one's cloth according to size of audience, and it seemed to me to make you both advocates for a poetry as practice outside the public sphere. So, accepting your reservations about the use of the word understanding I still prefer your definition of prose.

There is a complex and interesting history of poetry/prose distinctions stretching back behind this thread. I'm much less interested than some people in the inhouse issue between poetry and fiction, poetry and criticism which too often comes down to craft issues which are mostly boring, than in the question of where poetry (and literature, in general) sits in relation to the writing practices in the public sphere. Calling those practices 'prose' was confusing, I

grant. Or, rather those craft issues are not boring if they are always thought of as having a relation like it or not --it could be called a political relation--to the aforesaid writing practices. the jig-saw analogy is useful as far as it goes, but you can see (I hope) I want something more from the distinction. Cheer, Wystan (snarky person)

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

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

On Behalf Of Jim Andrews

Sent: Thursday, 8 November 2007 7:44 p.m.

To: ██████████

Subject: Re: what do you think of

*What you both have to say accords at one level what goes on in my own writing life. But writing for oneself, for one's own understanding alone, is the fall back position, the limit case. I don't think any of us would bother if we didn't think we might extend the size of our expected audience, which is to say poetry IS what you write when you think you might be understood. Wystan*

When you write/draw/program/paint/perform/whatever a poem that people respond well to, sometimes it's because it has somehow engaged them creatively; there may indeed be material to understand in the poem, and that may be part of the other person's interest in it, but who on earth reads poetry simply to understand what the poet is saying? I think many read it to be engaged creatively in what they can make of it.

Poetry is always already interactive. Is it a jig-saw or can it be put together more ways than one? Jig-saws are prose. Poetry is a much more interesting construction.

One that doesn't simply seek to be 'understood' but to engage the reader creatively, let them bring their whole wealth of knowledge and experience to an active construction of meaning, meaning which may ultimately be of their own making.

ja

<http://vispo.com>

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282. **Rod Smith**

***New @ Bridge Street: Ashbery, Howe, Boykoff, Picabia, Reverdy, Gevirtz, Dickison, Dorn, Inman, Landers, Kharms, &&&***

*Thu 8 Nov 2007*

---

We thank you just because you support Bridge Street Books. Ordering and discount information at the end of this post.

NOTES FROM THE AIR: SELECTED LATER POEMS, John Ashbery, Ecco, cloth 364 pgs, \$34.95. Selected poems from *\_April Galleons\_* to *\_Where Shall I Wander\_*. "A yak is a prehistoric cabbage: of that, at least, we may be sure."

JOHN ASHBERY AND YOU: HIS LATER BOOKS, John Emil Vincent, U Georgia, cloth 196 pgs, \$32.95. Chapters on each book from *\_April Galleons\_* to *\_Your Name Here\_*.

HORACE, Tim Atkins, O Books, 78 pgs, \$12. "Owing to a shortage of cocaine, / I turned my back on public life"

BEYOND BULLETS: THE SUPPRESSION OF DISSENT IN THE UNITED STATES, Jules Boykoff, AK Press, 464 pgs, \$21.95. Boykoff explains how the government has marginalized, channeled, infiltrated, co-opted, and repressed progressive movements in the US over the past hundred years.

BEYOND MAXIMUS: THE CONSTRUCTION OF PUBLIC VOICE IN BLACK MOUNTAIN POETRY, Anne Day Dewey, Stanford, cloth 288 pgs, \$60. Addresses Pound, Zukofsky, Olson, Creeley, Duncan, Levertov, Dorn, and others. Dewey uses the poets' correspondence and other archival materials to illuminate their mutual influence and the crucial significance of 'field poetics' to their careers from the mid-fifties through the Vietnam war era.

DISPOSED, Steve Dickison, Post-Apollo, 54 pgs, \$15. "at the woodside, yon lone tone / on her left bicep tattooed / indigo block letters J'AI / PEUR"

ED DORN LIVE: LECTURES, INTERVIEWS, AND OUTTAKES, ed Joseph Richey, U. Michigan, 174 pgs, \$18.95. "I'm saying more than that."

THRALL, Susan Gevirtz, Post-Apollo, 104 pgs, \$15. "Yes, ice cream is / made of snow"

WAR AND PEACE 3 --THE FUTURE--, ed Judith Goldman & Leslie Scalapino, O Books, 164 pgs, Reilly, Halpern, Scappettone, Iijima, Donovan, Young, Burger, Toscano, Stein, Conrad, Hartz, McClure, Cross, Mittenthal, Brazil, Lomax, Andrews, Javier, Landers, Hofer, Jarnot, F Howe, Brown, Saidenberg, Armantrout, Hejinian, Treadwell Jackson, Browne, Waldman, Hollo, Ratcliffe, Jones, Harrison, Buuck, & Mara Ann.

HERSELF DEFINED: H.D. AND HER WORLD, Barbara Guest, Schaffner, 360 pgs, \$7.98. Regularly \$21.95. Limited number available at this price.

SOULS OF THE LABADIE TRACT, Susan Howe, New Directions, 128 pgs, \$16.95. "Strife of self this is for flesh/ Swim for why not unbelief"

4 OR 5, P. Inman, interrupting cow, 28 pgs, "hue/ weag/ leap/ erg/ ) lennie-bird"

MEDIA POETRY: AN ANTHOLOGY, ed Eduardo Kac, Intellect Ltd, 296 pgs, \$35. This is a revised and expanded version of the 1996 special issue of *\_Visual Language\_*. Articles on Quantum Poetics, Interactive Poems, Virtual Poetry, Nomadic Poems, Holopoetry, Videopoetry, Biopoetry, &&&, by Rosenberg, Strickland, Kruglanski, Cayley, Seaman, Castro, Bootz, Block, and others.

TODAY I WROTE NOTHING: THE SELECTED WRITINGS OF DANIIL KHARMS, ed & trans Matvei Yankelevich, Overlook, cloth 288 pgs, \$35. "today I wrote nothing. Doesn't matter."

ON THE EDGE: COLLECTED LONG POEMS, Kenneth Koch, Knopf, cloth 416 pgs, \$35. Collects six longer poems including "When the Sun Tries to Go On," "Impressions of Africa," and "Seasons on Earth." "Now it is May in the ape. O acids"

THE COLLECTED POEMS OF KENNETH KOCH, Knopf, 760 pgs, \$29.95. New in paperback.

COVERS, Susan Landers, O Books, 56 pgs, \$12. ""Thus I saw mutation."

O CADOIRO, Erin Moure, Anansi, 136 pgs, \$13.95. "Does a flower sleep?"

WOMEN, THE NEW YORK SCHOOL, AND OTHER ABSTRACTIONS, Maggie Nelson, U Iowa, cloth 296 pgs, \$42.50. Chapters on Guest, Mayer, Notley, Myles, as well as painter Joan Mitchell. Nelson also addresses gender in the work of Ashbery, O'Hara, & Schuler. Plus which, she has a Kim Gordon blurb.

I AM A BEAUTIFUL MONTER; POETRY, PROSE, AND PROVOCATION, Francis Picabia, trans Marc Lowenthal, MIT., cloth 480 pgs, \$39.95. "Art = God = Bullshit + Mercantilism. / Piss off."

THE ARTWORK CAUGHT BY THE TAIL: FRANCIS PICABIA AND DADA IN PARIS, George Baker, MIT, cloth 478 pgs, \$39.95. "Benjamin's implication was clear."

ART AND REVOLUTION: TRANSVERSAL ACTIVISM IN THE LONG TWENTIETH CENTURY, Gerald Raunig, Semiotext(e), 320 pgs, \$17.95. Sweeping study addressing the overlap of art & revolution from Courbet, Russian Constructivism, to the Situationist Intl, Viennese Actionist, and the Publix-TheatreCaravan.

PROSE POEMS, Pierre Reverdy, trans Ron Padgett, Brooklyn Rail/Black Square, 64 pgs, \$15. "What a dance, what a party!"

BLACK STONE, Dale Smith, Effing Press, 78 pgs, \$12. "What is she saying, and who's it to?"

THE BACK ROOM: AN ANTHOLOGY, ed Matthew Stadler, Clear Cut, 496 pgs, \$15. Bellamy, Biswas, Duford, Focke, Gaitskill, Killian, Koestenbaum, Rinder, Robertson, Samaha, Verchot, Vidal, & others.

FRANKLIN EVANS, OR THE INEBRIATE: A TALE OF THE TIMES, Walt Whitman, Duke, 150 pgs, \$21.95. Whitman's only novel, published in 1842. "The crisis came at last."

METEORIC FLOWERS, Elizabeth Willis, Wesleyan, 84 pgs, \$13.95. New in paperback.

Some Bestsellers:

ABOUT NOW: COLLECTED POEMS, Joanne Kyger, Natl Poetry Foundation, 798 pgs, \$34.95.

IN THE PINES, Alice Notley, Penguin, 132 pgs, \$18

DEED, Rod Smith, U Iowa, 88 pgs, \$16.

NEXT LIFE, Rae Armantrout, Wesleyan, 80 pgs, \$13.95.

THE MIDDLE ROOM, Jennifer Moxley, Subpress, 633 pgs, \$25.

TELEGRAPH, Kaya Oakes, Pavement Saw, 78 pgs, \$14.

HOW TO BE PERFECT, Ron Padgett, Coffee House, 114 pgs, \$15.

THE GRAND PIANO PART 3, Benson, Mandel, Harryman, Armantrout, Hejinian, Perelman, Watten, Pearson, Robinson, & Silliman, Mode A, 128 pgs, \$12.95.

SUDDEN ADDRESS: SELECTED LECTURES 1981-2006, Bill Berkson, Cuneiform, 110 pgs, \$10.

STARSDOWN, Jasper Bernes, ingirimusnoctetconsumimugi, 96 pgs, \$13.

THE MARVELOUS BONES OF TIME, Brenda Coultas, Coffee House, 144 pgs, \$15.

THE MISSING OCCASION OF SAYING YES, Benjamin Friedlander, Subpress, 196 pgs, \$16.

HANNAH WEINER'S OPEN HOUSE, edited, with an introduction by Patrick Durgin, 180 pgs, \$14.95.

A BOOK OF PROPHECIES, John Wieners, Bootstrap, 140 pgs, \$15.

HUMAN RESOURCES, Rachel Zolf, Coach House, 96 pgs, \$14.95.

THE TRANSFORMATION, Juliana Spahr, Atelos, 230 pgs, \$13.50.

PROFANATIONS, Giorgio Agamben, trans Jeff Fort, Zone, 104 pgs, cloth \$25.95. OPEN BOX (IMPROVISATIONS), Carla Harryman, Belladonna, 88 pgs, \$12. THINE INSTEAD THINK, Jeffrey Jullich, Harry Tankoos, 116 pgs, \$15.



THIN GLOVES, Deborah Meadows, Green Integer, 136 pgs, \$12.95. LIP WOLF, Laura Solorzano, trans Jen Hofer, Action Books, 118 pgs, \$14. COMPLEX SLEEP, Tony Tost, U Iowa, 108 pgs, \$16. SWOON NOIR, Bruce Andrews, Chax, 136 pgs, \$16. COLLECTED PROSE, Rae Armantrout, Singing Horse, 172 pgs, \$17. THE AGE OF HUTS (COMPLEAT), Ron Silliman, U. Cal, 311 pgs, \$19.95. DS (2), Kamau Brathwaite, New Directions, 266 pgs, \$18.95. OUR FRIENDS WILL PASS AMONG YOU SILENTLY, Bill Berkson, Owl Press, 64 pgs, \$14. CALLER AND OTHER PIECES, Tom Raworth, Edge, 48 pgs, \$12.50. THE OUTERNATIONALE, Peter Gizzi, Wesleyan, cloth 112 pgs, \$22.95. DAILY SONNETS, Laynie Browne, 164 pgs, \$15.50. JAM ALERTS, Linh Dinh, Chax, 146 pgs, \$16. ULULU, Thalia Field, Coffee House, 256 pgs, \$25. FOLLY, Nada Gordon, Roof, 128 pgs, \$13.95. A FIDDLE PULLED FROM THE THROAT OF A SPARROW, Noah Eli Gordon, New Issues, 96 pgs, \$14. MY ANGIE DICKINSON, Michael Magee, Zasterlee, 80 pgs, \$12.95. NINETEEN LINES: A DRAWING CENTER ANTHOLOGY, ed Lytle Shaw, DrawingCenter/Roof, 336 pgs, \$24.95. I, AFTERLIFE: ESSAY IN MOURNING TIME, Kristin Prevallet, 66 pgs, \$12.95. DAY OCEAN STATE OF STAR'S NIGHT: POEMS & WRITINGS 1989 & 1999-2006, Leslie Scalapino, Green Integer, 208 pgs, \$17.95. KLUGE: A MEDITATION, Brian Kim Stefans, Roof, 128 pgs, \$13.95.

#### ORDERING INFORMATION:

There are two ways to order: 1. E-mail your order to [REDACTED] or [REDACTED] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [REDACTED] or e-mail w/ yr add, order, card #, & expiration date & we will send a receipt with the books. Please remember to include expiration date.

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#### 283. **Mark Melnicove**

##### ***Words and Images submissions***

*Thu 8 Nov 2007*

One of the editors of Words and Images asked me to post this on the poetics list so here it is.

Words and Images, a literary journal published in Portland, Maine, since 1969, is looking for poetry submissions for the Spring, 2008, issue. No tired writing, please; poems must be excellent and alive. We're looking for poetry with an emphasis on form and technique, about specific places and specific feelings. We're also looking for quietly experimental poems - for work which pushes the boundaries of form, but never at the expense of emotion. We do not want any poems about writing poetry wielding their postmodernity for no reason other than just to do so! More information is online at [wordsnimages.org](http://wordsnimages.org). Deadline for submissions is December 31, 2007. Don't feel daunted for lack of previous

publications; we shine flashlights under rocks in search of new voices. Check us out. Onward!

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284. **James Cervantes**  
***Fall, 2007 Salt River Review***  
*Thu 8 Nov 2007*

---

The Salt River Review, Volume 10, Number 2, Fall 2007, is now online with Poetry by Carlos Barbarito, Mario Benedetti, Pablo Antonio Cuadra, Julie R. Enszer, Jerry Mirskin, Lee Passarella, Jami Macarty, Doug Ramspeck, Tad Richards, Matt Sadler, Elizabeth Laborde, Steve Trebellas & Lisa Steinman. Fiction by Denis Emorine, Tsipi Keller, Norman Lock & Andrea Fitzpatrick. Poetry editor for this issue was Greg Simon, fiction editor was Carol Novack.

Submissions are now open for the Winter issue - please read guidelines carefully. We will be celebrating our 10th anniversary online with that issue and the following Spring, 2008 issue.

Visit at <http://www.poetserv.org/>

~~~~~

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285. **steve russell**  
***Re: Musical as descriptive of poetry***  
*Thu 8 Nov 2007*

---

Since I made the musical comment it seemed appropriate that I should pitch a few thoughts into the ring: I've been recently reading Borges so I'll start --

\*\*\*\*\*

Although Borges states that all art aspires to Music, painting is the penultimate muse. Of course, Borges wasn't talking about inspiration. & the fact that music & poetry share many characteristics is obvious. But painting & poetry are similar too. Not long ago, Cezanne & DA DA where at the east & west wings of the National Gallery in D.C. In Cezanne, I saw quietness, a master serenely delving into nature. Painting seems somehow both scientific & spiritual. It seemed as though Cezanne was in awe of nature, intent on looking deeply & getting as much as possible on to the canvas. Both his landscapes & his portraiture were breath taking. Cezanne, both classicist & innovator. It seems obvious that he anticipated cubism. & Da Da: It was as jarring as it was exhilarating to see the contrast, the way Da Da reflected the upheaval in the 30s, and to reflect back on Cezanne. Cezanne seemed a monk compared to Duchamp & the world that DA DA came out of. Usually, when I attend an art

exhibit, I maintain what seems an appropriate emotional distance from the work I'm viewing. In these exhibits, it seemed I was more emotionally than intellectually charged. I envy painters. I sometimes long for an escape from language. The eye is so incredibly precious.

---

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286. **Vireo Nefer**  
***Re: dismissing stein***

Thu 8 Nov 2007

---

Apropos of ?

i dreamt of Gertrude and Alice last night.

i wanted to know if anyone ever saw/photographed/drew their bedroom,  
as i knew it was never seen by anyone else in their lifetimes.

i wondered if it was decorated as i was sure Alice liked  
things--throws and curtains and lounging areas and so bohemian.

Vireo (Denise)

On Nov 6, 2007 11:17 AM, Tom Orange <[REDACTED]> wrote:

> hello all,

>

> here's an unfortunate, dismissive take on gertrude stein by way of reviewing  
> janet malcom's recent bio:

>

> "I happily admit I haven't read The Making of Americans (1934) and have no  
> intention of doing so, since it's half a million words long, and almost all  
> of those sound like this: I mean, I mean and that is not what I mean. I mean  
> that not any one is saying what they are meaning. I mean that I am feeling  
> something, I mean that I mean something and I mean that not any one is  
> thinking, is feeling, is saying, is certain of that thing, I mean that not  
> any one can be. And so on and so forth."

>

> "Her charm emerges periodically in her books. The Autobiography of Alice B  
> Toklas (1933) is a perfect, lucid delight; Tender Buttons (1914) sounds, not  
> unattractively, like the work of Edith Sitwell after a pint or two of vodka;  
> and Wars I Have Seen (1944) is disconcertingly indistinguishable in style  
> and in every respect from the Anita Loos novel Gentlemen Prefer Blondes  
> (1925)."

>  
> "But was Stein really all that interested in anything? You would be hard-put  
> to extract any cogent statement on any subject from almost any of her  
> books."  
>  
> full piece at <  
>  
[http://www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2007/10/25/bomalc120.x  
ml](http://www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2007/10/25/bomalc120.xml)  
> >  
>  
> sadly,  
> tom orange  
>  
--  
AIM: vireonefer  
LJ: <http://www.livejournal.com/userinfo.bml?user=vireoibis>  
VireoNyx Publications: <http://www.vireonyxpub.org>  
INK: <http://www.inkemetic.org>

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287. **Mark DuCharme**

***Moriarty & DuCharme reading on Saturday***

*Thu 8 Nov 2007*

---

If anyone is in the vicinity of Boulder, Colorado this Saturday, November 10th,  
I'd love to see you at this event.

\*

poet and novelist LAURA MORIARTY  
poet MARK DuCHARME

Naropa University  
Performing Arts Center  
2130 Arapahoe Avenue  
Boulder, CO 80302

8:00 p.m.

FREE and open to the public

\*

I will be reading from my new book THE SENSORY CABINET.  
<http://www.blazevox.org/bk-md.htm>

---

Windows Live Hotmail and Microsoft Office Outlook – together at last. Get it now.

<http://office.microsoft.com/en-us/outlook/HA102225181033.aspx?pid=CL100626971033=>

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288. **Alexander Dickow**

***please trim your posts***

*Fri 9 Nov 2007*

---

All,

I am personally beggin all of you to trim old material from your posts as much as possible, as a courtesy to those of us who receive digests, so that we don't spend all our time scrolling through old messages we've already read. Quoting layers (>, >>) are not reliable guides for which messages are current. This will encourage us poor digesters, perhaps, to contribute more to the discussion.

At the risk of appearing ignorant, can someone (Pierre? Barry?...) provide a rigorous definition of deep image for me?

Amicalement,

Alex

[www.alex dickow.net/blog/](http://www.alex dickow.net/blog/)

les mots! ah quel désert à la fin  
merveilleux. -- Henri Droguet

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289. **William Slaughter**

***Notice: Mudlark***

*Fri 9 Nov 2007*

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New and On View: Mudlark Poster No. 43 (2007)

from One Million Dollars in Play Money by Denise Duhamel

Denise Duhamel's most recent books are *Two and Two* (University of Pittsburgh Press, 2005), *Mille et un sentiments* (Firewheel Editions, 2005), and *Queen for a Day: Selected and New Poems* (University of Pittsburgh Press, 2001). She teaches creative writing at Florida International University in Miami.

Spread the word. Far and wide,

William Slaughter

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URL: <http://www.unf.edu/mudlark>

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290. **blacksox**

**Scrub!**

*Fri 9 Nov 2007*

---

Scrub

By Emily Nemens

Shady Lane Press

November 2007

Wash me, till I am whiter than snow.

--Kol Nidre Service, Gates of Repentance

Each September, the Jewish calendar begins anew with Rosh Hashanah. It is followed by ten Days of Awe, a period of reflection and repentance. The High Holy Days close with Yom Kippur, the Day of Atonement. On this day Jews fast and ask God to forgive their sins. Reminded of human suffering by the day's hunger pangs, they also pardon all who have wronged them in the past year, and pray all those that they have wronged will grant the same forgiveness. The absolution of these worldly conflicts is given the same significance as prayers offered up to heaven, and only after this cycle is complete may the new year begin.

Scrub is collection of stories written in and about these holy days. Taken out of the context of Judaism, the stories explore the more universal process of atonement. A homeless man walking across Providence, a pregnant sixteen-year-old cruising around Seattle, an Italian ballet dancer performing on New York's premier stage, and a boy driving across the country to save his best friend...each has been dealt a shattering blow, and each is seeking the forgiveness that will set them on the path to being whole again. Wrestling with transgression and repentance, the characters of Scrub try to wash away their wrongs by extreme measure, eventually turning to acceptance and finally finding hope.

Three of the four stories in Scrub were written during the author's first month as writer-in-residence at the Kerouac Project of Orlando in September 2007. The fourth, Blue-eyed Apples, is the prologue to her first novel and the piece

she submitted to the Kerouac Project's selection committee. The author illustrated the collection as well.

#### About the Author

Emily Nemens is the Fall 2007 writer in residence at the Kerouac House. Always striving to bring visual arts, design, and literature together in a compelling way, she has written and illustrated a graphic novel about the 2004 Madrid train bombings (on-view at [www.nemens.com/madrid\\_comic.html](http://www.nemens.com/madrid_comic.html)), edited a book for the Education department of The Metropolitan Museum of Art, and an excerpt of her first novel, *Blue-eyed Apples*, was selected for The L Magazine's 2007 Literary Upstart Competition. She grew up in Seattle and graduated from Brown University in 2005. She now lives in Brooklyn, where she works as a writer, designer, painter, and occasional musician.

Here's where you can meet Emily, hear her read, and get a signed copy of *Scrub*:

Wednesday, November 14th @ 7pm - "Soft Focus" at Infusion Tea, 1600 Edgewater Drive, Orlando, 32804.

Saturday, November 17th @ 8pm - Emily's Farewell Reading at the Kerouac House, 1418 Clouser Avenue, Orlando, FL 32804.

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#### 291. **Vernon Frazer**

***Re: "musical" as descriptive of poetry***

*Fri 9 Nov 2007*

---

Actually, Steve, a pretty fair number of Language poets are accomplished musicians. Sheila E. Murphy and Peter Ganick come to mind immediately.

Vernon

<http://vernonfrazer.com>

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

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

Behalf Of steve d. dalachinsky

Sent: Thursday, November 08, 2007 2:10 PM

To: ██████████

Subject: Re: "musical" as descriptive of poetry

langpos want to avoid musicality in most cases - substitute it with dull humor and non-sequiter word play flatnesses

hey i'll be in frisco area dec 6-11

looking for a reading on 9th or 10th any ideas out there?

On Wed, 7 Nov 2007 18:41:46 +0000 Barry Schwabsky

<[REDACTED]> writes:

> In truth, I agree. In fact I would be more likely to cite Cash as an  
> example of what I call musicality than Sarah Vaughan--because he  
> gives it in something like a purer state. (To advert to an earlier  
> discussion, this is somehow related to my feeling that there is as  
> much torque in poem by Philip Larkin as in one by any given Language  
> poet.) And yet, and yet...as genres, jazz still seems more "musical"  
> to me than country, the reason being somehow tied to the fact that  
> if, in a certain song, Cash felt the need to do something like scat  
> singing, to push his interpretation into some more abstract area--if  
> he could even have conceived of that, wouldn't his producer have  
> yelled "cut!" or his backup musicians not understood how to follow  
> him? There seems to be a different kind of constraint in this genre  
> on how an artist could express his musicality. What do you think?

>

> Another word I have a somewhat confused, "know it when I see it  
> but can't define it" adhesion is radicality.

>

> But these days, I take as my touchstones for radicality almost any  
> solo recording by Art Tatum, or Richard Hell's singing on his early  
> records.

>

> Chris Stroffolino <[REDACTED]> wrote:

> Barry, this is interesting, but I think your examples actually  
> prove  
> my point.

> Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might play

>

> her vocal instrument much more like Charlie Parker than Cash does,

> But there are many levels of communication (even on a strictly vocal

>

> level) in Cash "abstracted from any overt content" as well.

> The "abstract" might be more obvious in Vaughan, because on first

> listen the listener may not be as "distracted" by the alleged "overt

>

> content"

> as they could be in Johnny Cash, but the more one listens to Cash,

> the more one can hear how the delivery (even if his vocal palate

> may not be as "virtuoso" by certain standards), even on a strictly

> vocal level, is not a mere transparent conveying of the story or

> persona.



>  
> Of course, it's hard to abstract the mere vocal elements of either  
> Cash or Vaughan (or of hip hop and country or vocal-jazz in general)  
>  
> from the  
> other instruments. Even if one could make the claim that Cash's  
> voice  
> is "less musical" than Vaughan's (which I'm not willing to claim),  
> it  
> would  
> be even harder to claim that Cash's sound (with The Tennessee Two or  
>  
> Three) is "less musical." there's that flat top box that gets rhythm  
>  
> while it gets the blues (even the words of those early hits of his  
> point away from the 'persona' or 'story').  
> Likewise, I think if you asked many people in hip-hop, it's about  
> the  
> beats as much as the words and the voice.  
> And "beats" (in hip hop parlance) is also texture, and to some  
> extent  
> melody, as much as rhythm.  
> One could argue that country and rhythm and blues (both generally  
> from the U.S. southland) emphasized immediacy of rhythmic backbeat,  
> but we may all have our preferred styles, but I still don't see how  
> one is less "musical" than the other.  
>  
> Chris  
>  
> On Nov 7, 2007, at 5:11 AM, Barry Schwabsky wrote:  
>  
> > I'm generally with you, Chris, but there is a possible non-biased  
> > way to understand how some forms of music might be less "musical"  
> > than others--for instance, I would hazard to say that in country  
> > and hip-hop, the presentation of the words, and of the story or  
> > persona that those words embody, tends to take precedence, and in  
> > that sense they could be called "less musical" than some other  
> > forms. If you think Sarah Vaughan is a great singer, you have to  
> > have different reasons behind this judgement than you would if you  
>  
> > think Johnny Cash is a great singer--in her case, you have to  
> > accept some kind of more abstract communication of the musical

> > content of the syllables she is singing, somewhat abstracted from  
> > any overt content they might have.  
> >  
> > Chris Stroffolino wrote: For me, there  
> > can be a shorthand usefulness to the term on a specific  
> > ("technical" or "nuts and bolts") level....  
> >  
> > assonance, alliteration, internal rhymes, so-called 'masculine'  
> and  
> > 'feminine' line endings,  
> > rhythmic push and pull, even in the most 'prosey' of poetry, or  
> > poetry conceived of, or operating in a context, or largely on the  
> > page, and not even necessarily uttered verbally, or read silently  
> so  
> > that one feels the poem physically (in the sense of lips, throat,  
> as  
> > much as 'eye' or 'ear')----these can all be considered aspects of  
> the  
> > poem's 'music.'  
> > So even though I'm tempted to conclude that "music" is only an  
> > analogy or metaphor when applied to poetry not literally sung (to,  
> or  
> > with, a lyre or handclap, bongo-esque accompaniment), I don't mind  
> > using that term as a way of considering the feeling (or  
> > connotational) aspects of any piece of writing  
> > (as in "the music of the New York Times Op Ed page," even  
> > but also "Music is feeling, then, not sound" or "unheard sounds  
> are  
> > sweeter," etc).  
> >  
> > But, I do think the term "music," like the term "ear," can be (and  
> > often is), oh I'll say, "abused," when applied more generally.  
> > When, for instance, "music" is opposed to "meaning," as it often  
> is.  
> > Some critics speak in terms of a continuum. Music on one side, and  
> > meaning on the other. Poet X Or Poem M is valued as "musical"  
> however  
> > abhorrent, or even lacking, in "meaning" he or she or it is.  
> > Poem N or Poet Y, by contrast, is considered to be much stronger  
> in  
> > terms of "logopiea" ("dance of the intellect," though the word  
> > 'dance' alludes to music as well), but weaker in terms of

> > "melopiea" (I may be spelling these wrong, because of my spell  
> check).  
> > And then somewhere "in between" is the perfect balance, a poem O,  
> > that seems more meaningful because it is more musical, or that  
> seems  
> > more musical because it seems more meaningful.  
> >  
> > Yet, when one says one poem is more Musical than another poem, the  
> > term becomes less descriptive and much more subjective and  
> judgmental.  
> > It's one thing to say that one appreciates a certain kind of  
> "music"  
> > over another kind of music, categorically.  
> > It's certainly valid to say "I categorically appreciate opera over  
> > punk music" (or vice versa)  
> > It's another (and in my opinion less valid) thing to say "Opera is  
> > music, punk is not" (or vice versa)--  
> > Yet I feel this is often how the term "music" (and also the term  
> > "ear"---as in "tin ear") is used in discussions of poetry.  
> > I may not be moved or transported by the 'music' of Auden, Pound  
> or  
> > Robert Duncan as much as I am by Robert Creeley, Laura Riding, or  
> > Pessoa (in Chris Daniels translation at least), for instance,  
> > but I won't therefore make the claim that Auden, Duncan or Pound  
> are  
> > thereby less 'musical' than the others (as is too often done),  
> > and though I tend to generally prefer punk to opera, there's  
> > definitely some opera I prefer to some punk....  
> >  
> > Sorry if this seems heavy handed, and not 'musical' enough  
> > (ah, but I can love the music of the essay, letter and  
> manifesto...)  
> > Nor is it intended to sound relativistic.  
> >  
> > Chris  
> >  
> >  
> >  
> >  
> >  
> >  
> >  
> > On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:

> >  
> >> I agree that using "music" in connection with poetry is  
> >> distracting. Shall we attempt to replace "musical" with  
> "cadenced"  
> >> -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or  
> >> modulation in tone" -- ""flow of rhythm").  
> >>  
> >>  
> >> ----- Original Message ----  
> >> From: angela vasquez-giroux  
> >> To: [REDACTED]  
> >> Sent: Tuesday, November 6, 2007 12:18:29 PM  
> >> Subject: Re: what do you think of/additional horse shit/ with  
> >> respect...  
> >>  
> >> i hate to be a jerk, but isn't "musical" one of those non-  
> >> descriptive words  
> >> masquerading as descriptive? saying poetry is musical is as  
> >> meaningless as  
> >> calling it "interesting" or "organic".  
> >>  
> >> poetry is (in my mind) all about precision. musical doesn't do  
> the  
> >> job. we  
> >> can talk about rhythm, cadence, alliteration, etc.  
> >>  
> >> perhaps i've had too much coffee already.  
> >>  
> >> On 11/6/07, steve russell  
> > wrote:  
> >>>  
> >>> i say this with some degree of deference:  
> >>>  
> >>> isn't poetry more musical? poets count.  
> >>>  
> >>> novelist seldom speak in such minimal, linguistic terms.  
> >>> when i read a joyce carol oates essay, she refers to character,  
> >>> plot.  
> >>> the rest is mostly academic horse shit to working writers.  
> >>>  
> >>> Wystan Curnow wrote: Jason (1) for my  
> >>> money, the

> >>> impulse to collapse distinctions is also the impulse to  
> >>> replace them with different distinctions (2) it was tomas's  
> musing  
> >>> about  
> >>> meaning that drove  
> >>> me to respond in the first place and (3) I am really glad to  
> hear  
> >>> you have  
> >>> found some better  
> >>> philosophies and aesthetics than .... I'm always on the lookout  
> >>> myself....  
> >>> Anyway, I don't find  
> >>> the sentence, paragraph distinction of much use. What about  
> >>> stanzas then?  
> >>> Or Faulkner.  
> >>> But then we began, not with a distinction between poetry and  
> >>> fiction at  
> >>> all, but between poetry and  
> >>> expository prose. Cheers, Wystan  
> >>>  
> >>>  
> >>> \_\_\_\_\_  
> >>>  
> >>> From: UB Poetics discussion group on behalf of Jason Quackenbush  
> >>> Sent: Tue 6/11/2007 3:12 p.m.  
> >>> To: [REDACTED]  
> >>> Subject: Re: what do you think of  
> >>>  
> >>>  
> >>>  
> >>> there's a difference between not liking where a distinction is  
> >>> drawn and  
> >>> making a case for drawing no distinction at all. i personally am  
>  
> >>> with  
> >>> Elizabeth in the feeling that I've personally had enough of this  
>  
> >>> post  
> >>> structuralist impulse toward collapsing distinctions. 1.)  
> >>> distinctions  
> >>> are useful for all sorts of things & 2.) frankly criticism  
> musing

> >>> about  
> >>> the nature of meaning bores me to tears, doesn't seem to  
> >>> generative or  
> >>> useful, and frankly is starting to look sort of self-indulgent  
> and  
> >>> lazy  
> >>> & 3.) anyway, there are better philosophies and aesthetics than  
> the  
> >>> stuff that formed the foundations of critical theory and  
> cultural  
> >>> studies over the last 25 years or so. I'd like to say that  
> poetry  
> >>> has  
> >>> line breaks and prose doesn't, but there are too many prose  
> poets  
> >>> and  
> >>> flash fictionaries that have muddied that water up, so we're  
> left  
> >>> with  
> >>> something that is fundamentally a structural issue in that it  
> >>> relates to  
> >>> the architecture of language arts, but against which there's  
> been  
> >>> such  
> >>> an assault for no apparently good reason that we no longer have  
> a  
> >>> way to  
> >>> draw a line where one is useful.  
> >>>  
> >>> perhaps more to the point is the reading angle, but for me,  
> >>> honestly, my  
> >>> reading habits aren't that different for poetry or for prose. I  
> find  
> >>> Ezra Pound as absorbing as I find Philip K. Dick, and respond to  
>  
> >>> them  
> >>> both in similar ways albeit for different reasons. which is why  
> >>> for me,  
> >>> the impulse is to draw the distinction from a compositional  
> point of  
> >>> view. And that works for me, and not only that, but i find it  
> >>> works also

> >>> when I'm reading other people as well. If I read something about  
> >>> "poetry" and I substitute "language art composed at the level of  
> the  
> >>> sentence" it works and can make sense of what is being said,  
> just  
> >>> as if  
> >>> I read something about "prose" and substitute "language art  
> >>> composed at  
> >>> the level of the paragraph." I think this distinction makes  
> sense  
> >>> because it relates directly to what people actually do, as well  
> >>> as to  
> >>> the nature of information being conveyed by the two different  
> >>> species.  
> >>>  
> >>>  
> >>>  
> >>> Wystan Curnow wrote:  
> >>>>  
> >>>>  
> >>>> Elizabeth, perhaps another distinction I'd rather not draw is  
> that  
> >>>> between the 'state of literature' and 'external circumstances'.  
> You  
> >>>> might say just so long as prose rules the world blurring its  
> >>>> boundaries  
> >>>> with poetry remains worth doing. I don't go for the idea that  
> >>>> poetry  
> >>>> creates meaning, prose conveys it. All writing does both to  
> such an  
> >>>> extent I'd want to hold all writers to account for doing both.  
> I  
> >>>> don't  
> >>>> know whether Tomas meant that writing that creates meaning, IS  
> >>>> poetry  
> >>>> (whether we take it to be poetry or prose, like on the page or  
> in a  
> >>>> Creative Writing class on poetry) or that what we take to be  
> poetry  
> >>>> CREATES MEANING. Either way, I'm against it.  
> >>>> I take your point about reading, and its relation to time  
> >>>> management and

> >>>> personal entertainment value, what what other purposes are  
> being  
> >>>> served?  
> >>>> Cheers, Wystan  
> >>>>  
> >>>>  
> >>>> -----Original Message-----  
> >>>> From: UB Poetics discussion group  
> >>>> [mailto:██████████]  
> >>>> On Behalf Of Elizabeth Switaj  
> >>>> Sent: Tuesday, 6 November 2007 2:34 a.m.  
> >>>> To: ██████████  
> >>>> Subject: Re: what do you think of  
> >>>>  
> >>>> Wystan, playing into the hands of what? When you say "the age"  
> >>>> do you  
> >>>> refer to the state of literature or to external circumstances?  
> If  
> >>>> the  
> >>>> former, I suppose one could argue, if they were so inclined,  
> that  
> >>>> enough  
> >>>> blurring of the boundaries has happened for it to be useful to  
> >>>> attempt  
> >>>> to redraw them (if only as an experiment).  
> >>>>  
> >>>> For me, the primary difference between poetry and prose is not  
> in  
> >>>> how I  
> >>>> write them (certain types of prose excepted) but in how I read  
> >>>> them. My  
> >>>> reading of poetry is much slower and deliberate to the point  
> >>>> where I've  
> >>>> even been known to say that I read prose and think about poetry.  
> >>>> Exceptions to this are James Joyce and crappy poetry, which is  
> to  
> >>>> say  
> >>>> great prose and crappy poetry, though that says much more about  
> my  
> >>>> personal preferences and biases than anything else, of course.  
> >>>>  
> >>>> Elizabeth Kate Switaj



> >>>> www.elizabethkateswitaj.net  
> >>>>  
> >>>>  
> >>>> On 11/5/07, Wystan Curnow wrote:  
> >>>>  
> >>>>> Come to think of it, the question is why, at this juncture,  
> >>>>> seek to  
> >>>>> distinguish the two? A certain playing into the hands results  
> from  
> >>>>> the effort. The age requires rather that they be confused to  
> >>>>>  
> >>>> advantage.  
> >>>>  
> >>>>> Wystan  
> >>>>>  
> >>>>>  
> >>>>>  
> >>>  
> >>>  
> >>> \_\_\_\_\_  
> >>> Do You Yahoo!?  
> >>> Tired of spam? Yahoo! Mail has the best spam protection around  
> >>> http://mail.yahoo.com  
> >>>  
>  
>

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292. **Christophe Casamassima**  
***Re: Musical as descriptive of poetry***

*Fri 9 Nov 2007*

---

I envy painters. I  
> sometimes long for an escape from language. The eye is so  
> incredibly precious.

Steve,

I, too, long for an escape from language. I think this best resonates with why I write poetry...

Best,

Christophe

=

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redirectid=61d0106feb9d73cf6b75e151bd5adf24

--

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## 293. **Sylvester Pollet**

### ***Helen Adam Event***

*Fri 9 Nov 2007*

---

Kristin Prevallet asked me to forward this announcement to the list:

BOWERY ARTS AND SCIENCE PRESENTS

Helen Adam's Praise Day

in celebration of A Helen Adam Reader

Edited with notes and an introduction by Kristin Prevallet

(published by the National Poetry Foundation)

Saturday November 10, 2007

Bowery Poetry Club, 6-8 pm

Featuring musical and spoken word interpretations of Helen Adam ballads by:

Bob Holman and Vito Ricci

A brief view of the Hudson

(Ann Enzminger, Nicholas Nace, Joel Herzig)

Lee Ann Brown

Lisa Jarnot

Nada Gordon

Joe Maynard and the Musties

Gary Glazner

The Bowery Poetry Club

Bowery between Bleeker and Houston, NYC

(following the 4pm Segue reading with Sean Cole and Brandon Downing)

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294. **Halvard Johnson**

***Hamilton Stone Review 13 (w/ correct link)***

*Fri 9 Nov 2007*

---

The link this time is correct.

\*\*\*\*\*

Hamilton Stone Review, Issue 13, Fall 2007, Now Online!

Featuring poetry by Gregory Vincent St. Thomasino, Suzanne Ryan, Stephen Baraban, Hugh Fox, Holly Iglesias, Skip Fox, Sheila Murphy, Mark Weiss, Roger Mitchell, Gary Beck, Gianina Opris and James Grabill; and fiction by Helen Duberstein, Anne Earney, Joan Newburger, and Nياما Leslie Williams.

<http://www.hamiltonstone.org/hsr13.html>

-----

Submissions to the Hamilton Stone Review

Hamilton Stone Review invites submissions of poetry for Issue #14, which will be out in Feb. 2008. Poetry submissions should go, only by email, directly to Halvard Johnson at [REDACTED].

Please include "HSR14 submission" and your name in your subject line, and also include a brief bio note with your submission. All poems in a single attachment, please, and/or in body of email message.

Fiction submissions closed until further notice.

-----

Hamilton Stone Review is produced by Hamilton Stone Editions.

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

PLEASE SEND THIS ALONG TO OTHERS

\*\*\*\*\*

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>

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295. **mIEKAL aND**

***Fwd: school, protest, democracy, petition***

*Fri 9 Nov 2007*

---

(I normally don't fwd online petitions but in this case it seems like anything is better than silence.. The Chi Trib link requires registration. ~mIEKAL)

High school students - who are targeted by army recruiters in the halls of their school -- staged a peaceful antiwar protest, and are facing expulsion. A teaching moment.

read

[http://www.chicagotribune.com/news/local/chi-mortonprotest\\_09\\_webnov09,1,1989534.story?ctrack=3&cset=true](http://www.chicagotribune.com/news/local/chi-mortonprotest_09_webnov09,1,1989534.story?ctrack=3&cset=true)

<http://powerofnarrative.blogspot.com/2007/11/you-may-as-well-break-goddamned-rules.html>

sign the petition (6500 so far) To: Morton West School District, In Defense of the Morton West Antiwar Students

<http://www.petitiononline.com/mortonw/petition.html>

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296. **Poetry Project**

***Events at The Poetry Project November***

*Fri 9 Nov 2007*

---

Hi everyone,

We have scheduled some really great poets to read for you and there's going to be a potluck.

It'll be a special week here at The Poetry Project.

Monday, November 12, 8PM

Guillermo Castro & Melissa Buzzeo

Guillermo Castro is a poet and translator and the author of the chapbook *Toy Storm*. His work has appeared in many journals and anthologies. His non-fiction is featured in the anthology *Latin Lovers*. His translations of Argentine poet Olga Orozco, in collaboration with poet Ron Drummond, are featured in *Visions* and *The U.S. Latino Review*. His collaborative piece with composer Doug Geers, *Bride of Kong*, was presented on CCI ComposersCollaborative's Non Sequitur 2000 summer festival on the Mainstage at HERE (NYC). Born in 1977 in NY, Melissa Buzzeo has worked as a counselor, curator, professor and palmreader. Her first full length book *What Began Us* is just out from Leon Works (NY). A second, *Face*, is forthcoming fall 2007 from Book Thug (Toronto). In addition

she is the author of three chapbooks: *In the Garden of the Book*, *City M* and *Near: a luminescence*.

Wednesday, November 14, 8 PM

Ron Padgett & Susie Timmons

Ron Padgett will be reading from his new collection of poems, *How to Be Perfect*, just published by Coffee House Press. Other books of his include *You Never Know* (poems), *If I Were You* (collaborative works), and two memoirs, *Oklahoma Tough: My Father, King of the Tulsa Bootleggers* and *Joe: A Memoir of Joe Brainard*. Next year Black Widow Books will issue Padgett and Bill Zavatsky's translation of Valery Larbaud's *Poems of A. O. Barnabooth*. Susie Timmons lives in Brooklyn. Her work has been published in recent issues of *Court Green*, *Columbia Review* and other little magazines, and appears in the anthology *Up is Up and So is Down*. Her book *Locked From the Outside* (winner of the inaugural Ted Berrigan Award) is readily available. She currently has several manuscripts nearing completion.

Friday, November 16, 10 PM

Poets' Potluck

Just as it sounds: poets and the (ingestible) goods they bring. Please join us for a low-key night of readings, screenings, performances and really good homemade food. Stacy Szymaszek might bring cheesecake, Arlo Quint might bring a cake baked by Christa Quint, John Coletti will whip up something delicious, as will Filip Marinovic, David Gatten, James Hoff and other fabulous people. Fun times ahead.

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

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

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

131 East 10th Street at Second Avenue

New York City 10003

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



[www.poetryproject.com](http://www.poetryproject.com)

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

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

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

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297. **Walter K. Lew**

***Visiting Professorship in Poetry Writing at the U. of Miami***

*Fri 9 Nov 2007*

The creative writing program here at the University of Miami has begun a search for a visiting associate professor/poet. Please see the announcement below, which has already appeared on the MLA, AWP, and other job lists. Best,

Walter K. Lew  
Dept. of English  
University of Miami  
P.O. Box 248145  
Coral Gables, FL 33124

<[REDACTED]>

VISITING ASSOCIATE PROFESSOR/POET, Fall 2008-Spring 2009, one year non-renewable position, to teach two courses in poetry writing each semester and direct MFA theses. MFA in creative writing or equivalent, two years' teaching experience at the undergraduate and graduate levels, and three published books of poetry required. Salary competitive. Send letter and CV to Patrick A. McCarthy, Chair, Dept. of English, University of Miami, P.O. Box 248145-4632, Coral Gables, FL 33124. Applications received by December 10th, 2007 will be assured consideration. Interviews to be held at AWP. Women and minorities are encouraged to apply. The University of Miami is an affirmative action/equal opportunity employer.

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298. **Jennifer Karmin**

***Chicago performances: Susan Howe & Hannah Weiner tribute***

*Fri 9 Nov 2007*

hi poetics friends....it's getting chilly but there's still some good reasons to plan a chicago visit.

cheers,  
jennifer karmin

-----

\*\*\*THURSDAY, NOVEMBER 15TH AT 7PM\*\*\*

A Performance by David Grubbs and Susan Howe:  
"Souls of the Labadie Tract"

Bond Chapel, 1050 E. 59th Street  
Chicago, IL  
Free and open to the public

Souls of the Labadie Tract takes as its starting point a substantial new poem by Howe that will appear in a collection bearing the same title, to be published in 2007 by New Directions. The Labadists were a Utopian Quietest sect that moved from the Netherlands to Cecil County, Maryland in 1684. The community dissolved in 1722. Grubbs' chosen instruments for this piece include two species of khaen, Laotian free-reed mouth organs that at signal moments fluoresce into a full ensemble. A distant VCS3 synthesizer slowly moves to the foreground with what becomes a full-circuited roar.

\*\*\*SATURDAY, NOVEMBER 17TH AT 7PM\*\*\*

Silent Teaching: A Tribute to Hannah Weiner

Featuring: Mark Booth, Maria Damon, Patrick Durgin, Judith Goldman, Roberto Harrison, Todd Mattei, Jenny Roberts, Jennifer Scappettone, Timothy Yu

at the SpareRoom  
4100 W. Grand Ave -- Chicago, IL  
NEW LOCATION close to Grand & Pulaski  
in the American Stencil Company building  
2nd floor, suite 210-212  
<http://www.spareroomchicago.org>

BYOB

suggested donation \$3  
doors lock at 7:30pm  
wheelchair accessible with assistance

Experiment #17

Red Rover Series {readings that play with reading}  
curated by Amina Cain and Jennifer Karmin  
<http://groups.yahoo.com/group/redroverseries>

---

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299. **Mary Kasimor**

**Re: Fwd: school, protest, democracy, petition**

Fri 9 Nov 2007

---

Thanks mIEKAL. This is important.

Mary

mIEKAL aND <[REDACTED]> wrote: (I normally don't fwd online petitions but in this case it seems like anything is better than silence.. The Chi Trib link requires registration. ~mIEKAL)

High school students - who are targeted by army recruiters in the halls of their school -- staged a peaceful antiwar protest, and are facing expulsion. A teaching moment.

read

[http://www.chicagotribune.com/news/local/chi-mortonprotest\\_09\\_webnov09,1,1989534.story?ctrack=3&cset=true](http://www.chicagotribune.com/news/local/chi-mortonprotest_09_webnov09,1,1989534.story?ctrack=3&cset=true)

<http://powerofnarrative.blogspot.com/2007/11/you-may-as-well-break-goddamned-rules.html>

sign the petition (6500 so far) To: Morton West School District, In Defense of the Morton West Antiwar Students

<http://www.petitiononline.com/mortonw/petition.html>

---

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300. **steve russell**

**Re: Scrub!**

Fri 9 Nov 2007

---

Amazing. I grew up in Orlando, Florida, blocks from Edgewater Drive. Cool name: (Edgewater), but the place was incredibly boring back in my day. Disney. Disney. & more Disney. No this: Here's where you can meet Emily, hear her read, and get a signed copy of Scrub:

Wednesday, November 14th @ 7pm - "Soft Focus" at Infusion Tea, 1600 Edgewater Drive, Orlando, 32804.

Saturday, November 17th @ 8pm - Emily's Farewell Reading at the Kerouac House, 1418 Clouser Avenue, Orlando, FL 32804.



██████ wrote:

Scrub

By Emily Nemens

Shady Lane Press

November 2007

Wash me, till I am whiter than snow.

--Kol Nidre Service, Gates of Repentance

Each September, the Jewish calendar begins anew with Rosh Hashanah. It is followed by ten Days of Awe, a period of reflection and repentance. The High Holy Days close with Yom Kippur, the Day of Atonement. On this day Jews fast and ask God to forgive their sins. Reminded of human suffering by the day's hunger pangs, they also pardon all who have wronged them in the past year, and pray all those that they have wronged will grant the same forgiveness. The absolution of these worldly conflicts is given the same significance as prayers offered up to heaven, and only after this cycle is complete may the new year begin.

Scrub is collection of stories written in and about these holy days. Taken out of the context of Judaism, the stories explore the more universal process of atonement. A homeless man walking across Providence, a pregnant sixteen-year-old cruising around Seattle, an Italian ballet dancer performing on New York's premier stage, and a boy driving across the country to save his best friend...each has been dealt a shattering blow, and each is seeking the forgiveness that will set them on the path to being whole again. Wrestling with transgression and repentance, the characters of Scrub try to wash away their wrongs by extreme measure, eventually turning to acceptance and finally finding hope.

Three of the four stories in Scrub were written during the author's first month as writer-in-residence at the Kerouac Project of Orlando in September 2007. The fourth, Blue-eyed Apples, is the prologue to her first novel and the piece she submitted to the Kerouac Project's selection committee. The author illustrated the collection as well.

About the Author

Emily Nemens is the Fall 2007 writer in residence at the Kerouac House. Always striving to bring visual arts, design, and literature together in a compelling way, she has written and illustrated a graphic novel about the 2004 Madrid train bombings (on-view at [www.nemens.com/madrid\\_comic.html](http://www.nemens.com/madrid_comic.html)), edited a book for the Education department of The Metropolitan Museum of Art, and an excerpt of her first novel, Blue-eyed Apples, was selected for The L Magazine's 2007 Literary Upstart Competition. She grew up in Seattle and graduated from Brown University in 2005. She now lives in Brooklyn, where she works as a writer, designer, painter, and occasional musician.

---

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301. **steve russell**

***Re: Musical as descriptive of poetry***

*Fri 9 Nov 2007*

---

thanks. i thought i was getting sloppy sentimental. guess i got away with it.

Christophe Casamassima <[REDACTED]> wrote: I envy painters. I  
> sometimes long for an escape from language. The eye is so  
> incredibly precious.

Steve,

I, too, long for an escape from language. I think this best resonates with why I  
write poetry...

Best,

Christophe

=

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302. **Patrick Herron**

***Readings: 3 Contemporary Turkish Poets Fri 11.16.07 & 4  
Contemporary US Poets Sat 11.17.2007***

*Fri 9 Nov 2007*

---

Below is the announcement for the reading on Friday the 16th that has made it  
possible for Murat Nemet-Nejat to come read in Chapel Hill NC on Saturday the

17th. Two of the three authors featured in the Friday night reading were featured in Murat's amazing anthology of contemporary Turkish poetry, \_Eda\_. I hope you will be able to join us at Duke's Franklin Center Friday evening for this truly remarkable reading hosted by DUCIS and again at my home on Saturday the 17th for what I hope will be another excellent reading.

Here is a map to help you find the Franklin Center:

<http://tinyurl.com/2j7q2y>

I have included an announcement for the reading at my own home as well.

Please forward. Thank you.

Best,

Patrick

Patrick Herron

██████████

<http://proximate.org/ph/>

First, Friday evening's event:

\*\*\*\*\*

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

Subject: A Reading by 3 Contemporary Turkish Poets -- Friday 11.16.07

Date: Fri, 09 Nov 2007 14:22:28 -0500

From: Dan Smith <██████████>

To: Duke University International Arts <██████████>, Duke  
Center for International Studies - Global Studies <██████████>

Please join the \*Duke University Center for International Studies\* for:

/A Reading by 3 Contemporary Turkish Poets/

Lale Müldür

Güven Turan and

Seyhan Erözçelik

\*Friday, Nov. 16, 2007

6.30-8.00 pm\*\* \*

John Hope Franklin Center Room 240

2204 Erwin Road

/(parking available across street in Pickens lot) /

The poetry of Lale Müldür, Güven Turan and Seyhan Erözçelik scintillates with the tensions and excitement of Istanbul as the fusion point of liberated Eastern Europe and emerging Turkic Republics after the fall of the Soviet Union at the beginning of the new millennium.

The three poets visiting Duke University reflect these gigantic historical movements in their poetry. For instance, Lale Müldür, in her poem "Waking to Constantinople," imagines a synthesis between the Byzantine/Christian past of the city, extending back for one thousand years, as well as its Islamic past, calling for a new name for the city. In his poem, "Coffee Grinds," the poet Seyhan Erözçelik brings the Central Asian, Shamanistic tradition of fortune-telling by creating the hopeful, meandering magical cadences of these fortune readings in his poetry. In the filigree delicacy of his poetry, the poet Güven Turan presents a vision of cosmic nature, stripped of any boundaries.

For more information about this event, please contact Erdağ Gökner at [REDACTED]

With support from the U.S. Dept. of Education and the Office of the Vice Provost for International Affairs

\*\*\*\*\*

Then, Saturday evening's event:

Howdy friends -

The evening of Saturday November 17 I will be hosting a poetry reading at my home in Chapel Hill NC (map: <http://tinyurl.com/yoganf>) to which you are all invited. I am hosting this reading in celebration of the arrival of Murat along with Turkish poets Lale Müldür, Güven Turan and Seyhan Erözçelik. It is my aim to share some of our best poetry with our Turkish visitors.

The readers include

Murat Nemet-Nejat

residing in Hoboken, NJ; originally from Turkey  
<http://google.com/search?q=murat+nemet-nejat>

Standard Schaefer

residing in San Francisco, CA; originally from Texas  
<http://google.com/search?q=standard+schaefer>

Rodrigo Garcia Lopes

residing in Chapel Hill, NC; originally from Londrina, Brazil  
<http://google.com/search?q=rodrigo+garcia+lopes>

Allyssa Wolf

residing in Raleigh, NC; originally from Ohio  
<http://google.com/search?q=allyssa+wolf>

I'm also planning to screen the film Satori Uso

(<http://www.youtube.com/watch?v=UFkkNV77h28>) based on a character by Rodrigo Garcia Lopes as well as Julian Semilian's new surrealist short film, Tear Void Insomnia Mist. If you don't know him, Julian is an all-around

brilliant poet/filmmaker/artist (<http://tinyurl.com/yw5bmz>) who teaches at the NC School of the Arts in Winston-Salem, NC

I will probably open my door to everyone around 9PM and start readings around 10.

More details are to follow soon and what is listed here is SUBJECT TO CHANGE. Consider this a save-the-date notice. And don't hesitate to email me should you have any questions for me.

Patrick

--

Patrick Herron



<http://proximate.org/ph/>

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### 303. **Margaret Konkol**

#### ***Michael Cross Lecture, Monday November 12 "Small Press in the Archive" Lecture Series***

*Fri 9 Nov 2007*

---

Please join us this Monday, November 12th for "Zukofsky, the Objective and the Small Press," a lecture by Michael Cross. This talk will take place at NOON in The Poetry Collection, 420 Capen.

\_The Small Press in the Archive Lecture Series\_ dedicates itself to the study of poetry outside the traditional literary historical plot. The lectures in this series draw on materials in The Poetry Collection, at SUNY Buffalo in order to explore community/discourse formations, the status of ephemera and the making of genre, the conditions of literary production, transatlantic cross-pollinations in and between specific magazines, the careers of poets, the role of book art, and how the little magazine functions in the making of the avant-garde.

This event is funded by the Mildred Lockwood Lacey Fund for Poetry/The Poetry Collection and is free and open to the public.

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### 304. **Jim Andrews**

#### ***Re: what do you think of***

*Fri 9 Nov 2007*

---

*Writing etc., etc., is always something of a language battleground. I have trouble using the word creative because of the purposes to which it is used by people and in situations of influence. I have no such trouble in the way you use it here, and*

*indeed agree with all you say-my word 'understanding' does not, as you say, say enough. If you are now expanding on your 'poetry, well, you draw your own conclusions', well, I have no complaints. What Murat took from it, however, was something different: cutting one's cloth according to size of audience, and it seemed to me to make you both advocates for a poetry as practice outside the public sphere. So, accepting your reservations about the use of the word understanding I still prefer your definition of prose.*

I think of audience as through time. Poetry shapes the way imagination moves through language. We breed springboks, people capable of compelling leaps of imagination who trust in themselves to land on their feet. And who trust others to follow that sort of writing in whatever way is appropriate--either with their own leap to a different spot, or something else. That's basically what I mean by 'creative'.

It can also mean 'constructive'. When we're asked to construct something. Something worth building. Which we do anyway when reading, but not always with brio or awareness or aspiration.

Some people, when they write, take their best leaps when they think no one is watching. Some mean to communicate with other people, yet can seem out of touch with themselves or history or poetry or language or other technologies. I suppose that, in poetry, the public and private channels are both open, wide open to the personal, public and channels of media.

*There is a complex and interesting history of poetry/prose distinctions stretching back behind this thread. I'm much less interested than some people in the inhouse issue between poetry and fiction, poetry and criticism which too often comes down to craft issues which are mostly boring, than in the question of where poetry (and literature, in general) sits in relation to the writing practices in the public sphere. Calling those practices 'prose' was confusing, I grant. Or, rather those craft issues are not boring if they are always thought of as having a relation like it or not --it could be called a political relation--to the aforesaid writing practices. the jig-saw analogy is useful as far as it goes, but you can see (I hope) I want something more from the distinction. Cheer, Wystan (snarky person)*

Yes, public political speech, for instance, is a bulwark of rhetoric, strategy, tactics, the unassailable, the mildly interesting, the perfectly respectable, the patriotic platitude, the fashionably veiled, the kinder gentler machine gun hand. The elliptical compression invites guessing. Which way will the hand strike?

Got to catch a ferry.

ja

<http://vispo.com>

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305. **St. Thomasino**  
***Stein - Malcolm - Ozick = Stein***

*Fri 9 Nov 2007*

---

This paragraph, from Philip Hensher reviews *Two Lives: Gertrude and Alice* by Janet Malcolm, from

<http://www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2007/10/25/bomalc120.xml>

"There is, too, the vexed question of how Stein and Toklas managed to stay alive in Vichy France, and their attitude to their Jewishness--Toklas converted to Christianity in old age. It seems to enrage Malcolm that Stein wasn't more interested in her ethnic identity."

especially that last sentence, reminded me of a short essay that appeared in the New York Times Magazine, November 24, 1996, by Cynthia Ozick entitled "A Prophet of Modernism: Gertrude Stein." In it, Ozick writes of the "copycat Cubist": "She intended to seize and personify modernism itself, and she succeeded. Consequently, we cannot imagine Gertrude Stein without Picasso. Like him, she wanted to invent Cubism--not in oils but in words. She worked to subtract plain meaning from English prose. Whether she was a charlatan or a philosopher, it is even now hard to say." "No one now reads Gertrude Stein, though a few of her titles have lives of their own: 'Four Saints in Three Acts,' which Virgil Thomson made into an opera; 'The Autobiography of Alice B. Toklas,' written by Gertrude Stein about Gertrude Stein." "During the German occupation of Paris, when Jews were being hunted by the thousands, these two Jewish women fled to obscurity in the countryside; their Montparnasse flat, with its paintings, was left unmolested. And when Gertrude Stein died in 1946, at 72, her name was a household word (or quip), her mannish head an avant-garde image, and she had become one with the movement she touted." "At the close of its century of brilliance and triumph, modernism begins now to look a little old-fashioned, even a bit stale or exhausted, and certainly conventional--but what is fresher, and sassier, and more enchantingly silly than 'A rose is a rose is a rose. ...'? This endearing, enduring, durable and derisible chant of a copycat Cubist is almost all that is left of Gertrude Stein."

posted by Gregory Vincent St. Thomasino

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

e·

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306. **Rob McLennan**

***fool that i am,***

*Fri 9 Nov 2007*

---

ive started a blog for above/ground press; folk keep asking me for a web address for the thing, & now i have one!

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

when i become less busy (sometime around the year 2054) ill start putting up more content; maybe

rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books ([www.chaudierebooks.com](http://www.chaudierebooks.com)) ...coord., SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta \* <http://robmcclennan.blogspot.com/>

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307. **blacksox**

***Re: Scrub!***

*Fri 9 Nov 2007*

---

Yes I am a transplant and in the past two years have tried to come out of the shadow of the Mouse.(no easy task)

This was Jack's town first.

There is a great deal of very talented people in Orlando.

Adam Tritt was one of my featured people a few months back--an intelligent and witty poet. Mark Salerno will be stopping by on his book tour in March.

This is an open call to anyone--coming here on vacation.

let me know ahead and we can feature you.

Would love to expose this area to visual poetics---IT"S TIME

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308. **mIEKAL aND**

***Fwd: [collagepoetry] call for small poems***

*Fri 9 Nov 2007*

---

VERY SMALL POEMS WANTED

*Since its first issue in 1972, Clown War and its successor CLWN WR have frequently published very small poems in both regular and special small poem issues. Among the*



writers who have contributed small poems to Clown War/CLWN WR are  
Cid Corman, Ted  
Berrigan, F.A. Nettelbeck, Ray DiPalma, Bruce Andrews, Lyn  
Hejinian, Eileen Myles, Bob  
Holman, Keith Abbott, Dave Morice, Joel Dailey, Nathan Whiting,  
Brian McInerney, Charles  
Bernstein, Alex Caldiero and many others. We have also published  
very small visual poems  
by David Cole, John M. Bennett, Scott Helmes, M. Kasper, Hannah  
Weiner, Roy Arenella and  
others.

After a long hibernation CLWN WR is once again starting a series of  
special issues devoted  
to the very small poem in all of its manifestations. We invite  
small poems no larger than  
50 words (but prefer works much smaller) that will fit comfortably  
on a 5 ½ by 4 ¼ inch  
page. We also invite visual poems no larger than 3 by 4 inches  
actual size. We are  
particularly interested in the experimental, the minimal, and the  
highly compressed, in  
prose poems, and in works that touch the sense of wonder. We have  
little interest in haiku.  
Pieces will be judged both on their own merit, and on their ability  
to coexist with the other  
small poems with which they will be sharing space.

Issues will be fairly ephemeral, usually 32-48 pages, with a press  
run of around 200  
copies. CLWN WR will not be sold, but will be distributed to a  
select list of poets, artists,  
editors and others who I want to receive it. Each contributor will  
be given several copies of  
the issue in which they appear. In order to reach more readers  
current issues will also be  
archived on the CLWN WR web-site which is currently being built.

Please send works (with SASE) to:

Bob Heman, ed.  
CLWN WR  
P.O. Box 2165  
Church St. Station  
New York, NY 10008-2165  
USA

*E-mail submissions will not be considered (except from those who live outside the United States), but queries, comments, etc. can be sent to me at:*

██████████

*Please spread the word.*

*<http://www.clwnwr.org/SubmissionGuide.htm>*

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309. **steve d. dalachinsky**

***Re: "musical" as descriptive of poetry***

*Fri 9 Nov 2007*

just met sheila she's great don't consider her a lang po and she didn't mention she played

On Fri, 9 Nov 2007 08:22:35 -0500 Vernon Frazer <██████████> writes:

> Actually, Steve, a pretty fair number of Language poets are  
> accomplished  
> musicians. Sheila E. Murphy and Peter Ganick come to mind  
> immediately.

>

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

>

>

>

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

> From: UB Poetics discussion group

> [mailto:██████████] On

> Behalf Of steve d. dalachinsky

> Sent: Thursday, November 08, 2007 2:10 PM

> To: ██████████

> Subject: Re: "musical" as descriptive of poetry

>

> langpos want to avoid musicality in most cases - substitute it with  
> dull

> humor and non-sequiter word play flatnesses

>

>

> hey i'll be in frisco area dec 6-11

> looking for a reading on 9th or 10th any ideas out there?  
>  
> On Wed, 7 Nov 2007 18:41:46 +0000 Barry Schwabsky  
> <[REDACTED]> writes:  
> > In truth, I agree. In fact I would be more likely to cite Cash as  
> an  
> > example of what I call musicality than Sarah Vaughan--because he  
> > gives it in something like a purer state. (To advert to an earlier  
>  
> > discussion, this is somehow related to my feeling that there is as  
>  
> > much torque in poem by Philip Larkin as in one by any given  
> Language  
> > poet.) And yet, and yet...as genres, jazz still seems more  
> "musical"  
> > to me than country, the reason being somehow tied to the fact that  
>  
> > if, in a certain song, Cash felt the need to do something like  
> scat  
> > singing, to push his interpretation into some more abstract  
> area--if  
> > he could even have conceived of that, wouldn't his producer have  
> > yelled "cut!" or his backup musicians not understood how to follow  
>  
> > him? There seems to be a different kind of constraint in this  
> genre  
> > on how an artist could express his musicality. What do you think?  
> >  
> > Another word I have a somewhat confused, "know it when I see it"  
>  
> > but can't define it" adhesion is radicality.  
> >  
> > But these days, I take as my touchstones for radicality almost  
> any  
> > solo recording by Art Tatum, or Richard Hell's singing on his  
> early  
> > records.  
> >  
> > Chris Stroffolino <[REDACTED]> wrote:  
> > Barry, this is interesting, but I think your examples actually  
> > prove  
> > my point.

> > Yes, Sarah Vaughan, when she's singing phonemes or 'scat' might  
> play  
> >  
> > her vocal instrument much more like Charlie Parker than Cash  
> does,  
> > But there are many levels of communication (even on a strictly  
> vocal  
> >  
> > level) in Cash "abstracted from any overt content" as well.  
> > The "abstract" might be more obvious in Vaughan, because on first  
>  
> > listen the listener may not be as "distracted" by the alleged  
> "overt  
> >  
> > content"  
> > as they could be in Johnny Cash, but the more one listens to Cash,  
>  
> > the more one can hear how the delivery (even if his vocal palate  
> > may not be as "virtuoso" by certain standards), even on a strictly  
>  
> > vocal level, is not a mere transparent conveying of the story or  
> > persona.  
> >  
> > Of course, it's hard to abstract the mere vocal elements of either  
>  
> > Cash or Vaughan (or of hip hop and country or vocal-jazz in  
> general)  
> >  
> > from the  
> > other instruments. Even if one could make the claim that Cash's  
> > voice  
> > is "less musical" than Vaughan's (which I'm not willing to claim),  
>  
> > it  
> > would  
> > be even harder to claim that Cash's sound (with The Tennessee Two  
> or  
> >  
> > Three) is "less musical." there's that flat top box that gets  
> rhythm  
> >  
> > while it gets the blues (even the words of those early hits of his

>  
> > point away from the 'persona' or 'story').  
> > Likewise, I think if you asked many people in hip-hop, it's about  
>  
> > the  
> > beats as much as the words and the voice.  
> > And "beats" (in hip hop parlance) is also texture, and to some  
> > extent  
> > melody, as much as rhythm.  
> > One could argue that country and rhythm and blues (both generally  
>  
> > from the U.S. southland) emphasized immediacy of rhythmic  
> backbeat,  
> > but we may all have our preferred styles, but I still don't see  
> how  
> > one is less "musical" than the other.  
> >  
> > Chris  
> >  
> > On Nov 7, 2007, at 5:11 AM, Barry Schwabsky wrote:  
> >  
> > > I'm generally with you, Chris, but there is a possible  
> non-biased  
> > > way to understand how some forms of music might be less  
> "musical"  
> > > than others--for instance, I would hazard to say that in country  
>  
> > > and hip-hop, the presentation of the words, and of the story or  
>  
> > > persona that those words embody, tends to take precedence, and  
> in  
> > > that sense they could be called "less musical" than some other  
> > > forms. If you think Sarah Vaughan is a great singer, you have to  
>  
> > > have different reasons behind this judgement than you would if  
> you  
> >  
> > > think Johnny Cash is a great singer--in her case, you have to  
> > > accept some kind of more abstract communication of the musical  
> > > content of the syllables she is singing, somewhat abstracted  
> from  
> > > any overt content they might have.

> > >  
> > > Chris Stroffolino wrote: For me, there  
> > > can be a shorthand usefulness to the term on a specific  
> > > ("technical" or "nuts and bolts") level....  
> > >  
> > > assonance, alliteration, internal rhymes, so-called 'masculine'  
>  
> > and  
> > > 'feminine' line endings,  
> > > rhythmic push and pull, even in the most 'prosey' of poetry, or  
> > > poetry conceived of, or operating in a context, or largely on  
> the  
> > > page, and not even necessarily uttered verbally, or read  
> silently  
> > so  
> > > that one feels the poem physically (in the sense of lips,  
> throat,  
> > as  
> > > much as 'eye' or 'ear')---these can all be considered aspects  
> of  
> > the  
> > > poem's 'music.'  
> > > So even though I'm tempted to conclude that "music" is only an  
> > > analogy or metaphor when applied to poetry not literally sung  
> (to,  
> > or  
> > > with, a lyre or handclap, bongo-esque accompaniment), I don't  
> mind  
> > > using that term as a way of considering the feeling (or  
> > > connotational) aspects of any piece of writing  
> > > (as in "the music of the New York Times Op Ed page," even  
> > > but also "Music is feeling, then, not sound" or "unheard sounds  
>  
> > are  
> > > sweeter," etc).  
> > >  
> > > But, I do think the term "music," like the term "ear," can be  
> (and  
> > > often is), oh I'll say, "abused," when applied more generally.  
> > > When, for instance, "music" is opposed to "meaning," as it often  
>  
> > is.

> > > Some critics speak in terms of a continuum. Music on one side,  
> and  
> > > meaning on the other. Poet X Or Poem M is valued as "musical"  
> > however  
> > > abhorrent, or even lacking, in "meaning" he or she or it is.  
> > > Poem N or Poet Y, by contrast, is considered to be much stronger  
>  
> > in  
> > > terms of "logopiea" ("dance of the intellect," though the word  
> > > 'dance' alludes to music as well), but weaker in terms of  
> > > "melopiea" (I may be spelling these wrong, because of my spell  
> > check).  
> > > And then somewhere "in between" is the perfect balance, a poem  
> O,  
> > > that seems more meaningful because it is more musical, or that  
> > seems  
> > > more musical because it seems more meaningful.  
> > >  
> > > Yet, when one says one poem is more Musical than another poem,  
> the  
> > > term becomes less descriptive and much more subjective and  
> > judgmental.  
> > > It's one thing to say that one appreciates a certain kind of  
> > "music"  
> > > over another kind of music, categorically.  
> > > It's certainly valid to say "I categorically appreciate opera  
> over  
> > > punk music" (or vice versa)  
> > > It's another (and in my opinion less valid) thing to say "Opera  
> is  
> > > music, punk is not" (or vice versa)--  
> > > Yet I feel this is often how the term "music" (and also the  
> term  
> > > "ear"---as in "tin ear") is used in discussions of poetry.  
> > > I may not be moved or transported by the 'music' of Auden, Pound  
>  
> > or  
> > > Robert Duncan as much as I am by Robert Creeley, Laura Riding,  
> or  
> > > Pessoa (in Chris Daniels translation at least), for instance,  
> > > but I won't therefore make the claim that Auden, Duncan or Pound  
>

> > are  
> > > thereby less 'musical' than the others (as is too often done),  
> > > and though I tend to generally prefer punk to opera, there's  
> > > definitely some opera I prefer to some punk....  
> > >  
> > > Sorry if this seems heavy handed, and not 'musical' enough  
> > > (ah, but I can love the music of the essay, letter and  
> > manifesto...)  
> > > Nor is it intended to sound relativistic.  
> > >  
> > > Chris  
> > >  
> > >  
> > >  
> > >  
> > >  
> > >  
> > >  
> > > On Nov 6, 2007, at 2:59 PM, wil Hallgren wrote:  
> > >  
> > >> I agree that using "music" in connection with poetry is  
> > >> distracting. Shall we attempt to replace "musical" with  
> > "cadenced"  
> > >> -- (from Webster's "cadence" (n.) #'s 3 & 4 -- "inflection or  
> > >> modulation in tone" -- ""flow of rhythm").  
> > >>  
> > >>  
> > >> ----- Original Message -----  
> > >> From: angela vasquez-giroux  
> > >> To: [REDACTED]  
> > >> Sent: Tuesday, November 6, 2007 12:18:29 PM  
> > >> Subject: Re: what do you think of/additional horse shit/ with  
> > >> respect...  
> > >>  
> > >> i hate to be a jerk, but isn't "musical" one of those non-  
> > >> descriptive words  
> > >> masquerading as descriptive? saying poetry is musical is as  
> > >> meaningless as  
> > >> calling it "interesting" or "organic".  
> > >>  
> > >> poetry is (in my mind) all about precision. musical doesn't do  
>  
> > the



> > >> job. we  
> > >> can talk about rhythm, cadence, alliteration, etc.  
> > >>  
> > >> perhaps i've had too much coffee already.  
> > >>  
> > >> On 11/6/07, steve russell  
> > > wrote:  
> > >>>  
> > >>> i say this with some degree of deference:  
> > >>>  
> > >>> isn't poetry more musical? poets count.  
> > >>>  
> > >>> novelist seldom speak in such minimal, linguistic terms.  
> > >>> when i read a joyce carol oates essay, she refers to  
> character,  
> > >>> plot.  
> > >>> the rest is mostly academic horse shit to working writers.  
> > >>>  
> > >>> Wystan Curnow wrote: Jason (1) for my  
> > >>> money, the  
> > >>> impulse to collapse distinctions is also the impulse to  
> > >>> replace them with different distinctions (2) it was tomas's  
> > musing  
> > >>> about  
> > >>> meaning that drove  
> > >>> me to respond in the first place and (3) I am really glad to  
> > hear  
> > >>> you have  
> > >>> found some better  
> > >>> philosophies and aesthetics than .... I'm always on the  
> lookout  
> > >>> myself....  
> > >>> Anyway, I don't find  
> > >>> the sentence, paragraph distinction of much use. What about  
> > >>> stanzas then?  
> > >>> Or Faulkner.  
> > >>> But then we began, not with a distinction between poetry and  
> > >>> fiction at  
> > >>> all, but between poetry and  
> > >>> expository prose. Cheers, Wystan  
> > >>>  
> > >>>

> > >>> \_\_\_\_\_  
> > >>>  
> > >>> From: UB Poetics discussion group on behalf of Jason  
> Quackenbush  
> > >>> Sent: Tue 6/11/2007 3:12 p.m.  
> > >>> To: [REDACTED]  
> > >>> Subject: Re: what do you think of  
> > >>>  
> > >>>  
> > >>>  
> > >>> there's a difference between not liking where a distinction  
> is  
> > >>> drawn and  
> > >>> making a case for drawing no distinction at all. i personally  
> am  
> >  
> > >>> with  
> > >>> Elizabeth in the feeling that I've personally had enough of  
> this  
> >  
> > >>> post  
> > >>> structuralist impulse toward collapsing distinctions. 1.)  
> > >>> distinctions  
> > >>> are useful for all sorts of things & 2.) frankly criticism  
> > musing  
> > >>> about  
> > >>> the nature of meaning bores me to tears, doesn't seem to  
> > >>> generative or  
> > >>> useful, and frankly is starting to look sort of self-indulgent  
>  
> > and  
> > >>> lazy  
> > >>> & 3.) anyway, there are better philosophies and aesthetics  
> than  
> > the  
> > >>> stuff that formed the foundations of critical theory and  
> > cultural  
> > >>> studies over the last 25 years or so. I'd like to say that  
> > poetry  
> > >>> has  
> > >>> line breaks and prose doesn't, but there are too many prose  
> > poets

> > >>> and  
> > >>> flash fictionaries that have muddied that water up, so we're  
> > left  
> > >>> with  
> > >>> something that is fundamentally a structural issue in that it  
> > >>> relates to  
> > >>> the architecture of language arts, but against which there's  
> > been  
> > >>> such  
> > >>> an assault for no apparently good reason that we no longer  
> have  
> > a  
> > >>> way to  
> > >>> draw a line where one is useful.  
> > >>>  
> > >>> perhaps more to the point is the reading angle, but for me,  
> > >>> honestly, my  
> > >>> reading habits aren't that different for poetry or for prose.  
> I  
> > find  
> > >>> Ezra Pound as absorbing as I find Philip K. Dick, and respond  
> to  
> >  
> > >>> them  
> > >>> both in similar ways albeit for different reasons. which is  
> why  
> > >>> for me,  
> > >>> the impulse is to draw the distinction from a compositional  
> > point of  
> > >>> view. And that works for me, and not only that, but i find it  
> > >>> works also  
> > >>> when I'm reading other people as well. If I read something  
> about  
> > >>> "poetry" and I substitute "language art composed at the level  
> of  
> > the  
> > >>> sentence" it works and can makes sense of what is being said,  
>  
> > just  
> > >>> as if  
> > >>> I read something aobut "prose" and substitute "language art  
> > >>> composed at

> > >>> the level of the paragraph." I think this distinction makes  
> > sense  
> > >>> because it relates directly to what people actually do, as  
> well  
> > >>> as to  
> > >>> the nature of information being conveyed by the two different  
> > >>> species.  
> > >>>  
> > >>>  
> > >>>  
> > >>> Wystan Curnow wrote:  
> > >>>>  
> > >>>>  
> > >>>> Elizabeth, perhaps another distinction I'd rather not draw is  
>  
> > that  
> > >>>> between the 'state of literature' and 'external  
> circumstances'.  
> > You  
> > >>>> might say just so long as prose rules the world blurring its  
> > >>>> boundaries  
> > >>>> with poetry remains worth doing. I don't go for the idea that  
>  
> > >>>> poetry  
> > >>>> creates meaning, prose conveys it. All writing does both to  
> > such an  
> > >>>> extent I'd want to hold all writers to account for doing  
> both.  
> > I  
> > >>>> don't  
> > >>>> know whether Tomas meant that writing that creates meaning,  
> IS  
> > >>>> poetry  
> > >>>> (whether we take it to be poetry or prose, like on the page  
> or  
> > in a  
> > >>>> Creative Writing class on poetry) or that what we take to be  
>  
> > poetry  
> > >>>> CREATES MEANING. Either way, I'm against it.  
> > >>>> I take your point about reading, and its relation to time  
> > >>>> management and

> > >>>> personal entertainment value, what what other purposes are  
> > being  
> > >>>> served?  
> > >>>> Cheers, Wystan  
> > >>>>  
> > >>>>  
> > >>>> -----Original Message-----  
> > >>>> From: UB Poetics discussion group  
> > >>>> [mailto: ]  
> > >>>> On Behalf Of Elizabeth Switaj  
> > >>>> Sent: Tuesday, 6 November 2007 2:34 a.m.  
> > >>>> To:   
> > >>>> Subject: Re: what do you think of  
> > >>>>  
> > >>>> Wystan, playing into the hands of what? When you say "the  
> age"  
> > >>>> do you  
> > >>>> refer to the state of literature or to external  
> circumstances?  
> > If  
> > >>>> the  
> > >>>> former, I suppose one could argue, if they were so inclined,  
>  
> > that  
> > >>>> enough  
> > >>>> blurring of the boundaries has happened for it to be useful  
> to  
> > >>>> attempt  
> > >>>> to redraw them (if only as an experiment).  
> > >>>>  
> > >>>> For me, the primary difference between poetry and prose is  
> not  
> > in  
> > >>>> how I  
> > >>>> write them (certain types of prose excepted) but in how I  
> read  
> > >>>> them. My  
> > >>>> reading of poetry is much slower and deliberate to the point  
> > >>>> where I've  
> > >>>> even been known to say that I read prose and think about  
> poetry.  
> > >>>> Exceptions to this are James Joyce and crappy poetry, which

> is  
> > to  
> > >>>> say  
> > >>>> great prose and crappy poetry, though that says much more  
> about  
> > my  
> > >>>> personal preferences and biases than anything else, of  
> course.  
> > >>>>  
> > >>>> Elizabeth Kate Switaj  
> > >>>> [www.elizabethkateswitaj.net](http://www.elizabethkateswitaj.net)  
> > >>>>  
> > >>>>  
> > >>>> On 11/5/07, Wystan Curnow wrote:  
> > >>>>  
> > >>>>> Come to think of it, the question is why, at this juncture,  
>  
> > >>>>> seek to  
> > >>>>> distinguish the two? A certain playing into the hands  
> results  
> > from  
> > >>>>> the effort. The age requires rather that they be confused  
> to  
> > >>>>>  
> > >>>> advantage.  
> > >>>>  
> > >>>>> Wystan  
> > >>>>>  
> > >>>>>  
> > >>>>>  
> > >>>>  
> > >>>  
> > >>> \_\_\_\_\_  
> > >>> Do You Yahoo!?  
> > >>> Tired of spam? Yahoo! Mail has the best spam protection  
> around  
> > >>> <http://mail.yahoo.com>  
> > >>>  
> >  
> >  
>  
>

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310. **Jennifer Karmin**

***Nov 10: Helen Adam event @ Bowery Poetry Club***

*Sat 10 Nov 2007*

---

hello all...kristin prevallet asked me to forward this  
to the list. looks like a great nyc event.

happy helen adam praise day,  
jennifer karmin

-----  
Hi Poetics List, I'm lurking behind the scenes here,  
but thanks so much to Stephen Vincent for the rave  
review of the San Francisco Helen Adam hootananny.

If any of you missed the event in SF because you live  
in NY, perhaps you could come tomorrow for the Helen  
Adam Praise Day at the Bowery Poetry Club. Here's the  
info:

BOWERY ARTS AND SCIENCE PRESENTS

Helen Adam's Praise Day  
in celebration of A Helen Adam Reader  
Edited with notes and an introduction  
by Kristin Prevallet  
(published by the National Poetry Foundation)

Saturday November 10, 2007  
Bowery Poetry Club, 6-8 pm

Featuring musical and spoken word interpretations of  
Helen Adam ballads by:

Bob Holman and Vito Ricci

A brief view of the Hudson  
(Ann Enzminger, Nicholas Nace, Joel Herzig)

Lee Ann Brown

Lisa Jarnot

Nada Gordon

Joe Maynard and the Musties

The Bowery Poetry Club  
Bowery between Bleeker and Houston, NYC

(following the 4pm Segue reading  
with Sean Cole and Brandon Downing)

-- Kristin Prevallet  
<http://www.kayvallet.com>

---

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

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311. **Andrew Jones**

***Re: Musical as descriptive of poetry***

*Sat 10 Nov 2007*

---

here's one from our old pal Carl Maria Von Weber:

The poet and composer are so blended one into the other that it would be ridiculous to suppose the latter could achieve anything worthwhile without the former.

On Nov 9, 2007 9:07 PM, steve russell <[REDACTED]> wrote:  
> thanks. i thought i was getting sloppy sentimental. guess i got away with it.  
>  
> Christophe Casamassima <[REDACTED]> wrote: I envy painters. I  
>  
> > sometimes long for an escape from language. The eye is so  
> > incredibly precious.  
>  
>  
> Steve,  
>  
> I, too, long for an escape from language. I think this best resonates with why  
I write poetry...  
>  
> Best,  
>  
> Christophe  
>  
> =  
> Healthcare Leadership Certificates  
> Complete 100% Online in 8 wks - Study Leadership, HR, Ethics and more.  
> [http://a8-asy.a8ww.net/a8-ads/adftrclick?](http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=61d0106feb9d73cf6b75e151bd5adf24)  
[redirectid=61d0106feb9d73cf6b75e151bd5adf24](http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=61d0106feb9d73cf6b75e151bd5adf24)



>  
>  
> --  
> Powered By Outblaze  
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> \_\_\_\_\_  
> Do You Yahoo!?  
> Tired of spam? Yahoo! Mail has the best spam protection around  
> http://mail.yahoo.com  
>

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312. **Maria Damon**

**[Fwd: Fw: News Alert: Norman Mailer Is Dead at Age 84]**

Sat 10 Nov 2007

---

This is a multi-part message in MIME format.

name="Fw: News Alert: Norman Mailer Is Dead at Age 84.eml" filename="Fw: News Alert: Norman Mailer Is Dead at Age 84.eml"

Delivered-To: [REDACTED]  
by sapphire.tc.umn.edu (Postfix) with ESMTP id 75FFD2FC9  
for <[REDACTED]>; Sat, 10 Nov 2007 07:52:50 -0600 (CST)  
by mta-w1.tc.umn.edu (UMN smtpd) with ESMTP  
for <[REDACTED]>; Sat, 10 Nov 2007 07:52:50 -0600 (CST)  
by srs.bis.na.blackberry.com (8.13.7 TEAMON/8.13.7) with ESMTP id  
lAADqel5031958  
for <[REDACTED]>; Sat, 10 Nov 2007 13:52:40 GMT  
by bda013.bis.na.blackberry.com (8.13.4 TEAMON/8.13.4) with ESMTP  
id lAADqdf5010007  
for <[REDACTED]>; Sat, 10 Nov 2007 13:52:39 GMT

Sensitivity: Normal

Importance: Normal

To: "Maria Damon" <[REDACTED]>

Subject: Fw: News Alert: Norman Mailer Is Dead at Age 84

From: [REDACTED]

Date: Sat, 10 Nov 2007 12:51:54 +0000

-----070307040000000609030100--

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313. **David Chirot**

***Norman Mailer, Outspoken Novelist, Dies at 84 - New York Times***

Sat 10 Nov 2007

---

<http://www.nytimes.com/2007/11/10/books/11mailer.html?em&ex=1194843600&en=9489488b3e4ab14e&ei=5087%0A--->

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314. **Patrick F. Durgin**

***Just Announced: Books 2 & 3 of Dolores Dorantes by Dolores Dorantes***

Sat 10 Nov 2007

---

**\*\*New Poetry from Kenning Editions and Counterpath Press\*\***

SEXOPUROSEXOVELOZ and SEPTIEMBRE

Dorantes, Dolores

\$14.95 / PA / 144pp.

Kenning Editions/Counterpath Press 2007

978-0-9767364-2-4 Poetry. Latino/Latina Studies. Translated from the Spanish by Jen Hofer. sexoPUROsexoVELOZ and SEPTIEMBRE is a bilingual edition of books two and three of the authors lifelong project entitled Dolores Dorantes. Dorantes was born in Cordoba, Veracruz in 1973, and has lived in Ciudad Juarez, Chihuahua for the past twenty years. She has published four book-length works of poetry in Mexico, and is a founding member of the border arts collective Compa??a Frugal (The Frugal Company), which counts among its activities publication of the monthly poetry broadside series Hoja Frugal, printed in editions of 4,000 and distributed free throughout Mexico.

<http://www.spdbooks.org/Details.asp?BookID=9780976736424>

See also [www.kenningeditions.com](http://www.kenningeditions.com) for subscription and ordering options, as well as updates on readings and other events.

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315. **Susan Webster Schultz**

***Tinfish Press in the northwest***

Sat 10 Nov 2007

---

Tinfish Press authors will be appearing at Evergreen State University in Olympia, Washington on November 12, and at Pacific University in Forest Grove, Oregon on November 14 and

15. Here are details. Please come if you're in the area!

Reading and talk at Evergreen State University:

the reading is on November 12th at 7PM, in Seminar 2 E1105, The Evergreen State College.

Readers: Deborah Meadows and Susan M. Schultz. Artists: Gaye Chan and Lian Litvin.

Reading at Pacific University (Lisa Linn Kanae, Deborah Meadows, Tiare Picard, Craig Perez Santos, Lissa Wolsak, and Susan M. Schultz)

[http://www.pacificu.edu/news/detail.cfm?NEWS\\_ID=3962&CATEGORY\\_ID=1](http://www.pacificu.edu/news/detail.cfm?NEWS_ID=3962&CATEGORY_ID=1)

Designer talk at Pacific U (Gaye Chan and Lian Litvin):

[http://www.pacificu.edu/calendar/detail.cfm?CALENDAR\\_ID=3012&CATEGORY\\_ID=8](http://www.pacificu.edu/calendar/detail.cfm?CALENDAR_ID=3012&CATEGORY_ID=8)

aloha, Susan

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### 316. **John Sakkis**

#### ***Brandon Brown's new Duration chapbook Kidnapped...***

*Sat 10 Nov 2007*

---

is now live at...

<http://www.durationpress.com/bookstore/ebooks/brown/brown.pdf>

hellow listserv, i'm John Sakkis, i'm new around here...

xo-j

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### 317. **Jordan Stempleman**

#### ***Ted Berrigan quote***

*Sat 10 Nov 2007*

---

Anyone know where Ted Berrigan said something to the effect of "When I find a word isn't working in a poem, I try using its opposite. I know this is a limitation..."

Thanks.

Jordan

---

Peek-a-boo FREE Tricks & Treats for You!

[http://www.reallivemoms.com?ocid=TXT\\_TAGHM&loc=us=](http://www.reallivemoms.com?ocid=TXT_TAGHM&loc=us=)

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318. **Ann Bogle**

**Norman Mailer**

*Sat 10 Nov 2007*

---

Could someone who knows something about it, please tap a few lines about Norman Mailer's work & legacy? I want to hear it from a poetics stance; where does he fit in a Stein or Hemingway continuum? His death follows upon Grace Paley's like a grieved husband's. They were both 84. I've read from *Armies of the Night* & think its prose was amongst the best in that anthology of postmodernism. Of course, schools didn't let us read Mailer. Probably certain professors drank over it. When I was recently in NY, a panhandler followed us past the farmer's market at St. Mark's and pressed upon us the information that Norman Mailer had stabbed at his wife and gone to Bellevue. When? we asked him. The panhandler got some of our coins because his eyes were so serious -- he looked like an aged boxer. I had fumed like an air-boxer where I live, and instead of writing, hoped the smoke up my intellectual property chimney, almost Melvillian, would go to Mailer, not to Roth or Updike. AMB

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

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319. **Camille Martin**

***place to crash in ny?***

*Sat 10 Nov 2007*

---

Hello. I'm giving a reading at the Bowery Poetry Club on Saturday, December 29, and would greatly appreciate if someone could offer a place to stay for three nights (12/29 - 1/1). I know it's an odd time, holidays and all, but if someone could help me out it would be greatly appreciated.

A copy of my new book *Codes of Public Sleep*, an original collage, and (best of all) a nice bottle of wine for the host . . .

Please backchannel. Many thanks in advance!

Camille

Camille Martin

156 Brandon Avenue #403

Toronto, ON M6H 2E4

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320. **noah eli gordon**

**11/14: denver: Julie Carr & Joseph Lease \*\*\*\* 11/15: Laf ayette: Lease & Gordon**

Sat 10 Nov 2007

---

Events in CO:

Wednesday, Nov 14, 2007

Copper Nickel hosts Julie Carr & Joseph Lease  
@ 8:00 PM at CU Denver in the Tivoli, room 640

Here is a map:[http://courses.cudenver.edu/graphics/maps/AurariaMap\\_TV.gif](http://courses.cudenver.edu/graphics/maps/AurariaMap_TV.gif)  
Thursday, November 15 Many Mountains Moving Literary Journal will host a reading by Noah Eli Gordon and Joseph Lease @ 7:00 p.m. at Cannon Mines Coffee in Lafayette. Open mike will follow featured readers. For more details visit [www.mmminc.org](http://www.mmminc.org) or contact Barbara Sorensen at [REDACTED] or [REDACTED]. Also: on November 29th @ 8pm, Sara Veglahn & I will host a reading at our house featuring: Dorothea Lasky, Maureen Owen, Dan Beachy-Quick (drop me an email for info)

Julie Carr's first book, *Mead: An Epithalamion*, won the University of Georgia Press's contemporary poetry prize for 2004. Her second collection, *Equivocal*, was recently published by Alice James Books. Her poems have appeared in such journals as *Volt*, *American Letters and Commentary*, *Pool*, *Verse*, *The Iowa Review*, *Boston Review*, and *TriQuarterly*. She lives in Denver and teaches at the University of Colorado, Boulder.

Noah Eli Gordon is the author of six books, three of which were published this year: *Novel Pictorial Noise* (Harper Perennial, 2007; selected by John Ashbery for the National Poetry Series), *Figures for a Darkroom Voice* (Tarpaulin Sky 2007; in collaboration with poet Joshua Marie Wilkinson and artist Noah Saterstrom) and *A Fiddle Pulled from the Throat of a Sparrow* (New Issues 2007).

Joseph Lease's critically acclaimed books of poetry include *Broken World* (Coffee House Press, 2007) and *Human Rights* (Zoland Books, 1998). His poem "Broken World' (For James Assatly)" was selected for *The Best American Poetry* 2002 (Scribner, 2002). Joseph's poems have been featured on National Public Radio and published in *Boston Review*, *Chain*, *Colorado Review*, *Denver Quarterly*, *Fence*, and elsewhere. He lives in California and teaches at the California College of the Arts.

Climb to the top of the charts! Play Star Shuffle: the word scramble challenge with star power. [http://club.live.com/star\\_shuffle.aspx?icid=starshuffle\\_wlmailtextlink\\_oct](http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_oct)

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### 321. **Philip Metres**

#### ***the latest at Behind the Lines Poetry blog***

Sat 10 Nov 2007

---

October postings at Behind the Lines Poetry, for your reading pleasure:

Further Thoughts on Guided by Voices' "Echoes Myron...  
K.Silem Mohammad's "Chicks Don't Actually Dig War"...  
Guided by Voices' "I Am A Scientist"/Why I'm Not A...  
Vahan Tekeyan's "Forgetting"/Remembering the Armenian...  
Utopian Poetic Statement from the 1960s That Will ...  
David-Baptiste Chirot's "Dead See Scrawls"  
David-Baptiste Chirot's "To Absorb Darkness Until ...  
"One Voice"/Why Peace is Possible in the Middle Ea...  
Even Steph(v)en on the War  
Corpse Watching by Sarith Peou  
"Soldiers of Conscience"  
Pavement's "Loretta's Scars"/File Under You Had to Be There  
Knowing Thy Enemy: The Iraqi Insurgency  
Leonard Schwartz's Language as Responsibility  
Russian Metro in the Morning Hours  
As Country Music Goes, So Goes the War  
Sidewalk Blogger's Information Series/What the War...  
Daniel Johnston's "True Love Will Find You in the ...  
Elizabeth Samet's "In the Valley of the Shadow"/Te...  
Paul Lauritzen's Door/The Limits of Language, the ...  
This War's a Corn Maze (with No Way Out)  
Tutu's Disinvitation Revoked/We Return To Our Sens...  
Archbishop Desmond Tutu Denied From Speaking at Un...  
Robert Pinsky's "Poem of Disconnected Parts"  
Sidewalk Blogger At It Again  
Brian Turner about His War Poetry, in the New York...  
Michael Dumanis' reading: a postmortem  
"Haters" by Tania Cuevas-Martinez and Lubna Khalid...  
"The Good War and Those Who Refused to Fight It"  
CA Conrad's Ann Coulter & Louise Gluck  
The Car Wreck of War

Michael Dumanis' "The Cease-Fire"

Ted Leo's "Sons of Cain"/For Those We've Left to F...

Peace out,

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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322. **steve russell**

***Re: Norman Mailer***

*Sat 10 Nov 2007*

---

Mailer's book on the Frazier/Ali fight was excellent. He stabbed his wife ( # 3 or 4 ) during the sixties, before the '68 Democratic convention in Chicago. I saw him 5 years ago at the National Press Club. I asked him a question about Gary Gilmore & Jack Henry Abbott that made him squirm. In case you don't remember, Jack Henry Abbot is the author of the prison memoir "In The Belly of The Beast." Abbott stabbed and killed a waiter in New York.

I read "Armies of the Night" in college. I read a bunch of Mailer in college. My enthusiasm for him has waned since then, but the guy had his moments. Anyone interested in NASA should check out "Of Fire On The Moon."

Ann Bogle <[REDACTED]> wrote: Could someone who knows something about it, please tap a few lines about Norman Mailer's work & legacy? I want to hear it from a poetics stance; where does he fit in a Stein or Hemingway continuum? His death follows upon Grace Paley's like a grieved husband's. They were both 84. I've read from Armies of the Night & think its prose was amongst the best in that anthology of postmodernism. Of course, schools didn't let us read Mailer. Probably certain professors drank over it. When I was recently in NY, a panhandler followed us past the farmer's market at St. Mark's and pressed upon us the information that Norman Mailer had stabbed at his wife and gone to Bellevue. When? we asked him. The panhandler got some of our coins because his eyes were so serious -- he looked like an aged boxer. I had fumed like an air-boxer where I live, and instead of writing, hoped the smoke up my

intellectual property chimney, almost Melvillian, would go to Mailer, not to Roth or Updike. AMB

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

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<http://mail.yahoo.com>

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323. **Michael Cross**

***Reminder: Taylor Brady and Rob Halpern Book Launch!***

*Sat 10 Nov 2007*

---

For those in and around the San Francisco Bay Area:

Taylor Brady and Rob Halpern will be launching their collaboration for Atticus/Finch, *\_Snow Sensitive Skin\_*, tomorrow night (Sunday) at 7pm at New Yipes. Don't miss it!

Taylor Brady/Rob Halpern

Garrett Caples

Gregg Biermann

@ New Yipes

Sunday, Nov. 11, 7pm

416 25th St

Oakland @ Broadway

Best,

Michael

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324. **steve russell**

***Re: Norman Mailer***

*Sat 10 Nov 2007*

---

My memory isn't so good. From David Chirot's NY Times link:

In November 1960, Mr. Mailer stabbed his second wife, Adele Morales, with a penknife, seriously wounding her. The incident happened at the end of an all-night party announcing Mr. Mailer's intention to run in the 1961 mayoral campaign, and he, like many of his guests, had been drinking heavily. Mr. Mailer was arrested, but his wife declined to press charges, and he was eventually released after being sent to Bellevue Hospital for observation. The marriage broke up two years later.



All told, Mr. Mailer was married six times, counting a quickie with Carol Stevens, whom he married and divorced within a couple of days in 1980 to grant legitimacy to their daughter, Maggie. His other wives, in addition to Ms. Silverman and Ms. Morales, were Lady Jeanne Campbell, granddaughter of Lord Beaverbrook; Beverly Rentz Bentley; and Norris Church, with whom he was living at his death. Lady Campbell died in June. In the 1970s Mr. Mailer entered into a long feud with feminists and proponents of women's liberation, and in a famous 1971 debate with Germaine Greer at Town Hall in Manhattan he declared himself an "enemy of birth control." He meant it. By his various wives, Mr. Mailer had nine children, all of whom survive him: Susan, by Ms. Silverman; Danielle and Elizabeth Anne, by Ms. Morales; Kate, by Lady Campbell; Michael Burks and Stephen McLeod, by Ms. Bentley; Maggie Alexandra, by Ms. Stevens; and John Buffalo, by Ms. Church. Also surviving are an adopted son,

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325. **Susan Webster Schultz**  
***Sidewalk (anti-war) blog for the week***  
*Sat 10 Nov 2007*

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<http://www.facebook.com/album.php?aid=15490&l=e0c18&id=654553661>

Another week of putting signs on chain link fences on windward O`ahu, and roadside memorials to the dead in the Iraq war. Those with the number of Iraqi dead disappear more quickly than those with only the number of Americans killed. Sad to say.

One Impeach sign disappeared before it could be photographed. The others are here. Simply click to enlarge the photograph and read its story.

No signs next week; am off to the west coast for some literary events. Feel free to put some up on fences yourselves!

aloha, Susan

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326. **Mary Newell**  
***Cost of Freedom Anti-war book***  
*Sat 10 Nov 2007*

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... endorsed by such figures as Harry Belafonte, Howard Zinn, Noam Chomsky, Ramsey Clark, Thom Hartmann, Ralph Nader, FreeSpeechTV, Pete Seeger, Kevin Zeese, and others.

Cost of Freedom: The Anthology of Peace and Activism is being hailed as "not just a book, but a national movement." Not only do peace and antiwar organizations receive the book at wholesale, but the objective, through the Cost of Freedom Foundation (in process), is to donate a portion of the proceeds to the work of these not-for-profit organizations to help them with their continued struggle to halt the war and the warmongers, and to bring about a better world for everyone.

The anthology features anti-war art, photographs, poems, articles, stories, and so on--in fact, 166 pages of inspirational information (many in full color) that speaks crucially to the fact that peace is the only answer to the problems now facing us, and peace is the unifying element that will bring the world together in one accord.

... Here also are two links to Cost of Freedom's web presence:

<http://costoffreedom.blogspotcom> and  
[www.myspace.com/costoffreedombook](http://www.myspace.com/costoffreedombook)

Cost of Freedom is filled with crucial information, and it is convincing in its presentation of the work of over 100 contributors; and, as Thom Hartmann notes, this is a large, beautiful, coffee-table style book, printed on fine paper in two editions, softcover and hardbound, and both are available to your group.

At this time, to eliminate competition from bookstore chains, Amazon.com, etc., Cost of Freedom is not being offered to them for sale. Instead, we would like to see peace and anti-war groups make the money that would otherwise go to the corporations and business interests.

If this sounds like something you would be interested in, please call or e-mail me.

I am the senior editor at Howling Dog Press, the publisher of Cost of Freedom, and I have the authority to distribute books to you at wholesale.

My co-editors and I are planning a sequel to Cost of Freedom. Perhaps you have your own stories, art and poems that you would like to contribute to the second book. We encourage you to see the wonderful format and layout of the first book and summarily prepare to submit work for the book that is to follow.

Here is a link to a recent radio interview where my co-editor, Whitney Trettien, and I are being interviewed about Cost of Freedom. You will see how very enthusiastic the program hosts are about the book and its potential to bring about change: [http://www.freerangethought.com/index.php?option=com\\_content&task=view&id=260&Itemid=40](http://www.freerangethought.com/index.php?option=com_content&task=view&id=260&Itemid=40)

Thanks for your consideration; peace and courage,

Michael Annis



"If the world is ever going to be changed, it will be through the efforts of millions of individuals and small organizations. Cost of Freedom tells the encouraging stories of many who have begun this work." --Pete Seeger

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327. **Alan Sondheim**

***Without causes and truths, without facts and others.***

Sun 11 Nov 2007

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in memoriam

Without causes and truths, without facts and others.

(continuation of a philosophical thread)

Events without causes: Flying saucers. Dwarf citings. Alien abductions. Hurricanes and other chaotic phenomena. Cryptozoological species sightings. Britney Spears. Serial killings. Sniper fire. Or what is a cause. Or is it? Or the epistemology and ontology of causes. Or linkages and ghosts.

Events without truth: Battle casualties. Enumerations from one or another side. Enumerations from witnesses. From engaged witnesses. From embedded witnesses. From satellites. From a distance. Abu Gharayb. Redactions. Contradictions. Disintegrations. Censorings. Or what is a truth. Or the epistemology and ontology of truths. Or Being and beings, Truth and truths. Or separations and presences.

Or none or all of these.

Let me explain.

1 There are events without causes. Or one might think of reverse engineering of an event backwards into a chaotic cloud. Imagine chaos all the way down. Dwarves were cited in late medieval Germany. There are always portents in the sky. UFOs are described. Alien abductions share things in common. It is irrelevant whether something or nothing was there. Events in parallel do not prove causation. Relation is not causation. Perhaps nothing causes war.

2 There are battles without truths. There are casualty reports by both militaries; by other observers. Reports almost never tally. There is nothing to tally. There are deaths but there are not enumerable deaths. There are always deaths elsewhere, inwards and outwards. There are always deaths without causes.

3 I am thinking about operations without truths and causes. Casualties accumulate according to protocols. There are semantic clouds. There are ruptures, disseminations, gatherings, filterings. I cannot prove an enumeration, nor can I prove a cause. A cause is a linkage among machines that tends towards reiteration among cycles. Machines at best are local distributions. The machine has indefinite chains, accumulations. There are never enough chains.

4 One counts chains, local neighborhoods of filterings. One arrives at the station. The station says truth or cause, and that seems sufficient. There are rails. The rails are always already guides, to be rusted, mistrusted. Nothing moves but the sememe. The sememe is a nomadic maw; the sememe produces conclusions. The sememe is the postcloud, the chaotic cloud is the precloud. Cause is interstitial. A mixup not to be confused with structure.

5 A portent is not a cause. An action and reaction are couplings, relations, associations. They are imminent, ride the surface of the interstitial. Don't mistake them for cause.

6 Deaths are not a cause for truth or enumeration. There is no truth in death, in war, in illness. There are stations which filter truth. They construct truth. There are facts but far fewer than presumed. A death may be a fact; deaths are not facts. Wars are not facts.

7 The core of it: facts are neither true nor false. Facts are. Facts are indescribable. There is no economy, no political economy, of facts. Facts are invisible. Facts are not caused by facts. There is only reverse engineering of chaotic clouds. No cloud is perfect. Clouds and languages mismatch. Clouds and languagings mismatch.

8 To write fact, truth, cause, is to write inerrancy. To write inerrancy is to inscribe, construct a logical negative. Negatives do not exist; selves are always others, others are always others. Others disappear like facts; others are invisible. Others are facts are others. Others do not cause, are not caused, harbor no truth. Truth is always somewhere else.

9 Truth is always somewhere else; truth is always someone else. Truth is always spoken by the other. The speaking of truth by the other is the speaking of the visible other, who is not other. Others do not speak.

10 Without truths there are actions. Without causes there are resistances. Without facts there are worlds. There are worlds without facts and others. Our world is our own world without facts and others. Our own world is invisible to us. Our own world is a disappearance.

11 'With facts there are words. There are words with facts and others. Our words are our own words with facts and others. Our own words are visible to us. Our own word is an appearance.'

12 One says: 'It is clear now that there are no events. There is no reverse engineering. Surely there are clouds, surely there are preclouds and postclouds. Surely they are clear.'

'Whatever \_is\_ may \_not be.\_' (Hume)

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328. **Peter Ciccariello**

***We agreed to shut down the pages***

*Sun 11 Nov 2007*

---

We agreed to shut down the  
pages<<http://cgi7.com/peterimages/We-agreed-to-shut-down-the-.jpg>>

- Peter Ciccariello  
<http://invisiblenotes.blogspot.com/>

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329. **Stephen Ellis**  
***Theater of Eternal Recurrence***  
*Sun 11 Nov 2007*

---

First entry up at -

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

See you there.

SE

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Boo! Scare away worms, viruses and so much more! Try Windows Live OneCare!

[http://onecare.live.com/standard/en-us/purchase/trial.aspx?s\\_cid=wl\\_hotmailnews=](http://onecare.live.com/standard/en-us/purchase/trial.aspx?s_cid=wl_hotmailnews=)

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330. **Patrick Pritchett**  
***Re: Julie Carr & Patrick Pritchett at Lorem Ipsum, Cambridge: 11/18***  
*Sun 11 Nov 2007*

---

Julie Carr and Patrick Pritchett will read from their new books Sunday, November 18 at 7:00 PM at Lorem Ipsum Books in Inman Square.

Cambridge native Julie Carr's first book, *Mead: An Epithalamion*, won the University of Georgia Press's contemporary poetry prize for 2004. Her second collection, *Equivocal*, was recently published by Alice James Books. Her poems have appeared in such journals as *Volt*, *American Letters and Commentary*, *Pool*, *Verse*, *The Iowa Review*, *Boston Review*, and *TriQuarterly*. She lives in Denver and teaches at the University of Colorado, Boulder.

Patrick Pritchett's *Burn - Doxology for Joan of Arc* was published by Chax Press in 2005. His other works include the newly released chapbook *Lives of the Poets*, *Reside*, and the forthcoming *Antiphonal*. He teaches in the History & Literature Program at Harvard University.

Lorem Ipsum Books

([www.loremipsumbooks.com](http://www.loremipsumbooks.com)<<http://www.loremipsumbooks.com/>>) is located at 157 Hampshire Street in Cambridge, one block east of Prospect.

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331. **steve d. dalachinsky**

**Re: Norman Mailer**

Sun 11 Nov 2007

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ch 11 news said mailer won a pulitzer for executioner's song and the  
naked and the dead his book about the  
march on washington and the pentagon in 1968 so much for reportage

On Sat, 10 Nov 2007 18:06:38 -0800 steve russell <[REDACTED]>  
writes:

> My memory isn't so good. From David Chiro's NY Times link:

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> Morales, with a penknife, seriously wounding her. The incident

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> \*\*\*\*\* See what's new at

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



334. **Simon DeDeo**  
***new on rhubarb is susan***  
*Sun 11 Nov 2007*

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New this weekend on rhubarb is susan -- three flash-reviews in the traditional rhubarb style. Of Jo Ann Wasserman, Kevin Magee, and Stacey Levine, all compiled for your reading pleasure and delight by the google corporation:

<http://rhubarbissusan.blogspot.com/2007/11/jo-ann-wasserman-false-italy-and-where.html> <http://rhubarbissusan.blogspot.com/2007/11/kevin-magee-interpreter.html> <http://rhubarbissusan.blogspot.com/2007/11/stacey-levine-world-of-barry.html> <http://rhubarbissusan.blogspot.com/>

Thanks for tuning in, and do join the discussion --

yours,

Simon

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335. **Christina E Lovin**  
***James Wright Memorial Anthology***  
*Sun 11 Nov 2007*

---

I don't recall seeing anything from anyone about From the Other World: Poems in Memory of James Wright, although there was a thread a short time ago about Wright's poetry. Let this serve as announcement of the publication of this anthology.

I received my contributor's copies in Friday's mail and found that my work is appearing with memorial poems and prose from Merwin, Bly, Hugo, Kinnell, Williams (C.K.), and some other notable poets.

Then, there's me, just happy to be there, like I am in the rest of my life.

Take a look at this beautiful, evocative anthology at [www.losthillsbook.com](http://www.losthillsbook.com)

Christina Lovin

[www.christinalovin.com](http://www.christinalovin.com)

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336. **Dan Wilcox**  
***Third Thursday Poetry Night, Albany, NY -- Margot Malia Lynch***  
*Sun 11 Nov 2007*

---

the Poetry Motel Foundation  
presents

Third Thursday Poetry Night  
at  
the Social Justice Center  
33 Central Ave., Albany, NY

Thursday, November 15, 2007  
7:00 sign up; 7:30 start

Featured Poet: Margot Malia Lynch  
with open mic for poets before & after the feature

\$3.00 donation.

Your constant host: Dan Wilcox.

Margot Malia Lynch is a spoken word artist who writes about the spiritual quest, pre-history, and overcoming the bullshit of the world. She identifies with the natural world and brings her Hawaiian roots and passion to the stage. She co-hosted an open mic in Boston with Regie Gibson and is constantly expanding her performance career. [www.myspace.com/margotmalia](http://www.myspace.com/margotmalia), [www.margotlynch.com](http://www.margotlynch.com), [REDACTED]

Turn it up  
by Margot Malia Lynch

when you give focused attention to the tree  
she will slowly turn  
towards your face.  
the stars move if you stare at them long enough.  
I am feeling a slow turn towards me  
of the people who desire the connection  
who live for expansion towards the fire.  
I'm burning a blaze to brighten the insides of  
THE SEARCHERS. THE SEEKERS.  
The living want to be seen and I see you.  
soon you will see your light in my eyes.  
You are channeling the midnight sun. Turning  
into yourself the mirror of the soul.  
I saw you leave your body  
just to return  
with a kiss  
like your own sleeping beauty.  
I saw you waking me when I was in a dream.  
With just a turn  
of the head the whole world changes.  
When you kneel down and pray do you listen?  
Turning your perspective up.

I see you in your ascension.  
I want to ride it high. Turn in up.  
Turn it way way up. On my way way up.  
Turn it up.

##

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337. **Michael Heller**

**EVENTS AT NOTRE DAME AND WOODLAND PATTERN**

*Sun 11 Nov 2007*

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charset=us-ascii; format=flowed; x-avg-checked=avg-ok-1826C8C

WEDNESDAY, NOVEMBER 14TH, MICHAEL HELLER AND HANK LAZER AT  
NOTRE DAME

4:30 PM The Joseph P. Duffy Lecture at Hesburgh Center Auditorium

Michael Heller: "Remains of the Diaspora: A Personal Meditation"

Hank Lazer: "Is There a Distinctive Jewish Poetics? Several, Many? Is There  
Any Question?"

7 PM Poetry Reading at Hospitality Room, S. Dining Hall

Michael Heller and Hank Lazer

\*

SATURDAY, NOVEMBER 17TH, MICHAEL HELLER AT WOODLAND PATTERN  
in MILWAUKEE 720 East Locust Street

1-4 PM, WORKSHOP: "THINKING WITH THINGS AS THEY EXIST: WRITING  
OUT OF THE OBJECTIVIST TRADITION"

7 PM POETRY READING: MICHAEL HELLER AND KARL GARTUNG

---

----- Uncertain Poetries: Essays on  
Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems  
(2003) available at [www.saltpublishing.com](http://www.saltpublishing.com), [amazon.com](http://amazon.com) and good bookstores.  
Survey of work at: <http://www.thing.net/~grist/ld/heller.htm> Collaborations  
with Ellen Fishman Johnson at:  
<http://www.efjcomposer.com/EFJ/Collaborations.html> --=====AVGMAIL-  
473787D70703=====Content-Type: text/plain; x-avg-checked=avg-ok-1826C8C Content-Description: "AVG certification"



No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.5.503 / Virus Database: 269.15.29/1124 - Release Date: 11/11/2007  
10:12 AM

--=====AVGMAIL-473787D70703=====

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338. **Jim Rosenberg**

***Library of Congress E-lit Web Archive Project***

*Sun 11 Nov 2007*

---

[Apologies for cross-posting]

The United States Library of Congress is archiving 300 electronic literature web sites, in collaboration with the ELO (Electronic Literature Organization) and archive-it.org. To participate in this project, please see

<<http://eliterature.org/wiki>>

(and note there is a FAQ linked on that page,

<<http://eliterature.org/wiki/index.php/FAQ>>)

Please note I am simply posting the news, and am not involved in organizing this project. If you have further questions, please use the contact page at the main ELO URL,

<<http://eliterature.org/about/contact-the-elo/>>

If the number of submissions exceeds 300, then as far as I know the final selection will be made by the ELO board.

---

Jim Rosenberg

<http://www.well.com/user/jer/>

Internet: [REDACTED]

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339. **David Buuck**

***SF Public Library talk on Bay Area public art - 11/15 6pm***

*Sun 11 Nov 2007*

---

This Thursday Nov 15 @ 6pm I'll be giving a talk on public art practices in the Bay Area at the SF Public Library. I'll be showing slides & looking at recent works & interventions performed by local artists, as well as interrogating the parameters by which we tend to define "public" and "art" in the context of an increasingly privatized & corporatized urban landscape. I'm also aiming to look at some counter-practices, especially those everyday life-world practices that

don't always "read" as "art", as well as exploring some speculative practices that might yet emerge out of our collective tactics as engaged citizen-artists.

David Buuck

Thur Nov 15 6-730 pm

SF Public Library (downstairs)

[http://sfpl5.sfpl.org/scripts/publish/webevent.pl?](http://sfpl5.sfpl.org/scripts/publish/webevent.pl?cmd=showevent&ncmd=search&calÉl5&id,,886&ncals=&de=1&tf=0&sib=1&sb=0&sa=0&ws=1&stzPfault&sort=e,m,t&swe=1&cf=list&set=1&m&d&y 07)

[cmd=showevent&ncmd=search&calÉl5&id,,886&ncals=&de=1&tf=0&sib=1&sb=0&sa=0&ws=1&stzPfault&sort=e,m,t&swe=1&cf=list&set=1&m&d&y 07](http://sfpl5.sfpl.org/scripts/publish/webevent.pl?cmd=showevent&ncmd=search&calÉl5&id,,886&ncals=&de=1&tf=0&sib=1&sb=0&sa=0&ws=1&stzPfault&sort=e,m,t&swe=1&cf=list&set=1&m&d&y 07)

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340. **patrick dunagan**

***Thibodeaux & Sawyer Reading, SF, 11/13/07***

*Sun 11 Nov 2007*

---

Poetry Reading:

Sunnylyn Thibodeaux & Nora Sawyer

Tuesday November 13 7:30 PM

Bazaar Cafe      [www.bazaarcafe.com](http://www.bazaarcafe.com)

5927 California (b/w 21st & 22nd Ave)

San Francisco

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341. **steve d. dalachinsky**

***Fw: Re: free form***

*Sun 11 Nov 2007*

---

*nov 18 2007*

*free form evening*

*at*

*Zebulon*

*258 wythe*

*in williamsburg L train to bedford*

*615 - 645      jun matsuzaki solo sax and electronics*

*7 pm to 8 pm      musetry w/ ty cumbie, ravish momin, adam lane, ellen christi, steve dalachinsky*

*8 pm      matt heyner's malkuth - heavy metal trio*

*featuring members of no neck blues band*

*9 pm- midnite    roy campbell, matt lavelle, steve dalachinsky and  
guests jam*

*donation for info call [REDACTED] or go to zbulon website*

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342. **steve d. dalachinsky**

***Fw: Re: Fw: Re: Fw: Schadenfreude***

*Sun 11 Nov 2007*

*definition from a german*

*means having fun of (or enjoying) other's misfortune, pain or the  
like....malicious joy maybe the word..*

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343. **Small Press Traffic**

***This Friday at Small Press Traffic***

*Mon 12 Nov 2007*

Small Press Traffic is thrilled to present:

Claudia Rankine & Sarah Rosenthal

Friday, November 16, 2007

Timken Lecture Hall    7:30 p.m.

Refreshments will be served

Join us!

Claudia Rankine is the author of four collections of poetry, including, most recently, *Don't Let Me Be Lonely* --an experimental project blending poetry, essays and images, of which poet Robert Creeley wrote: "Claudia Rankine here manages an extraordinary melding of means to effect the most articulate and moving testament to the bleak times we live in I've yet seen. It's a master work in every sense, and altogether her own." Rankine's work has been published in *The Boston Review*, *Jubilat*, *The Kenyon Review*, *TriQuarterly*, and many other journals. This is an evening of poetry not to be missed!

Sarah Rosenthal's cross-genre book *Manhattan* (Spuyten Duyvil, forthcoming) was shortlisted for the Starcherone Fiction Prize. Her chapbooks include *How I*

Wrote This Story (Margin to Margin, 2001), sitings (a+bend, 2000), and not-chicago (Melodeon, 1998). Her poetry and fiction have appeared in numerous journals such as Xcp (Cross-Cultural Poetics), 26, Bird Dog, Aufgabe, and Boston Review, and have been anthologized in Bay Poetics (Faux Press, 2005) and hinge: A BOAS Anthology (Crack Press, 2002). She has taught creative writing at San Francisco State University and Santa Clara University as well as privately. She is editing a collection of interviews with Bay Area avant-garde writers. She is a recipient of the Leo Litwak Award for Fiction.

About Manhattan Juliana Spahr writes, "This is not the mythic Manhattan of bright lights and glitz. It is called Manhattan and it is wonderfully out of kilter. In this mixed-genre book (fiction, poetry, review), Sarah Rosenthal layers headlong, voice-driven prose with silent, otherly poems to tell a story of an island where relationships are disturbed yet meaningful and luminous."

Unless otherwise noted, events are \$5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students.

There's no better time to join SPT!

Check out: <http://www.sptraffic.org/html/supporters.htm>

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:

<http://www.sptraffic.org/html/directions.htm>

We'll see you Fridays!

---

Dana Teen Lomax, Interim Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107



<http://www.sptraffic.org>

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344. **Andy Gricevich**

***otherwise***

*Mon 12 Nov 2007*

---

OTHERWISE. Not the world's least frequently-cultivated blog, but far from the most cared-for, or the most succinct. Nonetheless, recent posts exist, and include text-art and posts on the Spahr-Young/Ashton debate, Kent Johnson, Paul Chan, Robin Blaser, Lou & Peter Berryman, Jasper Bernes, Jess and more!  
<http://ndgwriting.blogspot.com>

---

Do You Yahoo!?

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

<http://mail.yahoo.com>

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345. **Tim Peterson**

***EOAGH ISSUE 4 LAUNCH 11/18***

*Mon 12 Nov 2007*

---

SUNDAY NOVEMBER 18

5 PM at Unnameable Books

A Poetry Reading Celebrating the Launch of

EOAGH: A Journal of the Arts

Issue 4

456 Bergen Street

Brooklyn, NY

FREE

Featuring:

Gilbert Adair

Cara Benson

Joel Chace

James Cook

Alan Davies

Thom Donovan

Joanna Fuhrman

Rebecca Gopoian

Dan Hoy

Sara Marcus

Stephen Paul Miller

Nick Piombino

Tim Peterson

Evelyn Reilly

Edwin Rodriguez

Gregory Vincent St Thomasino

Shelly Taylor

Adam Tobin

Lynn Xu

EOAGH Issue 4

Edited by Tim Peterson

will be available at

<http://chax.org/eoagh>

prior to this event -- more info soon.

\*\*\*The editors of Time Out New York have appointed Unnameable Books as one of NYC's 50 Essential Secrets.\*\*\*=

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346. **Tony Trigilio**

***Reminder, Hilles and McDougall, Wednesday, Columbia College Chicago***

*Mon 12 Nov 2007*

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RICK HILLES and JO McDOUGALL

Wednesday, November 14, 2007, 5:30 p.m.

Columbia College Chicago:

Collins Hall, 624 S. Michigan, 6th floor

Free and open to the public

For more information, call Becca Klaver, [REDACTED]

RICK HILLES's poetry collection, *BROTHER SALVAGE*, won the 2005 Agnes Lynch Starrett Prize from University of Pittsburgh Press, and was recently named the 2006 Foreword Magazine Poetry Book of the Year. His poems have appeared in *POETRY*, *THE NATION*, *THE NEW REPUBLIC*, *PLOUGHSHARES*, *SALMAGUNDI*, and *WITNESS*. He has received the Amy Lowell Poetry Traveling Scholarship, the Wallace Stegner Fellowship at Stanford, the Halls Fellowship from Institute for Creative Writing at the University of Wisconsin-Madison, and The Missouri Review's Levis Editor's Prize. During Fall 2007, he is Writer in Residence at the James Merrill House in Stonington, CT. He is an Assistant Professor at Vanderbilt University and lives in Nashville, Tennessee with his wife, the fiction writer Nancy Reisman.

JO McDOUGALL is the author of five books of poetry, the latest two being DIRT and SATISFIED WITH HAVOC. She has won awards from the DeWitt Wallace/Reader's Digest foundation, the Academy of American Poets, and fellowships to the MacDowell Colony. Widely anthologized, her work has been adapted for film, theater, and musical compositions. TOWNS FACING RAILROADS, an adaptation of her poetry, was staged at the Arkansas Repertory Theatre in 2006. Her poems have appeared in COURT GREEN, HUDSON REVIEW, GEORGIA REVIEW, KENYON REVIEW, MiPOESIAS, and NEW LETTERS, among others. She is a former co-director of creative writing at Pittsburg State University, Pittsburg, Kansas. A native of Arkansas, she lives in Kansas City and is completing a memoir, DADDY'S MONEY.

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347. **David Chirot**

***New in "Remainder Series": David-Baptiste Chirot: "Light Remains"***

*Mon 12 Nov 2007*

---

New in "Remainder Series"

From Josef Keppler of painters, poet, composers:  
(Seattle)

*Dear David-Baptiste,  
It is with deep gratitude to you that I'm sending you,  
and all the others on our list, a copy of your  
beautiful, provocative print. May it help us all to  
see that light remains as well as to realize that much  
work remains.*

*With all good wishes,  
Josef*

- > By the way the exact message that was sent out with
- > the pdf version of "Light Remains" follows:
- >
- > David-Baptiste Chirot explains: "'Light Remains' is
- > from a series of pieces called 'No Place to Move,' a
- > series within a much larger one to do with Walls,
- > which has been going on for the last 17 months now."
- >
- > The title comes from a phrase he made for another
- > series a few years ago: "'To absorb darkness until
- > all that remains is light'--(the opposite of a Black
- > Hole)--Light having the ancient associations which
- > continue to this day--and 'Light Remains'--even when
- > hope may seem gone--it remains--'One cannot hide from

> that which never sets,' as Heraclitus says. So though  
> people my be Walled off, imprisoned, 'disappeared,'  
> and turned into non-persons--yet they exist--and Light  
> Remains--they are visible--and see through those  
> fences and Walls--even when it says 'no place to  
> move'--  
>  
> "A lot of the pieces are inspired by the situation of  
> the people inside Gaza--and then extended and  
> continuing to extend to many more areas and situations  
> all around one in the world in which Walls may be  
> thought of as censorship, surveillance, "security"—not  
> only physical Walls, mental and spiritual ones--and  
> ones made by language, built with words and images--  
>  
> "Light Remains" also as it is the constant in the  
> relativity theory for example--all these Walls and  
> words change through time--can be changed in time--so  
> to see even through the fence and a chink in the  
> Wall--is creating an opening--possibilities--"  
>  
> David-Baptiste's email address is:  
> [REDACTED].  
>  
> The pdf version of "Light Remains" is attached. An  
> limited edition of 25 has been printed.  
The pdf may be seen at the following address since attachments not allowed  
here on Poetics:  
<http://davidbaptistechirot.blogspot.com/2007/11/david-baptiste-chirot-light-remains.html>

---

*Do You Yahoo!?*

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

*<http://mail.yahoo.com>*

-----  
Boo! Scare away worms, viruses and so much more! Try Windows Live  
OneCare! Try  
now!<[http://oncare.live.com/standard/en-us/purchase/trial.aspx?  
s\\_cid=wl\\_hotmailnews](http://oncare.live.com/standard/en-us/purchase/trial.aspx?s_cid=wl_hotmailnews)>

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348. **Thomas savage**

**Re: Norman Mailer**

Mon 12 Nov 2007

---

Was Norman Mailer really such a great writer? Toward the end of his life he wrote a book of poems which was terrible. The only book of his I ever read all the way through was "Advertisements For Myself" which I liked at the time. When I looked at it a few years ago, it seemed dated. Anyway, one of his novels, I forget which one, has a passage in which the narrator gets a rush out of stabbing his wife to death. A couple of years ago I decided not to review an anthology in which the excerpt describing the stabbing and the rush appeared. It seemed immoral in the worst sense, especially since Mailer once did stab his real wife at the time who, masochist that she was, declined to press charges even though she was seriously injured. It may be that Mailer's other books or some of them justified the public's tolerance of his worst side as a person. I just don't know. Regards, Tom Savage

"steve d. dalachinsky" <[REDACTED]> wrote: ch 11 news said mailer won a pulitzer for executioner's song and the naked and the dead his book about the march on washington and the pentagon in 1968 so much for reportage

On Sat, 10 Nov 2007 18:06:38 -0800 steve russell

writes:

> My memory isn't so good. From David Chiro's NY Times link:

>

> In November 1960, Mr. Mailer stabbed his second wife, Adele  
> Morales, with a penknife, seriously wounding her. The incident  
> happened at the end of an all-night party announcing Mr. Mailer's  
> intention to run in the 1961 mayoral campaign, and he, like many of  
> his guests, had been drinking heavily. Mr. Mailer was arrested, but  
> his wife declined to press charges, and he was eventually released  
> after being sent to Bellevue Hospital for observation. The marriage  
> broke up two years later.  
> All told, Mr. Mailer was married six times, counting a quickie  
> with Carol Stevens, whom he married and divorced within a couple of  
> days in 1980 to grant legitimacy to their daughter, Maggie. His  
> other wives, in addition to Ms. Silverman and Ms. Morales, were Lady  
> Jeanne Campbell, granddaughter of Lord Beaverbrook; Beverly Rentz  
> Bentley; and Norris Church, with whom he was living at his death.  
> Lady Campbell died in June. In the 1970s Mr. Mailer entered into a  
> long feud with feminists and proponents of women's liberation, and  
> in a famous 1971 debate with Germaine Greer at Town Hall in

> Manhattan he declared himself an “enemy of birth control.” He meant  
> it. By his various wives, Mr. Mailer had nine children, all of whom  
> survive him: Susan, by Ms. Silverman; Danielle and Elizabeth Anne,  
> by Ms. Morales; Kate, by Lady Campbell; Michael Burks and Stephen  
> McLeod, by Ms. Bentley; Maggie Alexandra, by Ms. Stevens; and John  
> Buffalo, by Ms. Church. Also surviving are an adopted son,  
> Matthew, by an earlier marriage of Ms. Norris’s, and 10  
> grandchildren.

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> Next

>

> Ann Bogle wrote:

>

>

>

> Could someone who knows something about it, please tap a few lines  
> about

> Norman Mailer's work & legacy? I want to hear it from a poetics  
> stance; where

> does he fit in a Stein or Hemingway continuum? His death follows  
> upon Grace

> Paley's like a grieved husband's. They were both 84. I've read from  
> Armies

> of the Night & think its prose was amongst the best in that  
> anthology of

> postmodernism. Of course, schools didn't let us read Mailer.

> Probably certain

> professors drank over it. When I was recently in NY, a panhandler  
> followed us

> past the farmer's market at St. Mark's and pressed upon us the  
> information

> that Norman Mailer had stabbed at his wife and gone to Bellevue.

> When? we  
> asked him. The panhandler got some of our coins because his eyes  
> were so serious  
> -- he looked like an aged boxer. I had fumed like an air-boxer where  
> I  
> live, and instead of writing, hoped the smoke up my intellectual  
> property  
> chimney, almost Melvillian, would go to Mailer, not to Roth or  
> Updike. AMB  
>  
>  
>  
> \*\*\*\*\* See what's new at  
> <http://www.aol.com>  
>  
>  
>  
> \_\_\_\_\_  
> Do You Yahoo!?  
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>  
>

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349. **Skip Fox**

***Re: Thibodeaux & Sawyer Reading, SF, 11/13/07***

*Mon 12 Nov 2007*

---

Tomorrow night!

Wish I was in San Francisco.

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

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

Behalf Of patrick dunagan

Sent: Sunday, November 11, 2007 8:48 PM

To: ██████████

Subject: Thibodeaux & Sawyer Reading, SF, 11/13/07

Poetry Reading:

Sunnylyn Thibodeaux & Nora Sawyer

Tuesday November 13 7:30 PM

Bazaar Cafe      [www.bazaarcafe.com](http://www.bazaarcafe.com)

5927 California (b/w 21st & 22nd Ave)

San Francisco

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350. **Halvard Johnson**

**Re: Norman Mailer**

Mon 12 Nov 2007

---

Norman's maler

"There are then quite a number of things  
one does or does not know."

--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 Nov 12, 2007, at 9:39 AM, Thomas savage wrote:

*Was Norman Mailer really such a great writer? Toward the end of his life he wrote a book of poems which was terrible. The only book of his I ever read all the way through was "Advertisements For Myself" which I liked at the time. When I looked at it a few years ago, it seemed dated. Anyway, one of his novels, I forget which one, has a passage in which the narrator gets a rush out of stabbing his wife to death. A couple of years ago I decided not to review an anthology in which the excerpt describing the stabbing and the rush appeared. It seemed immoral in the worst sense, especially since Mailer once did stab his real wife at the time who, masochist that she was, declined to press charges even though she was seriously injured. It may be that Mailer's other books or some of them justified the public's tolerance of his worst side as a person. I just don't know. Regards, Tom Savage*

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*Could someone who knows something about it, please tap a few lines about*

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*postmodernism. Of course, schools didn't let us read Mailer.*

*Probably certain*

professors drank over it. When I was recently in NY, a panhandler followed us past the farmer's market at St. Mark's and pressed upon us the information that Norman Mailer had stabbed at his wife and gone to Bellevue. When? we asked him. The panhandler got some of our coins because his eyes were so serious -- he looked like an aged boxer. I had fumed like an air-boxer where I live, and instead of writing, hoped the smoke up my intellectual chimney, almost Melvillian, would go to Mailer, not to Roth or Updike. AMB

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

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351. **Aryanil Mukherjee**  
**Alok Sarkar and his poetry**  
*Mon 12 Nov 2007*

---

Alok Sarkar (b 1933) is a celebrated Indian poet from the 1950's generation. He commands a solid and significant body of work written over nearly half-a-century which includes more than a dozen collections of poetry, several volumes of poetry-prose, an autobiography etc. Poetry Fortnightly Press (Kabita Pakkhik), Kolkata, has published his collected poems in four volumes.

Alok Sarkar has received several poetry awards during an illustrious literary career the most noteworthy of which is the Tagore Award (Rabindra Purashkar)

for literature - the highest state award in Bengali literature - which he relinquished this year in a protest against the neo-liberal Marxist state government of West Bengal, for launching genocides against poor peasants unwilling to surrender their farmlands to a government-sponsored spree of rapid and mandatory industrialization.

Kaurab Online presents a brief exposure to Alok Sarkar's work here -

<http://www.kaurab.com/english/aalok.html>

Alok Sarkar's poetry is founded on cultural and linguistic traditions that are deeply vernacular. Rather ascetic in nature, Alok Sarkar's poetry is made with words and images that are carefully weighed and optimized. Absence is a key element of his poetry. Many of his images are mirrored thru the void. A color scheme is often expressed via a complete absence of colors. Meaning is anointed with meaninglessness. Subjectivity is either reversed or pushed out of focus to the periphery.

As the pronouncement of existence gets sharper in his poetry, Alok tends to follow more avidly the "non-existence of existence". Nought always occupies a special place in his poetry. The occupancy of space by nought is one of the most imperative constituents of his entire thought-process. Nought, too, signifies existence. It is the presence of nought that complements the existence of nothingness.

The poet is currently in Boston, visiting his son. We would like to encourage poets living in the Boston area to invite him to local readings during his stay. Sarkar plans to return to India early January, 08.

=====  
Aryanil Mukherjee  
Editor, KAURAB  
<http://www.kaurab.com>  
=====

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352. **Andrew Jones**

***Re: Norman Mailer***

*Mon 12 Nov 2007*

---

since when were writers the voice of morality?

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> > Updike. AMB  
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> > \*\*\*\*\* See what's new at  
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>

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353. **Michael Kelleher**

***Literary Buffalo E-Newsletter 11.12.07-11.18.07***

*Mon 12 Nov 2007*

---

LITERARY BUFFALO

11.12.07-11.18.07

BABEL

WE ARE NOW OFFERING A 3-EVENT SUBSCRIPTION FOR \$60. CALL [REDACTED]  
FOR DETAILS. Tickets for individual Babel events are still on sale. Call or visit  
<http://www.justbuffalo.org/babel>.

Get your tickets while you can!

December 7 Ariel Dorfman, Chile, Author of Death and the Maiden \$25 March  
13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize \$25 April 24  
Kiran Desai, India, Winner of the 2006 Man Booker Prize \$25



Here's a sampling of the press we've gotten for Babel:

<http://www.publishersweekly.com/article/CA6487741.html>

[http://artvoice.com/issues/v6n44/talk\\_with\\_each\\_other](http://artvoice.com/issues/v6n44/talk_with_each_other)

<http://www.spreeblog.com/?p=607>

<http://www.buffalonews.com/cityregion/story/202866.html>

<http://buffalonews.typepad.com/artsbeat/2007/11/more-from-orhan.html>

<http://www.buffalonews.com/185/story/199108.html>

<http://www.buffalonews.com/185/story/199109.html>

<http://buffalonews.typepad.com/artsbeat/2007/10/orhan-pamuk-t-1.html>

Plus some photos from Bruce Jackson:

<http://picasaweb.google.com/bruce36/OrhanPamuk>

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## EVENTS

Unless otherwise listed, all events are free and open to the public.

11.13.07

Talking Leaves...Books

Katherine Arnoldi

Reading and signing for All Things Are Labor: Stories

Tuesday, November 13, 7 p.m.

Talking Leaves...Books, 3158 Main St.

&

Kavinoky Theater

A MUSICAL FEAST, with guest poet Max Wickert

Tuesday, November 13, 8 p.m.

The Kavinoky Theater, D'Youville College, 320 Porter Avenue, Buffalo, NY 14201

Call: [REDACTED] FOR INFORMATION & TICKETS

General Admission : \$ 25 Seniors: \$ 20 Students: \$ 10 group prices available

[www.amusicalfeast.com](http://www.amusicalfeast.com)

11.14.07

Just Buffalo Open Reading

Feature: TBA

Wednesday, November 14, 7 p.m.

Carnegie Art Center, 240 Goundry St., N. Tonawanda

10 open slots, all are welcome to read!

&

Earth's Daughter's Gray Hair Reading Series

Paul Hogan and Max Wickert

Poetry Reading

Wednesday, November 14, 7:30 p.m. \$5 suggested

Hallwalls Cinema at Babeville, 341 Delaware Ave. @ Tupper

11.15.07

Poetics Plus at UB/Exhibit X Fiction

Nathaniel Mackey

Poetry Reading

Thursday, November 15, 7 p.m.

Hallwalls Cinema at Babeville, 341 Delaware Ave. @ Tupper

&

Just Buffalo/new/reNEW

Tom Piccillo & Liz Mariani

Poetry Reading

Thursday, November 15, 7 p.m.

Impact Gallery, Tri-Main Center, 2495 Main St, Ste. 545

11.16.07

Just Buffalo/Small Press Poetry Series

Dan Machlin and Stephanie Gray

Poetry Reading

Friday, November 16, 7 p.m.

Rust Belt Books, 202 Allen Street

11.18.07

Just Buffalo Open Reading

Feature: TBA

Sunday, November 18, 7 p.m.

Rust Belt Books, 202 Allen St.

10 open slots, all are welcome to read!

Spoken Word Sundays

Lonnie B. Harrell & Melissa Lussier

Sunday, November 11, 8 p.m.

Allen Street Hardware, 245 Allen St.

Slots for open readers available

---

JUST BUFFALO MEMBERS ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market

Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

---

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to [www.wnyrw.org](http://www.wnyrw.org).

---

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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>

---

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

---

Michael Kelleher  
Artistic Director  
Just Buffalo Literary Center  
Market Arcade  
617 Main St., Ste. 202A  
Buffalo, NY 14203



(fax)

[www.justbuffalo.org](http://www.justbuffalo.org)



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354. **steve d. dalachinsky**

***Re: Thibodeaux & Sawyer Reading, SF, 11/13/07***

*Mon 12 Nov 2007*

---

i'll be out in san francisco dec for pen awards  
how can one get a reading in this cafe? or else where right now looking

at dec 9 or 10

dec 6 7 8 filled thanks steve dalachinsky please back channel

On Sun, 11 Nov 2007 18:47:50 -0800 patrick dunagan <[REDACTED]>

writes:

> Poetry Reading:

>

> Sunnylyn Thibodeaux & Nora Sawyer

>

> Tuesday November 13 7:30 PM

> Bazaar Cafe      www.bazaarcave.com

> 5927 California (b/w 21st & 22nd Ave)

> San Francisco

>

>

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355. **Jessica Wickens**

***One month left to submit - Monday Night Issue 7***

*Mon 12 Nov 2007*

---

Monday Night, a journal of literature and art, is now accepting submissions for Issue 7 (Summer 2008). We publish quality prose and poetry from new and emerging writers from across the country and around the world. Monday Night is sold at independent bookstores and on our website. For more information and to view past issues, visit our website: <http://www.mondaynightlit.com>

Read from our contents page to see if your work would be a good fit, or better yet, order a copy for yourself and for each of your friends. Reading an issue will give you the best picture of our highly inconsistent and unpredictable tastes.

GUIDELINES Please follow our guidelines carefully. You can also find them on our website. If you still have questions, write to the editors at [REDACTED].

POETRY: Send up to five poems. All styles are welcome.

PROSE: Fiction, nonfiction, and essays up to 5,000 words. Send up to 3 pieces of prose.

Translations are welcome in all genres.

PREVIOUSLY PUBLISHED WORK: We accept unpublished work only. This includes online publications. If you have published the piece in any online or print journal, do not submit it to Monday Night. We do an internet search for all pieces that we accept for publication, to make sure they do not appear anywhere else. Please be honest and respect our parameters.

#### SIMULTANEOUS SUBMISSIONS:

We do accept simultaneous submissions, but please inform us if/when your work is accepted elsewhere, so we can remove it from consideration.

HOW TO SUBMIT: Email all submissions to the editors at [REDACTED]. Your submissions should be in one doc, rtf, or pdf file attached to your email. Please title or label all your work clearly within the document. Your name and contact info should also appear on your submission. Your email message should include your name, contact info, the titles of your submissions and whether they are fiction, poetry or non-fiction. We do not confirm receipt of each submission; please follow up by email if you have any questions or concerns.

DEADLINE: December 15, 2007

RESPONSE TIME: Up to four months. We will respond to all submissions by February 2008. The reading period ends on Dec. 15, 2007, and we aim to make our final decisions by the end of January 2008.

PAYMENT: Each published writer will receive two copies of the issue in which their work appears.

Thanks~

Rob Pierce & Jessica Wickens, Editors

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356. **Vernon Frazer**

**Re: Norman Mailer**

*Mon 12 Nov 2007*

---

Thank you. Mailer was probing the extremes of experience, willfully exploring the taboo throughout his career. To get to the kind of knowledge he was seeking, one has to transgress morality. In fact, he laid the groundwork for most of it in "Advertisements for Myself." I judge a writer's writing, not his conduct. If I did otherwise, I'd eliminate Dostoevsky, Pound, Celine, Burroughs, and many others, and it would be my loss.

Vernon

<http://vernonfrazer.com>

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

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

Behalf Of Andrew Jones

Sent: Monday, November 12, 2007 12:44 PM

To: [REDACTED]

Subject: Re: Norman Mailer

since when were writers the voice of morality?

On Nov 12, 2007 4:39 PM, Thomas savage <[REDACTED]> wrote:

> Was Norman Mailer really such a great writer? Toward the end of his life he wrote a book of poems which was terrible. The only book of his I ever read all the way through was "Advertisements For Myself" which I liked at the time. When I looked at it a few years ago, it seemed dated. Anyway, one of his novels, I forget which one, has a passage in which the narrator gets a rush out of stabbing his wife to death. A couple of years ago I decided not to review an anthology in which the excerpt describing the stabbing and the rush appeared. It seemed immoral in the worst sense, especially since Mailer once did stab his real wife at the time who, masochist that she was, declined to press charges even though she was seriously injured. It may be that Mailer's other books or some of them justified the public's tolerance of his worst side as a person. I just don't know. Regards, Tom Savage

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357. **Skip Fox**

***Re: Norman Mailer***

*Mon 12 Nov 2007*

---

Just so, Vernon.

I loved the book \_Charles Olson and Ezra Pound: An Encounter at St Elizabeth's\_ taken from the notebook pages Olson would write after visiting Pound a few days a week. Some nights Olson would write about loving to hear Pound describe, say, the exact shade of light coming from a lake on one of his walking tours of the 1920s, praising the clarity of his memory and intelligence.

Other nights he'd be fuming remembering Pound's economic dogma and anti-Semitism earlier that day.

Both great and flawed like his poetry. Parallel to what Duncan wrote: "their unfaltering wrongness that has style"

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of Vernon Frazer  
Sent: Monday, November 12, 2007 2:03 PM  
To: ██████████  
Subject: Re: Norman Mailer

Thank you. Mailer was probing the extremes of experience, willfully exploring the taboo throughout his career. To get to the kind of knowledge he was seeking, one has to transgress morality. In fact, he laid the groundwork for most of it in "Advertisements for Myself." I judge a writer's writing, not his conduct. If I did otherwise, I'd eliminate Dostoevsky, Pound, Celine, Burroughs, and many others, and it would be my loss.

Vernon  
<http://vernonfrazer.com>

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358. **steve russell**  
**Re: Norman Mailer**  
*Mon 12 Nov 2007*

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Mailer could be an asshole, but possibly his worst moment came when he was acting out of concern. He helped get Jack Henry Abbott out of prison. I think Mailer saw Abbott as his Genet. Mailer was always coming up with pseudo existential sound bites. I think Mailer wanted to be the literary equivalent of Sartre. He was fond of the word evil. When he came to the National Press Club, I asked him if he considered Gary Gilmore or Abbott to be evil men. He said he couldn't judge. That he wasn't God. For Mailer to say he wasn't God was to display a degree of humility unusual for him.

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359. **David-Baptiste Chirot**

**Re: Norman Mailer**

Mon 12 Nov 2007

Unlike Dostoyevsky, Pound, Celine, Burroughs--Mailer never really did any "hard time" (prison, exile, institutions) in any way for anything in life. As the article noted, he was a pampered child, and was pampered throughout his career. I've read most of his work, with the exception of the late novels, seen the films, and met him etc. I don't believe in saying anything bad of the recently deceased, if I can help it. His work and life --excepting combat in WW2--was almost always being done in a safe distance following after others had done the dangerous parts and paid the price. By dangerous I include also taking risks in writing, ideas, politics, art. The stabbed wife being written about here recently was in fact the woman who had been Jack Kerouac's lover and is the model for Mardou Fox in Kerouac's book *The Subterraneans*. She was variously described by others as "mulatto" or "light skinned,"--something bitterly ironic that she be stabbed by the author of *"The White Negro"*.

*Date: Mon, 12 Nov 2007 14:42:00 -0800*

*From:* [REDACTED]

*Subject: Re: Norman Mailer*

*To:* [REDACTED]

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*Vernon*

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Was Norman Mailer really such a great writer? Toward the end of his life he wrote a book of poems which was terrible. The only book of his I ever read all the way through was "Advertisements For Myself" which I liked at the time. When I looked at it a few years ago, it seemed dated. Anyway, one of his novels, I forget which one, has a passage in which the narrator gets a rush out of stabbing his wife to death. A couple of years ago I decided not to review an anthology in which the excerpt describing the stabbing and the rush appeared. It seemed immoral in the worst sense, especially since Mailer once did stab his real wife at the time who, masochist that she was, declined to press charges even though she was seriously injured. It may be that Mailer's other books or some of them justified the public's tolerance of his worst side as a person. I just don't know. Regards, Tom Savage

"steve d. dalachinsky" wrote: ch 11 news said mailer  
wom a pulitzer for executioner's song and the  
naked and the dead his book about the  
march on washington and the pentagon in 1968 so much for reportage

On Sat, 10 Nov 2007 18:06:38 -0800 steve russell

writes:

My memory isn't so good. From David Chiro's NY Times link:

In November 1960, Mr. Mailer stabbed his second wife, Adele Morales, with a penknife, seriously wounding her. The incident happened at the end of an all-night party announcing Mr. Mailer's intention to run in the 1961 mayoral campaign, and he, like many of his guests, had been drinking heavily. Mr. Mailer was arrested, but his wife declined to press charges, and he was eventually released after being sent to Bellevue Hospital for observation. The marriage broke up two years later.

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*live, and instead of writing, hoped the smoke up my intellectual property*

*chimney, almost Melvillian, would go to Mailer, not to Roth or Updike. AMB*

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

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

*<http://mail.yahoo.com>*

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360. **cheekc**

***tnwk . . . . taking the show down***

*Mon 12 Nov 2007*

---

<http://www.thingsnotworthkeeping.com/index.html>

[↑ Contents](#)

361. **Andrew Jones**

***Re: Norman Mailer***

*Mon 12 Nov 2007*

---

we drink them in

eat of their vegetables

On Nov 13, 2007 12:13 AM, David-Baptiste Chirot

<[REDACTED]> wrote:

> Unlike Dostoyevsky, Pound, Celine, Burroughs--Mailer never really did any "hard time" (prison, exile, institutions) in any way for anything in life.

> As the article noted, he was a pampered child, and was pampered throughout

his career.

> I've read most of his work, with the exception of the late novels, seen the films, and met him etc.

> I don't believe in saying anything bad of the recently deceased, if I can help it.

> His work and life --excepting combat in WW2--was almost always being done in a safe distance following after others had done the dangerous parts and paid the price. By dangerous I include also taking risks in writing, ideas, politics, art.

> The stabbed wife being written about here recently was in fact the woman who had been Jack Kerouac's lover and is the model for Mardou Fox in Kerouac's book The Subterraneans. She was variously described by others as "mulatto" or "light skinned,"--something bitterly ironic that she be stabbed by the author of "The White Negro".

>

>

> > Date: Mon, 12 Nov 2007 14:42:00 -0800

> > From: [REDACTED]

> > Subject: Re: Norman Mailer

>

> > To: [REDACTED]

> >

> > Mailer could be an asshole, but possibly his worst moment came when he was acting out of concern. He helped get Jack Henry Abbott out of prison. I think Mailer saw Abbott as his

> > Genet. Mailer was always coming up with pseudo existential sound bites. I think Mailer wanted to be the literary equivalent of Sartre. He was fond of the word evil. When he came to the National Press Club, I asked him if he considered Gary Gilmore or Abbott to be evil men.

> > He said he couldn't judge. That he wasn't God. For Mailer to say he wasn't God was to display a degree of humility unusual for him.

> >

> > Vernon Frazer <[REDACTED]> wrote:

> > Thank you. Mailer was probing the extremes of experience, willfully

> > exploring the taboo throughout his career. To get to the kind of knowledge

> > he was seeking, one has to transgress morality. In fact, he laid the

> > groundwork for most of it in "Advertisements for Myself." I judge a writer's

> > writing, not his conduct. If I did otherwise, I'd eliminate Dostoevsky,

> > Pound, Celine, Burroughs, and many others, and it would be my loss.

> >

> >

> > Vernon



> > <http://vernonfrazer.com>  
> >  
> >  
> >  
> >  
> > -----Original Message-----  
> > From: UB Poetics discussion group [mailto: ] On  
> > Behalf Of Andrew Jones  
> > Sent: Monday, November 12, 2007 12:44 PM  
> > To:   
> > Subject: Re: Norman Mailer  
> >  
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> > > > \*\*\*\*\* See what's new at  
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362. **cheekc**

***tnwk r.i.p. apologies***

*Mon 12 Nov 2007*

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somewhat beyond my control

the text indicating an end for tnwk has been "removed for further study"

false alarm

but watch that space

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363. **Jerrold Shiroma**

***new e-books @ durationpress.com***

*Mon 12 Nov 2007*

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new stuff for your reading pleasure...

Kidnapped, by Brandon Brown

Rude Girl, by John Sakkis

No Can Do, by Alli Warren

plus, if you haven't yet seen them:

Momentary Songs, by George Albon

&

the first volume of durationpress.com's e-anthologies on poetics:

towards a foreign likeness bent: translation

do come visit...you'll be glad you did...

<http://www.durationpress.com>

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[%2Fwww.durationpress.com%2Fbookstore%2Findex.htm&sid=7041537038](http://www.facebook.com/share_redirect.php?h=857cdd23fe11a457d2e709ceec3d71dd&url=http%3A%2F%2Fwww.durationpress.com%2Fbookstore%2Findex.htm&sid=7041537038)>

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364. **Catherine Daly**

***Re: tnwk r.i.p. apologies***

*Mon 12 Nov 2007*

---

who kept it?

On Nov 12, 2007 5:30 PM, cheekc <[REDACTED]> wrote:

*somewhat beyond my control*

*the text indicating an end for tnwk has been "removed for further study"*

*false alarm*

*but watch that space*

--

All best,

Catherine Daly

[REDACTED]

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365. **Dillon Westbrook**

***Prosody Castle 3.3- Guerilla Art tour of Oakland. 11/18***

*Tue 13 Nov 2007*

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Urban Real(i)ty: a guerilla installation and performance event, featuring:

Aimee Suzara

Crude

Lara Durback

Danny King

d scot miller

Ayodele Nzinga

2AM

Peter Spannagle

Erika Staiti

Chris Stroffolino  
Shawn Taylor  
Phill Weber  
Kwan Booth

Prosody Castle hits the streets with a guerilla installation tour of out of the way Oakland. Original, word-based works appear in public places on or near the 18th- we take you to them before the city destroys them, giving you an early chance to see them evolve. The show will culminate in performances and viewings at the Gallery of Urban Art.

Please join us on a Sunday afternoon, get in our van and enjoy the tour.

Prosody Castle 3.3- Urban Real(i)ty

Nov. 18th, 2pm. \$5

start at The Gallery of Urban Art (1746 13th St. @ Wood- near Mandela Pkwy/West Oakland BART)

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366. **Jennifer Karmin**  
***JOB: Middlebury College***

*Tue 13 Nov 2007*

---

(this is a forward. please don't respond to me.  
good luck!)

Established poet with Ph.D. and ability to teach introductory and advanced poetry-writing workshops, courses on the theory and history of poetic forms, and British and international authors and literatures. Candidates should provide both evidence of excellence in teaching and continued poetic production. The appointment will be made at the appropriate level of seniority, based on qualifications.

Send letter of application, vita, and three letters of reference to Cates Baldrige, Chair, Department of English, Middlebury College, Middlebury, VT, 05753.

Materials should be postmarked by November 20th. Interviews will take place at the MLA Convention in Chicago and finalists will be invited to campus.

Phone:



Fax:



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Get easy, one-click access to your favorites.  
Make Yahoo! your homepage.  
<http://www.yahoo.com/r/hs>

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367. **Philip Metres**  
***Behind the Lines on Veterans Day***  
Tue 13 Nov 2007

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368. **David Chirot**  
***FW: The Last Supper, Thursday November 15 "Word of Art" Performance***  
Tue 13 Nov 2007

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Wish I could be there! If anyone attends, might you send a report to list or b/c.?

-----  
From:   
Subject: The Last Supper

The Last Supper

Nicolás Dumit Estévez  
Thursday, November 15, 2007  
5:30 pm. – 7:30 pm.  
Collector's Room,  
U.S Custom House, One Bowling Green  
(enter at National Museum of the American Indian)  
[www.lmcc.net](http://www.lmcc.net)  
<http://lmcc.net/art/residencies/tenyear/pilgrim/index.html>

Space is limited. Please come early.

Twelve artists/curators gather at one table with Nicolás Dumit Estévez in a reflection of the relationship of art to ritual. This is the culminating event of For Art's Sake, a series of pilgrimages conceived of, and undertaken by Estévez over the past three years. Evoking the pilgrimage of El Camino de Santiago de



Compostela in Spain where Catholic devotees travel to the reliquary of St. James the Apostle, Estévez's secular twist has taken him on pilgrimages to museums in the New York metropolitan area, each time with a new penance – on his knees, walking backwards, spreading the "word of art". The guests at the table bring their own audio-visual and performative double-take on these journeys. Participants include Nao Bustamante, Deborah Cullen, Olivia Georgia, Alanna Lockward, Yasmin Ramirez, Olivia Aldin standing in for Linda Montano, Tom Finkelpearl, Claire Tancons, Sara Reisman, Juliana Driever, Alexander Campos and Rocio Aranda

The Last Supper is part of the celebration of ten years of Lower Manhattan Cultural Council's Workspace Residency and part of the Centennial Celebration of Alexander Hamilton U.S. Custom House. Estévez developed For Art's Sake while in residence at Lower Manhattan Cultural Council in 2004 in collaboration with Franklin Furnace.

Nicolás Dumit Estévez is an interdisciplinary artist who has exhibited and performed extensively in the US as well as internationally at venues such as Madrid Abierto/ ARCO, The IX Havana Biennial, and others. Awards include the PS1/MoMA National Studio Program, the Lambent Fellowship Program of Tides Foundation, the Michael Richards Fund of LMCC and the Franklin Furnace Fund for Performance Art. His work has been reviewed in The New York Times, NYArts Magazine, and in major publications in Mexico, Spain, Cuba and the Dominican Republic. He has been commissioned to create a public intervention for the MacDowell Colony Centennial Celebration in 2007. Born in Santiago de los Treinta Caballeros, Dominican Republic, Estévez lives and works in the South Bronx.

#### Past Pilgrimages

For the first journey on March 20, 2005, Estévez was heavily laden with donated art publications strapped to his back for a trip that took him from the heart of the world's financial capital in Lower Manhattan to East Harlem. El Museo del Barrio's Director Julián Zugazagoitia commemorated the performance by signing Estévez's passport.

For his second pilgrimage on June 28 and 29, 2005, Estévez forged his way walking backwards from LMCC downtown to The Bronx Museum of the Arts, spending the night on a hard bed of art catalogues provided by Longwood Arts Project, Bronx Council on the Arts. The strenuous two-day journey came to an end when the Director of The Bronx Museum of the Arts, Olivia Georgia, officially greeted him at the door and signed his passport.

During his third journey of the series on Sunday, December 4, 2005, Estévez walked from LMCC to the Studio Museum in Harlem (SMH) dressed in austere black and white raiment and wearing a heavy iron crown embellished with

seven admission buttons from the Metropolitan Museum of Art. Upon his arrival at SMH, Director of Education and Public Programs, Sandra Jackson lifted the crown off his shoulders and signed the passport, thus confirming that the journey was successfully completed.

For the fourth pilgrimage on February 2, 2006, Estévez traveled by foot and ferry from the offices of LMCC in Lower Manhattan to the Jersey City Museum, stopping at educational and cultural organizations along the route: an Episcopal church, an all-boys Catholic school and a public school, to "Spread the Word" about performance art and the penances that he has been undertaking. Following Estevez' arrival at the Jersey City Museum, Marion Grzesiak, Executive Director, recorded her signature in the passport.

As part of the fifth penance on October 28, 2006, Estévez traveled on his knees from the offices of LMCC on Maiden Lane to the Smithsonian's National Museum of the American Indian (NMAI) at Bowling Green. In this occasion he carried in his hands a piece of casabe, a type of bread prepared from the indigenous cassavaroot, thus transporting a legacy of the Caribbean Taíno culture that was presented as a gift to the host institution. Peter Brill, NMAI's Assistant Director for Exhibitions, Public Programs and Public Spaces, signed the passport.

For the sixth penance he journeyed from LMCC, to the Queens Museum of Art, stopping at several sites to give presentations entitled Seven Lives, through which he introduce his audiences to the works of seven consecrated performance artists. Tom Finkelpearl, Executive Director of the Queens Museum vouched for the completion of the pilgrimage by signing the passport.

For the seventh and final pilgrimage on October 26, 2007, entitled "Be my Shepherd: On My Way to the Lower East Side Tenement Museum," Estévez traveled by foot from the offices of the Lower Manhattan Cultural Council, carrying a small suitcase with a change of clothes, toiletries, food and water, in the event that what would be otherwise be a short stroll to a nearby neighborhood in the City takes one or more long detours. He relies solely on verbal or written directions from passersby to help him reach his final destination: the Lower East Side Tenement Museum.

A component of Estévez' penances consists of a handmade devotional guide created at the Center for Book Arts in collaboration with artists Ana Cordeiro and Amber McMillan. For information about this publication visit [www.centerforbookarts.org](http://www.centerforbookarts.org)

For Arts Sake was hosted by Lower Manhattan Cultural Council and Franklin Furnace

125 Maiden Lane, 2nd Floor  
New York, NY 10038

Fax: [REDACTED]

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369. **Vernon Frazer**

**Re: Norman Mailer**

*Tue 13 Nov 2007*

---

Mailer's street smarts obviously didn't match his intellectual probing and Jack Abbott provided embarrassing proof. I saw a photo of Abbott in one of the men's magazines that interviewed him and saw the eyes of a cold-blooded killer. But at one time I was a welfare worker and the two of the clients who threatened my life were arrested for The third guy got arrested for aggravated assault. I learned what to look for. Mailer's failure to spot this quality in Abbott was naïve, idiotic, and ultimately deadly. So much for his personal success at becoming a "white negro." I have stronger words from the street that would describe my opinion about the Abbott disaster more accurately, but I want to get this posted.

Vernon

<http://vernonfrazer.com>

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

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

Behalf Of steve russell

Sent: Monday, November 12, 2007 5:42 PM

To: [REDACTED]

Subject: Re: Norman Mailer

Mailer could be an asshole, but possibly his worst moment came when he was acting out of concern. He helped get Jack Henry Abbott out of prison. I think Mailer saw Abbott as his Genet. Mailer was always coming up with pseudo existential sound bites. I think Mailer wanted to be the literary equivalent of Sartre. He was fond of the word evil. When he came to the National Press Club, I asked him if he considered Gary Gilmore or Abbott to be evil men. He said he couldn't judge. That he wasn't God. For Mailer to say he wasn't God was to display a degree of humility unusual for him.

Vernon Frazer <[REDACTED]> wrote: Thank you. Mailer was probing the extremes of experience, willfully exploring the taboo throughout his career. To get to the kind of knowledge he was seeking, one has to transgress morality. In fact, he laid the groundwork for most of it in "Advertisements for Myself." I judge a

writer's writing, not his conduct. If I did otherwise, I'd eliminate Dostoevsky, Pound, Celine, Burroughs, and many others, and it would be my loss.

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Behalf Of Andrew Jones

Sent: Monday, November 12, 2007 12:44 PM

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since when were writers the voice of morality?

On Nov 12, 2007 4:39 PM, Thomas savage wrote:

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> On Sat, 10 Nov 2007 18:06:38 -0800 steve russell

>

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> > My memory isn't so good. From David Chiro's NY Times link:

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> > Next

> >

> > Ann Bogle wrote:

> >

> >

> >

> > Could someone who knows something about it, please tap a few lines about

> > Norman Mailer's work & legacy? I want to hear it from a poetics

> > stance; where



> > does he fit in a Stein or Hemingway continuum? His death follows  
> > upon Grace  
> > Paley's like a grieved husband's. They were both 84. I've read from  
> > Armies  
> > of the Night & think its prose was amongst the best in that  
> > anthology of  
> > postmodernism. Of course, schools didn't let us read Mailer.  
> > Probably certain  
> > professors drank over it. When I was recently in NY, a panhandler  
> > followed us  
> > past the farmer's market at St. Mark's and pressed upon us the  
> > information  
> > that Norman Mailer had stabbed at his wife and gone to Bellevue.  
> > When? we  
> > asked him. The panhandler got some of our coins because his eyes  
> > were so serious  
> > -- he looked like an aged boxer. I had fumed like an air-boxer where  
> > I  
> > live, and instead of writing, hoped the smoke up my intellectual  
> > property  
> > chimney, almost Melvillian, would go to Mailer, not to Roth or  
> > Updike. AMB  
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370. **Suzanne Burns**

**Re: POETRY MANUSCRIPT CONFERENCE ANNOUNCEMENT**

Tue 13 Nov 2007

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On Nov 1, 2007 12:35 PM, Nick LoLordo <[REDACTED]> wrote:

*I knew it wasn't a joke but wanted to ask if it was.....*

*Nick*

Word. Yagottabekidding. Word. Word.

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371. **Charlie Rossiter**

***I could use a little help***

Tue 13 Nov 2007

---

I could use a little help

I've got an invitation to read in the wonderful Nye Beach Writers Series in Newport, Oregon, on Saturday, Sept. 20, of '08. Now I need to find a couple additional readings in the area to help pay the expenses of getting there from Chicago.

Anyone around Portland, Corvallis, Eugene etc. with campus connections or other suggestions, your assistance will be greatly appreciated.

If you have any suggestions or questions, just drop me a note off list.

Many thanks,

Charlie

--

www.poetrypoetry.com

where you hear poems read by poets who wrote them

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372. **Barry Schwabsky**

**Re: Norman Mailer**

*Tue 13 Nov 2007*

---

If it was so obvious, how come the parole board couldn't tell? It's not as if Mailer was empowered to put Jack Abbott on the street all by himself. Yours is the reasoning of cops who plant fake evidence on people they just "know" are guilty and "you'd have to be an idiot not to see it."

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

From: Vernon Frazer <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, 13 November, 2007 2:27:01 PM

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> > other wives, in addition to Ms. Silverman and Ms. Morales, were Lady  
> > Jeanne Campbell, granddaughter of Lord Beaverbrook; Beverly Rentz  
> > Bentley; and Norris Church, with whom he was living at his death.  
> > Lady Campbell died in June. In the 1970s Mr. Mailer entered into a  
> > long feud with feminists and proponents of women's liberation, and  
> > in a famous 1971 debate with Germaine Greer at Town Hall in  
> > Manhattan he declared himself an "enemy of birth control." He meant  
> > it. By his various wives, Mr. Mailer had nine children, all of whom  
> > survive him: Susan, by Ms. Silverman; Danielle and Elizabeth Anne,  
> > by Ms. Morales; Kate, by Lady Campbell; Michael Burks and Stephen  
> > McLeod, by Ms. Bentley; Maggie Alexandra, by Ms. Stevens; and John  
> > Buffalo, by Ms. Church. Also surviving are an adopted son,  
> > Matthew, by an earlier marriage of Ms. Norris's, and 10  
> > grandchildren.  
> > < Previous Page  
> > 1  
> > 2  
> > 3  
> > 4  
> > Next  
> >  
> > Ann Bogle wrote:  
> >  
> >  
> >

> > Could someone who knows something about it, please tap a few lines  
> > about  
> > Norman Mailer's work & legacy? I want to hear it from a poetics  
> > stance; where  
> > does he fit in a Stein or Hemingway continuum? His death follows  
> > upon Grace  
> > Paley's like a grieved husband's. They were both 84. I've read from  
> > Armies  
> > of the Night & think its prose was amongst the best in that  
> > anthology of  
> > postmodernism. Of course, schools didn't let us read Mailer.  
> > Probably certain  
> > professors drank over it. When I was recently in NY, a panhandler  
> > followed us  
> > past the farmer's market at St. Mark's and pressed upon us the  
> > information  
> > that Norman Mailer had stabbed at his wife and gone to Bellevue.  
> > When? we  
> > asked him. The panhandler got some of our coins because his eyes  
> > were so serious  
> > -- he looked like an aged boxer. I had fumed like an air-boxer where  
> > I  
> > live, and instead of writing, hoped the smoke up my intellectual  
> > property  
> > chimney, almost Melvillian, would go to Mailer, not to Roth or  
> > Updike. AMB  
> >  
> >  
> >  
> > \*\*\*\*\* See what's new at  
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> >  
> >  
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### 373. **UbuWeb**

#### ***UbuWeb Featured Resources: November 2007 - Selected by Christof Migone***

*Tue 13 Nov 2007*

---

UbuWeb

<http://ubu.com>

UbuWeb Featured Resources: November 2007

Selected by Christof Migone

1. Brion Gysin "I Am" Machine-poem (1960)

[http://ubu.artmob.ca/sound/gysin\\_brion/Gysin-Brion\\_I-Am.mp3](http://ubu.artmob.ca/sound/gysin_brion/Gysin-Brion_I-Am.mp3)

2. Janet Zweig "Mind Over Matter"

<http://www.ubu.com/contemp/zweig/zweig1.html>

3. Gregory Whitehead "Pressures of the Unspeakable"

[http://mediamogul.seas.upenn.edu/pennsound/authors/Whitehead/Gregory\\_Whitehead-We\\_All\\_Scream\\_Alone\\_1992.mp3](http://mediamogul.seas.upenn.edu/pennsound/authors/Whitehead/Gregory_Whitehead-We_All_Scream_Alone_1992.mp3)

4. R. Henry Nigl "Shout Art"

[http://media.sas.upenn.edu/pennsound/authors/Nigl/R-Henry-Nigl\\_Shout-Art.mp3](http://media.sas.upenn.edu/pennsound/authors/Nigl/R-Henry-Nigl_Shout-Art.mp3)

5. Sam Taylor Wood, from "Stoppage"

[http://ubu.artmob.ca/sound/stoppage/Stoppage\\_05.mp3](http://ubu.artmob.ca/sound/stoppage/Stoppage_05.mp3)

6. François Dufrêne, "Tenu-tenu" Criirhythme (1958)

[http://ubu.artmob.ca/sound/dufrene\\_francois/Dufrene-Francois\\_Tenu-tenu.mp3](http://ubu.artmob.ca/sound/dufrene_francois/Dufrene-Francois_Tenu-tenu.mp3)

7. John Giorno "I Don't Need It, I Don't Want It, and You Cheated Me Out of It"

[http://ubu.artmob.ca/sound/dial\\_a\\_poem\\_poets/guy/Youre-The-Guy\\_06\\_dont\\_need\\_it.mp3](http://ubu.artmob.ca/sound/dial_a_poem_poets/guy/Youre-The-Guy_06_dont_need_it.mp3)

8. Georgina Dobson & Cupboard Simon "The Message"

<http://ubu.wfmu.org/sound/365/08/365-Days-Project-08-01-dobson-georgina-and-simon-cupboard-the-message-1996.mp3>



9. Louis-Ferdinand Celine "Television Interview" (1961)

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

10. Adrian Piper "Here and Now"

[http://www.ubu.com/concept/piper\\_here.html](http://www.ubu.com/concept/piper_here.html)

Special Offsite Bonus: Kelly Mark "I Really Should"

<http://www.ireallyshould.com/irs50.html>

(<http://www.ireallyshould.com/irsCD.html> Audio CD)

Extra, offsite: Santiago Sierra "11 PEOPLE PAID TO LEARN A PHRASE"

[http://www.santiago-sierra.com/200101\\_1024.htm](http://www.santiago-sierra.com/200101_1024.htm)

Christof Migone teaches graduate seminars on sound, silence, performative writing, and failure at Concordia University in Montreal. He co-edited

<http://www.errantbodies.org/writingaloud.html> Writing Aloud: The Sonics of Language (<http://www.errantbodies.org/Errant Bodies Press, 2001>). His first

book, <http://lequartanier.com/catalogue/premiere.html> la premi&egrave;re

phrase et le dernier mot (<http://lequartanier.com/Le Quartanier, 2004>)

synopsized his library. The second,

<http://lequartanier.com/catalogue/tue.htm> Tue (Le Quartanier, 2007) obsessed

over the second person singular pronoun. His audio, performance, and video work is documented in

<http://www.errantbodies.org/soundvoiceperform.html> Sound Voice Perform

(Errant Bodies Press, 2005), and

[http://www.galerie.uqam.ca/galerie/publication/ouvrages/2006\\_migone.htm](http://www.galerie.uqam.ca/galerie/publication/ouvrages/2006_migone.htm) Trou

(Galerie de l'UQAM, 2006).

UbuWeb

<http://ubu.com>

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374. **CA Conrad**

***poetry in the bathroom: the toilet, the tub, and more... the tiny tour continues with rollers, feathers, showercaps...***

*Tue 13 Nov 2007*

---

Dorothea Lasky's TINY TOUR continues!

this time it's

Dorothea Lasky, Stan Mir, Larua Solomon, and CAConrad  
details here: <http://www.birdinsnow.com>

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375. **David Chirot**  
**Re: Norman Mailer**  
*Tue 13 Nov 2007*

---

Turning the channel to see what movie on during Keith Oberman when got in last night and found Sean Hannity introducing a clip of himself and his old "good friend" "Norman" having a discussion on the stupidity of the American electorate according to N.M. Mailer's thesis was that when language ceased to grow, democracy began to fail. It wasn't clear how language grows, nor quite how it was being diminished, other than this was taken for granted. "Dumbing down" being the term both agreed upon. Mailer did concede to Sean that some Republicans are not stupid at all. He named Rove and Rumsfeld as examples. It was one of those conversations in which an idea with some potential is introduced by one person--in this case a writer, who it is assumed would be very concerned about language ceasing to grow--and the effects of this--and then the idea itself is allowed to cease to develop, because the writer seems to take it for granted that all he has to do is say something for it to be so. Not unlike the Ruvian thesis that an Imperial Power creates its own reality.

Mailer had a propensity for the over simplification of ideas, followed by their massive inflation, much like taking a few stills from a film and enlarging them to billboard size and claiming that they stood for some Great Existential Truth. (About America, most of the time.)

Written about a quarter century apart, there's a weird trajectory of his Marilyn and Oswald books which brings them both into extreme closeup sharp focus with the figure of John F Kennedy, and, for Marilyn, with Bobby also. Instead of the Kennedys being the "wobbling pivot" at the center of proliferating conspiracy effects spiraling out into galaxies, they become the lynch pins which steady and explain everything. Like Vincent Bugliosi, Pozner, and a number of other recent authors of equally massive door-stopping tomes dealing with the "lone assassin," Mailer finds no conspiracy whatsoever, only a tiny, tawdry, incompetent and quasi-impotent man jealous of a virile President.

With Mailer i used to wonder if he wasn't always playing to a very select and fixed audience, into which he could bring ideas from "outside" as though they were really almost his own, or, made "better" (in class terms as well) and actually his own by being expressed through him and his "analyses," and so he could be hailed as not only the Great American Novelist but also a Great Thinker, Hipster, Journalist, Politician, etc. A Renaissance Man in fact. He was

always playing the Bad Boy for the Hamptons crowd and the New York Review of Books. If one follows many of his "moves," they tend to be well after others had cleared the way. The Beats made the Hipster possible, Sartre and Genet (Cocteau being left out of the equation) made the Author/Philosopher and the writer/criminal/martyr/saint possible, Capote, Wolfe and Hunter Thompson made the Novelist/Journalist possible, Hemingway made the brawling Great Writer possible and etc etc etc. Susan Sontag made some films, so, voila, Norman did also. Whatever he did, he had a guaranteed audience and press for, always treating him like their enfant terrible, always treating his "existential" and "psychological" "insights" as signs of genius and his every word a sign post towards the Great American Novel he was going to produce some day.

A strange aspect of the Abbott case, is that Mailer seemed to think, like certain schools of thought in the prison system, that a person like Abbott can really be "changed," "saved," by the good will of others. I imagine Abbott saw a golden opportunity in Mailer, the perfect mark. All he had to do was play along for a while with Mailer's vision of Abbott, then the actual Abbott could go on about the business of being Abbott rather than someone else's projection on to him. In a sense it is a revolt of a person--let alone a person supposed to be a writer themselves-- against becoming a character in someone else's drama, someone else's narrative and its need for this particular type of role to be played to fulfill that writer's vision of his own destiny. Just because one practices what one considers a form of immense largesse does not mean that a bite will not come back on to the hand that presumes to feed it.

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376. **Alan Sondheim**

**Scan Sonnet**

*Tue 13 Nov 2007*

---

Scan Sonnet

Consider a scan without memory or data-base; each element of a scene appears independently, disconnected - chosen elements and their aura exist in a now blurred by organism and technology. Isn't this the proper view of eternity, holstered and silenced forever?

Consider a scan of the address or token of a scene element, and the total-ity of such scans, re/creating a database of pointers towards an imaginary real. In spite of ordering, their contents are empty. This is the proper order of mass-consumption, enumerated and imminent.

Between consumption and eternity lies the wasteland.

To perceive is to process is to scan. To scan is to remember. To remember constitutes both address and content. To remember is protocol.

If I am ill and am constituted by fever, what am I scanning? If I am de-pressed, what am I thinking? Where are the ghosts of the real? In fever I say: the real is always haunted. And in depression: Haunting is the real.

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377. **Jim Andrews**

***Vancouver WA conf on digital writing***

*Tue 13 Nov 2007*

---

Here's info on a conference concerning digital writing to be held in Vancouver Washington (near Portland) Thursday, May 29-Sunday, June 1, 2008

<http://www.vancouver.wsu.edu/programs/dtc/elo08/proposal.html>

<http://www.vancouver.wsu.edu/programs/dtc/elo08/media.html>

The deadline I believe is Nov 30.

ja

<http://vispo.com>

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378. **Eric Elshtain**

***Beard of Bees Press***

*Tue 13 Nov 2007*

---

Beard of Bees is pleased to share with you an elegant diatribe:

<http://www.beardofbees.com/maloutas.html>

Best,

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

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379. **Elizabeth Switaj**

***Re: poetry in the bathroom: the toilet, the tub, and more... the tiny tour continues with rollers, feathers, showercaps...***

*Tue 13 Nov 2007*

---

I found the following short poem in the ads google paired with this email:

Toilet Partition Hardware

Rollers for conveyors

Vibratory Finishing

Elizabeth Kate Switaj

www.elizabethkateswitaj.net

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380. **David Baratier**

**Clayton Eshleman**

Wed 14 Nov 2007

---

Could someone send me his current e-mail? Thanks--

Be well

David Baratier, Editor

Pavement Saw Press

321 Empire Street

Montpelier OH 43543

<http://pavementsaw.org>

Subscribe to our e-mail listserv at

<http://pavementsaw.org/list/?p=subscribe&id=1>

-----  
Never miss a thing. Make Yahoo your homepage.

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381. **Pam Brown**

**calling noah eli gordon**

Wed 14 Nov 2007

---

Hello Noah,

Could you backchannel me please

I seem to have lost your current email address

Thanks,

Pam

---

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

Web site : Pam Brown - <http://www.geocities.com/p.brown/>

Associate editor : Jacket - <http://jacketmagazine.com/index.html>

---

Make the switch to the world's best email. Get the new Yahoo!7 Mail now.  
<http://au.yahoo.com/worldsbestmail/viagra/index.html>

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382. **Adam Fieled**  
***PFS Post: Timothy Yu***  
*Wed 14 Nov 2007*

---

PFS Post has been given a facelift, with a new "description" and four fine poems from Chicago/Toronto poet Timothy Yu. Check it out at:

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

Books!!!!

"Opera Bufo"

<http://www.lulu.com/content/1137210>

"Beams"

<http://www.blazevox.org/ebk-af.pdf>

-----  
Be a better sports nut! Let your teams follow you with Yahoo Mobile. Try it now.

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383. **Gary Sullivan**  
***BEN FRIEDLANDER & DANA WARD @ SEGUE***  
*Wed 14 Nov 2007*

---

BENJAMIN FRIEDLANDER and DANA WARD

Saturday November 17, 4:00-6:00 p.m.

Segue Series at Bowery Poetry Club

308 Bowery, one block above Houston

\$6 goes to support the readers

Benjamin Friedlander is the author of several books of poetry, most recently *The Missing Occasion of Saying Yes* (Subpress, 2007). His edition of Robert Creeley's *Selected Poems 1945-2005* is forthcoming from the University of California Press. He is currently completing a book on Emily Dickinson and the Civil War.

Dana Ward is the author of *The Wrong Tree* (Dusie, 2007), *Goodnight Voice* (House Press, 2007) and other chapbooks. OMG recently published an edition of *For Paris in Prison* with images by the artist Matthew Hughes Boyko

---

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384. **noah eli gordon**

***Baus & Lasky in Berkeley this Friday***

*Wed 14 Nov 2007*

---

Eric Baus and Dorothea Lasky

Friday November 16, 2007 07:30PM

Pegasus Books

2349 Shattuck Ave.

Berkeley, CA

more info:

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

---

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385. **Mark Truscott**

***29 November: Avasilichioaei and Carr at Test (Toronto)***

*Wed 14 Nov 2007*

---

29 November 2007, 8:00 p.m.

OANA AVASILICHIOAEI and ANGELA CARR (bios below)

at the Test Reading Series

Mercer Union, A Centre for Contemporary Art

37 Lisgar Street, Toronto

Free (donations toward the running of the series gratefully accepted)

Contextual information about the readers and a map are available at [www.testreading.org](http://www.testreading.org).

We acknowledge the support of the Canada Council for the Arts and the League of Canadian poets for this reading.

Hope to see you there, Mark \*\*\*\*\* OANA

AVASILICHIOAEI is a poet and a translator from Romanian and French to

English. Her first book of poetry, *Abandon* (Wolsak & Wynn), appeared in 2005.

Her translation of a selected poems of the Romanian poet Nichita Stănescu, *Occupational Sickness* (BuschekBooks), appeared in 2006. Excerpts from a work just completed, *feria: a poem park*, have appeared or will appear in several journals, such as the *Capilano Review*, *Event* and *NO* (USA), throughout 2007. She curates and coordinates the Atwater Poetry Project reading series in Montreal and has given readings, performances and talks in Canada, the USA and Europe. She lives in Montreal.

ANGELA CARR is the author of *Ropewalk* (Snare Books, 2006). Her recent project is a translation of the concordance to the *Roman de la Rose* of Guillaume de Lorris. Selections from this work will be published in the *Capilano Review* and in *dANdElion's* "radical translation" issue this fall. She lives and works in Montreal.

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386. **Adam Morey**

***A Poem***

*Wed 14 Nov 2007*

---

\_Deviations\_

Before dawn  
in the thunderclap  
below the sheets or over head  
the form of a firefly  
deviating,  
the whole vanishes - opening  
eyes apart  
the body moves  
a growing distant view  
pavement, puddles  
seeing raindrops from overhead  
separations  
sudden blindness  
a set of pictures  
blurring  
the goddess moves her mouth  
between her teeth -  
minds collide.

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387. **sara marcus**

***Sun. 11/18 afternoon reading (Brooklyn): Jess Arndt, Kathe Burkhart, Frances Richard***

*Wed 14 Nov 2007*

---

A reading by \*Jess Arndt, Kathe Burkhart, and Frances Richard\*

\* Sunday, November 18, 2007, 3:00 pm \*

Cosponsored by Dumbo Arts Center and Dixon Place

In connection with the Dumbo Arts Center exhibition "Sex in the City"

---

Dumbo Arts Center

30 Washington Street

Brooklyn, NY 11201

T. [REDACTED]

[REDACTED]

[www.dumboartscenter.org](http://www.dumboartscenter.org)

Directions: Subway: A or C train to High Street, cross the park, left on Washington Street or F train to York Street, right on Jay, toward Bridges, right on Washington Street or Bus B61 to York/Gold Street

--

QT: Queer Readings at Dixon Place

<http://qt-readings.blogspot.com>

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

~Upcoming readings:~

November 27 Wayne Koestenbaum + Gary Lutz

December 18 Akilah Oliver + Stacy Szymaszek

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388. **mIEKAL aND**

***ESL***

*Wed 14 Nov 2007*

---

Camille told me the other day "the cherry tree is losing its feathers".

Who needs poetry?

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389. **Jennifer Karmin**  
***Red Rover Series / Experiment #17***  
*Thu 15 Nov 2007*

---

Red Rover Series  
{readings that play with reading}

Experiment #17:  
Silent Teaching  
A Tribute to Hannah Weiner

7pm Saturday, November 17th

Featuring:

Mark Booth

Maria Damon

Patrick Durgin

Judith Goldman

Roberto Harrison

Todd Mattei

Jenny Roberts

Jennifer Scappettone

Timothy Yu

at the SpareRoom

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wheelchair accessible with assistance

"I SEE words on my forehead IN THE AIR  
on other people on the typewriter on the page"  
<http://www.epc.buffalo.edu/authors/weiner>

MARK BOOTH has exhibited his visual art at Tony Wright/Bodybuilder & Sportsman, Chicago; Chicago Cultural Center; The Contemporary Museum, Honolulu, Hawaii; Gahlberg Gallery, College of DuPage, Glen Ellyn, IL; Devening Editions, Chicago; and other venues. Selected audio artworks have been presented at the Overgaden Sound Art Festival, Copenhagen;

Openport Festival, Chicago; Lincoln Park Conservatory, Chicago; Nova art fair, Chicago; and the Outer Ear Festival of Sound, Chicago. In addition, Booth has completed commissioned audio scores for Molly Shanahan/Mad Shak's "My Name is a Blackbird," Chicago, and Erik Pold's "Success", Copenhagen. Next fall, Booth will have a solo show at the Hyde Park Art Center in Chicago. He currently teaches creative writing, painting, and sound at the School of the Art Institute of Chicago.

MARIA DAMON teaches poetry and poetics at the University of Minnesota. She is the author of *The Dark End of the Street: Margins in American Vanguard Poetry*, co-author (with mIEKAL aND) of several books of poetry and online poetic works, and co-editor (with Ira Livingston) of the forthcoming anthology *Poetry and Cultural Studies: A Reader*. She has published numerous essays on poetry and poetics, including one on Hannah Weiner.

PATRICK DURGIN's most recent publications include a chapbook of poetry (*Imitation Poems*) and contributions to *Bay Poetics* and *Chicago Review*. Very shortly forthcoming are essays in *Aerial* and *The Journal of Literary Disability*, poetry in *Abraham Lincoln*, as well as *The Route*, a collaborative hybrid-genre book written with Jen Hofer. By day, he teaches at the School of the Art Institute of Chicago and by night maintains <http://www.da-crouton.com>. He edited the recent selected works of Hannah Weiner (*Hannah Weiner's Open House*) for Kenning Editions (<http://www.kenningeditions.com>), as well as *Weiner's Early and Clairvoyant Journals* for the UC San Diego's Archive of New Poetry.

JUDITH GOLDMAN is the author of *Vocoder* (Roof 2001) and *Deathstar/Rico-chet* (O Books 2006). She was a coeditor, with Jocelyn Saidenberg and Kevin Killian, of *Krupskaya* for two years and currently coedits the annual anthology *War and Peace* with Leslie Scalapino. Her article "Hannah = hannaH: Politics, Ethics, and Clairvoyance in the work of Hannah Weiner" appeared in *differences* in 2001, while a review of Hannah Weiner's

Open House is forthcoming in Crayon. She teaches in the core humanities program at University of Chicago.

ROBERTO HARRISON edits Crayon with Andrew Levy and the Bronze Skull Press chapbook series. He also hosts the Enemy Rumor reading series. His most recent books include Counter Daemons (Litmus Press), Os (subpress) and Elemental Song (Answer Tag Home Press), all published in 2006. He lives in Milwaukee, Wisconsin.

TODD MATTEI is an artist and musician living in Chicago. His work has been exhibited, screened, heard, or performed all over. He believes we must foster new perceptions of possibility, always available, and recycle both the wheat and the chaff circuits according to their most useful energy. Visit <http://www.toddmattei.com> for images and information.

JENNY ROBERTS is a visual artist with roots in writing (poetry). In 2003, Jenny Roberts received an MFA from the University of Chicago. Roberts co-taught a seminar on conceptual art for adults at the Newberry Library in Chicago in 2005 and has presented her work as a visiting artist at the School of the Art Institute and Columbia College in Chicago as well as at a conference on camouflage at the University of Northern Iowa. She has had shows at LIPA Gallery, Lobby Gallery, the Hyde Park Art Center and other venues around Chicago. More at <http://jennyrobertsart.com>.

JENNIFER SCAPPETTONE's first book of poems, *From Dame Quickly*, will be out next year from Litmus Press. Several chapbooks were printed in 2007, including *Err-Residence* (Bronze Skull) and *Beauty [Is the New Absurdity]* (dusi/e kollektiv). She is an assistant professor of English and creative writing at the University of Chicago.

TIMOTHY YU is the author of *Journey to the West*, which won the Vincent Chin Chapbook Prize from Kundiman and appeared in *Barrow Street*. His work has also appeared or is forthcoming in *SHAMPOO*, *Abraham Lincoln*, *2nd Avenue Poetry*, and the anthology *The City Visible: Chicago Poetry for the New Century* (Cracked Slab). He

lives in Chicago and in Toronto, where he teaches at the University of Toronto, and can occasionally be found at <http://tympan.blogspot.com>.

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.

Coming in 2008

Kate Greenstreet and Jen Tynes  
Miranda Mellis and Sarah Rosenthal

Email ideas for reading experiments  
to us at [REDACTED].

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

The SpareRoom is Chicago's time-arts cooperative. Our space gives a community of artists the opportunity to rehearse, perform, exhibit, and develop work on their own terms. Our Make Work program provides use of the space for interdisciplinary events and workshops: performance art, film, video, readings, dance, theater, installation, experimental sound and more. Email proposals to [REDACTED].

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390. **Halvard Johnson**

***Re: ESL***

*Thu 15 Nov 2007*

---

Who indeed?

And Lynda, just the other day, explaining in Spanish why she'd fallen behind on a walk, said, "Tengo piedras cortas." File it under SSL.

Still, we work on our Spanish every day.

"The only thing that is not [poetry]  
is inattention."

--Marcel Duchamp (adapted by HJ)

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 Nov 14, 2007, at 9:27 PM, mIEKAL aND wrote:

*Camille told me the other day "the cherry tree is losing its  
feathers".*

*Who needs poetry?*

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391. **Michael Kelleher**

***Upcoming Babel Events***

*Thu 15 Nov 2007*

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## UPCOMING BABEL-RELATED EVENTS

11.16.07

ARGENTINIAN NIGHT AT THE INTERNATIONAL INSTITUTE OF BUFFALO

Friday November 16, 2007, 6:30 – 8:30 PM

International Institute of Buffalo, 864 Delaware Ave.

Free and open to the public

Tickets for the food can be purchased at the event

The international institute of buffalo invites you to join us for a celebration of Argentinean culture, cuisine, and music Learn how to dance Tango, taste the Argentinean tea (Mate), and enjoy a fun night with your family

Sponsored by BABEL ( [HYPERLINK "http://www.justbuffalo.org/babel"](http://www.justbuffalo.org/babel)  
[www.justbuffalo.org/babel](http://www.justbuffalo.org/babel))

A project of Just Buffalo Literary Center

Funded by: The John R. Oishei Foundation

For more information, please contact May Shogan at  Ext 321 or 

11.27.07

## TURKISH POETS VISIT BUFFALO

Tuesday, November 27

12:15-1:30 Reading and discussion

Buffalo State College, Rockwell Hall, Room 124

7 p.m. Reading

Talking Leaves Books, 3158 Main St.

Just Buffalo Literary Center is pleased to announce two free events in conjunction with Babel, The English Department at SUNY Buffalo State, and Talking Leaves Books on Tuesday, 11/27: EDA: Turkish Poets Read and Discuss Their Work at Buffalo State College at 12:15 P.M. in Rockwell Hall, Room 124, and EDA: An Evening with Turkish Poets at 7:00 P.M. at Talking Leaves Books, 3158 Main St. Both events will feature Lale MÃ¼ldÃ¼r, Seyhan ErozÃ§elik, GÃ¼ven Turan, and host Murat-Nemet Nejat, editor of â€œEda: An Anthology of Contemporary Turkish Poetry,â€ which was published by Talisman House in the United States in 2004 and covers poems from 1921 to 1997, including essays on and by Turkish poets.

12.08.07

## DEATH AND THE MAIDEN

Saturday, December 8, 7:30 p.m. Alleyway Theatre, One Curtain Alley.

Tickets are \$25.00, general admission

Buffalo United Artists presents a staged reading of Ariel Dorfman's â€œDeath and the Maidenâ€ to benefit Just Buffalo, directed by Kelli Bocock Natale, starring Vincent O'Neill, Josephine Hogan, and Peter Palmisano.

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### Subscription Info for Babel

â€œWE ARE NOW OFFERING A 3-EVENT SUBSCRIPTION FOR \$60. CALL [REDACTED] FOR DETAILS. Tickets for individual Babel events are still on sale. Call [REDACTED] or visit <http://www.justbuffalo.org/babel>.

Get your tickets while you can!

December 7 Ariel Dorfman, Chile, Author of Death and the Maiden \$25  
March 13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize \$25  
April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize \$25

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## UNSUBSCRIBE

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

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Michael Kelleher

Artistic Director  
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Market Arcade  
617 Main St., Ste. 202A  
Buffalo, NY 14203  
[REDACTED]  
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www.justbuffalo.org  
[REDACTED]

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392. **Chris Hosea**  
***NYC Reading Sat 11/17 - Hosea, Leichter, Rosen***  
*Thu 15 Nov 2007*

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Ear Inn Readings  
Saturdays at 3:00  
326 Spring Street (west of Greenwich Street)  
New York City  
FREE + good cheap eats and alcohol...in the middle of the day!

November 17: Chris Hosea, Elissa Leichter, Victoria Rosen

Chris Hosea's poems have been published in VOLT, Denver Quarterly, Harvard Review, Swerve, The Literary Review, Article, New Voices, and elsewhere. His manuscript, "The Promise of the Baffled," was a semifinalist for this year's Walt Whitman Award. Chris holds an MFA from the University of Massachusetts Amherst. He lives in Brooklyn and works at the 92nd Street Y Unterberg Poetry Center.

Elissa Leichter's woks has appeared in Phoenix Literary Magazine, Immortal Versus and on poetry.com. She is enrolled at Sarah Lawrence College's M.F.A. program in poetry. Special interests include Black Mountain poets, education and post-Kierkegaard philosophy.

Victoria Rosen is a student in the MFA program in poetry at Sarah Lawrence College.

Subway—C,E/Spring; 1/Canal; N,R/Prince (long walk...last resort)

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393. **Matt Henriksen**

***Fri 11/16 in Brooklyn: Paige Ackerson-Kiely, Lily Brown & Elizabeth Robinson***

*Thu 15 Nov 2007*

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The Burning Chair Readings

pity the fool

who doesn't hear Paige Ackerson-Kiely, Lily Brown & Elizabeth Robinson

Friday, November 16th, 7:30 PM

The Fall Café

307 Smith Street

btwn. Union & President

Carroll Gardens, Brooklyn

F/G to Carroll Street

Paige Ackerson-Kiely was born in October of 1975 at the behest of her parents in Biddeford, Maine. Her first book, *In No One's Land* won the 2006 Sawtooth Poetry Prize. She currently resides in Vermont, where she is employed selling wine, and is at work on a second manuscript of poems entitled *My Love is a Dead Arctic Explorer*, and a novel about infanticide.

Lily Brown holds an MFA from Saint Mary's College and currently lives in San Francisco. Her poems have been published or are forthcoming in *Typo*, *Octopus*, *Fence*, *Cannibal*, *Tarpaulin Sky*, *Handsome* and *Coconut*. Octopus Books published her chapbook, *The Renaissance Sheet*, in early 2007.

Elizabeth Robinson is the author of 8 books of poetry, most recently *Under That Silky Roof* (Burning Deck Press) and *Apostrophe* (Apogee Press). *The Orphan and its Relations* is forthcoming from Fence Books in 2008. Robinson co-edits EtherDome Press and Instance Books and lives in Boulder, Colorado.

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394. **William Allegrezza**

***SERIES A--Come hear Cris Mazza and Ray Hsu this coming Tuesday!***

*Thu 15 Nov 2007*

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SERIES A--Come hear Cris Mazza and Ray Hsu this coming Tuesday!

Series A is dedicated to experimental writing. This session features novelist Cris Mazza and poet Ray Hsu.

Tue 11/20, 7 PM,  
Hyde Park Art Center,  
5020 S. Cornell,  
Chicago, IL  


BYOB.

For more information, see [www.moriapoetry.com/seriesa.html](http://www.moriapoetry.com/seriesa.html).

Cris Mazza is the author of over a dozen books of fiction, most recently *Waterbaby*. Her other fiction titles include the critically notable *Is It Sexual Harassment Yet?*, and the PEN Nelson Algren Award winning *How to Leave a Country*. She also has a collection of personal essays, *Indigenous: Growing Up Californian*. A native of Southern California, Mazza grew up in San Diego County. Currently she lives 50 miles west of Chicago and is a professor in the Program for Writers at the University of Illinois at Chicago.

Ray Hsu is a Ph.D. candidate at the University of Wisconsin-Madison. His first poetry collection, *Anthropy*, won the League of Canadian Poets' Gerald Lampert Award and was a finalist for the Trillium Book Award for Poetry. He has published poems in *The Walrus*, *New American Writing*, and *Fence*. Hsu won a Humanities Exposed Evjue Research Award for establishing a creative writing community and ged tutoring program in a prison. He was featured in *Heart of a Poet*, a documentary series on the television network Bravo.

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### 395. **Donna Kuhn**

***pls read re. 3 year plan to spray pesticide on urban populations in sf bay area***

*Thu 15 Nov 2007*

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<http://www.care2.com/c2c/share/detail/531467>

donna kuhn

<http://digitalaardvarks.blogspot.com>

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### 396. **Lewis LaCook**

***Meet the Melonheads: 4***

*Thu 15 Nov 2007*

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We live online between the black river and the great  
depthless lake. Power lines skitter across our

periphery, trying not to be noticed, but failing for all of that: I wake to take pills and cigarettes into these transformations; I wake to literature of the ripple and lap of the riverbank.

I'm still there throwing rocks out of the house I was evicted from.

Down on the street where the babies shine, proper nouns flourish. Serious health risks may develop if you take this product with caffeine. Force a misbehaving application to quit, and by this time she's listening to music; below my feet, below the floor, bass winds narcotic sinews around sense. Sometimes I think all any of you want is to hear pretty talk and sleep within soft logic, like babies. In November we enter the season of howling land. Winds pick up banshees and screams can be heard winding narcotic sinews around sense. Thing is, I'm an uptown man myself. I love to stand still vibrating at the speed of your brain and my brain combined. There's always a first step into the woods at night.

Lewis LaCook  
Director of Web Development  
Abstract Outlooks Media



<http://www.abstractoutlooks.com>  
Abstract Outlooks Media - Premium Web Hosting, Development, and Art  
Photography

<http://www.lewislacook.org>  
lewislacook.org - New Media Poetry and Poetics

<http://www.xanaxpop.org>  
Xanax Pop - the Poetry of Lewis LaCook

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<http://www.yahoo.com/r/hs>

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397. **steve russell**  
***criminality/Mailer/another retro...***  
*Fri 16 Nov 2007*

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Mailer wrote very well when he focused on criminality. "The American Dream" was a ruthless, fine crime novel. "Tough Guy's Don't Dance" was very good if you could ignore the final 100 pages. "The Executioner's Song" was excellent. There, Mailer allowed the Gilmore story to play itself out with NO DOPEY COMMENTARY. Perhaps if he hadn't had 6 wives, readers such as myself would have been spared the Marilyn travesty, or worse, his interview with Madonna. Lawyers, alimony, expensive stuff. For the most part, I enjoyed the guys writing. His poetry, the little he wrote, was pathetic. Most of his journalism is repetitive, bombastic, and, gosh, just not that good. But he had his moments. He made large claims. He occasionally lived up to them.

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398. **David Chirot**  
***"Freedom Writ Large" John Pilger's Address re imprisoned poets and writers of Burma***  
*Fri 16 Nov 2007*

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\*Freedom Writ Large\*

\*This is John Pilger's address to a London meeting, 'Freedom Writ Large', organized by PEN <<http://www.englishpen.org/>> and the Writers Network of Burma, on October 25.\*

\*By John Pilger

10/27/07 "\*\*\*ICH\* <<http://www.informationclearinghouse.info/>>\*" -- -- T\*hank you PEN for asking me to speak at this very important meeting tonight. I join you in paying tribute to Burma's writers, whose struggle is almost beyond our imagination. They remind us, once again, of the sheer power of words. I think of the poets Aung Than and Zeya Aung. I think of U Win Tin, a journalist, who makes ink out of brick powder on the walls of his prison cell and writes with a pen made from a bamboo mat - at the age of 77. These are the bravest of the brave.

And what honor they bring to humanity with their struggle; and what shame they bring to those whose hypocrisy and silence helps to feed the monster that rules Burma.

I had planned tonight to read from my last interview with Aung San Suu Kyi, but I decided not to – because of something Suu Kyi said to me when I last spoke to her. "Be careful of media fashion," she said. "The media like this sentimental version of life that reduces everything down to personality. Too often this can be a distraction."

I thought about that, and how typically self effacing she was, and how right she was.

In my view, the greatest distraction is the hypocrisy of those political figures in the democratic West, who claim to support the Burmese liberation struggle. Laura Bush and Condoleezza Rice come to mind. "The United States," said Rice, "is determined to keep an international focus on the travesty that is taking place in Burma."

What she is less keen to keep a focus on is that the huge American company, Chevron, on whose board of directors she sat, is part of a consortium with the junta and the French company, Total, that operates in Burma's offshore oil fields. The gas from these fields is exported through a pipeline that was built with forced labor and whose construction involved Halliburton, of which Vice President Cheney was Chief Executive.

For many years, the Foreign Office in London promoted business as usual in Burma. When I interviewed Suu Kyi I read her a Foreign Office press release that said, "Through commercial contacts with democratic nations such as Britain, the Burmese people will gain experience of democratic principles."

She smiled sardonically and said, "Not a bit of it."

In Britain, the official public relations line has changed, but the substance of compliance and collusion has not. British tour firms – like Orient Express and Asean Explorer – are able to make a handsome profit on the suffering of the Burmese people. Aquatic – a sort of mini Halliburton – has its snout in the same trough, together with Rolls Royce and all those posh companies that make a nice earner from Burmese teak.

When the last month's uprising broke out, Gordon Brown referred to the sanctity of what he called "universal principles of human rights". He has said something similar a letter sent to this meeting tonight. It is his theme of distraction. I urge you not be distracted.

When did Brown or Blair ever use their close connections with business – their platforms at the CBI and in the City London – to name and shame these companies that make money on the back of the Burmese people? When did a British prime minister call for the European Union to plug the loopholes of arms supply to Burma, stopping, for example, the Italians from supplying military equipment? The reason no doubt is that the British government is itself one of

the world's leading arms suppliers, especially to regimes at war. Tonight (October 25) the Brown government has approved the latest American prelude to its attack on Iran and the ensuing horror and bloodshed.

When did a British prime minister call on its ally and client, Israel, to end its long and sinister relationship with the Burmese junta. Or does Israel's immunity and impunity also cover its supply of weapons technology to Burma and its reported training of the junta's most feared internal security thugs? Of course, that is not unusual. The Australian government – so vocal lately in its condemnation of the junta – has not stopped the Australian Federal Police from training Burma's internal security forces in at the Australian-funded Center for Law Enforcement Cooperation in Indonesia.

There are many more of these grand, liberal hypocrites; and we who care for freedom in Burma should not be distracted by the posturing and weasel pronouncements of our leaders, who themselves should be called to account as accomplices – unless and until their fine words are matched by deeds that make a genuine difference and they themselves stop destroying lives. We owe that vigilance and that truth to Aung San Suu Kyi, to Burma's writers and to all the other bravest of the brave.

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399. **Aaron Lowinger**  
***Mail-art Show at NCCC***

*Fri 16 Nov 2007*

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\*All the lovelies out there, \*

\*want to get you on board with this mail-art show being run by the venerable Becky Moda over here on the East End of Lake Erie. \*

\*\*

\*Everyone is encouruaged to participate, especially YOU!!!!!!\*

\*Becky has a visual arts background, but she sees this show as great way to include poets and visual artists at once.\*

\*Please FORWARD, BLOG, MAIL ON!!!!!!\*

well wishes from Buffalo

-aaron lowinger

from <http://nccmailart.blogspot.com/>

Call for Work <<http://nccmailart.blogspot.com/2007/11/call-for-work.html>>

Call for Work - Calling all Artists

The making of mail as art, "mail art" has a history stretching back at least to the 1950s. Mail art has in the past rooted in a rejection of the commerce and

exclusivity of the gallery show. The making of mail art, "mail-art" continues to be a common practice in an age dominated by electronic communication. This exhibition will continue to break down the division between the mailbox and the gallery. To that end, Niagara County Community College Art Gallery is seeking submissions for an upcoming exhibition, aiming to display the myriad manifestations of mail art. Artists working in all media are encouraged to participate. The topic and content of each piece is solely the choice of the artist. Artists are asked to produce one piece of mail art and send it to guest curator Becky Moda. Your work will be displayed in a cataloged group exhibition in the Spring. After the exhibition closes, each participating artist will receive via mail the work of another artist. "Senders receive," as mail artists say.

The mail art movement is uniquely populist and non-commercial, involving non-traditional distribution methods and the potential for global reach. Let's breathe new life into this fascinating movement, which predated and in some ways predicted the artist networking boom enabled by the internet.

It is asked that the artists adhere to the following guidelines:

1. Please send one piece of mail art to: Mail Art, NCCC Gallery, Niagara County Community College, 3111 Saunders Settlement Road, Sanborn, New York 14132-9460 by February 14, 2008.
2. The mail art can take any shape, in two or three dimensions. Pieces can expand when opened, but must be easily re-mailed for less than five dollars.

Email any questions to 

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<http://housepress.org>

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#### 400. **Poetry Project**

##### ***Events at The Poetry Project November***

*Fri 16 Nov 2007*

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Hi everyone,

The Poets<sup>1</sup> Potluck is tonight! Then we take a week off to give thanks. We return the week after with the readings listed below.

Thank You,

The Poetry Project

Friday, November 16, 10 PM

Poets' Potluck

Just as it sounds: poets and the (ingestible) goods they bring. Please join us for a low-key night of readings, screenings, music and really good homemade food. Stacy Szymaszek might bring cheesecake, Arlo Quint might bring a cake baked by Christa Quint, John Coletti will whip up something delicious, as will Filip Marinovic, David Gatten, James Hoff, Diana Hamilton, Eddie Hopely, Dustin Williamson, Sara Marcus, Ben Malkin, Amelia Jackie, Lauren Russell, John Mulrooney, Jim Behrle, and perhaps other fabulous people. Fun times ahead. Suggested admission is five dollars.

Monday, November 26, 8 PM

Stephen Motika & Erica Kaufman

Stephen Motika's chapbook, *Arrival* and at *Mono*, will be published this fall by sona books. His work has appeared in *The National Post* of Canada, *Another Chicago Magazine*, and *The Common Review*, among other publications. <sup>3</sup>*The Field*,<sup>2</sup> a collaborative exhibition with Dianna Frid, was on view at Gallery 400 at the University of Illinois, Chicago, in December 2003. He is the coordinator of public programs, education, and exhibitions at Poets House in New York City and publisher of Nightboat Books. Erica Kaufman is the author of several chapbooks, most recently *Censory Impulse* (Big Game Books), *civilization day* (Open24Hours), and a familiar album (winner of the 2003 New School Chapbook Contest). She is the co-curator/co-editor of *Belladonna\*/Belladonna Books*. Erica lives in Brooklyn and is a Ph.D. candidate at the CUNY Graduate Center.

Wednesday, November 28, 8 PM

Hannah Weiner's Open House

A reading to celebrate the vision of poet Hannah Weiner (*Clairvoyant Journal*, *Little Books/Indians*, *Spoke*) and the publication of Hannah Weiner's *Open House* by Kenning Editions, featuring readings, performances and recollections by Charles Bernstein, Lee Ann Brown, Thom Donovan, Patrick Durgin, Laura Elrick, Kaplan Page Harris, Andrew Levy, John Perreault, Rodrigo Toscano, Carolee Schneemann, James Sherry, Anne Tardos & Lewis Warsh. With special guests Jerome Rothenberg, Bernadette Mayer and Barbara Rosenthal. See our website for reader bios.

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

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

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

131 East 10th Street at Second Avenue

New York City 10003

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



www.poetryproject.com

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

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

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

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401. **Stephen Vincent**  
***Lawrence Weiner review in NY Times***

*Fri 16 Nov 2007*

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For folks with interest in Lawrence Weiner - text/concrete poetry/ conceptual artist, etc., whose first work emerged in the late sixties - Roberta Smith has a good review plus photographs of his retrospective recently opened at the Whitney. Though Weiner is deeply into language/thought and the implications of text explored - almost in the manner of paint and/or sculpture - in the context of gallery and public spaces - it is a good bet that Weiner's work is rarely studied in the context of most MFA writing programs. (Ron Silliman recently explored this sad poverty in a recent essay on the fate of consideration (lack thereof) of contemporary concrete poets.)

For those in New York or visiting there is a nice permanent Weiner text piece on the crossbeam of an old Federal house on Greenwich near Canal Street. I have a picture and discussion of it on my blog from earlier this year:  
<http://stephenvincent.net/blog/?m=200701>

Stephen V

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

Currently a short take on David Buuk's splendid talk and power point slide show on 'unpublic' public art in San Francisco and the Bay Region. A event that should be repeated!

Plus more pix and improves on Valencia Street by yours truly.

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402. **Rob McLennan**

***new(ish) on rob's clever blog***

*Fri 16 Nov 2007*

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new(ish) on rob's clever blog

-- the power to bend spoons; interviews with Canadian novelists, ed. Bev Daurio

-- some brief thoughts about the short novel

-- readings in edmonton (again); the past few days

-- ongoing notes -- the ottawa small press book fair

-- Ottawa writer Elizabeth Hay wins the Giller Prize

-- 12 or 20 questions: with Anne Stone

-- ongoing notes; notes & more notes

-- edmonton: first snow

-- 12 or 20 questions: with Steve Venright

-- 12 or 20 questions: with Matthew Firth

-- white, a first novel by rob mclennan

-- Ottawa Life magazine, reception

-- what does her matter (poem)

-- [ottawa] festival notes: october

-- The Peter F. Yacht Club, issue #8 (the Edmonton issue) ; reading, regatta, launch

-- [ottawa] festival notes: october

-- [ottawa] festival notes: october

-- Thomas Wharton's Salamander

[www.robmclennan.blogspot.com](http://www.robmclennan.blogspot.com)

+ some other new things at the alberta, writing blog

[www.albertawriting.blogspot.com](http://www.albertawriting.blogspot.com)

+ some other new things at ottawa poetry newsletter,

[www.ottawapoetry.blogspot.com](http://www.ottawapoetry.blogspot.com)

+ some other other new things at the Chaudiere Books blog,

[www.chaudierebooks.blogspot.com](http://www.chaudierebooks.blogspot.com)

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books ([www.chaudierebooks.com](http://www.chaudierebooks.com)) ...coord., SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta \* <http://robmclennan.blogspot.com/>

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403. **Alan Sondheim**

***Schroedinger Cat Experiment (blind manipulation):***

*Fri 16 Nov 2007*

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Schroedinger Cat Experiment (blind manipulation):

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incandescent to my at to analogic, at to analogic, with to analogic? with To To  
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and is course -> a:a a' a' a'' f' f' rather f:or is all from is diagrams:splattered  
from spotted diagrams:splattered Deep spotted the Deep the:seems the simple

simple But But then effects effects into come in play the in stammers the  
stutters stammers way stutters debris way across scattered the the in-me my  
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- connects Your my my raster raster to infinitely, infinitely, and small identity  
create - identity with - park with function park moves function to moves a'; a';  
moves a' a' a'' a'' course and is course -> is -> -> f' -> rather f' that rather  
necessary is from from diagrams:change, memories memories I'm disperse,  
waiting focused her waiting :impede her is :impede as is death, as impediment.  
death, Devour Devour clear clear enough, it? it? collapse, A produced, collapse,  
entropy produced, Forth entropy The Forth f The a f a'; to f' f' a' to to and and  
there of a! there function a! moves function to moves f' to a' f' to to and and of  
there there a:a is -> -> f' -> rather f' that rather necessary that the necessary  
How the far far we gone gone two two partial weeks? or partial cat-box, or a  
cat-box, to a all to comforting. all the Conduct Come Come me, The The f  
function to moves f' to a' f' a'' a' of a'' there of a, there beautiful beautiful The  
The function moves moves a'; a moves a'; to moves and to course and is course -  
-> is -> a' a'' a'' f:or rather rather that that from is diagrams:elsewhere from her  
diagrams:elsewhere waiting, her is waiting, did is forget did :which :which way  
way to electronic, electronic, and cyberspace Your beyond. forest, Your in  
forest, we're in hands, we're she's hands, far she's away, away, in my my again.  
again. century, Throughout gives century, to gives Your to connects Your again.  
connects the again. mechanism century, gives gives way electricity, electricity,  
needle with function park moves function to moves f' to a' f' a'' a' of a'' course  
course is is a:a a' a' f' -> rather f' that rather necessary that the necessary  
forum the have forum reading, been there there already a a :Analog :Analog to  
has value, to where? value, From where? At From Come At me, Come The The f  
f moves to to f' a'; to moves and to course and is course beautiful is The  
beautiful f function moves moves to a'; a'; moves moves a'' a' of a'' there of a:a  
there a' a:a a'' a' f:or a'' all rather that that is from from diagrams:problem. the  
the What in the A? in is A? problem is case problem by case the the  
[<s><C1><V><C2C2><er>] [<s><C1><V><C2C2><er>] as the the just  
following second just just second minute just Forth minute The Forth f The a  
moves to to f' moves moves to a' of a'' there of a! there function a! moves  
function to moves f' to moves moves to to a'' of of there course -> is -> -> f' ->  
rather f' that rather necessary that the from diagrams: diagrams: demonstrate  
how how mappings mappings processes,:the require To processes,:the with To  
filter with to filter analogic, to human, analogic, with Come me, me, The f f a  
moves f' to a' f' a'' a' of a'' there of a, there wetware! a, Give Give name name to  
hunger! hunger! rather This that rather necessary that the necessary speeds  
the through speeds body through Your - your your the currency currency your  
of Ah... drug lost-body-skins Ah... your lost-body-skins I your these I or these all  
or that that necessary necessary from diagrams diagrams impossible ... within

drawn into! within do into! call do your? call The your? f function moves moves  
to a'; a'; moves moves a" a' of a" there of a there my a my my or my all rather  
that that is from from diagrams, the yours! I drugs yours! list drugs one list  
one, one on one, line on alone, alone, Control-d when when My My stutters  
stammers way stutters debris way across debris is across The is f The a moves  
to to f' moves moves to a' of a" there of a there forth a eating, forth within  
eating, junkie, within The The f f moves to to f' a'; to moves and to course and is  
course is is 038], is -> a a' a' a" f' f' ... ... digital into to digital infinitely, to and  
infinitely, an and map an that map here, here, into? into? Are properly properly  
The compiling moves function to moves f' to a' f' a" a' of a" there of is is You ran  
ran 332017 332017 function hours? moves function to moves f' to a' f' a" a' of  
a" there course is is and 12113 12113 24709 and you - that you along! that 6  
along! I 6 been I Julu been ... ... it it has you you minutes just on minutes Give  
on name Give your name This your rather This that all is is from the the  
[...]

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404. **Maryrose .**

***Dan Raphael and Rodney Koeneké at Spare Room, Portland***

*Sat 17 Nov 2007*

---

I'm very much missing the recipe. I really enjoyed the month of poetics digest  
that contained that recipe.

Anyway

Spare Room presents

Dan Raphael

Rodney Koeneké

Sunday, November 18th, 7:30 pm

Concordia Coffee House

2909 NE Alberta

[www.concordiacoffeehouse.com](http://www.concordiacoffeehouse.com)

\$5.00 suggested donation

[www.flim.com/spareroom](http://www.flim.com/spareroom)



Upcoming readings

12/9 Ken Rumble / Susan Briante

=====  
=

Dan Raphael is known for the linguistic richness of his poetry and his energetic performance of those words. *Breath Test*, his 16th book, was published this May (nine muses books.); other books include *Showing Light a Good Time* and *When a Flying City Falls*. Dan's poems have appeared in such publications as *Central Park*, *Caliban*, *UrVox*, *Shattered Wig*, and *Tinfish*, while current works appear in *Otoliths*, *Skidrow Penthouse*, *Broken Word II*, *31*, and *Refined Savage*. His monthly poetry series at a downtown bookstore is in its 13th year; he previously edited *26 Books* and *NRG Magazine*.

Rodney Koeneke is the author of the poetry collections *Musee Mechanique* (BlazeVOX, 2006) and *Rouge State* (Pavement Saw, 2003). His new manuscript is called *Etruria*. Hobbies include flarf and neo-benshi, both of which will figure in this reading, where parts of a silent classic film will be screened to the poet's script. Rodney feeds almost daily content to his poetry blog, <http://www.modampo.blogspot.com>, and has flash-reviewed 100 poetry books for his latest time sink, GoodReads. Rodney lives in Portland with his wife, Lesley Poirier, and their curly-headed son.

--

Maryrose Larkin

Northwest Research

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

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

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

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██████████

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405. **Alan Sondheim**

**(no subject)**

*Sat 17 Nov 2007*

---

i meditate upon the ten directions /  
i meditate upon the ten intermediate directions  
and the breathing of the winds /  
i meditate upon the breathing out and breathing in /  
i meditate upon the four winds /  
i meditate upon the five winds /  
i meditate upon all living beings /  
i meditate upon all dead beings /  
upon all ghosts /  
upon all gatherings /  
i meditate upon all gatherings and all filterings /

i meditate upon red dusts /  
i meditate upon yellow blue white red dusts /  
i meditate upon all radiations and all swarming /  
i meditate upon all avatars and sheave-bodies /  
i meditate upon the hundred worlds /  
the thousand worlds /  
i meditate upon worldings and world-destroyings /  
i meditate upon world-destroyers and the dusts of  
world-destroyers /  
i meditate upon all languagings and wordings /  
i meditate upon all words /  
i meditate upon thunderbolts and daggers /  
i meditate upon echoes of thunderbolts corrosions  
of daggers /  
i meditate upon rusts and skulls /  
i meditate upon the bones of broken skulls /  
upon the dusts of bones /  
upon the radiations of bones /  
i meditate upon memories and structures of  
memories /  
and upon the broken structures of memories /  
and upon forgotten structures of forgotten  
memories /  
i meditate upon the smallest and largest and the  
tears and deaths of the smallest and largest /  
i meditate upon the dependent originations of  
everything and nothing /  
upon the co-dependent originations of everything  
and nothing /  
upon the co-dependent co-originations of  
everything and nothing /  
i meditate upon nothing and everything /  
i meditate upon nothing at all /  
upon the emptiness of radiations and gatherings /  
upon the emptiness of dusts and filterings /  
upon the sheave-beings and the emptiness of  
sheave-beings /  
and upon the emptiness of skins emptiness of  
bones emptiness of thunderbolts and daggers /  
i meditate upon no-meditation /  
i meditate upon emptiness of emptiness /  
i meditate upon naming and namings /



upon general naming and improper naming /  
upon proper names and proprietaries /  
upon parts of speech and signal parts of speech /  
i meditate upon protocols and the gatherings  
of bones /  
upon the coming-together of bones /  
upon the dissolution of red white blue yellow  
dusts /  
upon the dissolution of red dusts and  
filterings /  
i meditate upon the hardening of gatherings /  
i meditate upon the disappearance of filterings /  
and the hardening of worlding and worlds /  
and the hardening of this world and earth /  
i meditate upon the organisms and life-forms of  
this earth /  
i meditate upon the thinging and being of this  
earth /  
upon the beings of this earth /  
upon this being of this earth and this being /  
upon the bones of this being /  
upon the minding and minds of these bones /  
upon the meditation of these bones /  
upon the meditation of these bones and the ten  
directions /  
i meditate upon the ten directions /  
i meditate upon the ten intermediate directions  
and the breathing of the winds /  
meditate upon the breathing out and breathing in /  
upon the four winds /  
upon the five winds /  
meditate upon all living beings /  
meditate upon all dead beings /  
upon all ghosts /  
upon all gatherings /  
meditate upon all gatherings and all filterings /  
meditate upon red dusts /  
meditate upon yellow blue white red dusts /  
meditate upon all radiations and all swarming /  
meditate upon all avatars and sheave-bodies /  
meditate upon the hundred worlds /  
the thousand worlds /

meditate upon worldings and world-destroyings /  
meditate upon world-destroyers and the dusts of  
world-destroyers /  
meditate upon all languagings and wordings /  
meditate upon all words /  
meditate upon thunderbolts and daggers /  
meditate upon echoes of thunderbolts corrosions  
of daggers /  
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meditate upon the bones of broken skulls /  
upon the dusts of bones /  
upon the radiations of bones /  
meditate upon memories and structures of  
memories /  
and upon the broken structures of memories /  
and upon forgotten structures of forgotten  
memories /  
meditate upon the smallest and largest and the  
tears and deaths of the smallest and largest /  
meditate upon the dependent originations of  
everything and nothing /  
upon the co-dependent originations of everything  
and nothing /  
upon the co-dependent co-originations of  
everything and nothing /  
meditate upon nothing and everything /  
meditate upon nothing at all /  
upon the emptiness of radiations and gatherings /  
upon the emptiness of dusts and filterings /  
upon the sheave-beings and the emptiness of  
sheave-beings /  
and upon the emptiness of skins emptiness of  
bones emptiness of thunderbolts and daggers /  
meditate upon no-meditation /  
meditate upon emptiness of emptiness /  
upon nothing at all /  
upon the emptiness of radiations and gatherings /  
upon the emptiness of dusts and filterings /  
upon the sheave-beings and the emptiness of  
sheave-beings /  
upon the emptiness of skins emptiness of  
bones emptiness of thunderbolts and daggers /

upon no-meditation /  
upon emptiness of emptiness /  
nothing at all /  
emptiness of radiations and gatherings /  
emptiness of dusts and filterings /  
sheave-beings /  
skins bones thunderbolts daggers /  
no-meditation /  
no emptiness of emptiness /  
no emptiness /

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406. **David Chirot**

***Fwd: Meditations in a Time of Delusions and Lies 25: Bomb Iran Follies***

*Sat 17 Nov 2007*

---

Meditations in a Time of Delusions and Lies 25: Bomb Iran Follies Hilton  
Obenzinger

I write these meditations from time to time in an attempt to stay sane. If you find them tedious, apply the magic of delete. If you want to share them with others, feel free to do so.

November 12, 2007

-----

When Bush pushed for further sanctions against Iran, Vladimir Putin asked a semi-rhetorical question: "Why make the situation worse, bring it to a dead end, threaten sanctions or even military action?"

This reminds me of the bumper sticker I see sometimes: "WAR IS NOT THE ANSWER."

Of course, war IS the answer if the question is how to dominate the Middle East, control the flow of oil, put a stranglehold on Europe and Japan, encircle Russia . . . and so forth. And why make the situation worse? Because targeting Iran and spreading the chaos in the Middle East is part of the plan.

As the Bush gang continues the slide towards widening the war, the absurdities keep mounting. Israel bombs something in Syria – a big cube in the desert – which is or may be or could be a nuclear reactor. One country bombs another – and the US does not object, and there's little outrage. Instead, the Bush gang encourages speculation in the media about exactly in what way the cube is a dangerous nuclear threat.

The man who spends his time inspecting to see if a country is building nuclear weapons, Mohamed ElBaradei, thought that "to bomb first and ask questions later" was peculiar. Then the press discovers that pictures of that cube in the desert have been around for years. Why bomb it now? Did it just become a threat? Doesn't the fact that no one finds any evidence by Israel or the US a little dubious? Haven't we learned something from the last bit of faith-based intelligence?

Don't get me wrong. I don't want Syria to make nuclear weapons, nor Iran. But Israel has not signed the non-proliferation treaty, and Iran has. Besides, Israel has, according to the CIA, over 200 nuclear weapons – but Israel's no problem, according to the US. Pakistan has nuclear bombs and is coming apart at the seams – but Pakistan's still our ally. Iran and Syria are the problems. Imagine if Syria's air force bombed Dimona, Israel's reactor. It's hard to conceive how much of an uproar that would produce, not to mention massive military retaliation.

But, wait, there's more. Kurdish rebels attack Turkish troops on the border between Turkey and Iraq. Turkey threatens to retaliate. The US condemns the Kurdish "terrorists" and asks the Iraqi Kurds to cool them out. Meanwhile, Kurdish rebels on the border between Iraq and Iran continue their attacks – but, of course, they're not terrorists.

Remember: some people can have nuclear weapons but others can't; some Kurds are terrorists but others are not; peace means war or is it war means peace? No need to fret, democracy in the Middle East is Blackwater electing to decide which is which. Norman Podhoretz is panting for World War 4 (apparently we already had number 3 – I'm glad I missed it); Giuliani has brought on Podhoretz and other fanatics to guide his campaign to ready the trigger on "Islamofascism." Meanwhile, the Bush gang keeps waterboarding the Democrats, making them think they're going to drown until they gag and . . . then they do drown in the bodily fluids of their own cowardice. Even if Bush doesn't bomb Iran, he's making sure that whoever takes over will have to do the job.

Oh, yes, then there's the latest case of tainted toys from China. Congress votes more money for the agency checking consumer goods to expand, get more inspectors, do its job, and the director says she doesn't want the dough: Regulation is bad. Health care for kids is nixed – too expensive, plus it's socialism. And how can I forget: Bush threatens Cuba; Gaza is a giant prison and starving to death; veterans make up 25 percent of the homeless and are treated like dirt, not by anti-war protesters yelling "baby killers" but by the government that sent them; Lou Dobbs and other media demagogues vilify immigrants; and one more celebrity apologizes for a racist outburst.

So, remember this moment. Remember all of the absurdities. Add some that I've missed.

And start making up excuses to the future generations for why we allowed all of this to happen.

Hilton Obenzinger



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407. **Walter K. Lew**

***Nov. 17 Screenings/Performances: Movietelling at the Miami Beach Cinematheque***

*Sat 17 Nov 2007*

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AN OFT-NEGLECTED FACT OF WORLD FILM history is that nearly everywhere movies have been regularly shown there was an era in which they were accompanied by live narration by "movietellers." Movietelling ranged from simultaneous translation of a foreign film and introductory lectures on its cultural background--for example, explaining "cowboys and Indians" to audiences in 1910s East Asia--to original new scripts in which each character was impersonated and sound effects recreated by a single performer freely departing from the film's originally intended message.

SOMETIMES CALLED "POETS OF THE DARK," in colonized countries, the movieteller retold officially approved films in ways that expressed the local community's anguish and resistance. In doing so, they mastered many modes of political wit, satire, lyricism, narrative rhythm, and melodrama. Not surprisingly, movietellers were often arrested in the midst of a performance.

THIS SATURDAY AT THE MIAMI BEACH CINEMATHEQUE, Kate Ann Heidelberg, Jen Nellis, and dennis M. somera--three wonderful poets from the San Francisco Bay Area and Miami who took seminars I taught at Mills College and the University of Miami--will be performing the first movietelling in Miami in nearly a century. I will also give an introductory illustrated talk and present excerpts from my own work in this genre going back to the early 1980s. You are hereby guaranteed a unique, thoroughly enjoyable and illuminating evening that will make you see the film-going experience from a rich new perspective!

FOR MORE DETAILS and how to purchase tickets, please go to <[www.tix.com/EventSeatType.asp?Event=116287](http://www.tix.com/EventSeatType.asp?Event=116287)>.

HALF-PRICE TICKETS are available to students with University of Miami I.D. (\$6). Seating is very limited and so I recommend that you purchase tickets beforehand. Parking tips are given below.

WHEN: SATURDAY, Nov. 17 @ 8:30.

WHERE: MIAMI BEACH CINEMATHEQUE, 512 Espinola Way, Miami Beach, FL

33139. Phone: (305) 67-FILMS.

EVENT TITLE: "Poets of the Dark" <<https://www.tix.com/EventSeatType.asp?Event=116287>>

BEST PARKING LOT OPTIONS:

1. 16th Street between Collins and Washington;
2. 16th and Drexel Ave.;
3. Least expensive: Lots north of Lincoln Road, three blocks away.

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408. **amy king**

***RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture***

Sat 17 Nov 2007

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BlazeVOX and the Publishing Practices of the Post-Avant

<http://reconfigurations.blogspot.com/2007/11/jlyn-chapman-blazevox-and-publishing.html>

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Be a better sports nut! Let your teams follow you with Yahoo Mobile. Try it now.

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409. **Alexander Jorgensen**

***David-Baptiste Chirot : Poetry in Nature: Photography of Pradip Datta & rubBEing***

Sat 17 Nov 2007

---

<http://davidbaptistechirot.blogspot.com/2007/11/poetry-in-nature-photography-of-pradip.html>

Pradip Datta, artist from Kolkata. You should be hearing lots more of him and seeing more examples of his work in the coming months and year.

Good work, David!

--

Alexander Jorgensen



--

<http://www.fastmail.fm> - Accessible with your email software  
or over the web

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410. **Dan Thomas-Glass**

**emails- Lisa Robertson, Kevin Davies, Michael Scharf**

Sat 17 Nov 2007

---

Looking for valid email addresses for these three-- please, if you know them, send them along. You will have the eternal gratitude of several people, in return.

Much thanks,,,

Dan Thomas-Glass

██████████

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411. **Dan Thomas-Glass**

**With + Stand**

Sat 17 Nov 2007

---

With + Stand [1619, 'the whole creation, the universe,' from L.L. systema 'an arrangement, system,' from Gk. systema 'organized whole, body,' from syn- 'together', (sun- 'with') + root of histanai 'cause to stand']

withplusstand.blogspot.com

A new journal of letters. Seeks submissions of emergent poetry & prose which gestures/thinks in around with through against histories (of capital & labor flows global markets trade agreements arts forms bodies states cities societies resistances migrations movements ideologies ideas etc.) & systems.

First issue will be handsomely reproduced & distributed as widely as funds allow in the first month of 2008.

Reading period: now through December 31st, 2007.

Send submissions of 1-10 pages as word .doc attachments to ██████████

"The art that moves ahead into the unknown, the only art now possible, is neither lighthearted nor serious; the third possibility, however, is cloaked in obscurity, as though embedded in a void the figures of which are traced by advanced works of art." – Theodor Adorno, 'Is Art Lighthearted?'

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412. **Andy Gricevich**  
***emails for Lisa Robertson, Ange Mlinko***  
*Sat 17 Nov 2007*

---

Anybody have those? Thanks!

Andy

-----  
Get easy, one-click access to your favorites. Make Yahoo! your homepage.

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413. **Patrick Herron**  
***Friendly reminder--reading this evening, come between 9 & 10***  
*Sat 17 Nov 2007*

---

What: Poetry reading

Who: Murat Nemet-Nejat, Standard Schaefer, Rodrigo Garcia Lopes

Where: Herron household, map: <http://tinyurl.com/yoganf>

Why: To honor the visit of three great Turkish poets

When: Saturday 17 November, doors @ 9, readings & screenings @ 10

How: I'll gladly explain after you arrive

Howdy friends -

This evening, Saturday November 17, I will be hosting a poetry reading at my home in Chapel Hill NC (map: <http://tinyurl.com/yoganf>) to which you are all invited. I am hosting this reading in celebration of the arrival of Murat along with three of the greatest Turkish poets alive today, Lale Müldür, Gaven Tran and Seyhan Erözçelik. It is my aim to share some of our best poetry with our distinguished Turkish visitors.

Readers:

Murat Nemet-Nejat

residing in Hoboken, NJ; originally from Istanbul, Turkey

<http://google.com/search?q=murat+nemet-nejat>

Standard Schaefer

residing in San Francisco, CA; originally from Houston, Texas

<http://google.com/search?q=standard+schaefer>

Rodrigo Garcia Lopes

residing in Chapel Hill, NC; originally from Londrina, Brazil

<http://google.com/search?q=rodrigo+garcia+lopes>

My door will open to everyone around 9PM and we will start readings promptly at 10. Each reader will read 10-30 minutes, and around 11:30 we will screen



two films. The film *\_Satori Uso\_* (<http://www.youtube.com/watch?v=UFkkNV77h28>) is based on a character by Rodrigo Garcia Lopes. The second film is Julian Semilian's new surrealist short film, *\_Tear Void Insomnia Mist\_*. If you don't know him, Julian is an all-around brilliant poet/filmmaker/artist (<http://tinyurl.com/yw5bmz>) who teaches at the NC School of the Arts in Winston-Salem, NC.

(special request: please park on the street, as my driveway is very treacherously steep and difficult to turn around on; there's a nicely lit brick stair-walk leading to my front door from the street)

there will be snacks there will, there will be snacks

Patrick

--

Patrick Herron



<http://proximate.org/ph/>

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#### 414. **Patrick Herron**

***Re: Friendly reminder--reading this evening, come between 9 & 10***

*Sat 17 Nov 2007*

---

That's Güven Turan, not Gaven Tran. Darned spell-checker...

Patrick Herron wrote:

- > What: Poetry reading
- > Who: Murat Nemet-Nejat, Standard Schaefer, Rodrigo Garcia Lopes
- > Where: Herron household, map: <http://tinyurl.com/yoganf>
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- > When: Saturday 17 November, doors @ 9, readings & screenings @ 10
- > How: I'll gladly explain after you arrive
- >
- > Howdy friends -
- >
- > This evening, Saturday November 17, I will be hosting a poetry reading
- > at my home in Chapel Hill NC (map: <http://tinyurl.com/yoganf>) to which
- > you are all invited. I am hosting this reading in celebration of the
- > arrival of Murat along with three of the greatest Turkish poets alive
- > today, Lale Müldür, Gaven Tran and Seyhan Erözçelik. It is my aim to
- > share some of our best poetry with our distinguished Turkish visitors.
- >
- > Readers:

- >
- > Murat Nemet-Nejat
- > residing in Hoboken, NJ; originally from Istanbul, Turkey
- > <http://google.com/search?q=murat+nemet-nejat>
- >
- > Standard Schaefer
- > residing in San Francisco, CA; originally from Houston, Texas
- > <http://google.com/search?q=standard+schaefer>
- >
- > Rodrigo Garcia Lopes
- > residing in Chapel Hill, NC; originally from Londrina, Brazil
- > <http://google.com/search?q=rodrigo+garcia+lopes>
- >
- > My door will open to everyone around 9PM and we will start readings
- > promptly at 10. Each reader will read 10-30 minutes, and around 11:30 we
- > will screen two films. The film *\_Satori Uso\_*
- > (<http://www.youtube.com/watch?v=UFkkNV77h28>) is based on a character
- by
- > Rodrigo Garcia Lopes. The second film is Julian Semilian's new
- > surrealist short film, *\_Tear Void Insomnia Mist\_*. If you don't know
- > him, Julian is an all-around brilliant poet/filmmaker/artist
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- > Winston-Salem, NC.
- >
- > (special request: please park on the street, as my driveway is very
- > treacherously steep and difficult to turn around on; there's a nicely
- > lit brick stair-walk leading to my front door from the stret)
- >
- > there will be snacks there will, there will be snacks
- >
- >
- > Patrick
- >

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415. **Tim Peterson**

***EOAGH Issue Four NOW ONLINE***

*Sat 17 Nov 2007*

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Announcing

EOAGH: A Journal of the Arts

ISSUE FOUR

Edited by Tim Peterson

<http://chax.org/eoagh/issuefour.html>

A PANEL:

Language Poetry and The Body: A Panel

Maria Damon, Steve Benson, Leslie Scalapino, Bruce Andrews Moderated by  
Erica Kaufman and Tim Peterson

ARTICLES:

ORDERED FRAGMENTS ( ) OF A DISORDERED DEVOTION

by Charles Alexander

OFF THE TOP OF MY RADIO HEAD

by Stephen Paul Miller

The Poetics of Non-Experience:  
Repetition, Simulation, and Anxiety  
in Leslie Scalapino's Trilogy  
by Tenney Nathanson

Inbetweeness

by Veronica Wong

PERFORMANCE SCORE

No More

for jazz ensemble

by Jeff Kimmel and Ruth Lepson

REVIEWS

Szymaszek's Homo Sailor King in Emptied of All Ships  
-- do you Speak Greek?

by Julian Brolaski

Elemental Song by Roberto Harrison

Review by Alan Davies

Slowly But Dearly by Norman Fischer

Review by Alan Davies

Lydia Davis' Proust

Review by Michael Gottlieb

Jack Kimball can dance...is a seasoned barb

Review by Christina Strong

WITH POETRY BY

Gilbert Adair

Hugh

Behm-Steinberg

Cara Benson

Charles Borkhuis

Allen

Bramhall

Laynie Brown

Marie Buck

Laura Carter

Christopher Casamassima

Joel Chace

James Cook

Lisa

Cooper

Clayton Couch

Bruce Covey

Geoffrey

Cruickshank-Hagenbuckle

Jonathan Doherty

Thom Donovan

Jim Dunn

kari edwards and Chris Martin

Thomas Fink

Skip

Fox

Joanna Fuhrman

Rebecca Gopoian

Andy Gricevich

Arielle Guy

Barbara Henning

Mitch

Highfill

Dan Hoy

Thomas Hummel

Paolo Javier

Paul Foster Johnson

Jane

Joritz-Nakagawa  
Lin Kelsey  
Brendan Kreidler  
Ruth  
Lepson  
Hillary Lyon  
Jami Macarty  
Nicholas Manning  
Sara Marcus  
Bonnie Jean Michalski  
Joe Moffet  
Rich Murphy  
Sheila  
Murphy and Scott Glassman  
Chris Murray  
Shin Yu Pai  
Dawn  
Pendergast  
Patricia Peterson  
Simon Pettet  
Nick  
Piombino  
Laurie Price  
Karen  
Randall  
Robin Reagler  
Marthe Reed  
Evelyn Reilly  
Edwin Rodriguez  
Linda Russo  
Frank Sherlock  
James  
Sherry  
Ron Silliman  
Gregory Vincent St Thomasino  
Rob  
Stanton  
Jordan Stempleman  
Ray Succre  
Shelly Taylor  
Adam Tobin  
Andrew Topel

Rodrigo Toscano  
and Lynn Xu=

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416. **CA Conrad**

***nostalgia for genocide, or LET'S PLAY genocide!***

*Sat 17 Nov 2007*

---

Earlier today I was reading in the park before going to my stupid job. A pair of nannies arrived on the scene with 2 young boys, one dressed as a cowboy, the other as an indian.

"YOU'RE SUPPOSED TO DROP DEAD WHEN I SHOOT YOU!"

"WHY DO I HAVE TO DIE ALL THE TIME!?"

"BECAUSE I'M THE COWBOY AND COWBOYS DON'T DIE THE INDIANS DIE!"

"I DON'T WANNA BE AN INDIAN NO MORE! I'M TIRED OF DYING ALL THE TIME!"

The nannies sat on a bench smoking and talking about boyfriends. It was just another day in Philadelphia celebrating the murderous world we wake yawning toward.

What fucking parents in 2007 are buying kids cowboy and indian costumes with cap guns? WHAT IF young German boys wanted to play a game of NAZI and JEW!? WOULD THAT ALSO BE OKAY!? But then again the Germans lost the war. Maybe if the indians won the war the cowboys would die in the game?

What the fuck are these fucking parents thinking? "Let's get the boys some cowboy and indian outfits like we had when we were kids! Ah, look at them shoot one another! Brings back memories!"

Our country is about to celebrate THANKSGIVING DAY, again! Talk about nostalgia for genocide.

How many Americans will mindlessly cook a butchered turkey without any thought of Native American bloodlines having been erased from the planet? Millions and millions of tortured, slaughtered families from every corner of our map. All 50 states experienced this slaughter, enslavement, this giant dark finger tamping out the lights of generations. Languages stuttered into the plains and mountain chains no more.

And who will be thinking of the nearly ONE MILLION Iraqis killed since our unprovoked illegal invasion of Iraq? THANKSGIVING DAY!?

WE'RE GOING TO CELEBRATE THANKSGIVING DAY!?

FUCK THANKSGIVING DAY!

For those interested, a campaign to fast on Thanksgiving Day has begun. For more information please go to this site:

<http://THANKSGIVINGDAYFAST.blogspot.com>

When genocide is part of playtime everyone's asleep and murdering by proxy, even your stupid fucking children who know no better, CAConrad

<http://PhillySound.blogspot.com>

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417. **Susan Webster Schultz**

***Tinfish Press news***

*Sun 18 Nov 2007*

---

November, 2007

TINFISH PRESS NEWS

During this past year, Tinfish Press has published the following:

--two on-line features at [tinfishpress.com](http://tinfishpress.com) (About Looking and Tinfish Net #3 , On Translation)

--farout\_library\_software by Pam Brown (Australia) and Maged Zaher (Seattle/Cairo) (Design by Chae Ho Lee)

--Corpse Watching by Sarith Peou (design by Lian Litvin)

--Someday I'll Be Sitting at a Dingy Bar by Hwang Jiwoo, translated by Scott Swaner and Young-Jun Lee (design by Gaye Chan)

--Language as Responsibility by Leonard Schwartz (design by Lian Litvin)

--Tinfish #17, the annual journal of poetry from the Pacific, featuring poetry from Hawai`i and elsewhere (covers by Jean Pittman)

Forthcoming (soon!)

--The Erotics of Geography (with cd-rom) by Hazel Smith (design by Karen Zimmerman)

Forthcoming (later!)

(First) books of poems by Craig Santos Perez and Meg Withers.

A group of us just read and presented design talks at Evergreen State University in Olympia, Washington (Leonard Schwartz's class) and at Pacific University in Forest Grove, Oregon (organized by Jules Boykoff and Kaia Sand, among others). The reception was warm and engaged. Readers included Tiare Picard, Craig Perez, Deborah Meadows, Lissa Wolsak, Lisa Kanae and Susan M. Schultz. Approximately 200 people showed up for the reading at Pacific

University and many dozens more for Gaye Chan and Lian Litvin's design talk. You can see photos at the "friends of Tinfish Press" facebook page.

This past April we sponsored a reading by Linh Dinh and Naomi Long in Honolulu. In early November, we celebrated Tinfish #17 with a reading in the UH English department.

Please check our website for more details: <http://tinfishpress.com>

We invite you to buy Tinfish books. They make wonderful gifts for lovers of poetry and design, especially. To buy a Tinfish book is also to support the making of more fine books.

We intend to publish more fine books in the coming year, and to offer readings here (Hawai'i) and elsewhere. So we also invite you to make tax deductible donations to Tinfish, either on the website or at our address:

Tinfish Press  
Susan M. Schultz, Editor  
47-728 Hui Kelu Street #9  
Kane'ohe, HI 96744  


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#### 418. **William Slaughter**

##### ***Notice: Mudlark***

*Sun 18 Nov 2007*

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New and On View: Mudlark No. 34 (2007)

Baroque Threads by Donald Wellman

from Notebook: Cuaderno de Costa Rica

Donald Wellman teaches cultural studies and writing at Daniel Webster College. Fields, a selected poems, spanning twenty years of work, appeared in 1995 (Light and Dust). Wellman has translated from French, German, and Spanish. Currently he is working with the Spanish poet Antonio Gamoneda. As editor of O.ARS, a series of anthologies devoted to postmodern poetics and practices, he derived personal satisfaction from the use of punctuation a la dada. The selection here is from his Notebook: Cuaderno de Costa Rica. His poetry engages emerging identities from an ethnographic perspective. These projects include Diario mexicano, Oaxaca, and Prolog Pages. Excerpts from these projects can be found in various on-line and print media: Eratio Postmodern Poetry, There, and Fascicle among others. His essay, "Creeley's Ear," appeared in Jacket Magazine 31. His "Prose on Uxmal" will be found in the current Absent Magazine. "Your Sleep is a Closed Almond," from Yvan Goll's



Traumkraut, appears in Circumference 5 (Fall 2006). Other translations from Goll appear in the current Calque.

Spread the word. Far and wide,

William Slaughter

MUDLARK

An Electronic Journal of Poetry & Poetics

Never in and never out of print...

E-mail: [REDACTED]

URL: <http://www.unf.edu/mudlark>

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419. **Barrett Watten**

***In London: Poetry and Public Language***

*Sun 18 Nov 2007*

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CONTEMPORARY POETICS RESEARCH CENTRE  
BIRKBECK, UNIVERSITY OF LONDON

POETRY AND PUBLIC LANGUAGE:  
A ROUND-TABLE DISCUSSION WITH  
PETER MIDDLETON, JOHN HALL, WILLIAM ROWE, ROBERT HAMPSON, &  
TONY LOPEZ

WEDNESDAY 5TH DECEMBER 2007 6PM,  
ROOM 407, BIRKBECK COLLEGE, MALET STREET, LONDON WC1

A WINE RECEPTION FOLLOWS AT 7.30PM

TO LAUNCH THE BOOK  
POETRY AND PUBLIC LANGUAGE  
JUST PUBLISHED BY SHEARSMAN, EXETER

[http://www.english.wayne.edu/fac%5Fpages/ewatten/pdfs/  
poetryandpubliclanguage.pdf](http://www.english.wayne.edu/fac%5Fpages/ewatten/pdfs/poetryandpubliclanguage.pdf)

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420. **Ryan Daley**

***Re: nostalgia for genocide, or LET'S PLAY genocide!***

*Sun 18 Nov 2007*

---

I don't think anyone is celebrating genocide. Calling Thanksgiving a celebration of genocide not only weakens what genocide is --planned, systematic annihilation-- but seems exaggerative. I agree that the roots of the celebration

itself are suspect, but how is the view you express different from the Crazy Christians seeking to ban Halloween?

On Nov 17, 2007 11:24 PM, CA Conrad <[REDACTED]> wrote:

*Earlier today I was reading in the park before going to my stupid job.  
A pair of nannies arrived on the scene with 2 young boys, one dressed  
as a cowboy, the other as an indian.*

*"YOU'RE SUPPOSED TO DROP DEAD WHEN I SHOOT YOU!"*

*"WHY DO I HAVE TO DIE ALL THE TIME!?"*

*"BECAUSE I'M THE COWBOY AND COWBOYS DON'T DIE THE INDIANS DIE!"*

*"I DON'T WANNA BE AN INDIAN NO MORE! I'M TIRED OF DYING ALL THE  
TIME!"*

*The nannies sat on a bench smoking and talking about boyfriends. It  
was just another day in Philadelphia celebrating the murderous world  
we wake yawning toward.*

*What fucking parents in 2007 are buying kids cowboy and indian  
costumes with cap guns? WHAT IF young German boys wanted to play a  
game of NAZI and JEW!? WOULD THAT ALSO BE OKAY!? But then again the  
Germans lost the war. Maybe if the indians won the war the cowboys  
would die in the game?*

*What the fuck are these fucking parents thinking? "Let's get the boys  
some cowboy and indian outfits like we had when we were kids! Ah,  
look at them shoot one another! Brings back memories!"*

*Our country is about to celebrate THANKSGIVING DAY, again! Talk about  
nostalgia for genocide.*

*How many Americans will mindlessly cook a butchered turkey without any  
thought of Native American bloodlines having been erased from the  
planet? Millions and millions of tortured, slaughtered families from  
every corner of our map. All 50 states experienced this slaughter,  
enslavement, this giant dark finger tamping out the lights of  
generations. Languages stuttered into the plains and mountain chains  
no more.*

*And who will be thinking of the nearly ONE MILLION Iraqis killed since  
our unprovoked illegal invasion of Iraq? THANKSGIVING DAY!?*

*WE'RE GOING TO CELEBRATE THANKSGIVING DAY!?*

*FUCK THANKSGIVING DAY!*

*For those interested, a campaign to fast on Thanksgiving Day has begun. For more information please go to this site:  
<http://THANKSGIVINGDAYFAST.blogspot.com>*

*When genocide is part of playtime everyone's asleep and murdering by proxy, even your stupid fucking children who know no better,  
CAConrad  
<http://PhillySound.blogspot.com>*

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421. **wil Hallgren**

***Re: nostalgia for genocide, or LET'S PLAY genocide!***

*Sun 18 Nov 2007*

It must be so wearying to be so conscientious that you feel compelled to monitor the play of children as they try to fit themselves into becoming human beings. Haven't we all played games as children that we would be embarrassed by if we considered ourselves to be perfect human specimens, complete and not subject to any form of error.

As a child, as an adult, I was and am far from perfect. As a child I killed living beings wantonly (just as Gloucester notices in Lear). As an adult I live under a governmental and social-economic complex that does vile things in my name every time I drop a dollar at the local store. Every single one of us typing into this list-serve is compromised by every light or other electrical switch we turn on. Put that into your rant pipe and smoke it!

Leave the children alone! It's the adults we have to try to change.

-- Wil Hallgren

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

From: CA Conrad <[REDACTED]>

To: [REDACTED]

Sent: Saturday, November 17, 2007 11:24:51 PM

Subject: nostalgia for genocide, or LET'S PLAY genocide!

Earlier today I was reading in the park before going to my stupid job. A pair of nannies arrived on the scene with 2 young boys, one dressed as a cowboy, the other as an indian.

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422. **David Chirot**

***National Endowment for the Arts - Reading - //Less time spent reading for fun***

*Mon 19 Nov 2007*

---

[http://www.nytimes.com/2007/11/19/arts/19nea.html?  
\\_r=1&th&emc=th&oref=slogin](http://www.nytimes.com/2007/11/19/arts/19nea.html?_r=1&th&emc=th&oref=slogin) ---

to read only the "right books for the right answers"?

and then the variations on this in Pierre Bayard's book examining giving "right" and "creative" "answers" when talking about books one hasn't read, or forgotten-- which can ultimately become a way into writing one's own works--

(a new, improved version of some of the theses suggested by the old "Bluffer's Guides"?)

"it's fun to have fun if you only know how"--The Cat in the Hat

do you have to read a book to tell you how to have fun? in order to have fun in reading a book?

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423. **Adam Fieled**

***PFS Post: Halle goes prosy***

*Mon 19 Nov 2007*

---

Check out raw & tasty prose poems on PFS Post from Steve Halle, native of Palatine, Illinois, where the Smithereens play carnivals, remembering "A Girl Like You":

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

Also, Steve's blog-blog

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

And books:

"Opera Bufo"

<http://www.lulu.com/content/1137210>

"Beams"

<http://www.blazevox.org/ebk-af.pdf>

-----  
Be a better pen pal. Text or chat with friends inside Yahoo! Mail. See how.

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424. **Sam Ladkin**

***COMPLICITIES: British Poetry 1945-2007***

*Mon 19 Nov 2007*

---

Dear All,

Robin Purves and I are delighted to announce the publication of the following book, available now. Apologies for cross-posting.

Yours truly,

Sam

COMPLICITIES: British Poetry 1945-2007

eds. Robin Purves & Sam Ladkin

ISBN 978-80-7308-194-2 (paperback). 261pp.

Publication date: November 2007

Price: € 12.00 (not including postage)

<http://litteraria.ff.cuni.cz/books/complicities.html>

This collection of essays does not seek to fashion a bespoke 21st-century Albion from the remnants of Britain's various poetic traditions. The poetry considered here, and its criticism too, is by and large critical of the "new imperial suitings" beneath which the old and new networks of power run. The work gathered in these pages knows language and culture to be profoundly complicit across the board in the extension of acts of domination, from the preparation for and execution of war, to the composition of the suicide note, from the overt corrupting of the democratic franchise, to cold calling's interpellation of the human subject as consumer-in-waiting.

Contributors to this volume include: Thomas Day, Keston Sutherland, Alison Brunning, Robin Purves, J.H. Prynne, Bruce Stewart, D.S. Marriott, Stephen Thomson, Craig Dworkin, Sophie Read, Sara Crangle, Malcolm Phillips, Tom Jones, Josh Robinson, Sam Ladkin, Jennifer Cooke, Ian Patterson.

Robin Purves is a Lecturer in English Literature at the University of Central Lancashire.

Sam Ladkin is a researcher at the University of Cambridge.

For information on all Litteraria Pragensia titles, please visit our website:  
[www.litterariapragensia.com](http://www.litterariapragensia.com)

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425. **Thomas Devaney**

**NYC book party: Thomas Devaney -- Nov 29**

*Mon 19 Nov 2007*

---

Suzi Winson and Fish Drum  
invite you to celebrate the release of

A SERIES OF SMALL BOXES  
by THOMAS DEVANEY

Thursday, November 29, 2007  
6:00-7:45 pm

The Bowery Poetry Club  
308 Bowery \* New York City  
at the foot of First St.  
between Houston & Bleecker  


"Devaney's poems are vulnerable, pleasurable,  
tolerant, wary and contemporary" --Fanny Howe

"The poems are resonant patches of serious life,  
almost as buoyant as dreams. Their light graces  
remain etched in the mind." --John Ashbery

<http://www.bowerypoetry.com/>  
<http://www.fishdrum.com/>

A Series of Small Boxes at SPD:  
<http://www.spdbooks.org/Details.asp?BookID=9781929495115>

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426. **Jennifer Karmin**

**JOB: Framingham State College**

*Mon 19 Nov 2007*

---

(this is a forward. please don't respond to me.  
good luck!)

Framingham State College:

The English Department invites gifted writers &  
teachers to apply for a position as a tenure-track  
Assistant Professor, to begin September 2008, to  
teach creative writing, literature, & first-year  
writing. A terminal degree is required, a PhD is  
preferred, & an MFA will be considered.

We seek a colleague who has demonstrated the ability to be an excellent teacher of the writing of poetry, fiction, & non-fiction; modern & contemporary British, European, or American literature; & first-year composition courses. Candidates should demonstrate their writing accomplishments in at least two genres by submitting ten pages of poetry & twenty pages of prose fiction or non-fiction, either published or unpublished.

The course load is 3/3 & includes one section of first-year composition, two literature courses, & three creative writing courses, with the opportunity to develop new courses in modern & contemporary literature. Framingham State College is a wireless, laptop campus & welcomes instructors with experience using computers in the classroom.

Please send a letter, c.v., dossier, including three letters of recommendation & transcript, & a writing sample, postmarked by November 30 to: Professor Elaine Beilin, Chair, English Department, Framingham State College, 100 State Street, Framingham, MA 01701. Semi-finalists will be asked to submit a half-hour video of one of their classes by February 15, 2008; finalists will be invited to campus. AA/EOE.

---

Be a better pen pal.

Text or chat with friends inside Yahoo! Mail. See how.

<http://overview.mail.yahoo.com/>

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427. **CA Conrad**

***Re: nostalgia for genocide, or LET'S PLAY genocide!***

*Mon 19 Nov 2007*

---

Maybe you didn't notice that I was referring to the adults? It was the adults I blamed, not the children. In fact I made a point of saying the children know no better.

What children do and say frightens me BECAUSE it's what the adults they mimic do and say. Get it?



We're at war and nearly a million Iraqis are dead. Thanksgiving makes me sick at this point. Literally sick!

As far as being told I'm exaggerating genocide, no. No I'm not. It's on historical record that the Puritans were not at all interested in sharing space, resources, or much else with Native Americans. Roger Williams made it clear that he and his fellow Puritans should at the very least PAY the Native Americans for the land being settled, and it was this reason as much as any other reason Williams was sent into exile. He dared look upon the Native Americans as equals, and was banished. He then founded Providence, Rhode Island. But no, it's no exaggeration at all to link the original white settlers with genocide.

Many people like to entertain the notion that the Indian Wars were post Civil War, when in fact the original white settlers starved entire Native American communities out of their homes and off their land. The very same white settlers the Native Americans rescued when first arriving. That's no exaggeration either to say "rescued," because if it were not for the Native Americans sharing food and resources The Mayflower would be unknown to us today.

And not only that but our first president himself declared war on the Iroquois. Washington became known as "Village Destroyer." The slaughter he unleashed continued for a hundred more years, up to the massacre at Wounded Knee. The photographs of that mass grave of Lakota men, women and children should make anyone sick to their stomachs. The US 7th Cavalry standing at the edge of the grave with their rifles, posing above the twisted and bloody limbs, it's incredible! And THAT photograph should be in every single high school history book!

If the Native Americans who rescued the settlers from the Mayflower had any idea what was to come, the evil, wicked, wanton destruction and murder, would they have fed these people? I like to think they would have let them starve.

What I'm proposing is a Thanksgiving Day of giving thanks by saying NO!

And being a vegetarian for 20 years (January 1st 2008 it will be 20 years) I also point out that the lives of turkeys are also very much on my mind. Having grown up in rural America I've known turkeys both domesticated and wild, and love the birds. They are amazing creatures with fascinating lives. The care of a mother turkey, the ritual of a Tom defending his turf, and a million nuances outside the obvious, make me wonder how many people stuffing their faces with the flesh of these birds ever care to know how they live.

I've always admired the Abbie Hoffman quote, "I believe in compulsory cannibalism. If people were forced to eat what they killed, there would be no more wars."

Anyone else interested in SAYING FUCK NO TO THANKSGIVING DAY, go to  
[HTTP://THANKSGIVINGDAYFAST.BLOGSPOT.COM](http://THANKSGIVINGDAYFAST.BLOGSPOT.COM)

CAConrad

<http://PhillySound.blogspot.com>

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428. **SCOTT HOWARD**

***RECONFIGURATIONS: launched/published***

*Mon 19 Nov 2007*

---

We are happy to announce the official launching/publishing of

RECONFIGURATIONS, Volume One: Contingency

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

If you would like to post announcements elsewhere, we would be grateful for the assistance.

Sincerely,

W. Scott Howard

Karla Kelsey

Chris Stroffolino

RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture

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

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429. **Jason Quackenbush**

***Re: nostalgia for genocide, or LET'S PLAY genocide!***

*Mon 19 Nov 2007*

---

i agree. thanksgiving is one of my favorite rituals in american culture. it's all about appreciating what you have and looking out for people who have less. and while the history may not back it up, the thanksgiving mythology reflects an attitude that I think culturally we can be proud of and i'm hesitant to toss the baby out with the bathwater on that one.

On Sun, 18 Nov 2007, Ryan Daley wrote:

*I don't think anyone is celebrating genocide. Calling Thanksgiving a celebration of genocide not only weakens what genocide is --planned, systematic annihilation-- but seems exaggerative. I agree that the roots of the celebration itself are suspect, but how is the view you express different from the Crazy Christians seeking to ban Halloween?*

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*"WHY DO I HAVE TO DIE ALL THE TIME!?"*

*"BECAUSE I'M THE COWBOY AND COWBOYS DON'T DIE THE INDIANS DIE!"*

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TIME!"*

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*Our country is about to celebrate THANKSGIVING DAY, again! Talk about  
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*How many Americans will mindlessly cook a butchered turkey without any  
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CAConrad

<http://PhillySound.blogspot.com>

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430. **Jason Quackenbush**

***Re: nostalgia for genocide, or LET'S PLAY genocide!***

Mon 19 Nov 2007

I get that this is something that you are passionate about, and couldn't agree more that the treatment of the native american nations by european colonists was an atrocity that our nation is a long way from fully making amends for. Not only that, but I'm sympathetic to your feelings about animal rights. I'm not a vegetarian myself, because the arguments for that level of ethical responsibility to non-human lifeforms are not something that I think holds water. I am however disgusted by the practices of factory meat production in the country and for many years have endeavored to keep my diet as close to the principle of local sustainability as I can. The older I get, and the more money I have, the better I've gotten at it. Further many of my dearest friends are strict vegans and for a number of years I've enjoyed the fellowship of sitting down to at one particular family's table on thanksgiving to enjoy the completely animal-product-free meal with them.

I'm telling you all this because I want you to know that while I'm sympathetic to your cause, frankly I find your tactics extremely offputting and my gut reaction to them is to pull away, delete the email and ignore what you're saying. I'm not doing that because I don't think that gets anybody anywhere. I'd like to ask you to consider not what you're asking people to do, but how you're asking them to do it, and also to consider what the symbolic nature of what you're asking to do is asking people to give up.

I won't be fasting with you on Thanksgiving day. As I said on a previous email, the mythology and ritual of the holiday means far too much to me and honestly I don't see what participating in your protest would accomplish. But I want to hear what you have to say, and I think it's important that you continue to say it. However, I don't know that many other people will react to you that way unless you find a better way of saying it.

Sincerely,  
Jason Quackenbush

On Mon, 19 Nov 2007, CA Conrad wrote:

*Maybe you didn't notice that I was referring to the adults? It was the adults I blamed, not the children. In fact I made a point of saying the children know no better.*

*What children do and say frightens me BECAUSE it's what the adults they mimic do and say. Get it?*

*We're at war and nearly a million Iraqis are dead. Thanksgiving makes me sick at this point. Literally sick!*

*As far as being told I'm exaggerating genocide, no. No I'm not. It's on historical record that the Puritans were not at all interested in sharing space, resources, or much else with Native Americans. Roger Williams made it clear that he and his fellow Puritans should at the very least PAY the Native Americans for the land being settled, and it was this reason as much as any other reason Williams was sent into exile. He dared look upon the Native Americans as equals, and was banished. He then founded Providence, Rhode Island. But no, it's no exaggeration at all to link the original white settlers with genocide.*

*Many people like to entertain the notion that the Indian Wars were post Civil War, when in fact the original white settlers starved entire Native American communities out of their homes and off their land. The very same white settlers the Native Americans rescued when first arriving. That's no exaggeration either to say "rescued," because if it were not for the Native Americans sharing food and resources The Mayflower would be unknown to us today.*

*And not only that but our first president himself declared war on the Iroquois. Washington became known as "Village Destroyer." The slaughter he unleashed continued for a hundred more years, up to the massacre at Wounded Knee. The photographs of that mass grave of Lakota men, women and children should make anyone sick to their stomachs. The US 7th Cavalry standing at the edge of the grave with their rifles, posing above the twisted and bloody limbs, it's incredible! And THAT photograph should be in every single high school history book!*

*If the Native Americans who rescued the settlers from the Mayflower had any idea what was to come, the evil, wicked, wanton destruction and murder, would they have fed these people? I like to think they would have let them starve.*

*What I'm proposing is a Thanksgiving Day of giving thanks by saying NO!*

*And being a vegetarian for 20 years (January 1st 2008 it will be 20 years) I also point out that the lives of turkeys are also very much*

*on my mind. Having grown up in rural America I've known turkeys both domesticated and wild, and love the birds. They are amazing creatures with fascinating lives. The care of a mother turkey, the ritual of a Tom defending his turf, and a million nuances outside the obvious, make me wonder how many people stuffing their faces with the flesh of these birds ever care to know how they live.*

*I've always admired the Abbie Hoffman quote, "I believe in compulsory cannibalism. If people were forced to eat what they killed, there would be no more wars."*

*Anyone else interested in SAYING FUCK NO TO THANKSGIVING DAY, go to [HTTP://THANKSGIVINGDAYFAST.BLOGSPOT.COM](http://THANKSGIVINGDAYFAST.BLOGSPOT.COM)*

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

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431. **Jesse Crockett**

***Listenlight new issue 13 (featuring "live text")***

*Mon 19 Nov 2007*

---

Listenlight 13

<http://listenlight.net>

~~ Brenda Iijima, Katrinka Moore, Tammy Ho Lai-Ming, Matina Stamatakis, Jenna Cardinale, Ophelia Mourné ~~

note: the issue 13 relies exclusively on javascript. there is nothing to see without javascript enabled. that said, i have only tested it for Firefox 2 (and if you're not using firefox, you really should be: <http://getfirefox.com>), so, if you have the time, please fire up IE or Safari or Opera, and let me know if there are any problems, specifically if your computer slows down significantly after viewing a page of issue 13 for more than three minutes (I suspect a memory leak in some of my programming -- I had all seven pages open for half an hour and it slowed my Core 2 w/ 2Gigs ram, so there's no telling how bad it will be on slower computers running bloated virus/spyware/adware sentries).

Anyhow, I will appreciate any and all technical reports. I am just a hobbyist programmer/designer -- don't have access to six different browsers.

Also, it's absolutely beautiful. Check it out: <http://listenlight.net>. You will love it.

Your happy editor --

Jesse Wayne Crockett

jesse -at listenlight.net

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432. **Bobbie Lurie**  
***turkey time! ( thank you! previous post)***  
*Mon 19 Nov 2007*

---

thank you for your post below...

i freak out on thanksgiving...so here's a poem i just threw out there at myself  
(out of frustration)

minutes before reading your post....thank you...bobbi lurie

Â ITÂ€™S TIME TO KILL THE TURKEYS AGAIN FRIENDS

Â

iÂ€™ve had it with talk of stuffing and basting and wasting turkeysÂ€™ time  
please take my suggestion: my interpretation: to be thankful means to fast/ not  
feast and if ya gotta eat might i suggest simple spaghettiÂ€™the cheap kind with  
plain tomato sauceÂ€™then put a photo of a turkey as a centerpiece and say  
Âœeat least one turkeyÂ€™s life has been saved and please pass some more of  
that pasta sauceÂ€

ur country is about to celebrate THANKSGIVING DAY, again! Talk about  
ostalgia for genocide. How many Americans will mindlessly cook a butchered  
turkey without any hought of Native American bloodlines having been erased  
from the lanet? Millions and millions of tortured, slaughtered families from  
very corner of our map. All 50 states experienced this slaughter, nslavement,  
this giant dark finger tamping out the lights of eneration. Languages stuttered  
into the plains and mountain chains o more. And who will be thinking of the  
nearly ONE MILLION Iraqis killed since ur unprovoked illegal invasion of Iraq?  
THANKSGIVING DAY!? WE'RE GOING TO CELEBRATE THANKSGIVING DAY!?  
FUCK THANKSGIVING DAY! For those interested, a campaign to fast on  
Thanksgiving Day has egun. For more information please go to this site:  
ttp://THANKSGIVINGDAYFAST.blogspot.com When genocide is part of playtime  
everyone's asleep and murdering by roxy, even your stupid fucking children  
who know no better, AConrad ttp://PhillySound.blogspot.com

Email

and AIM finally together. You've gotta check out free AOL Mail! -  
<http://mail.aol.com>

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433. **eric unger**

*out now from House Press: string of small machines 3*

*Mon 19 Nov 2007*

---

a poem by Paul Klinger from the issue :

Me, Marvell

seeing  
how much  
could  
swing  
upon  
one part

receiving  
more

I am at them  
with this in  
mind and I  
am sound

is Marvell  
as he has  
made himself  
a pocket  
a real purse  
he has

where he keeps  
these ideas

always  
at the  
vegeta-  
ble

after  
that  
part-  
icular  
address

veritable  
which  
skin  
feeling of



the other  
end

--

string of small machines is pleased to offer its third issue of poetry.

sabrina calle / harold abramowitz & amanda ackerman / kathryn l. pringle /  
cedar sigo / maureen thorson / mark lamoureux / brandon downing / roberto  
harrison / paul klinger / elizabeth robinson

cover : michael slosek

only 6 dollars (US) through PayPal at :

<http://housepress.blogspot.com/2007/10/string-of-small-machines-3.html>

string of small machines is the poetry magazine of House Press, published in  
Chicago, edited by Luke Daly, Barrett Gordon, and Eric Unger.

House Press is an independent, poetry-centered arts community founded in  
Buffalo, NY in 2002. Authors / publishers live in Buffalo, Chicago, New York,  
Albany, Charlottesville, and San Francisco.

More info :

<http://www.housepress.org>

<http://housepress.blogspot.com>

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434. **blacksox**

***In Orlando 11/21***

*Mon 19 Nov 2007*

---

## POETIC MEETUP

Orlando Poetry Group presents:

Every Third Wednesday

At: Austins

Wednesday November, 21th 2007 8:30pm

Austin's Coffee and Film

929 W Fairbanks Ave

Winter Park, Florida

Pre-Turkey Open Mic

Hosted by Chaz Yorick's Open Words ,& Russ Golata

For directions or comments e-mail me at [REDACTED]

Or phone me at [REDACTED]

Or AUSTIN'S at [REDACTED]

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435. **Schlesinger Kyle**

***Johanna Drucker: Art Theory Now: from Aesthetics to Aesthesis***

*Mon 19 Nov 2007*

---

Art Theory Now: from Aesthetics to Aesthesis

Johanna Drucker

School of Visual Arts: Tuesday, December 11, 7pm

Amphitheater 209 East 23rd Street, 3rd floor, free and open to the public If the job of art criticism is interpretation, the task of art theory is to offer foundational principles for understanding the identity and cultural function of works of art. But what aesthetic theory accommodates Damien Hirst's In the Name of God, Phil Collins' The World Won't Listen, Jennifer Steinkamp's digital video works, the books of Dean Kass, or Robert Longo's drawings of deep space or atomic blasts? How do we formulate aesthetic theory after Adorno? This lecture outlines a shift from aesthetics as the study of objects to aesthesis as a mode of experience and knowledge, and draws on ideas sketched in the author's recent article, "Making Space: Image-Events in an Extreme State," published in Cultural Politics.

Johanna Drucker is Robertson Professor of Media Studies at the University of Virginia and the author of Sweet Dreams: Contemporary Art and Complicity (University of Chicago, 2006) and The Century of Artists' Books (Granary, 2004). Presented by the MFA Art Criticism and Writing Department.

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436. **K. R. Waldrop**

***New from Burning Deck***

*Mon 19 Nov 2007*

---

New from Burning Deck:

ULF STOLTERFOHT

Lingos I-IX

translated from the German by Rosmarie Waldrop

Poetry, 128 pages, offset, smyth-sewn

ISBN 978-1-886224-85-8 original paperback \$14

Publication date: November 15, 2007

Lingos takes as its playground all the cultural baggage of our turn of the century and examines it with a mix of deconstruction, parody and sheer exuberance. The poems flaunt their intent to avoid linearity, prefabricated

meaning and the lyrical I. Instead, they cultivate irony, punning, fragmenting, juxtaposing, distorting, and subject everything to an almost compulsive humor — the author and his own methods included.

Ulf Stolterfoht was born in 1963 in Stuttgart and now lives in Berlin with his wife and three children. His 3 books of poems are all called Fachsprachen [lingos, jargons, technical terms] and are all published by Urs Engeler Editor: FACHSPRACHEN I-IX (1998), FACHSPRACHEN X-XVIII (2002), which received the Hans-Erich-Nossack-Förderpreis and the Christine Lavant-Preis respectively, and most recently, in 2004, FACHSPRACHEN XIX-XXVII, for which he received the Anna-Seghers-Prize in 2005 and a stipendium to the German Academy in Rome.

“Let us only say, that Stolterfoht’s poems have something I would count as new possibilities of poetry: an intellectual serenity that is not just witty and satirical, but works with advanced poetic means and proves to be à la hauteur of the satirized subjects.”—Jörg Drews, Merkur

Here the entire history of philosophy and literature is first tossed into the waste basket before it is possibly reused.... But underneath it all, the author is in search of a serious and usable poem, This double bind, on the one hand to serve/use postmodern recycling and, on the other, to make fun of it, is what I consider so extraordinary.” —Kurt Drawert, Neue Zürcher Zeitung

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[REDACTED]

H Press: www.hpress.no

Spectacular Diseases, 83b London Rd., Peterborough, Cambs.PE2 9BS,  
England

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#### 437. **Alan Sondheim**

##### **savaged code**

Mon 19 Nov 2007

---

##### savaged code

ps ml r yr ml an yt ml j hz ml uh ml aml ml af c ml ag uh an ah af an ah ah c ah  
am j ah ap aag b ag ag baaiah bb ap ah bb b aibb bb am bb ch ap bb d aw bb dd  
babb ds cc bb ecubb edd cc eeec eef cueg dd e gg ds egz eeec g eeec gz eeec  
hb f hb huff hb igg hb jj h hb jk hh hb jl ihb jl jj hh jl jl huyl jn ijl jp iijl jq jk jl jr  
jm jl js jo jl js jq jm jt js jn jt juoht jw jq js jx jr js jy jt js k jv jt kajx jt kakajukakb  
jv kakd jx kakf k kakg kb kakh kd kakh kf kb kh kh kc kikj kd kh kl kekh km kg

kh kn kikh kokk kikip km kikip kokj kp kq kk kp ks kl kp kt kn kp kukp kp kv kr  
kp kw kt kp kw kv kq kw kx kr kw kz kt kw lakukw lb kw kw lc ky kw lc lakx ld  
lc ky ld lekz ld lf l ld lh lb lc lild lc lj lf ld lk lh ld lk lj lelkl ll lf lk ln lg lk lolilk lp lk  
lk lq lm lk lr lolkl lr lq ll lr ls lm lr lulolr lw lp lr lx lr lr ly lt lr ly lv ls lz lx lt lz lz  
lulz malv lz mc lx lz md ly lz mem lz mf mc lz mf mem mf mg mamf mimb mf mj  
md mf mk mf mf mm mh mf mn mj mg mo mm mg momomh momq mj momr mk  
mn mt mn mn mump momumr momv mt mp mv mv mq mv mx mr mv mz ms mv  
n mumv namw mv nb my mv nb n mw nb nc mx nb nd my nb nf n nb ng nb nb  
nh nd nb ninf nc nj nh nc nj nj nd nj nl nenj nm ng nj noninj np nk nj nq nm nj  
nq nonk nq nq nl nq ns nm nq nunn nq nv np nq nw nr nq nx nt nq nx nv nr ny  
nx ns ny nz nt ny oanv nx ob nw nx oc ny nx od ony oeoc ny oeoenz oeog ooeoh  
ob oej od oeok of oe ol oh oeol oj of ol ol og ol on oh ol op oiol oq ok ol or om ol  
os oool ot oq om ot os on ot ouooot ow op ot ox or ot oy ot ot oz ov ot p ox ot p  
oz oup paov p pc ox p peoy p pf p p pg pb p pg pepaq pg pb q rh pc q s pd pg sk  
pf pg sl q pg sp s q t sk q t sp rh t tt s t uusc t xl sl t yl t t z ut zz xl t zz z tt zz pk  
uzz em xl zz y yl zz ----- zz zz -----  
se zz ----- pt pk ad ----- sead ad em  
ad bk pt ad di----- ad fr ----- ad ac  
bk ad gc diad gc ac -jugc fabk gc ea/ gc tr fr gc ab gc gc us begc detr fadeus  
fahehebeheretr dehwa dest dedetibl detihw he bh st bl bh bh rebh pr hw bh  
ak in bh sh tibh at um bh ar ribh ar at um ar av pr ar al riar wt sh ar ex ar ar pl  
al ar es wt av cr pl av cr cr al cr et sw cr biex cr jees cr ul ed cr tp bicr tp jeed  
tp tp et tp tubi tp gr witp sn ul tp \_ qutp roatp rosn qurc roturc dw aorovasn  
roge\_ roterc rososarc im terc im im dw im db saim as geim ur so im wh woim  
tm as im tm ur wotm tm db tm en as tm iv citm ep wh tm it tx tm weeg tm weep  
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cewr cl dr wr br by wr buwr wr sb cl wr sb br cy un sb taun cacl un iovish ic  
busb ss un sb ph ioun er ic un er ph caer ck ioer godaer hoss er ct er er iasuer  
vehoer veiack veva suvefuhovers ct ve\_of veve\_th cove\_th rn hae\_re\_th coe\_re  
-..> fue\_rex rn e\_refe\_of\_th ir e\_re\_th dy x e\_redm fee\_redm dy -..> dm il x dm  
gh dodm el ir dm ek dm dm fiedm dp el dm dp fiil rt rt eirt gl el dp ry ek dp ev  
dp dp yoth dp yoeort ug ev th ug ug gl ug dueoug ez ry ug wn youg ty poug fohv  
ug foty poform dufofs hv fo rg wn fod- fofogivl foft rg rm ws girm ws ws vl ws  
gafs ws aad- ft tn ft ft gb jiws - aaws - tn ji- - ga- id aa- gj tf - sigb - gn tv - if cs -  
if sitv ieif id iegucs if hisiif rr gn if ec ieif cg hiie i-biec iei-bii-bigui-bism up i-  
bivorr i-birl cg i-biig n/ i-bi ht voi-biht rl n/ ht ht sm ht hy voht rufl ht rd ig ht tw  
fm ht zora ht zord fm hn zohy hn -s rahn ut rd zoyw tw zoi/ hn zoputohn boyw  
hn bobo-s bozitobov yw bogy pubopizibozev bozegy zizeze gf dc eb v zepp ew  
zewapizeax dc zepw tb dc \_pr wadc \_pr pw eb \_pr e/ tb \_pr hp pp \_pr rp ax \_pr  
vu \_pr \_pr fc ys \_pr hq rp \_pr hq fc e/ hq uays hq rv rp hq dl vuhq yehq hq sy az  
hq sy dl uatc sy az tc eh rv tc \_vt yatc i\_cn yesy f/ tc sy i\_in \_vt tc i\_loi\_cn tc  
i\_loi\_in eh i\_lo g/ \_vt i\_lot/ i\_bii\_loi\_tx f/ i\_lots i\_loi\_louii\_pv i\_lotl i\_tx i\_lotl uig/ tl

aq i\_pv tl uc i\_tx tl uets tl sf tl tl ux eq tl ux ud aq uy sf eq uy uy uc uy ef ud uy  
wl sf uy ip ux uy xv vv uy ps wl uy ps xv vv ps yr ef ps hz w ps ip ps ps ps yt ps  
yr yr yt

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438. **Peter Ciccariello**

***Proposed monument for poem in a room***

Mon 19 Nov 2007

---

Proposed monument for poem in a  
room<<http://cgi7.com/peterimages/proposed-monument-for-poem-.jpg>>

-- Peter Ciccariello  
<http://invisiblenotes.blogspot.com/>

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439. **Richard McLean**

***please unsubscribe***

Mon 19 Nov 2007

---

On 20/11/2007, at 2:01 PM, K. R. Waldrop wrote:

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*Lingos I-IX*

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*Spectacular Diseases, 83b London Rd., Peterborough, Cambs.PE2 9BS,  
England*

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440. **Sheila Murphy**

**>2: An Anthology of New Collaborative Poetry (Murphy and Weber, Eds) - SUGAR MULE**

Mon 19 Nov 2007

---

Now available and available for purchase:

<http://www.alibris.com/booksearch.detail?>

S=R&bid=9281928842&cm\_mmc=shopcompare-\_-base-\_-aisbn-\_-na

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441. **steve d. dalachinsky**

**Re: nostalgia for genocide, or LET'S PLAY genocide!**

Tue 20 Nov 2007

---

i'm with you c.a. we're celebratin what? the macy's day parade? how a bankrupt dept. store survived and put on this big balloon thing every year for millions of bucks? home reposseion? the iraqi vets i saw on cnn all blow to bits who don't get enough v.a. funds? or their husd=bands and wives now headed for iraq? or iran's terrorist army or their W. O.D.'s ? 24\$ and some beads?? ah well turkeys were indians? so was corn etc? Indians? hey aren't they from india ??? pass the cranberry sauce.... i'll have a drum stick please.

On Mon, 19 Nov 2007 13:45:29 -0500 CA Conrad <[REDACTED]>  
writes:

- > Maybe you didn't notice that I was referring to the adults? It was
- > the adults I blamed, not the children. In fact I made a point of
- > saying the children know no better.
- >
- > What children do and say frightens me BECAUSE it's what the adults
- > they mimic do and say. Get it?
- >
- > We're at war and nearly a million Iraqis are dead. Thanksgiving
- > makes
- > me sick at this point. Literally sick!
- >
- > As far as being told I'm exaggerating genocide, no. No I'm not.
- > It's
- > on historical record that the Puritans were not at all interested
- > in
- > sharing space, resources, or much else with Native Americans.
- > Roger
- > Williams made it clear that he and his fellow Puritans should at
- > the
- > very least PAY the Native Americans for the land being settled, and
- > it
- > was this reason as much as any other reason Williams was sent into
- > exile. He dared look upon the Native Americans as equals, and was
- > banished. He then founded Providence, Rhode Island. But no, it's
- > no
- > exaggeration at all to link the original white settlers with
- > genocide.
- >
- > Many people like to entertain the notion that the Indian Wars were
- > post Civil War, when in fact the original white settlers starved
- > entire Native American communities out of their homes and off their
- > land. The very same white settlers the Native Americans rescued
- > when
- > first arriving. That's no exaggeration either to say "rescued,"
- > because if it were not for the Native Americans sharing food and
- > resources The Mayflower would be unknown to us today.
- >
- > And not only that but our first president himself declared war on
- > the
- > Iroquois. Washington became known as "Village Destroyer." The

> slaughter he unleashed continued for a hundred more years, up to  
> the  
> massacre at Wounded Knee. The photographs of that mass grave of  
> Lakota men, women and children should make anyone sick to their  
> stomachs. The US 7th Cavalry standing at the edge of the grave  
> with  
> their rifles, posing above the twisted and bloody limbs, it's  
> incredible! And THAT photograph should be in every single high  
> school  
> history book!  
>  
> If the Native Americans who rescued the settlers from the Mayflower  
> had any idea what was to come, the evil, wicked, wanton destruction  
> and murder, would they have fed these people? I like to think they  
> would have let them starve.  
>  
> What I'm proposing is a Thanksgiving Day of giving thanks by saying  
> NO!  
>  
> And being a vegetarian for 20 years (January 1st 2008 it will be 20  
> years) I also point out that the lives of turkeys are also very  
> much  
> on my mind. Having grown up in rural America I've known turkeys  
> both  
> domesticated and wild, and love the birds. They are amazing  
> creatures  
> with fascinating lives. The care of a mother turkey, the ritual of  
> a  
> Tom defending his turf, and a million nuances outside the obvious,  
> make me wonder how many people stuffing their faces with the flesh  
> of  
> these birds ever care to know how they live.  
>  
> I've always admired the Abbie Hoffman quote, "I believe in  
> compulsory  
> cannibalism. If people were forced to eat what they killed, there  
> would be no more wars."  
>  
> Anyone else interested in SAYING FUCK NO TO THANKSGIVING DAY, go to  
> [HTTP://THANKSGIVINGDAYFAST.BLOGSPOT.COM](http://THANKSGIVINGDAYFAST.BLOGSPOT.COM)  
>  
> CAConrad



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

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442. **Stephen Vincent**  
***New de blog/ Texts & Visuals***  
*Tue 20 Nov 2007*

---

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

- My 91 year old mom critiques Helen Adam
- Haptic in Montalvo with Brenda Hutchinson / Sound Artist
- 'Unpublic' Public Art in San Francisco / David Buuck Lecture (synopsis)  
& from the Valencia Street Ghost Walk & Window Series:
- Swimmer as Goddess
- "Triangle" Tragedy
- "The Yellow Spot" family

As always, your comments appreciated.

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

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443. **Murat Nemet-Nejat**  
***Fwd: [Lucipo] Lale Muldur***  
*Tue 20 Nov 2007*

---

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

From: <[REDACTED]>  
Date: Nov 20, 2007 7:33 AM  
Subject: Fwd: [Lucipo] Lale Muldur  
To: [REDACTED]

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

From: [REDACTED]  
To: [REDACTED]  
Date: Mon, 19 Nov 2007 11:26:05 -0500  
Subject: [Lucipo] Lale Muldur

For those of you lucky enough to catch the readings by or in honor of the Turkish poets who took the area by storm this weekend know that it was a moment of extraordinary good fortune for poetry in this neck of the woods. But there

was  
one reading that I can't stop thinking about, it was one of those  
experiences  
one does not have that often, I think Frank O'Hara may have had it when he  
heard Billie Holliday at the 5 Spot, and that is the reading by Lale Muldur  
of  
her poem Virgin Mary's smoke, where, as the poem unfolded I certainly  
stopped  
breathing, and I think others in the room did as well. It is a poem that is  
an  
immense push back against a very dark force, that begins at a dauntingly  
high  
rhetorical pitch, evoking Rilke,  
  
Every angel is cruel, 13 months  
spent tied by Virgin ary's rope,  
that leap moon year  
terrible-I-don't-know-why angels  
seperated us.  
On the nineteenth week of my melancholy,  
I got to recognize you . . .  
  
and sustains it, not with grand flourishes, but with a clear cold eye  
trained on  
an adversary, melancholy, depression, some black hole not term does justice  
to.  
The poem takes us from abjection,  
  
On a black satin sheet  
I am tracing a gold cross for you.  
Only this way can I express your absence  
  
and slowly, steps forward, deeper into the mire, but with an ever increasing  
clarity. Waywardness, seeming drift, reveal themselves to be an unerring  
advance into mythic naratives where the poet evokes with trememndous  
sharpness and consision the tradition of figurations of the divine feminine. (HD  
troopers, you know this terrain) How we get to the final and troublingly  
ecstatic, at least I think its ecstatic, though on rereading it it seems less the  
triumph it did at the reading, where one could clearly feel not simply the  
witness of one who has suffered but as if the actual place where it transpired  
opened before one -- yes I can't help but think in Needian terms here!-- those  
last lines  
  
lonesome . . . is it how it is?  
You will say to them:

"I won't live in your town long . . ."

THEN LIKE A NAME

THEY'RE ENTERING A DIMENSIONLESS SPACE

how we get here, I'm still trying to figure. From the reading one came away with

the dark but exalted feeling that this language, so artfully perched at the edge

of an inviolable isolation, was receiving a charge from a place beyond it. I think of the Sufic notion of the I that must be slain, so that the I that is of

the divine can say itself. And of course such a transformation of the personal,

the death of that I is symbolic but it really does have to hurt, or so I glean,

the death on some level has to be a real death. Muldur cited Rimbaud in a statement at the beginning of the reading, I think it must have been his voyant

letter, and her words made good on such a daunting and let's admit it perilous

article of poetic faith.

Many thanks to Rob S, and Patrick, and Murat and everyone involved.

PS there will soon be a sampler from Murat's anthology EDA up at Jacket. Well worth a click on the screen. Even better, oh my pitchman soul, the book is available, and can be purchased. What a great Christmas present! Eda, under the tree!

---

Lucipo mailing list



<http://lists.ibiblio.org/mailman/listinfo/lucipo>

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444. **Daniel Godston**

***what the Poetry Foundation has done with the money***

*Tue 20 Nov 2007*

---

A Windfall Illuminates the Poetry Field, and Its Fights

Chris Ocken for The New York Times

IN November 2002, news of a \$100 million grant from the pharmaceutical company heiress Ruth Lilly to the Modern Poetry Association, publisher of Poetry magazine, electrified the arts and philanthropic communities.

David Fenza, executive director of the Association of Writers and Writing Programs, was serving on a National Endowment for the Arts grant panel at the time and remembers being shocked by “administrators from all over the world using the term ‘irresponsible philanthropy.’ ” In time, though, he came to agree that “you don’t convey a two-ton load on a bicycle.”

The gift, now estimated to be worth \$200 million, not only raised eyebrows, but also incited envy among small poetry presses, organizations and magazines. “The problem was, the field is so poor,” Mr. Fenza said. “It’s safe to say the initial disappointment about the grant going all to one entity was huge. “The fact that the Poetry board decided not to be a grant-making organization just threw salt in the wound.”

Five years later, the verdict on the Lilly gift and the Chicago-based Poetry Foundation, the Modern Poetry Association’s successor, is generally more positive — though many still wish the money had been distributed more widely, and some critics caution that popular poetry is not necessarily good poetry.

The foundation’s accomplishments include a lively, award-winning Web site with poetry podcasts and a poetry best-seller list, a reinvigorated magazine, a set of unusual prizes and, in partnership with the N.E.A., the Poetry Out Loud national high school recitation contest.

“On the surface, they’ve done very well in handling a gift of that magnitude,” said Jim Sitter, a Minneapolis fund-raising consultant for literary organizations. “It’s extraordinary that they’ve been able to adapt and change without disturbing the reputation and quality of the magazine — if anything, it perhaps has improved — and at the same time build a set of other programs which take the long view.”

Dana Gioia, a poet who is chairman of the National Endowment for the Arts, applauds the foundation for “reaching millions of people with poetry,” and calls it “probably the only literary organization large enough to change the national trends in poetry.”

Others, like the poet and critic J. D. McClatchy, argue that rendering poetry suitable for mass consumption may be worse than cultural neglect. “If you make poetry easier to read, does that make poetry better? Or is that finally good for the readership?” Mr. McClatchy asked. “Poetry is supposed to complicate people’s lives, not to reassure them, or to be a humorous relaxation or an amusing spot on the radio.”

In line with its goal of raising poetry's profile, the foundation has sponsored poetry on television (broadcast on "The NewsHour with Jim Lehrer") and radio (through Garrison Keillor's "Writer's Almanac"), as well as in newspapers (the syndicated column "American Life in Poetry," by Ted Kooser, a former poet laureate of the United States).

"It's a wonderful opportunity for me to show people that poems aren't something that they have to be afraid of," Mr. Kooser said.

In Chicago, the Poetry Foundation oversees a high-profile poetry series and sponsors events with groups like the Guild Complex, the Art Institute of Chicago and the Chicago Symphony Orchestra. Its Poetry in America survey, with the National Opinion Research Center at the University of Chicago, emphasized the importance of early involvement with poetry.

The foundation has announced the opening of the Harriet Monroe Poetry Institute, named for Poetry magazine's founder. The institute, partnering with the Aspen Institute, will identify ways of strengthening poetry and expanding its audience, said Anne Halsey, a foundation spokeswoman. The foundation has also selected a Chicago firm to design a 25,000-square-foot downtown office scheduled for completion in 2010.

Tree Swenson, executive director of the Academy of American Poets in New York, says she finds many of the foundation's plans admirable but wishes that the organization would "use the money to leverage additional funding for the entire field" from other nonprofit groups through mechanisms like challenge grants.

Mr. McClatchy said he was "dubious about some of the awards" given by the foundation, notably the naming of a Children's Poet Laureate and the Mark Twain Poetry Award for humorous poetry, both of which come with \$25,000 grants. "They just don't seem to be worth the money," he said.

The foundation's president, John Barr, an investment banker who has written half a dozen books of poetry, has aroused particular ire. "What puzzles many of us," said Mr. Fenza of the Association of Writers and Writing Programs, "is that there seems to be a disconnect between the pluralism of Poetry Foundation programming and John Barr's advocacy for a particular kind of poetry. I call it prairie populism."

In a September 2006 essay in Poetry, Mr. Barr bemoaned the "intellectual and spiritual stagnation" of contemporary poetry, took university writing programs to task for fostering "a climate of careerism" and called for poets to "live broadly, then write boldly." The reaction was fierce. In a letter published in Poetry, Robert Wrigley, a poet and professor at the University of Idaho, called the essay "insipid" and said "the idea that teachers are by virtue of their

employment in the academy not part of the general life of the culture is a canard."

(Through a spokeswoman, Mr. Barr declined to comment for this article.)

That Mr. Barr has become a polarizing figure dismays those who sympathize with his goals. H. Peter Karoff, a poet who is founder and chairman of the Philanthropic Initiative, says he has long believed that poetry was "underutilized, underrecognized and undermarketed." Thanks in part to the Poetry Foundation, he said, "I see evidence that there is more of a presence of poetry in the society."

As for Mr. Barr, however, Mr. Karoff said: "I'm not big into a leadership style where the leader becomes the story. I think it's diversionary to the goals and mission of an organization."

Mr. Gioia, whose influential 1991 manifesto "Can Poetry Matter?" was cited in Mr. Barr's essay, called both Mr. Barr's commentary and the blistering reaction "unfortunate." As N.E.A. chairman, Mr. Gioia said that he would never attack an arts organization, and he added that he thought Mr. Barr "probably should have a similar kind of code."

"I'm sure there's a sense that anything he says is somehow the policy of the foundation," Mr. Gioia said. "I don't think that's true."

Poetry magazine's own origins, in 1912, and early importance owe much to its association with High Modernism, including the work of T. S. Eliot and Ezra Pound. Joseph Parisi, who edited the magazine from 1983 to 2003, used to send personal letters to poets whose work was promising but not up to the magazine's standards. One grateful recipient was Ruth Lilly, who, even before the bequest, had endowed a \$100,000 poetry prize and two fellowships. Mr. Parisi's successor, Christian Wiman, has tripled Poetry's circulation, to 30,000, and earned wide praise.

Among those who have benefited directly from the foundation's largess is Brian Culhane, the winner last month of the Emily Dickinson Award, a \$10,000 prize given to a poet over 50 who has not published a book of poetry. Jeffrey Shotts, poetry editor of Graywolf Press, which will publish Mr. Culhane's first book with Poetry Foundation support, said that Mr. Culhane was selected from 1,600 applicants, up more than 400 from the previous year.

"Certainly, the award has totally altered my own perception of my career as a poet, and I hope opened up a new galaxy of readers for me," said Mr. Culhane, a schoolteacher in Seattle. "Prior to that," he said, "there was maybe a solitary moon or two."

[http://www.nytimes.com/2007/11/12/giving/12POETRY.html?\\_r=1&oref=slogin](http://www.nytimes.com/2007/11/12/giving/12POETRY.html?_r=1&oref=slogin)

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445. **Ryan Daley**

***Re: nostalgia for genocide, or LET'S PLAY genocide!***

Tue 20 Nov 2007

---

CA,

I agree with your intent, I'm sure. But I'm confused about tactics and mode, I'm confused as to how "cooking without thinking" contributes to (and furthers) a genocide that happened 400+ years ago. If you seek true reparations, push (push how? I've no idea) govts. to recognize the atrocity and appropriate funds, make amends, etc.

I'm on board for Columbus Day, isn't the founding of any country a bit idiotic? (Ceremonious garb, color guard, trumpets a'blaring, long-winded speech by poor writer, etc...)

Ryan

On Nov 19, 2007 6:03 PM, Jason Quackenbush <[REDACTED]> wrote:

*I get that this is something that you are passionate about, and couldn't agree more that the treatment of the native american nations by european colonists was an atrocity that our nation is a long way from fully making amends for. Not only that, but I'm sympathetic to your feelings about animal rights. I'm not a vegetarian myself, because the arguments for that level of ethical responsibility to non-human lifeforms are not something that I think holds water. I am however disgusted by the practices of factory meat production in the country and for many years have endeavored to keep my diet as close to the principle of local sustainability as I can. The older I get, and the more money I have, the better I've gotten at it. Further many of my dearest friends are strict vegans and for a number of years I've enjoyed the fellowship of sitting down to at one particular family's table on thanksgiving to enjoy the completely animal-product-free meal with them.*

*I'm telling you all this because I want you to know that while I'm sympathetic to your cause, frankly I find your tactics extremely offputting and my gut reaction to them is to pull away, delete the email and ignore what you're saying. I'm not doing that because I don't think that gets anybody anywhere. I'd like to ask you to consider not what you're asking people to do, but how you're asking them to do it, and also to consider what the symbolic nature of what you're asking to do is asking people to give up.*

*I won't be fasting with you on Thanksgiving day. As I said on a previous email, the mythology and ritual of the holiday means far too much to me and honestly I don't see what participating in your protest would accomplish. But I want to hear what you have to say, and I think it's important that you*

*continue to say it. However, I don't know that many other people will react to you that way unless you find a better way of saying it.*

*Sincerely,  
Jason Quackenbush*

*On Mon, 19 Nov 2007, CA Conrad wrote:*

*Maybe you didn't notice that I was referring to the adults? It was the adults I blamed, not the children. In fact I made a point of saying the children know no better.*

*What children do and say frightens me BECAUSE it's what the adults they mimic do and say. Get it?*

*We're at war and nearly a million Iraqis are dead. Thanksgiving makes me sick at this point. Literally sick!*

*As far as being told I'm exaggerating genocide, no. No I'm not. It's on historical record that the Puritans were not at all interested in sharing space, resources, or much else with Native Americans. Roger Williams made it clear that he and his fellow Puritans should at the very least PAY the Native Americans for the land being settled, and it was this reason as much as any other reason Williams was sent into exile. He dared look upon the Native Americans as equals, and was banished. He then founded Providence, Rhode Island. But no, it's no exaggeration at all to link the original white settlers with genocide.*

*Many people like to entertain the notion that the Indian Wars were post Civil War, when in fact the original white settlers starved entire Native American communities out of their homes and off their land. The very same white settlers the Native Americans rescued when first arriving. That's no exaggeration either to say "rescued," because if it were not for the Native Americans sharing food and resources The Mayflower would be unknown to us today.*

*And not only that but our first president himself declared war on the Iroquois. Washington became known as "Village Destroyer." The slaughter he unleashed continued for a hundred more years, up to the massacre at Wounded Knee. The photographs of that mass grave of Lakota men, women and children should make anyone sick to their stomachs. The US 7th Cavalry standing at the edge of the grave with their rifles, posing above the twisted and bloody limbs, it's incredible! And THAT photograph should be in every single high school history book!*

*If the Native Americans who rescued the settlers from the Mayflower had any idea what was to come, the evil, wicked, wanton destruction*



*and murder, would they have fed these people? I like to think they would have let them starve.*

*What I'm proposing is a Thanksgiving Day of giving thanks by saying NO!*

*And being a vegetarian for 20 years (January 1st 2008 it will be 20 years) I also point out that the lives of turkeys are also very much on my mind. Having grown up in rural America I've known turkeys both domesticated and wild, and love the birds. They are amazing creatures with fascinating lives. The care of a mother turkey, the ritual of a Tom defending his turf, and a million nuances outside the obvious, make me wonder how many people stuffing their faces with the flesh of these birds ever care to know how they live.*

*I've always admired the Abbie Hoffman quote, "I believe in compulsory cannibalism. If people were forced to eat what they killed, there would be no more wars."*

*Anyone else interested in SAYING FUCK NO TO THANKSGIVING DAY, go to [HTTP://THANKSGIVINGDAYFAST.BLOGSPOT.COM](http://THANKSGIVINGDAYFAST.BLOGSPOT.COM)<<http://thanksgivingdayfast.blogspot.com/>>*

*CAConrad*

*<http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>*

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446. **Thomas savage**

***Re: nostalgia for genocide, or LET'S PLAY genocide!***

*Tue 20 Nov 2007*

If you want to think about all the Iraqis killed and abused by the United States and it's armed forces, go see Brian De Palma's new movie "Redacted" on Thanksgiving Day. I emerged numb from it but it was very good, if depressing. Regards, Tom Savage

CA Conrad <[REDACTED]> wrote: Earlier today I was reading in the park before going to my stupid job. A pair of nannies arrived on the scene with 2 young boys, one dressed as a cowboy, the other as an indian.

"YOU'RE SUPPOSED TO DROP DEAD WHEN I SHOOT YOU!"

"WHY DO I HAVE TO DIE ALL THE TIME!?"

"BECAUSE I'M THE COWBOY AND COWBOYS DON'T DIE THE INDIANS DIE!"

"I DON'T WANNA BE AN INDIAN NO MORE! I'M TIRED OF DYING ALL THE TIME!"

The nannies sat on a bench smoking and talking about boyfriends. It was just another day in Philadelphia celebrating the murderous world we wake yawning toward.

What fucking parents in 2007 are buying kids cowboy and indian costumes with cap guns? WHAT IF young German boys wanted to play a game of NAZI and JEW!? WOULD THAT ALSO BE OKAY!? But then again the Germans lost the war. Maybe if the indians won the war the cowboys would die in the game?

What the fuck are these fucking parents thinking? "Let's get the boys some cowboy and indian outfits like we had when we were kids! Ah, look at them shoot one another! Brings back memories!"

Our country is about to celebrate THANKSGIVING DAY, again! Talk about nostalgia for genocide.

How many Americans will mindlessly cook a butchered turkey without any thought of Native American bloodlines having been erased from the planet? Millions and millions of tortured, slaughtered families from every corner of our map. All 50 states experienced this slaughter, enslavement, this giant dark finger tamping out the lights of generations. Languages stuttered into the plains and mountain chains no more.

And who will be thinking of the nearly ONE MILLION Iraqis killed since our unprovoked illegal invasion of Iraq? THANKSGIVING DAY!?

WE'RE GOING TO CELEBRATE THANKSGIVING DAY!?

FUCK THANKSGIVING DAY!

For those interested, a campaign to fast on Thanksgiving Day has begun. For more information please go to this site:  
<http://THANKSGIVINGDAYFAST.blogspot.com>

When genocide is part of playtime everyone's asleep and murdering by proxy, even your stupid fucking children who know no better, CAConrad  
<http://PhillySound.blogspot.com>

-----

Never miss a thing. Make Yahoo your homepage.

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447. **CA Conrad**

***Re: nostalgia for genocide, or LET'S PLAY genocide!***

*Tue 20 Nov 2007*

---

At least take a moment to think about the people of Iraq on Thanksgiving Day, even if you are not fasting.

More and more we begin to realize how incredible their suffering is. And they can't even escape it! Amy Goodman of DEMOCRACY NOW! interviewed a grade school teacher from Baghdad who took MONTHS and MONTHS to be able to get permission to leave Iraq to visit the US! For those who have not heard about this woman, the stories she has are incredibly brutal and difficult to hear. Her students had become pen pals with students in the Bronx. The students in the Bronx slowly watched their pen pals disappear.

The United States should be making SPACE for all and any Iraqi citizens who need a safe SPACE to go to, to be taken care of, brought back to healthy people. When we finally pull out of Iraq what about the women for instance? Is no one thinking about the women? Women's lives were very different in Iraq than they are in places like Saudi Arabia and other countries. It worries me that women who have enjoyed their human rights in a secular state will be trampled and enslaved soon.

We should be locating a very large parcel of land in the US right now where we are building schools and rehab centers equipped with grief counselors, doctors, libraries, for Iraqis who need to shelter and comfort.

It's clear we have made Iraq nothing but unstable. People are suffering every single day.

This is what I want us to think about on Thanksgiving Day.

But maybe you don't pay your taxes, meaning that you are not complicit. In that case your conscience should be free and clean. Have a nice Thanksgiving Day.

BY THE WAY THIS GOES FOR CANADIANS WHO HAVE SPENT TIME LIVING AND WORKING IN THE UNITED STATES POST IRAQ INVASION. You too have aided the cause by paying American taxes.

I say this because I JUST yesterday had a conversation with a Canadian who has been living and working in Philadelphia for the last three years. He kept blaming us, saying Americans are all to blame because we all allow it to continue. When I pointed out that he was paying taxes and also funding the war he got a little annoyed. And he makes twice as much money as I do, maybe more, and I pointed out that he pays more taxes than I do as a result. "How many more bullets are you sending over the ocean?"

In the end we are all guilty! United in our guilt!

The web page once again for those who want to join the fast:

<http://ThanksgivingDayFast.blogspot.com>

We are all guilty! United in our guilt!

I cannot CELEBRATE a day of THANKS while my country is at war. I am not as grateful as I am angry, disappointed, and wanting to make the world safer,

CAConrad

<http://PhillySound.blogspot.com>

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448. **CA Conrad**

***War & Peace vol. 3: THE FUTURE the NYC launch!***

*Tue 20 Nov 2007*

---

Peace On A

presents

War & Peace vol. 3 (NYC launch!)

with readings by:

Bruce Andrews

CAConrad

Michael Cross

Thom Donovan

Brenda Iijima

Paolo Javier

Susan Landers

Evelyn Reilly

& Rodrigo Toscano

Tuesday, November 27th 2007 8PM

hosted by Thom Donovan at:

166 Avenue A (btwn 10th and 11th), Apartment #2

about War & Peace vol. 3

War and Peace 3/The Future, edited by Judith Goldman & Leslie Scalapino, Borrowing Tolstoy's title and basing our manifestation of War and Peace on the conception that everything goes on in war and peace, the editors, Judith Goldman and Leslie Scalapino, have gathered forty poets on the theme of "The Future." The future arises with (at the same time as) history and the present.

Included in the forty are Lyn Hejinian, Fanny Howe, Lisa Jarnot, Bruce Andrews, Rodrigo Toscano, Anselm Hollo, Paolo Javier, Laynie Browne, Anne Waldman, Jen Hofer...

"the migrating cranes—whose lines of flight misalign what \*will have been\* with what'll be no more..." ~ Rob Halpern

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449. **amy king**

***MiPOesias - December Issue***

*Tue 20 Nov 2007*

---

MiPOesias presents

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

POETRY (w Poets' Portraits)

\* Gabriella Torres ~ The History of the Body \* Christopher Stackhouse ~ Mater - Pater \* Ken Rumble ~ Learn All This Stuff â€¢ From St. Apples \* Reb livingston ~ The Third Chronicle of Marriage â€¢ The Sixth Chronicle of Marriage â€¢ The Seventh Chronicle of Marriage â€¢ The Eighth Chronicle of Marriage \* Sara Femenella ~ The Secret of Everything That Concerns You â€¢ Come With Balloons â€¢ Seduction â€¢ An Apt Misunderstanding and I Would Thank You \* Michelle Buchanan ~ My Body Parts â€¢ An Experiment in Breathing \* Miguel Murphy ~ Cricket â€¢ Red â€¢ Self-Portraitâ€™s CaravaggioWalking Nightâ€™s Pier â€¢ Enjoy Flesh! â€¢ Coprophagy (2) â€¢ Nihilist of the Heartâ€™s Divine \* Barbara Jane Reyes ~ The Bambooâ€™s Insomnia â€¢ The Bambooâ€™s Insomnia 2 â€¢ Killer of Ferdinand Magellan â€¢ We, Spoken Here â€¢ Upland Dance

## REVIEWS

The Indefatigable Hope for Place by Michael Parker

Lee Herrickâ€™s This Many Miles from Desire.

Xantippe 4/5

The Landscape of Flesh & Blood by Michael Parker.

William Aleggrezzaâ€™s Fragile Replacements.

Pris Campbellâ€™s Abrasions.

Reb Livingstonâ€™s Your Ten Favorite Words

## INTERVIEW

Jenni Russell asks Billy Collins

Enjoy!

Amy King, Editor  
Didi Menendez, Publisher

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

-----  
Be a better pen pal. Text or chat with friends inside Yahoo! Mail. See how.

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450. **David Chirot**

**[Flickr] - Light Remains Visual Poetry gallery d-b Chirot**

Tue 20 Nov 2007

---

Hi,

*I want you to see my "Light Remains" photos! They're on a cool website called Flickr.*

*Just follow this link to my photos:*

*<http://www.flickr.com/gp/██████/M4Kb74>*

and also at

Blog: David-Baptiste Chirot

Post: flickr: LIGHT REMAINS --d-b Chirot

Link: <http://davidbaptistechirot.blogspot.com/2007/11/flickr-light-remains-d-b-chirot.html>

*If the link doesn't work, try copying and pasting it from this email into your browser's address bar.*

*See you on Flickr!*

*chirOt zerO*

-----  
*You are receiving this email because someone you know wants to share photos in their Flickr photostream with you. If you are not interested, just ignore this email. Flickr won't bug you again and there's nothing special you have to do.*

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Get the power of Windows + Web with the new Windows Live. Power up!

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451. **Tom W. Lewis**

***Re: nostalgia for genocide, or LET'S PLAY genocide!***

*Tue 20 Nov 2007*

---

I still can't get over this line

"I DON'T WANNA BE AN INDIAN NO MORE! I'M TIRED OF DYING ALL THE TIME!"

that sums it all all up.

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

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

On Behalf Of steve d. dalachinsky

Sent: Monday, November 19, 2007 23:42

To: ██████████

Subject: Re: nostalgia for genocide, or LET'S PLAY genocide!

i'm with you c.a. we're celebratin what? the macy's day parade? how a bankrupt dept. store survived and put on this big balloon thing every year for millions of bucks? home reposseion? the iraqi vets i saw on cnn all blow to bits who don't get enough v.a. funds? or their husd=bands and wives now headed for iraq? or iran's terrorist army or their W. O.D.'s ? 24\$ and some beads?? ah well turkeys were indians? so was corn etc? Indians? hey aren't they from india ??? pass the cranberry sauce.... i'll have a drum stick please.

On Mon, 19 Nov 2007 13:45:29 -0500 CA Conrad <████████>  
writes:

> Maybe you didn't notice that I was referring to the adults? It was  
> the adults I blamed, not the children. In fact I made a point of  
> saying the children know no better.

>

> What children do and say frightens me BECAUSE it's what the adults  
> they mimic do and say. Get it?

>

> We're at war and nearly a million Iraqis are dead. Thanksgiving

> makes  
> me sick at this point. Literally sick!  
>  
> As far as being told I'm exaggerating genocide, no. No I'm not.  
> It's  
> on historical record that the Puritans were not at all interested  
> in  
> sharing space, resources, or much else with Native Americans.  
> Roger  
> Williams made it clear that he and his fellow Puritans should at  
> the  
> very least PAY the Native Americans for the land being settled, and  
> it  
> was this reason as much as any other reason Williams was sent into  
> exile. He dared look upon the Native Americans as equals, and was  
> banished. He then founded Providence, Rhode Island. But no, it's  
> no  
> exaggeration at all to link the original white settlers with  
> genocide.  
>  
> Many people like to entertain the notion that the Indian Wars were  
> post Civil War, when in fact the original white settlers starved  
> entire Native American communities out of their homes and off their  
> land. The very same white settlers the Native Americans rescued  
> when  
> first arriving. That's no exaggeration either to say "rescued,"  
> because if it were not for the Native Americans sharing food and  
> resources The Mayflower would be unknown to us today.  
>  
> And not only that but our first president himself declared war on  
> the  
> Iroquois. Washington became known as "Village Destroyer." The  
> slaughter he unleashed continued for a hundred more years, up to  
> the  
> massacre at Wounded Knee. The photographs of that mass grave of  
> Lakota men, women and children should make anyone sick to their  
> stomachs. The US 7th Cavalry standing at the edge of the grave  
> with  
> their rifles, posing above the twisted and bloody limbs, it's  
> incredible! And THAT photograph should be in every single high  
> school  
> history book!



>  
> If the Native Americans who rescued the settlers from the Mayflower  
> had any idea what was to come, the evil, wicked, wanton destruction  
> and murder, would they have fed these people? I like to think they  
> would have let them starve.  
>  
> What I'm proposing is a Thanksgiving Day of giving thanks by saying  
> NO!  
>  
> And being a vegetarian for 20 years (January 1st 2008 it will be 20  
> years) I also point out that the lives of turkeys are also very  
> much  
> on my mind. Having grown up in rural America I've known turkeys  
> both  
> domesticated and wild, and love the birds. They are amazing  
> creatures  
> with fascinating lives. The care of a mother turkey, the ritual of  
> a  
> Tom defending his turf, and a million nuances outside the obvious,  
> make me wonder how many people stuffing their faces with the flesh  
> of  
> these birds ever care to know how they live.  
>  
> I've always admired the Abbie Hoffman quote, "I believe in  
> compulsory  
> cannibalism. If people were forced to eat what they killed, there  
> would be no more wars."  
>  
> Anyone else interested in SAYING FUCK NO TO THANKSGIVING DAY, go to  
> [HTTP://THANKSGIVINGDAYFAST.BLOGSPOT.COM](http://THANKSGIVINGDAYFAST.BLOGSPOT.COM)  
>  
> CAConrad  
> <http://PhillySound.blogspot.com>  
>  
>

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452. **David Chirot**

***Re: nostalgia for genocide, or LET'S PLAY genocide!//Help fight Hunger in your neighborhood & caused by US policies***

*Tue 20 Nov 2007*

---

I understand the symbolic gesture of a person who can eat daily for one day joining the billions of the hungry and starving who do so year round, a great many of them a direct cause of US policies, at home and abroad.

But it doesn't help feed anyone who doesn't want to be hungry and is forced to be so.

Every Thanksgiving--and every day of the year--there's a huge need for volunteers, organizers, activists, contributors in any way--to fight against the hunger in the USA often right down the street, and growing daily, and the hunger being spread directly by American money in Iraq, Lebanon, Palestine, Afghanistan and indirectly in many dozen countries around the world.

(In Lebanon this year 25% of farm lands were unusable because of the millions of illegally supplied and used US cluster bombs dropped there during the Israeli invasion of 2006. By the US's own laws, cluster bombs are illegal to supply to anyone known to be using them on civilian populations.)

A great many of my mother's family were murdered in the Holocaust of the Americas. The way to remember them is to do something for the persons being starved, deprived of health care, livelihoods, decent schools, homes, heating, electricity by the policies and billions of dollars of the Government in the USA and abroad. I think a form eugenics of the poor is going on in this country, and that abroad not only through wars but via billions in aid, the US government openly funds near-starvation as a weapon.

Instead of just being too mad to eat for a day, there's a lot one can do to get involved in changing things in adults games so the children --and parents--won't be going hungry, from one's neighborhood to whole countries. Hunger is a weapon used against children, to destroy the future of "unwanted" persons and "enemies" in American cities and towns and those under American attack.

The sanctions on Iraq and the continual bombings --President Clinton dropped more bombs than any other American president--following the Gulf War and leading to the Invasion and Occupation--killed over a half million children. Then there is the "Quiet Holocaust" of 7 million children a year due to "structural adjustments" of economies in Latin America and Africa. Starvation, disease, ethnic cleansing, proxy wars, sanctions--Somalia, Darfur, Congo, Niger, Rwanda--and many more--

And this also creates more such "enemies" among the survivors. More people who won't deserve to live in other countries, the killing of whom takes away

ever more funding in the US due to "security," creating further lack of health care, collapsing infra-structures, lack of fuel assistance, foreclosures . . . How many to die in the War on Poverty, War on Drugs, War on Terror?

Children are the future--one may weep and rage for the past, but the present and future are in our own hands.

Here is an example, from a story originally in the Los Angeles Times, 24 September 2007, of one such situation of US foreign aid dollars at work , what it means for the futures of children, one that has grown much worse in the almost two months since then.

### The War on Gaza\'s Children

By Saree Makdisi    PalestineChronicle.com    An entire generation of Palestinians in Gaza is growing up stunted: physically and nutritionally stunted because they are not getting enough to eat; emotionally stunted because of the pressures of living in a virtual prison and facing the constant threat of destruction and displacement; intellectually and academically stunted because they cannot concentrate -- or, even if they can, because they are trying to study and learn in circumstances that no child should have to endure.    Even before Israel this week declared Gaza "hostile territory" -- apparently in preparation for cutting off the last remaining supplies of fuel and electricity to 1.5 million men, women and children -- the situation was dire.    As a result of Israel\'s blockade on most imports and exports and other policies designed to punish the populace, about 70% of Gaza\'s workforce is now unemployed or without pay, according to the United Nations, and about 80% of its residents live in grinding poverty. About 1.2 million of them are now dependent for their day-to-day survival on food handouts from U.N. or international agencies, without which, as the World Food Program\'s Kirstie Campbell put it, "they are liable to starve."    An increasing number of Palestinian families in Gaza are unable to offer their children more than one meager meal a day, often little more than rice and boiled lentils. Fresh fruit and vegetables are beyond the reach of many families. Meat and chicken are impossibly expensive. Gaza faces the rich waters of the Mediterranean, but fish is unavailable in its markets because the Israeli navy has curtailed the movements of Gaza\'s fishermen.    Los Angeles parents who have spent the last few weeks running from one back-to-school sale to another could do worse than to spare a few minutes to think about their counterparts in the Gaza Strip. As a result of the siege, Gaza is not only short of raw textiles and other key goods but also paper, ink and vital school supplies. One-third of Gaza\'s children started the school year missing necessary textbooks. John Ging, the Gaza director of the U.N. Relief and Works Agency, whose schools take care of 200,000 children in Gaza, has warned that children come to school "hungry and unable to concentrate."    Israel says that its

policies in Gaza are designed to put pressure on the Palestinian population to in turn put pressure on those who fire crude home-made rockets from Gaza into the Israeli town of Sderot. Those rocket attacks are wrong. But it is also wrong to punish an entire population for the actions of a few -- actions that the schoolchildren of Gaza and their beleaguered parents are in any case powerless to stop. It is a violation of international law to collectively punish more than a million people for something they did not do. According to the Geneva Convention, to which it is a signatory, Israel actually has the obligation to ensure the well-being of the people on whom it has chosen to impose a military occupation for more than four decades. Instead, it has shrugged off the law. It has ignored the repeated demands of the U.N. Security Council. It has dismissed the International Court of Justice in the Hague. What John Dugard, the U.N.'s special rapporteur on human rights in the occupied territories, refers to as the "carefully managed" strangulation of Gaza -- in full view of an uncaring world -- is explicitly part of its strategy. "The idea," said Dov Weisglass, an Israeli government advisor, "is to put the Palestinians on a diet, but not make them die of hunger." -Saree Makdisi is a professor of English literature at UCLA and the author of "Palestine Inside Out: An Everyday Occupation," forthcoming from Norton. (This article was first published by the Los Angeles Times; republished with permission from the author)

On Nov 17, 2007 8:24 PM, CA Conrad <[REDACTED]> wrote:

> Earlier today I was reading in the park before going to my stupid job.  
> A pair of nannies arrived on the scene with 2 young boys, one dressed  
> as a cowboy, the other as an indian.  
>  
> "YOU'RE SUPPOSED TO DROP DEAD WHEN I SHOOT YOU!"  
>  
> "WHY DO I HAVE TO DIE ALL THE TIME!?"  
>  
> "BECAUSE I'M THE COWBOY AND COWBOYS DON'T DIE THE INDIANS  
DIE!"  
>  
> "I DON'T WANNA BE AN INDIAN NO MORE! I'M TIRED OF DYING ALL  
THE TIME!"  
>  
> The nannies sat on a bench smoking and talking about boyfriends. It  
> was just another day in Philadelphia celebrating the murderous world  
> we wake yawning toward.  
>  
> What fucking parents in 2007 are buying kids cowboy and indian  
> costumes with cap guns? WHAT IF young German boys wanted to play a

> game of NAZI and JEW!? WOULD THAT ALSO BE OKAY!? But then again  
the  
> Germans lost the war. Maybe if the indians won the war the cowboys  
> would die in the game?  
>  
> What the fuck are these fucking parents thinking? "Let's get the boys  
> some cowboy and indian outfits like we had when we were kids! Ah,  
> look at them shoot one another! Brings back memories!"  
>  
> Our country is about to celebrate THANKSGIVING DAY, again! Talk about  
> nostalgia for genocide.  
>  
> How many Americans will mindlessly cook a butchered turkey without any  
> thought of Native American bloodlines having been erased from the  
> planet? Millions and millions of tortured, slaughtered families from  
> every corner of our map. All 50 states experienced this slaughter,  
> enslavement, this giant dark finger tamping out the lights of  
> generations. Languages stuttered into the plains and mountain chains  
> no more.  
>  
> And who will be thinking of the nearly ONE MILLION Iraqis killed since  
> our unprovoked illegal invasion of Iraq? THANKSGIVING DAY!?  
>  
> WE'RE GOING TO CELEBRATE THANKSGIVING DAY!?  
>  
> FUCK THANKSGIVING DAY!  
>  
> For those interested, a campaign to fast on Thanksgiving Day has  
> begun. For more information please go to this site:  
> <http://THANKSGIVINGDAYFAST.blogspot.com>  
>  
> When genocide is part of playtime everyone's asleep and murdering by  
> proxy, even your stupid fucking children who know no better,  
> CAConrad  
> <http://PhillySound.blogspot.com>  
>

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453. **Jason Quackenbush**

***Re: nostalgia for genocide, or LET'S PLAY genocide!***

*Tue 20 Nov 2007*

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There's not a day that goes by that I don't take a moment to think about the people of Iraq. At the same time, I don't really buy the argument that citizens of a republic, and even less foreign nationals, are complicit in the actions of their government simply by virtue of paying taxes to the state. in all seriousness, this war isn't being funded by tax dollars, it's being funded by a grotesque budget deficit. Which means the people paying for it are not the people paying taxes today, but the people who will be paying taxes thirty years from now. I'll probably be one of them, knock on wood, but many of them are not even alive today. Are they complicit? ARE those of us who voted against King George in our attempt to keep him out of power complicit?

I don't think so.

There are plenty of things that people are blameworthy for, but I don't agree that you can pin the iraq war on the entirety of the populace just by virtue of us living here. Generally speaking you're right: to quote the sex pistols or tool, whichever you prefer, no one is innocent. But just because we're not innocent doesn't mean we're guilty of every crime that's ever been committed by a bully. Bullying, which is what we're talking about here, whether it's done by a nation against another, or a bigger kid on the playground against a smaller kid, is about as unjust and immoral as actions go. But participation in an unjust action by itself doesn't confer guilt. It never has and it never will. Anything stating otherwise is just propaganda and politics, and frankly I've had enough of that sort of thing over the last decade or so.

It won't be until the discourse of the populace that has become so shrill and clangorous can once again be conducted rationally, calmly, and open mindedly that democracy can work. There are a lot of people to blame for that shrillness, and I'd suggest that endeavoring to be innocent of that charge is every bit as important to preventing injustice (particularly for american citizens) as is accepting the realities of the evils our government is doing and has done in the world.

On Tue, 20 Nov 2007, CA Conrad wrote:

*At least take a moment to think about the people of Iraq on Thanksgiving Day, even if you are not fasting.*

*More and more we begin to realize how incredible their suffering is. And they can't even escape it! Amy Goodman of DEMOCRACY NOW! interviewed a grade school teacher from Baghdad who took MONTHS and MONTHS to be able to get permission to leave Iraq to visit the US!*

*For those who have not heard about this woman, the stories she has are incredibly brutal and difficult to hear. Her students had become pen pals with students in the Bronx. The students in the Bronx slowly watched their pen pals disappear.*

*The United States should be making SPACE for all and any Iraqi citizens who need a safe SPACE to go to, to be taken care of, brought back to healthy people. When we finally pull out of Iraq what about the women for instance? Is no one thinking about the women? Women's lives were very different in Iraq than they are in places like Saudi Arabia and other countries. It worries me that women who have enjoyed their human rights in a secular state will be trampled and enslaved soon.*

*We should be locating a very large parcel of land in the US right now where we are building schools and rehab centers equipped with grief counselors, doctors, libraries, for Iraqis who need to shelter and comfort.*

*It's clear we have made Iraq nothing but unstable. People are suffering every single day.*

*This is what I want us to think about on Thanksgiving Day.*

*But maybe you don't pay your taxes, meaning that you are not complicit. In that case your conscience should be free and clean. Have a nice Thanksgiving Day.*

*BY THE WAY THIS GOES FOR CANADIANS WHO HAVE SPENT TIME LIVING AND WORKING IN THE UNITED STATES POST IRAQ INVASION. You too have aided the cause by paying American taxes.*

*I say this because I JUST yesterday had a conversation with a Canadian who has been living and working in Philadelphia for the last three years. He kept blaming us, saying Americans are all to blame because we all allow it to continue. When I pointed out that he was paying taxes and also funding the war he got a little annoyed. And he makes twice as much money as I do, maybe more, and I pointed out that he pays more taxes than I do as a result. "How many more bullets are you sending over the ocean?"*

*In the end we are all guilty! United in our guilt!*

*The web page once again for those who want to join the fast:  
<http://ThanksgivingDayFast.blogspot.com>*

*We are all guilty! United in our guilt!*



*I cannot CELEBRATE a day of THANKS while my country is at war. I am not as grateful as I am angry, disappointed, and wanting to make the world safer,*  
CAConrad  
<http://PhillySound.blogspot.com>

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#### 454. **Potree Journal**

##### **Launch Reading: Dos Press & Hex Presse**

Tue 20 Nov 2007

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The launch reading for the second Dos Press chapbook and the first chap from Hex Presse will be at Okay Mountain in Austin, TX, on December 1st at 7:00PM. Directions to the venue can be found at the gallery's website: <http://www.okaymountain.com/site.php>.

Readers:

Michelle Detorie (reading w/Austin drummer, Chris Cogburn)

Michael Cross

Michalle Gould

Info on the chaps, including purchasing links, can be found here ([www.dospress.blogspot.com](http://www.dospress.blogspot.com)) and here (<http://hexpresse.blogspot.com/>).

If you're in the area, please stop by!

BIOS: Michelle Detorie lives in Goleta, CA where she tutors writing and works with rescued seabirds. She edits WOMB poetry and Hex Presse. Her poems have appeared in How2, Foursquare, Typo, and elsewhere. A chapbook, *\_DAPHNMOANCY\_*, was published by Peter Ganick's Small Chapbook Project and another chapbook, *\_Bellum Letters\_*, was published as part of the Dusie Chapbook Kollektiv. Visit her online: [www.daphnomancy.com](http://www.daphnomancy.com).

Michael Cross edited *\_Involuntary Vision: after Akira Kurosawa's Dreams\_* (Avenue B, 2003), and is currently editing an anthology of the George Oppen Memorial Lectures at San Francisco State University. He publishes Atticus/Finch Chapbooks ([www.atticusfinch.org](http://www.atticusfinch.org)), and his first book, *\_in felt treeling\_*, is forthcoming from Tucson, Arizona's Chax Press. He is currently a doctoral candidate at SUNY Buffalo.

Michalle Gould lives in Austin, Texas, and teaches writing at St. Edwards University. Her *\_Resurrection Party\_* is the first chapbook from Hex Presse. She blogs at [haikubotany.blogspot.com](http://haikubotany.blogspot.com).

Chris Cogburn - percussion - austin Austin-based improvising percussionist  
Chris Cogburn is an active composer, performer, educator and organizer within



an expansive global community of creative artists. Approaching the physical nature of his chosen instrument with an interest and attention to the drum's subtle and overlooked timbres and textures, Cogburn's music gives rise to unexpected sound worlds suffused with meanings and forms, acute yet infinite. Moving across, atop, below and around a single drum with a variety of percussive objects and implements, Cogburn's fluid physicality provides a rich dynamic to an expanding complexity of sound.

Primarily working in the field of Creative Improvised Music, Cogburn has collaborated with many of the premiere international artists in contemporary music, including: John Butcher, Pauline Oliveros, Stuart Dempster, Dave Dove, Joelle Leandre, Jaap Blonk, Sean Meehan, Joe McPhee and avant-rock outsider Jandek. Current projects include Cogburn's inter-media group For Forms with poets Joshua Beckman and Jen Bervin, dancer Scotty Heron and avant-turntablist Maria Chavez; and frequent duo collaborations with Vancouver percussionist Jeffrey Allport, avant-vocalist Liz Tonne and Seattle-based pianist Gust Burns.

Since 1998, Cogburn has led workshops on creative music making around the US, Canada and Mexico, working in contexts as diverse as inner city community centers, homeless shelters, battered women's shelters, art spaces, dance studios, public and private high schools and elementary schools, Pauline Oliveros' Deep Listening Space and the Universidad Autónoma de Nuevo León, Mexico. He has recently received performance and teaching grants through Meet The Composer, Creative Connections and The Yellow Fox Foundation; held residencies through Seattle Improvised Music, Nameless Sound and Gallery 1412; and has performed at the No Idea Festival, the Seattle Improvised Music Festival, Fuse Box Festival and the No West Festival. In October 2006 Cogburn was fortunate enough to travel on the Wave Books Poetry Bus, performing solo and with poet/Wave Books editor Joshua Beckman, with a final performance at James Turrell's Roden Crater.

As an organizer, Cogburn has previously hosted performances by international improvisors, always in direct collaboration with local artists. Beginning in the summer of 2003, Cogburn's Ten Pounds To The Sound has hosted an annual festival of improvised music - the No Idea Festival - showcasing a handful of Texas' premiere creative musicians in collaboration with improvisors from around the U.S., Europe, Japan, Mexico and Canada. Regarded as "one of the finest creative improvised music festivals in the world" (Paris Transatlantic) NIF aspires to connect creative musicians, providing the space and time where creative relationships can flourish, leading towards new areas and approaches in the music. For more information, see: [www.noideafestival.com](http://www.noideafestival.com).

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www.littleredleaves.com

www.littleredleavesjournal.blogspot.com

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455. **Alan Sondheim**

### ***Memory of a Walk***

*Tue 20 Nov 2007*

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#### Memory of a Walk

I walked last Wednesday from the MCM building at Brown University to the train station downtown. I took the 6:16 to New York. It arrived around 9:50 at Penn Station. On the way I remembered the walk. I followed myself step by step, reconstructing as I went along. This was six days ago. Now again I remember.

What did you think you were doing?

Memory and reconstruction worries me. I wanted to follow myself. I didn't think of this at the time, that is the time of the walk itself, but only later. I conductor asked if I were a philosopher; I think I appeared deep in thought. I wanted to remember as much as possible. Later, several times in the past six days, I thought I would try and remember again, try to write everything down. But I thought this would take too much effort; it wasn't until now, Tuesday, that I've had the energy to proceed.

What did you take with you?

I'm clearing my belongings out of Leslie Thornton's office. This trip I took, in addition to what I brought up, a Cambodian bowed instrument, a pair of slippers, some extra toiletries, a white towel. The towel and a plastic bag were wrapped around the instrument and inserted into a cloth bag. It was damp out. I added a polka-dotted umbrella as well, in case I needed it.

Where did you go?

I went down the stairs and out the front door. Susan and Ellen were in the office talking. I didn't say anything to them. I walked out the door and turned right.

What did you do then?

I walked to the corner. I thought about going straight down as usual, but instead crossed the street. I began walking up a slight hill to the Brown Quadrangle. I passed two people as I turned into the Quadrangle. I took a diagonal left, which would leave me out between two libraries.

Wait, I remember crossing the first intersection. I think there was little or no traffic.

Then?

Then I walked diagonally through the cold mist, almost but not quite a rain. I went through the gates to the top of the street. I didn't notice the sculpture on the left; usually I look at it. I crossed the street. I was surprised there was no traffic. I thought that usually there was traffic. I began the descent of the hill. I passed the location of the old Brown Music Department, where I had played several times; I thought about that. I didn't think about the arts building that replaced it. I went straight down the hill. I arrived at Benefit Street.

At Benefit Street you had several choices. What did you decide here?

I crossed Benefit street; I believe there was some traffic, but I'm not sure. I continued going down the hill. I passed a corner building and looked in a window. I wondered whether the window was where my studio at Rhode Island School of Design used to be. I thought again about the accusation I had stolen equipment and wondered how S. could possibly think that since I had no place to take it but the school itself. I looked in other windows on the way down; they were studios. I think they might have been drawing studios; I'm not sure. I reached the bottom of the hill.

Now you're into the city itself, or at least the outskirts of the city, by Providence River. What did you do?

I crossed the intersection here. This one I remember being easy. I arrived at the bank of the river, the bank nearest the hill. I thought that the time before I had crossed and taken the other bank. I found that the river split, and that I was thrown off-course, that I ended up guiding myself by the Statehouse dome. This time I felt tired, and stayed on the nearer bank. I looked into the water as I walked towards the train station; I couldn't see anything. I reached the next corner.

Then there was traffic?

There was a lot of traffic. I ran across the street; I was almost hit. I continued on the other side.

Did you press the button for the traffic signal?

I remember a button, but it might have been farther on. I didn't press it, I think. Perhaps I did.

And then?

Then I continued walking. I think it was either this block or the next, possibly the end of this block, still by the river, that I heard foot- steps. Or possibly saw

someone ahead of me. But I think it began with the footsteps. At the next intersection.

We're then at another heavily trafficked one?

Yes, the footsteps belonged to a woman, I think possibly a student, carrying a backpack or small suitcase of some sort. I didn't see her full-on; I couldn't identify her, but thought she might be blond.

What happened?

She had crossed the street and I crossed as well, somewhat behind her. This was the second time I was almost hit; I wanted to make the light, since the signals were long.

And then?

The road curved up ahead. Wait, there was a four-way stop intersection. She continued up the curve on the left. I walked part of the way across the bridge, crossing the Providence River. I stopped and looked down in the water. I was looking for the herring or shad family fish I had seen there before, in large schools. It was dark out; I looked for ripples in the water. The week before I was guided by ripples. This time there were none. I couldn't remember the name of the fish, something like mulhagen; I still can't remember. I was frustrated, worried that I couldn't remember.

After looking in the water for a while?

I crossed the street. There was hardly any traffic. I looked up ahead to see if the student was heading to the train station. I thought I saw her; I couldn't be sure. I stopped on the other side of the street, which was the other side of the bridge. I looked again down at the black water; I was looking for the fish on the other side. Most of the time I had seen them on this, the other side. This time again there was nothing, no ripples, at least none visible. But wait.

Wait?

On the first, left-hand side of the bridge, I saw a leaf in the water; it was large, and looked like one of the fish on its side; I wondered if it was in fact one that was dying. When I looked on the other, right-hand side of the bridge, I saw several more, and it was clear that they were leaves, slowly going down the river.

Which way were they going?

I'm not sure; the river flowed slowly, but I believe from the right-hand side to the left-hand side and beyond.

And then?

Then I began walking up the hill towards the train station. I had again to go out into the street because the sidewalk was partly closed due to construction. I walked past a number of parked cars on the right, in this fashion. I noticed the construction was coming along, and remembered hearing that apartments were to be built here. As I walked up the hill I walked over a recently-asphalted entrance to the construction site, or near the entrance. I wondered why the asphalt had been poured; it could only be temporary and didn't seem to serve any purpose. I continued up the sidewalk.

Did you see any birds?

No, often in the daytime, particularly in the spring, I had seen birds around the site and in the trees directly to the left of the train station. But this time there was nothing. I looked down into the huge excavation beyond the immediate construction and noticed for the second time, the train platform, I think it was the platform for the number 1 and 2 tracks, jutting out into it. The platform looked oddly spacious and beautiful in the dark. I continued walking past the trees.

This was near the taxicab stand?

This went directly past the taxi stand. I saw a number of drivers standing around; they were speaking a language I didn't understand. At first I thought, this might be Pakistani, but then I thought Italian; I couldn't hear well enough. The drivers all seemed to know one another. I wondered what would happen if a new driver came along, who didn't speak the language - would he or she be accepted in the group? Would the group, on occasion, speak English to him or her? Would the driver be ignored? This went on only for an instant. I reached the station doors and went in.

Just went in?

I remember looking at my cellphone on the way, at least twice, checking on the time. I was early as usual; I think I arrived at 5:34, for the 6:16, but I'm not sure. I was hungry.

How long did the walk take?

I think it took about twenty-one minutes, but I couldn't be sure. If I had gone directly, it would have taken between seventeen and eighteen.

You were hungry? Were you hungry the whole time?

I was hungry the whole time; I had only breakfast at Louie's, a #1 with orange juice extra, I think, beforehand. I was going to drink some Red Bull to keep me going through the day, but had a large coffee with skim milk instead; the Red Bull is still in the office.

So what did you do?

I went to the small cafe inside the train station. The man who served me wasn't there; the woman was. I had often wondered about their relationship; they seemed tight. I ordered, I think, something with apricot; I'm not sure. I do remember eating it without getting sticky; I didn't have to wash my hands afterwards.

And this whole time you were carrying both your camera bag with various things you had brought with you, as well as the cloth bag contraption with the Cambodian instrument and other things?

Yes. I believe I also took back a copy of *The Structure of Reality* with me on this trip. I had a copy of Claire's demo DVD, since I'm writing a recommendation for her. I remember I didn't change clothes; the clean ones were still in the bag. I had some trail mix left over from the ride up. I didn't want to order anything on the train.

And you were reading?

Yes, I had books with me, but I'm not sure I remember them. I definitely had Jane Austen's *Northanger Abbey*, which I had read; now I wanted to finish *Sanditon* which was in the same Penguin volume, which of course I did. And I had a copy of David Hume's *Enquiry* with me as well; I had been reading about miracles. But I think there might have been a third book. The week before I had carried a relatively medieval history of the tantric schools of Tibet, but I don't think I had it with me this time.

What else were you carrying?

Other than the usual identifications, I had a small Olympus solid-state recorder for notes. I didn't use it - I had been hoping to. The camera bag was somewhat heavy of course. Another item - a small power supply for the phone.

Do you remember going down the stairs from the office?

Not very well. I do remember having to negotiate the stairs because of the awkwardness of the instrument package. Once outside, things were easy. I had been afraid of rain; the skies were threatening all day. But as I said, there was none, or rather just a light misting, slightly, nothing more.

Money?

I had taken sixty dollars with me, but had spent very little. I spent nothing on the train on the way up, so I had all of that. I spent little there, and little on the train. I had walked down to Wickenden or Wickendon street to go to an antique shop; I was hoping to find some useful books, but nothing seemed promising. So I had most of the money with me of course. I also had four rolls of unused Tri-X and Plus-X (the new Plus-X) 16mm movie film to shoot in the winter and spring.

And on the way up I had brought a mini-DV tape for transferring the second roll I had shot, but the roll wasn't back and the tape stayed in the office.

Anything else?

Some recommendation forms from Claire; I had to fill these out. I was afraid they would get bent. I put them between the pages of something else I was carrying back - I don't remember, a pamphlet of some sort.

Were you tired when you walked down to the train station?

I was extremely tired; I had hardly slept the night before - I coughed a lot, there were sounds around, etc. I should add I sleep in the office to save money; there's a futon. So I was glad that the air was bracing. I went down to the train platform itself - #1 as usual - at 6:04 - I remember looking at the clock - because it was open to the air and would wake me up. I walked down; I haven't taken the elevator for a long time. I noticed that the construction inside the station was down for the first time - there were new escalators installed, but the one for track #1 only went up.

Anything else?

Only that I remembered, as I approached the station, that I would be too tired, and it would be too late, to go to the Border's bookshop in the nearby mall. When I went into the station, I wouldn't come out again, at least until the train I boarded left, which it did, two minutes late.

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456. **steve d. dalachinsky**

***Re: nostalgia for genocide, or LET'S PLAY genocide!***

*Wed 21 Nov 2007*

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here here

On Tue, 20 Nov 2007 13:27:32 -0500 CA Conrad <[REDACTED]>  
writes:

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> comfort.  
>  
> It's clear we have made Iraq nothing but unstable. People are  
> suffering every single day.  
>  
> This is what I want us to think about on Thanksgiving Day.  
>  
> But maybe you don't pay your taxes, meaning that you are not  
> complicit. In that case your conscience should be free and clean.  
> Have a nice Thanksgiving Day.  
>  
> BY THE WAY THIS GOES FOR CANADIANS WHO HAVE SPENT TIME  
LIVING AND  
> WORKING IN THE UNITED STATES POST IRAQ INVASION. You too have  
> aided  
> the cause by paying American taxes.  
>  
> I say this because I JUST yesterday had a conversation with a  
> Canadian  
> who has been living and working in Philadelphia for the last three



> years. He kept blaming us, saying Americans are all to blame  
> because  
> we all allow it to continue. When I pointed out that he was paying  
> taxes and also funding the war he got a little annoyed. And he  
> makes  
> twice as much money as I do, maybe more, and I pointed out that he  
> pays more taxes than I do as a result. "How many more bullets are  
> you  
> sending over the ocean?"  
>  
> In the end we are all guilty! United in our guilt!  
>  
> The web page once again for those who want to join the fast:  
> <http://ThanksgivingDayFast.blogspot.com>  
>  
> We are all guilty! United in our guilt!  
>  
> I cannot CELEBRATE a day of THANKS while my country is at war. I  
> am  
> not as grateful as I am angry, disappointed, and wanting to make  
> the  
> world safer,  
> CAConrad  
> <http://PhillySound.blogspot.com>  
>  
>

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457. **David A. Kirschenbaum**

**NYC/Boog City presents Big Game Books and Alex Battles Tues. Nov. 27**

*Wed 21 Nov 2007*

---

Please forward

-----

Boog City presents

d.a. levy lives: celebrating the renegade press

Big Game Books

(Washington, D.C.)

Tues. Nov. 27, 6:00 p.m. sharp, free

ACA Galleries  
529 W.20th St., 5th Flr.  
NYC

Event will be hosted by  
Big Game Books editor Maureen Thorson

Featuring readings from

Sandra Beasley  
Shafer Hall  
Ada Limón  
Logan Ryan Smith

and music from

Alex Battles

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

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**\*\*Big Game Books** <http://www.reenhead.com/biggame/biggame.html> Big Game Books, which may or may not be the tiniest press in the world, operates out of Washington, D.C. It publishes small editions of handbound chapbooks and "tinysides," wee little six-page booklets featuring a range o' up-and-coming poets.

**\*Overall Performer Bios\***

**\*\*Alex Battles** <http://www.whiskyrebellion.com/> Alex Battles is a country singer and songwriter, and the leader of The Whiskey Rebellion, a country band based in Brooklyn. Originally from Chesterland, Ohio, Battles writes country songs by turns funny and bittersweet on his grandfather's tenor banjo. His influences are John Prine, Hank Williams, Johnny Cash, Tom Waits, and Tom T. Hall. Battles has written a respectable 113 songs. He is also the founder and host of such events as the The Brooklyn Country Music Festival, The CasHank Hootenanny Jamboree, and The Johnny Cash Birthday Bash. He things funny thongs.

**\*\*Sandra Beasley** <http://www.sandrabeasley.com> Sandra Beasley won the 2007 New Issues Poetry Prize for her book Theories of Falling, selected by Marie Howe. Her poems have also been featured on Verse Daily; in magazines such as 32 Poems, New Orleans Review, and Blackbird; and in the 2005 Best New Poets. She lives in Washington, D.C., where she works on the editorial staff of The American Scholar

**\*\*Shafer Hall** <http://shaferhall.blogspot.com/> Shafer Hall is happy to live in a world where for enough money he can have syndicated reruns of Coach on his

television at almost any time of day. He has poems forthcoming from Lungfull, and his Never Cry Woof is available from No Tell Books.

**\*\*Ada Limón** <http://www.adalimon.com> Ada Limón is originally from Sonoma, Calif. A graduate of the creative writing program at New York University, she won the Chicago Literary Award for Poetry and has received fellowships from the Provincetown Fine Arts Work Center and the New York Foundation for the Arts. She works as the Copy Director for GQ Magazine and is teaching a Master Class for Columbia University's MFA program in Spring 2008. Her first book, lucky wreck, was the winner of the 2005 Autumn House Poetry Prize. Her second book, This Big Fake World, was the winner of the 2005 Pearl Poetry Prize.

**\*\*Logan Ryan Smith** <http://theredgummibear.blogspot.com/> Logan Ryan Smith lives in San Francisco where he publishes Transmission Press chapbooks. Up until recently he published a poetry mag called small town. In the summer of 2007 the San Francisco Bay Guardian recognized him for his publishing efforts in their "Best of the Bay 2007" issue. His first book, The Singers, was published by Dusie Press Books in the same summer. In the fall of '07 he released Stupid Birds--a collection of chapbooks and poems written between 2004 and 2006--under the Transmission Press imprint. Other poetry has appeared in New American Writing, Bombay Gin, Spell, string of small machines, Hot Whiskey Magazine, the tiny, Mirage #4/ Period(ical), and elsewhere, as well as in the anthologies Bay Poetics (Faux Press), and The Meat Book (Hot Whiskey). A few online chapbooks can be found at detumescence.com and dusie.org.

----

Directions: C/E to 23rd St., 1/9 to 18th St.

Venue is bet. 10th and 11th avenues

Next event:

Tues. Dec. 18, 2007

NYC Presses Day, with:

Belladonna Books, Cuneiform Press, Cy Gist Press,

Futurepoem Books, Kitchen Press, and Portable Press at Yo-Yo Labs

--

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]

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458. **Tom Beckett**

## ***GALATEA RESURRECTS ANNOUNCEMENT***

*Wed 21 Nov 2007*

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### GALATEA RESURRECTS ANNOUNCEMENT

Galatea Resurrects (A Poetry Engagement) is pleased to release its Eighth Issue at [\\_http://galatearesurrection8.blogspot.com\\_](http://galatearesurrection8.blogspot.com) (<http://galatearesurrection8.blogspot.com/>) with 64 new reviews/engagements!

We are always looking for reviewers; next review deadline is March 5, 2008. For GR's submission and review copy information, please go to [\\_http://grarchives.blogspot.com\\_](http://grarchives.blogspot.com) (<http://grarchives.blogspot.com/>)

GR No. 8's Table of Contents is cutnpasted below for convenience., Enjoy!

Eileen Tabios

GR Editor & Animal Lover

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### GALATEA RESURRECTS (A POETRY ENGAGEMENT)

November 30, 2007

#### EDITOR'S INTRODUCTION

By Eileen Tabios

#### NEW REVIEWS

Patrick James Dunagan reviews WRITING POETRY: FROM THE INSIDE OUT by Sanford

Lyne

Sam Lohmann reviews "BURNING INTERIORS": DAVID SHAPIRO'S POETRY AND POETICS, Edited by Thomas Fink and Joseph Lease

Patrick James Dunagan reviews RIPPLE EFFECT: NEW AND SELECTED POEMS by Elaine Equi

Sam Lohmann engages RIPPLE EFFECT: NEW AND SELECTED POEMS by Elaine Equi

Ernesto Priego reviews WORLD0 and NO SOUNDS OF MY OWN MAKING by John Bloomberg-Rissman; UNPROTECTED TEXTS and STEPS: A NOTEBOOK by Tom Beckett; and ESTE BIENESTAR, TIBIO/THIS WELL-BEING, WARM, POEMS IN TRANSLATION by Argel Corpus

Barry Schwabsky reviews GLOIRE DES FORMES PRECEDE DE LE DOUBLE CORPS DES IMAGES by Jean Fremon

Patrick Rosal reviews AMIGO WARFARE and ZERO GRAVITY, both by Eric Gamalinda

Eileen Tabios engages AMIGO WARFARE and LYRICS FROM A DEAD LANGUAGE, both by Eric Gamalinda

Thomas Fink reviews FRAGILE REPLACEMENTS by William Allegrezza

Pam Brown engages URBAN MYTHS: 210 POEMS by John Tranter

Rochelle Ratner engages HELEN IN EGYPT by H.D.; LOBA by Diane di Prima; SURVIVAL: A THEMATIC GUIDE TO CANADIAN LITERATURE by Margaret Atwood; and THE JOURNAL OF SUSANNA MOODIE by Margaret Atwood

Lars Palm reviews OPERA BUFA by Adam Fieled

Pam Brown engages BLUE GRASS by Peter Minter

Raymond John De Borja reviews ALL THE PAINTINGS OF THE GIORGIONE by Elizabeth Willis

Eileen Tabios engages WANTON TEXTILES by Reb Livingston and Ravi Shankar

Ryan Daley reviews THE ECSTASY OF CAPITULATION by Daniel Borzutzky

Joe LeClerc reviews CANA QUEMADA [BURNT SUGAR] - CONTEMPORARY CUBAN POETRY IN ENGLISH AND SPANISH, Edited by Lori Marie Carlson & Oscar Hijuelos

John Bloomberg-Rissman reviews A SPY IN THE HOUSE OF YEARS, CAPITAL and ERRATUM TO A SPY IN THE HOUSE OF YEARS (LEVIATHAN PRESS, 2001), all by Giles Goodland

Nicholas Manning reviews BLACK STONE by Dale Smith

Burt Kimmelman reviews PASSING OVER, POWERS: TRACKVOLUME 3, COLUMNS: TRACKVOLUME 2, TRACK and RESTLESS MESSENGERS, all by Norman Finkelstein

Patrick James Dunagan reviews COMPLETE MINIMAL POEMS by Aram Saroyan

Lisa Bower reviews THE ARCHITECTURE OF LANGUAGE by Quincy Troupe

Jeff Harrison reviews DAYS POEM, VOLS. I and II by Allen Bramhall

Burt Kimmelman reviews FORTY-NINE GUARANTEED WAYS TO ESCAPE DEATH by Sandy McIntosh

Eileen Tabios engages HUMAN SCALE by Michael Kelleher  
Pam Brown engages VOODOO REALITIES by Philip Hammial  
Laurel Johnson reviews PASSING OVER by Norman Finkelstein  
Pamela Hart reviews THREADS by Jill Magi  
Lars Palm reviews DOCUMENT by Ana Bozicevic-Bowling  
Nicholas Manning reviews OBSTRUCTS/CONSTITUTES by John Crouse  
Eric Hoffman reviews N/O by Ron Silliman  
William Allegrezza reviews GUESTS OF SPACE by Anselm Hollo  
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Susan Briante  
Mark Young reviews EL TSUNAMI by Kevin Opstedal  
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"OUT BEYOND IDEAS" by Jelludin Rumi in THE ESSENTIAL RUMI,  
Translated by Coleman Barks; and OUT BEYOND IDEAS, a CD by David Wilcox  
and Nance Pettit  
Kristina Marie Darling reviews INBOX by Noah Eli Gordon  
John Bloomberg-Rissman reviews NOVEL PICTORIAL NOISE by Noah Eli  
Gordon  
Kristin Berkey-Abbott reviews THE HAPPINESS EXPERIMENT by Lisa  
Fishman  
Paul Klinger reviews LETTERS TO EARLY STREET by Albert Flynn DeSilver  
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Beatriz Tabios reviews THE BOOK OF THE ROTTEN DAUGHTER by Alice  
Friman  
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Two Poems by Patrick James Dunagan: "Dear Elaine," and "A Sloop in the  
Heart  
of Things"

## FEATURE ARTICLE

“The Poetry of Put-On” (Addressing Bill Knott, Andrei Codrescu, Armand Schwerner, Jack Spicer, Among Others) by Rochelle Ratner

## FROM OFFLINE TO ONLINE: REPRINTED REVIEWS

Murat Nemet-Nejat reviews SUDDEN ADDRESS, SELECTED LECTURES 1981-2006 by

Bill Berkson

Scott Glassman reviews SIGHT PROGRESS by Zhang Er, Translated by Rachel Levitsky with the author

Judith Roitman reviews INVERSE and THE BOOK OF OCEAN, both by Maryrose Larkin

## ADVERTISEMENT

Meritage Press Tiny Books Releases Fifth Title for Poetry to Keep Feeding the World!

## BACK COVER

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[NCID=aoltop00030000000001](http://money.aol.com/special/hot-products-2007?NCID=aoltop00030000000001))

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459. **Bobbie Lurie**

*thoughts on thanksgiving following CA Conrad and others*

*Wed 21 Nov 2007*

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Steve-thanks for reminding me of the Macy's Day Parade--I haven't lived in NYC for a while (too long-- they DID go bankrupt, didn't they?--and right now I live across from a pueblo in New Mexico and living among Native Americans well...this is an issue...David Chirot's comments below are very true esp. in re: need to be conscious on a daily basis. But a holiday is "symbolic" and I find it unbearable that so many turkeys are being slaughter so Americans can feed their faces-- what I'm saying is: although there IS so much each individual can do to try and bring some justice to this horrifying planet of ours, I do believe it is important for us to stop mindlessly "celebrating" things without thought. What should we be thankful for this year, America? Well, I plan to fast... bobbie lurie

Date: Tue, 20 Nov 2007 00:42:26 -0500

From: "steve d. dalachinsky" <[REDACTED]>

Subject: Re: nostalgia for genocide, or LET'S PLAY genocide!

i'm with you c.a. we're celebratin what? the macy's day parade? how a bankrupt dept. store survived and put on this big balloon thing every year for millions of bucks? home reposseion? the iraqi vets i saw on cnn all blow to bits who don't get enough v.a. funds? or their husd=bands and wives now headed for iraq? or iran's terrorist army or their W. O.D.'s ? 24\$ and some beads?? ah well turkeys were indians? so was corn etc? Indians? hey aren't they from india ??? pass the cranberry sauce.... i'll have a drum stick please.

On Mon, 19 Nov 2007 13:45:29 -0500 CA Conrad <[REDACTED]>  
writes:

- > Maybe you didn't notice that I was referring to the adults? It was
- > the adults I blamed, not the children. In fact I made a point of
- > saying the children know no better.
- >
- > What children do and say frightens me BECAUSE it's what the adults
- > they mimic do and say. Get it?
- >
- > We're at war and nearly a million Iraqis are dead. Thanksgiving
- > makes
- > me sick at this point. Literally sick!
- >
- > As far as being told I'm exaggerating genocide, no. No I'm not.
- > It's
- > on historical record that the Puritans were not at all interested
- > in
- > sharing space, resources, or much else with Native Americans.
- > Roger
- > Williams made it clear that he and his fellow Puritans should at
- > the
- > very least PAY the Native Americans for the land being settled, and
- > it
- > was this reason as much as any other reason Williams was sent into
- > exile. He dared look upon the Native Americans as equals, and was
- > banished. He then founded Providence, Rhode Island. But no, it's
- > no
- > exaggeration at all to link the original white settlers with
- > genocide.
- >
- > Many people like to entertain the notion that the Indian Wars were



> post Civil War, when in fact the original white settlers starved  
> entire Native American communities out of their homes and off their  
> land. The very same white settlers the Native Americans rescued  
> when  
> first arriving. That's no exaggeration either to say "rescued,"  
> because if it were not for the Native Americans sharing food and  
> resources The Mayflower would be unknown to us today.  
>  
> And not only that but our first president himself declared war on  
> the  
> Iroquois. Washington became known as "Village Destroyer." The  
> slaughter he unleashed continued for a hundred more years, up to  
> the  
> massacre at Wounded Knee. The photographs of that mass grave of  
> Lakota men, women and children should make anyone sick to their  
> stomachs. The US 7th Cavalry standing at the edge of the grave  
> with  
> their rifles, posing above the twisted and bloody limbs, it's  
> incredible! And THAT photograph should be in every single high  
> school  
> history book!  
>  
> If the Native Americans who rescued the settlers from the Mayflower  
> had any idea what was to come, the evil, wicked, wanton destruction  
> and murder, would they have fed these people? I like to think they  
> would have let them starve.  
>  
> What I'm proposing is a Thanksgiving Day of giving thanks by saying  
> NO!  
>  
> And being a vegetarian for 20 years (January 1st 2008 it will be 20  
> years) I also point out that the lives of turkeys are also very  
> much  
> on my mind. Having grown up in rural America I've known turkeys  
> both  
> domesticated and wild, and love the birds. They are amazing  
> creatures  
> with fascinating lives. The care of a mother turkey, the ritual of  
> a  
> Tom defending his turf, and a million nuances outside the obvious,  
> make me wonder how many people stuffing their faces with the flesh  
> of

> these birds ever care to know how they live.  
>  
> I've always admired the Abbie Hoffman quote, "I believe in  
> compulsory  
> cannibalism. If people were forced to eat what they killed, there  
> would be no more wars."  
>  
> Anyone else interested in SAYING FUCK NO TO THANKSGIVING DAY, go to  
> [HTTP://THANKSGIVINGDAYFAST.BLOGSPOT.COM](http://THANKSGIVINGDAYFAST.BLOGSPOT.COM)  
>  
> CAConrad  
> <http://PhillySound.blogspot.com>  
>  
>

Email

---

and AIM finally together. You've gotta check out free AOL Mail! -  
<http://mail.aol.com>

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460. **Alan Sondheim**

***ballet's wet Pirouette grande (dance-film)***

*Wed 21 Nov 2007*

---

ballet's wet Pirouette grande (dance-film)

Arabesque foot  
penchee down  
up goes  
goes the  
the head  
foot what  
down a  
head penchee  
what up  
a goes  
balance,  
the  
straight the  
line floor,  
slammed what  
to a  
floor, hinge

wanton straight  
hinge line  
allongee  
to  
high, higher,  
higher, pole-hole  
pole-hole spectacular,  
spectacular, nothing  
nothing hidden,  
hidden, wanton  
thrown  
foot  
thing, thrown,  
Throw, spun  
thrown, around,  
spun secret  
around, archaic  
secret vision,  
archaic bared  
vision, returned  
bared thing,  
returned  
Throw,  
Sur up,  
les higher,  
pointes useless  
lift running,  
it get  
up, away,  
useless hinge  
running, Sur  
get les  
away, pointes  
every  
lift  
bone sorry  
hurts monsieur  
i Grand  
am plie  
so partners  
sorry ready  
monsieur for

Grand your  
plie bone  
partners hurts  
ready i  
for am  
your  
so  
pleasure, fingertips,  
fingertips, fear  
never Lift,  
fear caressed  
Lift, partner  
caressed lifting  
partner sex  
lifting pleasure,  
sex  
wanton  
armed smells,  
one wanton,  
or she  
another, looks  
looks, the  
smells, hard  
wanton, thing  
she over  
looks armed  
hard or  
thing another,  
over  
looks,  
distance, damp,  
body slid,  
hinged, flesh  
damp, fingered,  
slid, wanton,  
flesh well  
fingered, or  
well distance,  
tunnel,  
hinged,  
nub your  
mausoleum hands

seconde, knees,  
on look  
hands blessed  
and of  
knees, nub  
look mausoleum  
blessed seconde,  
of  
on  
world you  
have Blessure  
you extension  
Blessure tripped  
extension privilege  
tripped Attitude  
privilege grecque,  
Attitude the  
grecque,  
world  
void to  
abyss, be  
spartan, sure,  
here would  
be brought  
sure, the  
they void  
would abyss,  
brought nothing  
house don't  
battement, with  
don't that  
catch leg  
anything of  
with yours,  
that house  
leg down  
yours,  
battement,  
scented, En  
drift and  
En where  
travesti, one

where scented,  
discovers  
the  
holes  
hinged  
poles  
soles holes  
roles.  
hinged

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461. **Peter Ciccariello**

***Re: Memory of a Walk***

*Wed 21 Nov 2007*

---

Beautiful Alan, Joycean and evocative, and I can visualize the entire walk.

- Peter

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

On Nov 20, 2007 11:08 PM, Alan Sondheim <[REDACTED]> wrote:

*Memory of a Walk*

*I walked last Wednesday from the MCM building at Brown University to the train station downtown. I took the 6:16 to New York. It arrived around 9:50 at Penn Station. On the way I remembered the walk. I followed myself step by step, reconstructing as I went along. This was six days ago. Now again I remember.*

*What did you think you were doing?*

*Memory and reconstruction worries me. I wanted to follow myself. I didn't think of this at the time, that is the time of the walk itself, but only later. I conductor asked if I were a philosopher; I think I appeared deep in thought. I wanted to remember as much as possible. Later, several times in the past six days, I thought I would try and remember again, try to write everything down. But I thought this would take too much effort; it wasn't until now, Tuesday, that I've had the energy to proceed.*

*What did you take with you?*

*I'm clearing my belongings out of Leslie Thornton's office. This trip I took, in addition to what I brought up, a Cambodian bowed instrument, a pair of slippers, some extra toiletries, a white towel. The towel and a plastic bag were wrapped around the instrument and inserted into a cloth*

*bag. It was damp out. I added a polka-dotted umbrella as well, in case I needed it.*

*Where did you go?*

*I went down the stairs and out the front door. Susan and Ellen were in the office talking. I didn't say anything to them. I walked out the door and turned right.*

*What did you do then?*

*I walked to the corner. I thought about going straight down as usual, but instead crossed the street. I began walking up a slight hill to the Brown Quadrangle. I passed two people as I turned into the Quadrangle. I took a diagonal left, which would leave me out between two libraries.*

*Wait, I remember crossing the first intersection. I think there was little or no traffic.*

*Then?*

*Then I walked diagonally through the cold mist, almost but not quite a rain. I went through the gates to the top of the street. I didn't notice the sculpture on the left; usually I look at it. I crossed the street. I was surprised there was no traffic. I thought that usually there was traffic. I began the descent of the hill. I passed the location of the old Brown Music Department, where I had played several times; I thought about that. I didn't think about the arts building that replaced it. I went straight down the hill. I arrived at Benefit Street.*

*At Benefit Street you had several choices. What did you decide here?*

*I crossed Benefit street; I believe there was some traffic, but I'm not sure. I continued going down the hill. I passed a corner building and looked in a window. I wondered whether the window was where my studio at Rhode Island School of Design used to be. I thought again about the accusation I had stolen equipment and wondered how S. could possibly think that since I had no place to take it but the school itself. I looked in other windows on the way down; they were studios. I think they might have been drawing studios; I'm not sure. I reached the bottom of the hill.*

*Now you're into the city itself, or at least the outskirts of the city, by Providence River. What did you do?*

*I crossed the intersection here. This one I remember being easy. I arrived at the bank of the river, the bank nearest the hill. I thought that the time before I had crossed and taken the other bank. I found that the river split, and that I was thrown off-course, that I ended up guiding myself by*

*the Statehouse dome. This time I felt tired, and stayed on the nearer bank. I looked into the water as I walked towards the train station; I couldn't see anything. I reached the next corner.*

*Then there was traffic?*

*There was a lot of traffic. I ran across the street; I was almost hit. I continued on the other side.*

*Did you press the button for the traffic signal?*

*I remember a button, but it might have been farther on. I didn't press it, I think. Perhaps I did.*

*And then?*

*Then I continued walking. I think it was either this block or the next, possibly the end of this block, still by the river, that I heard footsteps. Or possibly saw someone ahead of me. But I think it began with the footsteps. At the next intersection.*

*We're then at another heavily trafficked one?*

*Yes, the footsteps belonged to a woman, I think possibly a student, carrying a backpack or small suitcase of some sort. I didn't see her full-on; I couldn't identify her, but thought she might be blond.*

*What happened?*

*She had crossed the street and I crossed as well, somewhat behind her. This was the second time I was almost hit; I wanted to make the light, since the signals were long.*

*And then?*

*The road curved up ahead. Wait, there was a four-way stop intersection. She continued up the curve on the left. I walked part of the way across the bridge, crossing the Providence River. I stopped and looked down in the water. I was looking for the herring or shad family fish I had seen there before, in large schools. It was dark out; I looked for ripples in the water. The week before I was guided by ripples. This time there were none. I couldn't remember the name of the fish, something like mulhagen; I still can't remember. I was frustrated, worried that I couldn't remember.*

*After looking in the water for a while?*

*I crossed the street. There was hardly any traffic. I looked up ahead to see if the student was heading to the train station. I thought I saw her;*



*I couldn't be sure. I stopped on the other side of the street, which was the other side of the bridge. I looked again down at the black water; I was looking for the fish on the other side. Most of the time I had seen them on this, the other side. This time again there was nothing, no ripples, at least none visible. But wait.*

*Wait?*

*On the first, left-hand side of the bridge, I saw a leaf in the water; it was large, and looked like one of the fish on its side; I wondered if it was in fact one that was dying. When I looked on the other, right-hand side of the bridge, I saw several more, and it was clear that they were leaves, slowly going down the river.*

*Which way were they going?*

*I'm not sure; the river flowed slowly, but I believe from the right-hand side to the left-hand side and beyond.*

*And then?*

*Then I began walking up the hill towards the train station. I had again to go out into the street because the sidewalk was partly closed due to construction. I walked past a number of parked cars on the right, in this fashion. I noticed the construction was coming along, and remembered hearing that apartments were to be built here. As I walked up the hill I walked over a recently-asphalted entrance to the construction site, or near the entrance. I wondered why the asphalt had been poured; it could only be temporary and didn't seem to serve any purpose. I continued up the sidewalk.*

*Did you see any birds?*

*No, often in the daytime, particularly in the spring, I had seen birds around the site and in the trees directly to the left of the train station. But this time there was nothing. I looked down into the huge excavation beyond the immediate construction and noticed for the second time, the train platform, I think it was the platform for the number 1 and 2 tracks, jutting out into it. The platform looked oddly spacious and beautiful in the dark. I continued walking past the trees.*

*This was near the taxicab stand?*

*This went directly past the taxi stand. I saw a number of drivers standing around; they were speaking a language I didn't understand. At first I thought, this might be Pakistani, but then I thought Italian; I couldn't hear well enough. The drivers all seemed to know one another. I wondered what would happen if a new driver came along, who didn't speak the*

*language - would he or she be accepted in the group? Would the group, on occasion, speak English to him or her? Would the driver be ignored? This went on only for an instant. I reached the station doors and went in.*

*Just went in?*

*I remember looking at my cellphone on the way, at least twice, checking on the time. I was early as usual; I think I arrived at 5:34, for the 6:16, but I'm not sure. I was hungry.*

*How long did the walk take?*

*I think it took about twenty-one minutes, but I couldn't be sure. If I had gone directly, it would have taken between seventeen and eighteen.*

*You were hungry? Were you hungry the whole time?*

*I was hungry the whole time; I had only breakfast at Louie's, a #1 with orange juice extra, I think, beforehand. I was going to drink some Red Bull to keep me going through the day, but had a large coffee with skim milk instead; the Red Bull is still in the office.*

*So what did you do?*

*I went to the small cafe inside the train station. The man who served me wasn't there; the woman was. I had often wondered about their relationship; they seemed tight. I ordered, I think, something with apricot; I'm not sure. I do remember eating it without getting sticky; I didn't have to wash my hands afterwards.*

*And this whole time you were carrying both your camera bag with various things you had brought with you, as well as the cloth bag contraption with the Cambodian instrument and other things?*

*Yes. I believe I also took back a copy of *The Structure of Reality* with me on this trip. I had a copy of Claire's demo DVD, since I'm writing a recommendation for her. I remember I didn't change clothes; the clean ones were still in the bag. I had some trail mix left over from the ride up. I didn't want to order anything on the train.*

*And you were reading?*

*Yes, I had books with me, but I'm not sure I remember them. I definitely had Jane Austen's *Northanger Abbey*, which I had read; now I wanted to finish *Sanditon* which was in the same Penguin volume, which of course I did. And I had a copy of David Hume's *Enquiry* with me as well; I had been reading about miracles. But I think there might have been a third book. The week before I had carried a relatively medieval history of the tantric*

*schools of Tibet, but I don't think I had it with me this time.*

*What else were you carrying?*

*Other than the usual identifications, I had a small Olympus solid-state recorder for notes. I didn't use it - I had been hoping to. The camera bag was somewhat heavy of course. Another item - a small power supply for the phone.*

*Do you remember going down the stairs from the office?*

*Not very well. I do remember having to negotiate the stairs because of the awkwardness of the instrument package. Once outside, things were easy. I had been afraid of rain; the skies were threatening all day. But as I said, there was none, or rather just a light misting, slightly, nothing more.*

*Money?*

*I had taken sixty dollars with me, but had spent very little. I spent nothing on the train on the way up, so I had all of that. I spent little there, and little on the train. I had walked down to Wickenden or Wickendon street to go to an antique shop; I was hoping to find some useful books, but nothing seemed promising. So I had most of the money with me of course. I also had four rolls of unused Tri-X and Plus-X (the new Plus-X) 16mm movie film to shoot in the winter and spring. And on the way up I had brought a mini-DV tape for transferring the second roll I had shot, but the roll wasn't back and the tape stayed in the office.*

*Anything else?*

*Some recommendation forms from Claire; I had to fill these out. I was afraid they would get bent. I put them between the pages of something else I was carrying back - I don't remember, a pamphlet of some sort.*

*Were you tired when you walked down to the train station?*

*I was extremely tired; I had hardly slept the night before - I coughed a lot, there were sounds around, etc. I should add I sleep in the office to save money; there's a futon. So I was glad that the air was bracing. I went down to the train platform itself - #1 as usual - at 6:04 - I remember looking at the clock - because it was open to the air and would wake me up. I walked down; I haven't taken the elevator for a long time. I noticed that the construction inside the station was down for the first time - there were new escalators installed, but the one for track #1 only went up.*

*Anything else?*

*Only that I remembered, as I approached the station, that I would be too tired, and it would be too late, to go to the Border's bookshop in the nearby mall. When I went into the station, I wouldn't come out again, at least until the train I boarded left, which it did, two minutes late.*

--

#### NEW RELEASE

UNCOMMON VISION - The Art of Peter Ciccariello

<http://uncommon-vision.blogspot.com/>

66 pp. 42 color plates.

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#### 462. **Lori Emerson** ***Spaltung #2 now out!***

Wed 21 Nov 2007

The second issue of the APG's poetry magazine, Spaltung, is finally assembled!

The magazine is in the form of a envelope containing various unattached items including a cover by Niko Vassilakis; writings by Derek Beaulieu, Christophe Casamassima, Rachel Daley, Audacia Dangereyes, Bill Friend, Jeff Harrison, Halvard Johnson, Josh May, Mark Prejsnar, ek rzepka and Hugh Tribbey; vizpo chaplets by Repugno, vizpo objects by Allison Rentz; and a CD-ROM holding a reading of Koulongo proverbs by Ouattara Yaoua Anziata & Rebecca Ashley, sound poetry by David Braden, Brian Howe and the APG, and a movie by Sandy Baldwin. Yep, it's a multimedia extravaganza.

For a copy send \$5 in cash or equivalent in chattel to Spaltung, 1511 McLendon Ave., Atlanta GA 30307.

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#### 463. **Barry Schwabsky** ***poetry and the foreign service***

Wed 21 Nov 2007

I have been reading A Levant Journal by George Seferis--the latest publication from the wonderful Ibis Editions in Jerusalem. Much of the book's content comes from Seferis's experiences as a diplomat for the Greek government-in-exile during the occupation. This got me thinking about how many modernist poets worked in the foreign service at one level or another--St. John Perse, Octavio Paz, and Basil Bunting immediately come to mind. My question, for the scholars out there: does there exist any significant study of modernist poetry and the foreign service?

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464. **Thomas savage**  
***Re: Memory of a Walk***

*Wed 21 Nov 2007*

---

It would be interesting to know what the name of the Cambodian instrument was. I saw classical Cambodian dance once. It was very beautiful but I don't remember the names of any of the instruments used. Also, as far as I know, there is no language spoken in Pakistan or anywhere else called "Pakistani." Like, in India, several languages are spoken in Pakistan. But, it having been thirty seven years since I spent a short time in that country, I don't remember what they are. Urdu, perhaps? I like the intention behind this piece, though. My experience has been, though, that I have to write this stuff while it is happening for it to really work. Who is the you who is asking the questions, suddenly? Anyway, thank you for an interesting piece. Regards, Tom Savage

Alan Sondheim <[REDACTED]> wrote: Memory of a Walk

I walked last Wednesday from the MCM building at Brown University to the train station downtown. I took the 6:16 to New York. It arrived around 9:50 at Penn Station. On the way I remembered the walk. I followed myself step by step, reconstructing as I went along. This was six days ago. Now again I remember.

What did you think you were doing?

Memory and reconstruction worries me. I wanted to follow myself. I didn't think of this at the time, that is the time of the walk itself, but only later. I conductor asked if I were a philosopher; I think I appeared deep in thought. I wanted to remember as much as possible. Later, several times in the past six days, I thought I would try and remember again, try to write everything down. But I thought this would take too much effort; it wasn't until now, Tuesday, that I've had the energy to proceed.

What did you take with you?

I'm clearing my belongings out of Leslie Thornton's office. This trip I took, in addition to what I brought up, a Cambodian bowed instrument, a pair of slippers, some extra toiletries, a white towel. The towel and a plastic bag were wrapped around the instrument and inserted into a cloth bag. It was damp out. I added a polka-dotted umbrella as well, in case I needed it.

Where did you go?

I went down the stairs and out the front door. Susan and Ellen were in the office talking. I didn't say anything to them. I walked out the door and turned right.

What did you do then?

I walked to the corner. I thought about going straight down as usual, but instead crossed the street. I began walking up a slight hill to the Brown Quadrangle. I passed two people as I turned into the Quadrangle. I took a diagonal left, which would leave me out between two libraries.

Wait, I remember crossing the first intersection. I think there was little or no traffic.

Then?

Then I walked diagonally through the cold mist, almost but not quite a rain. I went through the gates to the top of the street. I didn't notice the sculpture on the left; usually I look at it. I crossed the street. I was surprised there was no traffic. I thought that usually there was traffic. I began the descent of the hill. I passed the location of the old Brown Music Department, where I had played several times; I thought about that. I didn't think about the arts building that replaced it. I went straight down the hill. I arrived at Benefit Street.

At Benefit Street you had several choices. What did you decide here?

I crossed Benefit street; I believe there was some traffic, but I'm not sure. I continued going down the hill. I passed a corner building and looked in a window. I wondered whether the window was where my studio at Rhode Island School of Design used to be. I thought again about the accusation I had stolen equipment and wondered how S. could possibly think that since I had no place to take it but the school itself. I looked in other windows on the way down; they were studios. I think they might have been drawing studios; I'm not sure. I reached the bottom of the hill.

Now you're into the city itself, or at least the outskirts of the city, by Providence River. What did you do?

I crossed the intersection here. This one I remember being easy. I arrived at the bank of the river, the bank nearest the hill. I thought that the time before I had crossed and taken the other bank. I found that the river split, and that I was thrown off-course, that I ended up guiding myself by the Statehouse dome. This time I felt tired, and stayed on the nearer bank. I looked into the water as I walked towards the train station; I couldn't see anything. I reached the next corner.

Then there was traffic?

There was a lot of traffic. I ran across the street; I was almost hit. I continued on the other side.

Did you press the button for the traffic signal?

I remember a button, but it might have been farther on. I didn't press it, I think. Perhaps I did.

And then?

Then I continued walking. I think it was either this block or the next, possibly the end of this block, still by the river, that I heard foot- steps. Or possibly saw someone ahead of me. But I think it began with the footsteps. At the next intersection.

We're then at another heavily trafficked one?

Yes, the footsteps belonged to a woman, I think possibly a student, carry- ing a backpack or small suitcase of some sort. I didn't see her full-on; I couldn't identify her, but thought she might be blond.

What happened?

She had crossed the street and I crossed as well, somewhat behind her. This was the second time I was almost hit; I wanted to make the light, since the signals were long.

And then?

The road curved up ahead. Wait, there was a four-way stop intersection. She continued up the curve on the left. I walked part of the way across the bridge, crossing the Providence River. I stopped and looked down in the water. I was looking for the herring or shad family fish I had seen there before, in large schools. It was dark out; I looked for ripples in the water. The week before I was guided by ripples. This time there were none. I couldn't remember the name of the fish, something like mulhagen; I still can't remember. I was frustrated, worried that I couldn't remember.

After looking in the water for a while?

I crossed the street. There was hardly any traffic. I looked up ahead to see if the student was heading to the train station. I thought I saw her; I couldn't be sure. I stopped on the other side of the street, which was the other side of the bridge. I looked again down at the black water; I was looking for the fish on the other side. Most of the time I had seen them on this, the other side. This time again there was nothing, no ripples, at least none visible. But wait.

Wait?

On the first, left-hand side of the bridge, I saw a leaf in the water; it was large, and looked like one of the fish on its side; I wondered if it was in fact one that was dying. When I looked on the other, right-hand side of the bridge, I saw several more, and it was clear that they were leaves, slowly going down the river.

Which way were they going?

I'm not sure; the river flowed slowly, but I believe from the right-hand side to the left-hand side and beyond.

And then?

Then I began walking up the hill towards the train station. I had again to go out into the street because the sidewalk was partly closed due to construction. I walked past a number of parked cars on the right, in this fashion. I noticed the construction was coming along, and remembered hearing that apartments were to be built here. As I walked up the hill I walked over a recently-asphalted entrance to the construction site, or near the entrance. I wondered why the asphalt had been poured; it could only be temporary and didn't seem to serve any purpose. I continued up the sidewalk.

Did you see any birds?

No, often in the daytime, particularly in the spring, I had seen birds around the site and in the trees directly to the left of the train station. But this time there was nothing. I looked down into the huge excavation beyond the immediate construction and noticed for the second time, the train platform, I think it was the platform for the number 1 and 2 tracks, jutting out into it. The platform looked oddly spacious and beautiful in the dark. I continued walking past the trees.

This was near the taxicab stand?

This went directly past the taxi stand. I saw a number of drivers standing around; they were speaking a language I didn't understand. At first I thought, this might be Pakistani, but then I thought Italian; I couldn't hear well enough. The drivers all seemed to know one another. I wondered what would happen if a new driver came along, who didn't speak the language - would he or she be accepted in the group? Would the group, on occasion, speak English to him or her? Would the driver be ignored? This went on only for an instant. I reached the station doors and went in.

Just went in?

I remember looking at my cellphone on the way, at least twice, checking on the time. I was early as usual; I think I arrived at 5:34, for the 6:16, but I'm not sure. I was hungry.



How long did the walk take?

I think it took about twenty-one minutes, but I couldn't be sure. If I had gone directly, it would have taken between seventeen and eighteen.

You were hungry? Were you hungry the whole time?

I was hungry the whole time; I had only breakfast at Louie's, a #1 with orange juice extra, I think, beforehand. I was going to drink some Red Bull to keep me going through the day, but had a large coffee with skim milk instead; the Red Bull is still in the office.

So what did you do?

I went to the small cafe inside the train station. The man who served me wasn't there; the woman was. I had often wondered about their relation- ship; they seemed tight. I ordered, I think, something with apricot; I'm not sure. I do remember eating it without getting sticky; I didn't have to wash my hands afterwards.

And this whole time you were carrying both your camera bag with various things you had brought with you, as well as the cloth bag contraption with the Cambodian instrument and other things?

Yes. I believe I also took back a copy of *The Structure of Reality* with me on this trip. I had a copy of Claire's demo DVD, since I'm writing a recommendation for her. I remember I didn't change clothes; the clean ones were still in the bag. I had some trail mix left over from the ride up. I didn't want to order anything on the train.

And you were reading?

Yes, I had books with me, but I'm not sure I remember them. I definitely had Jane Austen's *Northanger Abbey*, which I had read; now I wanted to finish *Sanditon* which was in the same Penguin volume, which of course I did. And I had a copy of David Hume's *Enquiry* with me as well; I had been reading about miracles. But I think there might have been a third book. The week before I had carried a relatively medieval history of the tantric schools of Tibet, but I don't think I had it with me this time.

What else were you carrying?

Other than the usual identifications, I had a small Olympus solid-state recorder for notes. I didn't use it - I had been hoping to. The camera bag was somewhat heavy of course. Another item - a small power supply for the phone.

Do you remember going down the stairs from the office?

Not very well. I do remember having to negotiate the stairs because of the awkwardness of the instrument package. Once outside, things were easy. I had

been afraid of rain; the skies were threatening all day. But as I said, there was none, or rather just a light misting, slightly, nothing more.

Money?

I had taken sixty dollars with me, but had spent very little. I spent nothing on the train on the way up, so I had all of that. I spent little there, and little on the train. I had walked down to Wickenden or Wickendon street to go to an antique shop; I was hoping to find some useful books, but nothing seemed promising. So I had most of the money with me of course. I also had four rolls of unused Tri-X and Plus-X (the new Plus-X) 16mm movie film to shoot in the winter and spring. And on the way up I had brought a mini-DV tape for transferring the second roll I had shot, but the roll wasn't back and the tape stayed in the office.

Anything else?

Some recommendation forms from Claire; I had to fill these out. I was afraid they would get bent. I put them between the pages of something else I was carrying back - I don't remember, a pamphlet of some sort.

Were you tired when you walked down to the train station?

I was extremely tired; I had hardly slept the night before - I coughed a lot, there were sounds around, etc. I should add I sleep in the office to save money; there's a futon. So I was glad that the air was bracing. I went down to the train platform itself - #1 as usual - at 6:04 - I remember looking at the clock - because it was open to the air and would wake me up. I walked down; I haven't taken the elevator for a long time. I noticed that the construction inside the station was down for the first time - there were new escalators installed, but the one for track #1 only went up.

Anything else?

Only that I remembered, as I approached the station, that I would be too tired, and it would be too late, to go to the Border's bookshop in the nearby mall. When I went into the station, I wouldn't come out again, at least until the train I boarded left, which it did, two minutes late.

-----

Be a better pen pal. Text or chat with friends inside Yahoo! Mail. See how.

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465. **CA Conrad**

***or LET'S PLAY genocide!//Help fight Hunger in your neighborhood & caused by US policies***

Wed 21 Nov 2007

---

I'm literally running out the door to my stupid job, wish I had more time to write more.

But David, did you not read my petition? Helping others in need is exactly what I ask for.

Is it possible you actually DID read the petition and missed that part? How is it possible? It's pretty clear that helping others is a very big component to the fast. Here's read it again: <http://www.petitiononline.com/FastIr/petition.html>

Is it possible no one else saw that mentioned? How weird,

CAConrad

<http://PhillySound.blogspot.com>

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466. **Mark Weiss**

***Re: poetry and the foreign service***

Wed 21 Nov 2007

---

In Latin America, and to a lesser extent in Europe (and once-upon-a-time in the US--remember Hawthorne in London?), foreign service jobs (at sub-ambassadorial levels) have been a traditional form of government support for writers. Very few of them have had training in related fields, and usually there is little work involved. The impact on the writers seems to be what one would expect from a subsidized stay in a foreign country, rather than an immersion in bureaucracy. Neruda wrote his *Residencia en la tierra* and *Canto general* while posted to various countries. Not many traces of the jobs that paid his way.

Off the top of my head, I can think of several Cuban poets who post-revolution have served overseas: Fayad Jamis, Eliseo Diego, Heberto Padilla, Miguel Barnet. Barnet's jobs have been serious, the others less so. Romain Gary served the French government similarly.

Sometimes diplomatic appointments have been used by friends in government to protect writers from the fires at home. Certainly true of Jamis and Diego.

Mark

At 10:54 AM 11/21/2007, you wrote:

>I have been reading *A Levant Journal* by George Seferis--the latest  
>publication from the wonderful Ibis Editions in Jerusalem. Much of  
>the book's content comes from Seferis's experiences as a diplomat

>for the Greek government-in-exile during the occupation. This got me  
>thinking about how many modernist poets worked in the foreign  
>service at one level or another--St. John Perse, Octavio Paz, and  
>Basil Bunting immediately come to mind. My question, for the  
>scholars out there: does there exist any significant study of  
>modernist poetry and the foreign service?

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467. **Aryanil Mukherjee**

***Re: Memory of a Walk***

*Wed 21 Nov 2007*

---

Yes, Urdu, a language of arabic descent, is the most widely spoken language in Pakistan although, as you rightly said, many other languages exist. Urdu is also spoken in large parts of India. Faiz Ahmed Faiz, is a celebrated Urdu poet in Pakistan.

BTW, Alan's piece is splendid, I thought.

Aryanil

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

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

Behalf Of Thomas savage

Sent: Wednesday, November 21, 2007 11:29 AM

To: ██████████

Subject: Re: Memory of a Walk

It would be interesting to know what the name of the Cambodian instrument was. I saw classical Cambodian dance once. It was very beautiful but I don't remember the names of any of the instruments used. Also, as far as I know, there is no language spoken in Pakistan or anywhere else called "Pakistani." Like, in India, several languages are spoken in Pakistan. But, it having been thirty seven years since I spent a short time in that country, I don't remember what they are. Urdu, perhaps? I like the intention behind this piece, though. My experience has been, though, that I have to write this stuff while it is happening for it to really work. Who is the you who is asking the questions, suddenly? Anyway, thank you for an interesting piece. Regards, Tom Savage

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468. **Barry Schwabsky**

***Re: poetry and the foreign service***

*Wed 21 Nov 2007*

---

Interesting. But in the cases I mentioned, the poets were working in the diplomatic corps as their profession--Bunting for a much shorter part of his life, I believe, than the others. Seferis seems to have experienced it, at least in the period covered by this book, as a great conflict: "I exercise the profession of human being and the profession of public servant. Things dramatically irreconcilable at times, and sometimes a great weight--and then suddenly, in the blink of an eye, you see yurselff without any profession--you see that the one profession cancels out the other."

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

From: Mark Weiss <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, 21 November, 2007 4:59:26 PM

Subject: Re: poetry and the foreign service

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>scholars out there: does there exist any significant study of  
>modernist poetry and the foreign service?

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469. **Alan Sondheim**

**[WDL] INTIMACY on 7-9 DEC. (fwd)**

Wed 21 Nov 2007

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This message is in MIME format. The first part should be readable text,  
while the remaining parts are likely unreadable without MIME-aware tools.

--0-561678529-1195695105=:3974

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

Date: Wed, 21 Nov 2007 23:54:17 +0000

From: "Maria Chatzichristodoulou [aka maria x]" <[REDACTED]>

To: [REDACTED]

Subject: [WDL] INTIMACY on 7-9 DEC.

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designed to address a diverse set of responses to the notion of 'being intimate'  
in contemporary performance and as such, in life. INTIMACY invites scholars,  
researchers, artists and audiences to enable the interrogation and creative

exploration of formal, aesthetic and affective modes of \*performing intimacy now\*.

\*Please note:\* Knowledge East is offering 2 BURSARIES worth 500 GBP each, for student workshop participants who will submit a successful application for an enterprise project inspired by any of the 4 INTIMACY workshops. Grab the chance!

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\*One-to-one performances\* with Adrian Howells and Helena Goldwater @ Home (Booking Required | Limited Capacity)  
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\*Workshops\* with Prof. Johannes Birringer and Kira O'Reilly @ Laban, Goldsmiths campus (Ticketed | Book Now, Limited Capacity)  
<http://www.goldsmiths.ac.uk/intimacy/workshops.php>

\*Seminars\* with Mine Kaylan and Tracey Warr @ Goldsmiths (Ticketed | Book Now, Limited Capacity)  
<http://www.goldsmiths.ac.uk/intimacy/seminars.php>

\*Launch\* with Live \*Performances & Gigs\* @ Goldsmiths from 6:30pm. FREE, come along! Featuring: SUKA OFF, Blind Ditch, Atau Tanaka, Ernesto Sarezale, Adam Overton, Avatar Body Collision, Joe Stevens, Mark Cooley, Leonore Easton & Boris Hoogeveen, Frank Millward, Eva Sjuve & Chantal Zakari  
<http://www.goldsmiths.ac.uk/intimacy/programme.php#friday>

SATURDAY 8 DEC:

\*Workshops\* with Kelli Dipple (ticketed), Alan Sondheim and Prof. Sandy Baldwin (FREE, booking required) @ Goldsmiths and Second Life (Book Now, Limited Capacity) <http://www.goldsmiths.ac.uk/intimacy/workshops.php>

\*Seminars\* with Dominic Johnson and Paul Sermon (Ticketed | Book Now, Limited Capacity)  
<http://www.goldsmiths.ac.uk/intimacy/seminars.php>

\*Performances\* with Fran Cottell (booking required), Lauren Goode (booking required), Helena Walsh & Chris Johnston @ Goldsmiths. FREE  
<http://www.goldsmiths.ac.uk/intimacy/programme.php#sat>

\*Show & Tell Presentations, Screenings and Posters\* @ Goldsmiths. FREE, come along! Featuring: body>data>space, Jaime del Val, kondition pluriel, Nikki Tomlinson, Jan van der Crabben, Branislava Kuburovic, Lena Simic & Gary Anderson, Clara Ursitti, Jo Wonder\*\*, Anna Dimitriu, Anita Ponton, Elena Cologni, Georgia Chatzivasileiadi, //Freya Hattenberger\*\*, Nancy Mauro-Flude,

Eva Sjuve Atau Tanaka, Daniel Agnihotri-Clark, Donna Rutherford, Annie Abrahams & Nicolas Frespech, Michael Pinchbeck & Claudia Kappenberg  
<http://www.goldsmiths.ac.uk/intimacy/show-tell.php>

\*Performances\* @ The Albany. FREE, come along! Featuring: Martina von Holn (booking required), Michelle Browne, Leena Kela, Sam Rose, Jess Dobkin, Pierre Bongiovanni, Camille Renarhd & Gael Guyon, Mary Oliver, Rachelle Beaudoin, Caroline Smith, Jaime del Val (ticketed).  
<http://www.goldsmiths.ac.uk/intimacy/programme.php#sat>

\*Premiere\* of /Suna No Onna/ by Dans Sans Joux @ Laban. (Ticketed | Book Now, Limited Capacity)  
<http://www.goldsmiths.ac.uk/intimacy/programme.php#sat>

\*Intimacy Meal\* @ The Albany, £10 p/p. Booking required, email Owen:  
[REDACTED] //

SUNDAY 9 DEC:

\*Symposium\* @ Goldsmiths (Ticketed | Book Now, Limited Capacity) Featuring: Amelia Jones, Paul Sermon, Tracey Warr, Mine Kaylan, Dominc Johnson, Kelli Dipple, Kira O'Reilly, Johannes Birringer, Adrian Heathfield, Janis Jefferies, Lizbeth Goodman, Jess Dobkin, Simon Jones, Ang Bartram. With performances /events by Adam Overton, Rachel Gomme, Hiwa K. & Anaesthesia Associates <http://www.goldsmiths.ac.uk/intimacy/symposium.php>

ALSO:

7 & 8/12: Urban Workshop with Pierre Bongiovanni, Camille Renarhd & Gael Guyon (Booking Required) FREE  
<http://www.goldsmiths.ac.uk/intimacy/programme.php#urban>

Throughout: Online Performance by Susana Mendes Silva (booking required); Phone performance by Bernadette Louise; One-to-one event by Chris Dugrenier  
<http://www.goldsmiths.ac.uk/intimacy/programme.php#thro>

\*We hope to see you at this event that -between you and me- you just /cannot/ miss....\*

INTIMACY is co-directed by: Maria X [aka Maria Chatzichristodoulou] & Rachel Zerihan.

The INTIMACY Board are: Prof. Johannes Birringer, Prof. Janis Jefferies, Gerald Lidstone, Prof. Adrian Heathfield, Hazel Gardiner

INTIMACY Across Visceral and Digital Performance is supported by: AHRC ICT Methods Network; Goldsmiths, University of London [Digital Studios, Graduate School, Dpt. of Computing, Dpt. of Drama, Dpt. of Media and Communications, Dpt. of Visual Cultures, Dpt. of Music, Centre for Cultural Studies]; Knowledge East; Laban; The Albany and Home.



--

Maria Chatzichristodoulou [aka maria x] PhD Art and Computational Technologies

Goldsmiths Digital Studios skype: mariax\_gr www.cybertheater.org

\*\*\*\*\*

--0-561678529-1195695105=:3974--

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470. **David Buuck**

***Will Alexander benefit, SF 12/1***

*Wed 21 Nov 2007*

---

PLEASE FORWARD WIDELY & POST ON BLOGS ETC> THANKS! DB

As many of you know, poet Will Alexander is quite ill with cancer and is undergoing chemotherapy. He's spent his life largely off the poetry grid, taking on odd jobs, and has no financial support or, needless to say, health insurance. Please join us on Dec 1 at 730 for a Bay Area benefit reading. Donations will be bundled and sent directly to Will. If you cannot make it but would like to contribute, please contact me for details.

Readers include:

Nate Mackey

Juliana Spahr

Taylor Brady

Lyn Hejinian

Andrew Joron

Tisa Bryant

Adam Cornford

D.S. Marriott

and more!

hosted by David Buuck and Small Press Traffic

\$10-up donations

Saturday December 1, 2008

7:30 PM in Timken Lecture Hall,

at the California College of the Arts,

1111--8th Street, San Francisco

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471. **Maria Damon**

***Paul Muldoon at U of MN***

*Wed 21 Nov 2007*

---

Pulitzer Prize-winner Paul Muldoon speaks on "The Eternity of the Poem" November 28, 7:30 pm, at Coffman Union Theater (300 Washington Ave. S.E., Mpls.). FREE & OPEN TO THE PUBLIC. Muldoon has published 10 major collections of witty, punning, yet resonant poetry, including his latest HORSE LATITUDES. He was recently named the new poetry editor of the NEW YORKER. The Irish-born Muldoon is also a guitarist and lyricist in the rock band Rackett. He lives in New Jersey, where he is a professor at Princeton. The event will be followed by a reception and book-signing. Presented by the Department of English at the University of Minnesota and the Esther Freier Endowed Lecture Series in Literature. For more info: [REDACTED]; <http://english.cla.umn.edu>. No tickets necessary.

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472. **Geoffrey Gatza**

***FW: Thanksgiving Dinner Poem 2007 : Ron Silliman, Guest of Honor***

*Thu 22 Nov 2007*

---

----- Forwarded Message

From: Geoffrey Gatza <[REDACTED]>

Date: Thu, 22 Nov 2007 02:47:07 -0500

To: Geoffrey Gatza <[REDACTED]>

Conversation: Thanksgiving Dinner Poem 2007 : Ron Silliman, Guest of Honor

Subject: FW: Thanksgiving Dinner Poem 2007 : Ron Silliman, Guest of Honor

----- Forwarded Message

From: Geoffrey Gatza <[REDACTED]>

Date: Thu, 22 Nov 2007 02:44:54 -0500

To: Geoffrey Gatza <[REDACTED]>

Conversation: Thanksgiving Dinner Poem 2007 : Ron Silliman, Guest of Honor

Subject: FW: Thanksgiving Dinner Poem 2007 : Ron Silliman, Guest of Honor

----- Forwarded Message

From: Geoffrey Gatza <[REDACTED]>

Date: Thu, 22 Nov 2007 02:43:02 -0500

To: Geoffrey Gatza <[REDACTED]>

Conversation: Thanksgiving Dinner Poem 2007 : Ron Silliman, Guest of Honor

Subject: Thanksgiving Dinner Poem 2007 : Ron Silliman, Guest of Honor

Happy Thanksgiving

<http://www.blazevox.org/thanks.htm>

## Thanksgiving Dinner Poem 2007 : Ron Silliman, Guest of Honor

Hello and welcome! Let me take your coat and hat. Please grab a warm cider and let's meet the other guests by the fire. Dinner will begin shortly. This is the sixth year of this poem series and our guest of honor is Ron Silliman. The concept is a menu poem. Each course has a poem associated with a food item in that dish. This is a small tribute to a great poet and if I could have him over for thanksgiving dinner I would make him this. And if he ever decides to come, I'll be sure to send you an invite so we all can enjoy a small moment of comfort together.

Best, Geoffrey

John Ashbery : Thanksgiving 2006

Robert Creeley : Thanksgiving 2005

Kent Johnson : Thanksgiving 2004

Forrest Gander : Thanksgiving 2003

Charles Bernstein : Thanksgiving 2002

<http://www.blazevox.org/thanks.htm>

<http://www.blazevox.org/thanks.htm>

--

Best, Geoffrey

Geoffrey Gatza

Editor & Publisher

-----

BlazeVOX [ books ]

Publisher of weird little books

-----



<http://www.blazevox.org>

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### 473. **Dr. Barry S. Alpert**

#### ***Re: poetry and the foreign service***

Thu 22 Nov 2007

---

Simon Schuchat, poet, translator, & editor, has worked for the U.S. State Department for many years. As far as I can ascertain, he is currently the Economic/Political Section Chief at the U.S. Consulate in Hong Kong. I don't know how great a conflict this has been for him—to what extent one profession has cancelled out the other. Since he may still be a subscriber to this listserv, it

would be intriguing to hear him on the subject. You can get a sense of his literary activity by visiting these two addresses:

<http://douglangsdcpoetryblog.blogspot.com/2007/08/insert-no-6.html>

&

<http://douglangsdcpoetryblog.blogspot.com/2007/08/michael-lally.html>

(scroll down to the last 3 entries in the Comments section)

A google search on his name will yield further examples of his poems and translations.

Barry Alpert

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<http://www.microsoft.com/windows/shop/specialoffers.mspx?>

[ocid=TXT\\_TAGLM\\_CPC\\_MediaCtr\\_bigscreen\\_102007=](http://www.microsoft.com/windows/shop/specialoffers.mspx?ocid=TXT_TAGLM_CPC_MediaCtr_bigscreen_102007=)

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474. **Bobbie Lurie**

***response to Jason Quackenbush***

*Thu 22 Nov 2007*

---

Dear Jason, What you bring up here is very important: the question of individual vs. collective guilt. I believe it remains an open question, one much debated over. Just as it upsets me to be called an "Anglo" in New Mexico when I am in no way an Anglo I still appear to be one to others and so, without my wanting to be, I am an Anglo for as long as I live here. Very strange...I did argue so long that my ancestry is such that most people in the world would call me anything but "Anglo" but somehow I am very self-conscious about that thing I don't relate to being called ("Anglo") Yesterday a woman from India (someone I know from the internet/ the way we half know people/ don't really know people from the internet) wrote me that everyone hates America. I felt such despair over this, knowing that in spite of our numerous e-mails, she had to see me as one of the ones "everyone hates"???? The discourse in this country IS shrill as you say, Jason, and I also find this very frustrating. I, too, believe democracy can work. I, too, believe that we who live in America are very fortunate to be here, that much can be overcome because of the system we live under. I wrote these words (words much like yours) to the woman from India. I don't know if she understood or believed anything I said. But I believe it. I want the polarization in this country to somehow....somehow what? I don't know. Everything feels so polarized... I am grateful to have been born in the U.S. My grandparents kissed the ground in this country when they arrived because they were escaping religious persecution and certain death. How sad I was to answer this e-mail to this Indian woman, trying to explain and/ or describe "why" I believe America

can rectify its wrongs. But I do believe it, even if those from foreign nations hate me for saying it. The question of individual vs. collective guilt remains a question. And we all have our separate conclusions and fears. I always fast on thanksgiving regardless. But that's because I feel it is more a sign of gratitude to fast than feast. Even the poorest among us (hopefully the homeless, certainly the homeless in San Francisco--for they have the system down in San Francisco, at least: to help the homeless) has more than enough to eat (I do not deny the poverty or the fact that so many live on almost nothing in this country). We do not wake feeling the fear of being killed that very day. We do not live in a regime where we are being pulled off the streets for not dressing correctly (I refer to Iranian women (specifically right now) who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from--I mean, very little has been said publicly by American feminists re: abuses women face in the Muslim world)--we (I have to speak for women now because I feel the way women are treated in the Muslim world is key to all that is happening today) are not stoned to death. Just not to make this message too hopeless, I'd like to write this name: "Martin Luther King"--he had a dream--it must have killed him inside to shout those words ("I have a dream") in the midst of such horrifying humiliation done to his fellow man. But yes, "I have a dream" said Martin Luther King--and he DID change the world with his dream/ he did change America and he was the poet of poets as far as I'm concerned because his words matched his deeds. And I do believe that America is populated by many such as Martin Luther King. Many of us have a dream to fulfill the basic premises of this great country of ours (and I still say "this great country of ours" and I'm tired of that being interpreted in a way which might mean I in any way support any type of violent policies--I am totally against war--I worked in war/ I know what war "is": for me it is: burn victims, quadriplegics, amputees, head injuries, and psychological trauma which never leaves. I won't even talk about the deaths because when you see such suffering death is the easy way out (but never for the families of the dead--never) But whether we like it or not, wherever we go, when we open our mouths, or even when our clothes are noticed, or even our body language is recognized all anyone sees is "America" and so if the idea of collective guilt is denied, which it has been denied by many, collective identity is there whether we like it or not. So our actions matter, not only personally, but in a broader sense. And I wish you all a good day, for me the worst day of the year--this holiday just gets to me but...since I am an American and must take collective responsibility for our holidays as well: I wish you all a Happy Thanksgiving, Bobbi

Date:??? Tue, 20 Nov 2007 18:01:24 -0800

From:??? Jason Quackenbush <[REDACTED]>

Subject: Re: nostalgia for genocide, or LET'S PLAY genocide!

There's not a day that goes by that I don't take a moment to think about the people of Iraq. At the same time, I don't really buy the argument that citizens of a republic, and even less foreign nationals, are complicit in the actions of their government simply by virtue of paying taxes to the state. In all seriousness, this war isn't being funded by tax dollars, it's being funded by a grotesque budget deficit. Which means the people paying for it are not the people paying taxes today, but the people who will be paying taxes thirty years from now. I'll probably be one of them, knock on wood, but many of them are not even alive today. Are they complicit? Are those of us who voted against King George in our attempt to keep him out of power complicit?

I don't think so.

There are plenty of things that people are blameworthy for, but I don't agree that you can pin the Iraq war on the entirety of the populace just by virtue of us living here. Generally speaking you're right: to quote the Sex Pistols or Tool, whichever you prefer, no one is innocent. But just because we're not innocent doesn't mean we're guilty of every crime that's ever been committed by a bully. Bullying, which is what we're talking about here, whether it's done by a nation against another, or a bigger kid on the playground against a smaller kid, is about as unjust and immoral as actions go. But participation in an unjust action by itself doesn't confer guilt. It never has and it never will. Anything stating otherwise is just propaganda and politics, and frankly I've had enough of that sort of thing over the last decade or so.

It won't be until the discourse of the populace that has become so shrill and clangorous can once again be conducted rationally, calmly, and open mindedly that democracy can work. There are a lot of people to blame for that shrillness, and I'd suggest that endeavoring to be innocent of that charge is every bit as important to preventing injustice (particularly for American citizens) as is accepting the realities of the evils our government is doing and has done in the world.

---

Email

and AIM finally together. You've gotta check out free AOL Mail! -  
<http://mail.aol.com>

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475. **Aryanil Mukherjee**

***Bengali Poets/Writers/Artists lead protest rallies against the state Government***

*Thu 22 Nov 2007*

---

A complex story. Of how a Marxist government can turn neo-liberal and pro-industrialist

to an almost maddening degree and end up mishandling the state-run police forces leading to a genocide. A genocide against poor peasants unwilling to give up their farmlands earmarked by the state for industrial development.

West Bengal is the only state in India that has been dominated by a Marxist government CPIM (Communist Party of India, Marxist) for 30 years. This government has been elected and re-elected by the people several times in a multi-party democracy. They came into power in 1977 following the tyrannical regime of the previous Congress government. It was a massive electoral win for them which they immediately followed up with land reforms that supported millions of poor landless Bengali farmers. The agrarian system strengthened, people poured their trust on the Marxist government. They found ready support amongst virtually every strata of the society. At the same time no energy was lost to mobilize the unemployed frustrated youth into a cadre-based political force.

While agriculture prospered, a rapid decline occurred in the industrial scenario. Most profiteering businesses moved out of the state or collapsed. Trade did prosper centering Kolkata but the engineering industry nearly vanished forcing out of the state thousands of skilled workers engineers and technocrats, myself included.

Strangely, the same government has now turned their tides against agrarian Bengal. Kind of falling out of place in a rapidly growing Indian economy, they are desperate to invite national and foreign investors. A village called Nandigram was earmarked to be transformed into the next industrial hub. Although the government had designed a rehabilitation program for the to-be-displaced farmers, they weren't willing to evacuate. A genocide resulted

from the local farmers defiance against the state-run police early this year.

For all these months the village had been nearly sealed by the state government cadres (marxist representatives of the lowest rank) who, often impersonating as the police (dressed up in their uniforms) had committed serious crimes including rape, murder, massacre and evacuation of hundreds of villagers. The real police force, largely undercover, were instructed to stay out of "all this". The press being kept out of the corner, the real facts are still unknown.

A second genocide took place on 14th November, 2007.

The Chief Minister of the state of West Bengal, Buddhadev Bhattacharya, a much respected politician, hailed often for his honesty, a fervent supporter of poetry and arts, responsible for funding several films of Satyajit Ray and also an accomplished playwright is viewed as the main culprit. He is being criticized and vilified all over the state. He has become a larger than life example of how "power corrupts" in India. Today he is a Stalinist to many.

Poetry has a very high public profile in Bengal and when poets and writers lead a mass rally, it scares the police, concerns the government. Leading mainstream poets like Sankha Ghosh, Joy Goswami, writers, painters, film-directors like Aparna Sen, playwrights led protest rallies on the 14th of November and cordoned the police head-quarters in Kolkata. They were joined by more than a hundred poet/writers who represent parallel Bengali literature and thousands of common Kolkatans. The police baton-charged the protestors. Many were hurt. Several major Bengali poets like Sankha Ghosh, Alok Sarkar had earlier renounced all state honors they had received.

Protest rallies have flooded the City of Joy for the past one week, often creating hour-long traffic jams causing all sorts of public inconvenience. Poetry-readings and street-plays are happening in many street corners of the city every single day.



Of the hundreds of newslinks that could be found on the net here are a select few.

Here is a link to Sanhati, an organization fighting neo-liberalism in Bengal  
<http://sanhati.com/literature/>  
contains photos of protest rallies

Here are some links to privately shot videos at Nandigram on Nov 14, 2007 that are disturbingly revealing <http://video.google.com/videoplay?docid=-6507874900373821154> The video depicts police brutalities against the peasants.

Faces in search of justice  
<http://video.google.com/videoplay?docid=5258104696292531156>

Joy Goswami, a popular Bengali poet reads on the streets  
<http://video.google.com/videoplay?docid=-7191393332856943004>

Kabir Suman writer, folk-singer, sings on one of the city's busiest avenues  
<http://video.google.com/videoplay?docid=-221510455979222632>

Suman sings his lyrics on piano  
<http://video.google.com/videoplay?docid=-4500458103700851925>

Joining several other Bengali language webzines, Kaurab also wears a black badge of protest today.

Aryanil Mukherjee  
Editor, Kaurab  
A Bengali magazine representing parallel literature  
<http://www.kaurab.com/>

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#### 476. **Chris Stroffolino** ***Re: response to Bobbi Lurie***

*Thu 22 Nov 2007*

---

A woman from Iran spoke to me recently about the abuses she and other Muslim women face, and also felt betrayed that the American media mentions the abuse women face in Sunni Saudi Arabia even less than the abuse women face in Iran. She fears for her safety and freedom in her homeland, but told me that America's talk of "World War 3" with Iran is just making matters worse back home. She suggested that American's selectively singling out Iran (while generally letting Saudi Arabia slide) made it clear, to her, that women's rights has very little to do with the assault on her country as a rogue state, etc., by the Bush regime. It's a complex issue, but of course her voice isn't going to be heard too much in the U.S.A. American media either. She's not saying that

American women shouldn't support, or find ways to be in solidarity, with Iranian women in this struggle. But why single out Iran and not, say, Saudi Arabia where the abuse is just as bad? Chris

On Nov 22, 2007, at 6:27 AM, Bobbie Lurie wrote:

*We do not live in a regime where we are being pulled off the streets for not dressing correctly (I refer to Iranian women (specifically right now) who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from--I mean, very little has been said publicly by American feminists re: abuses women face in the Muslim world)--we (I have to speak for women now because I feel the way women are treated in the Muslim world is key to all that is happening today) are not stoned to death.*

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477. **Susan Webster Schultz**

***Happy Thanksgiving from the Sidewalk Blogger***

Thu 22 Nov 2007

---

<http://www.facebook.com/album.php?aid=15490&l=e0c18&id=654553661>

The "got ?" series, posted in Kane`ohe and Kailua, on park fences and the Marine

Corps(e) fences. Roadside memorials to the Iraqi and American dead.

The only one that didn't last the night was GOT COFFINS? (ASK ROVE).

Feel free to use pictures. Credit to the Sidewalk Blog.

aloha, Susan

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478. **sheila black**

***steinianhejiniansillimanchninesenotebookblackian***

Thu 22 Nov 2007

---

Living Arts Center of Tulsa Freaks Me Out

I too have been chosen to perform slash read my inelegant incomprehensible language out loud to many listening ears sticking out of their heads like sausages or maybe cabbages distracting the audience enough that my words uttered sotto voce or with a southern twang anyway splashes on them like rain that doesn't soak in and someone runs up afterwards re-interpreting what I said with their mouths open saying things like that dog you were writing about sounds

lonely do you think he might need a new friend and I say  
well the name of that piece was angels in heaven  
are out to get you and I don't remember the dog part so that  
is why I think reading in public has its pluses and minuses  
but I make  
myself do it anyway because otherwise I wouldn't  
talk to people unless forced which reminds me of the time  
I told a story about a cat dogs being like foreigners to me  
and this cat was named Stoner not for the more obvious reasons  
but rather because she was that color and she liked to roll up  
like one of those tightly braided rugs which made her coloring  
at least the way she was folded made her colors fold up in an  
unusually mottled way that resembled a large flat and beautiful  
gray and silver rock with occasional lumps on it  
which only added to her personality and that is also  
the way I see people as not exactly lumpy but more like  
notched because being notched today might mean experience  
unlike the Old West when notches on your belt indicated  
kills speaking of killing I hope to make a killing at that  
reading on the 14th of December not in money of course  
but in  
audience response if I don't hear at least one gasp  
or chuckle I fear my voice will die out and the story I will  
make up usually sounds like this: that word in that spot isn't  
right maybe if I moved it over there people could actually  
hear this is a poem about angels not dogs.

| Sheeeeebllllkkkk

Sheila Black

-----  
Be a better pen pal. Text or chat with friends inside Yahoo! Mail. See how.

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479. **Pam Brown**

**Re: POETICS Digest - 21 Nov 2007 to 22 Nov 2007 (#2007-326)**

*Fri 23 Nov 2007*

---

Great work Susan,

Keep those signs coming

All the best from down under

Pam

Date: Thu, 22 Nov 2007 09:22:32 -1000

From: Susan Webster Schultz <[REDACTED]>

Subject: Happy Thanksgiving from the Sidewalk Blogger

<http://www.facebook.com/album.php?aid=15490&l=e0c18&id=654553661>

The "got ?" series, posted in Kane`ohe and Kailua, on  
park fences and  
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Corps(e) fences. Roadside memorials to the Iraqi and  
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The only one that didn't last the night was GOT  
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Feel free to use pictures. Credit to the Sidewalk  
Blog.

aloha, Susan

-----

End of POETICS Digest - 21 Nov 2007 to 22 Nov 2007  
(#2007-326)

---

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

Web site : Pam Brown - <http://www.geocities.com/p.brown/>

Associate editor : Jacket - <http://jacketmagazine.com/index.html>

---

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[www.yahoo7.com.au/worldsbestemail](http://www.yahoo7.com.au/worldsbestemail)

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480. **steve d. dalachinsky**

***Re: response to Jason Quackenbush***

*Fri 23 Nov 2007*

---

nice bobbi individually speaking it's all collective guilt on individual  
levels if that makes any sense  
spoke about alot of this at the very boring dinner i attended with 2  
vegetarians in attendance  
i picked the wrong dinner that's for sure  
if all the kids fighting in iraq (which sickens me more each day)  
collectively, if not guiltily oput down their weapons

and refused to fight an unjust war in the name of democracy there we'd have fini ah but this is just a peace-pipe dream

On Thu, 22 Nov 2007 09:27:14 -0500 Bobbie Lurie <[REDACTED]> writes:

> Dear Jason,  
> What you bring up here is very important: the question of individual  
> vs. collective guilt.  
> I believe it remains an open question, one much debated over.  
> Just as it upsets me to be called an "Anglo" in New Mexico when I am  
> in no way an Anglo I still appear to be one  
> to others and so, without my wanting to be, I am an Anglo for as  
> long as I live here. Very strange...I did argue so long that my  
> ancestry is such that most people in the world would call me anything  
> but "Anglo" but somehow I am very self-conscious about that thing I  
> don't relate to being called ("Anglo")  
> Yesterday a woman from India (someone I know from the internet/ the  
> way we half know people/ don't really know people from the internet)  
> wrote me that everyone hates America. I felt such despair over this,  
> knowing that in spite of our numerous e-mails, she had to see me as  
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> The discourse in this country IS shrill as you say, Jason,?and I  
> also find this very frustrating.  
> I, too, believe democracy can work. I, too, believe that we who live  
> in America are very fortunate to be here, that much can be overcome  
> because of the system we live under. I wrote these words (words much  
> like yours) to the woman from India. I don't know if she understood  
> or believed anything I said. But I believe it. I want the  
> polarization in this country to somehow....somehow what? I don't  
> know. Everything feels so polarized...  
> I am grateful to have been born in the U.S. My grandparents kissed  
> the ground in this country when they arrived because they were  
> escaping religious persecution and certain death.  
> How sad I was to answer this e-mail to this Indian woman, trying to  
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> The question of individual vs. collective guilt remains a question.  
> And we all have our separate conclusions and fears.  
> I always fast on thanksgiving regardless. But that's because I feel  
> it is more a sign of gratitude to fast than feast. Even the poorest  
> among us (hopefully the homeless, certainly the homeless in San

> Francisco--for they have the system down in San Francisco, at least:  
> to help the homeless) has more than enough to eat (I do not deny the  
> poverty or the fact that so many live on almost nothing in this  
> country). We do not wake feeling the fear of?being killed?that very  
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> treated in the Muslim world is key to all that is happening t  
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> Just not to make this message too hopeless, I'd like to?write?this  
> name:?"Martin Luther King"--he had a dream--it must have killed him  
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> deaths because when you see such suffering death is the easy way out  
> (but never for the families of the dead--never)  
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> idea of collective guilt is denied, which it has been denied by  
> many, collective identity is there whether we like it or not. So our  
> actions matter, not only personally, but in a broader sense.  
> And I wish you all a good day, for me the worst day of the  
> year--this holiday just gets to me but...since I am an American and  
> must take collective responsibility for our holidays as well:  
> I wish you all a Happy Thanksgiving,  
> Bobbi  
>

>  
>  
> Date:??? Tue, 20 Nov 2007 18:01:24 -0800  
> From:??? Jason Quackenbush <[REDACTED]>  
> Subject: Re: nostalgia for genocide, or LET'S PLAY genocide!  
>  
> There's not a day that goes by that I don't take a moment to think  
> about the  
> people of Iraq. At the same time, I don't really buy the argument  
> that citizens  
> of a republic, and even less foreign nationals, are complicit in the  
> actions of  
> their government simply by virtue of paying taxes to the state. in  
> all  
> seriousness, this war isn't being funded by tax dollars, it's being  
> funded by a  
> grotesque budget deficit. Which means the people paying for it are  
> not the  
> people paying taxes today, but the people who will be paying taxes  
> thirty years  
> from now. I'll probably be one of them, knock on wood, but many of  
> them are not  
> even alive today. Are they complicit? ARe those of us who voted  
> against King  
> George in our attempt to keep him out of power complicit?  
>  
> I don't think so.  
>  
> There are plenty of things that people are blameworthy for, but I  
> don't agree  
> that you can pin the iraq war on the entirety of the populace just  
> by virtue of  
> us living here. Generally speaking you're right: to quote the sex  
> pistols or  
> tool, whichever you prefer, no one is innocent. But just because  
> we're not  
> innocent doesn't mean we're guilty of every crime that's ever been  
> committed by  
> a bully. Bullying, which is what we're talking about here, whether  
> it's done by  
> a nation against another, or a bigger kid on the playground against  
> a smaller

> kid, is about as unjust and immoral as actions go. But participation  
> in an  
> unjust action by itself doesn't confer guilt. It never has and it  
> never will.  
> Anything stating otherwise is just propaganda and politics, and  
> frankly I've had  
> enough of that sort of thing over the last decade or so.  
>  
> It won't be until the discourse of the populace that has become so  
> shrill and  
> clangorous can once again be conducted rationally, calmly, and open  
> mindedly  
> that democracy can work. There are a lot of people to blame for that  
> shrillness,  
> and I'd suggest that endeavoring to be innocent of that charge is  
> every bit as  
> important to preventing injustice (particularly for american  
> citizens) as is  
> accepting the realities of the evils our government is doing and has  
> done in the  
> world.  
>  
>  

---

> Email and AIM finally together. You've gotta check out free AOL  
> Mail! - <http://mail.aol.com>  
>  
>

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481. **Kate Eichhorn**

***"The Liberties" of Susan Howe, A pOemPERA by Udo Kasemets***

*Fri 23 Nov 2007*

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<sup>3</sup>The Liberties<sup>2</sup> of Susan Howe, A pOemPERA by Udo Kasemets

Evening performance - Saturday, December 1 8:00 pm - Eaton Lecture Hall, 80 Gould St. Ryerson University, Toronto

Afternoon performance - Sunday, December 2 3:00 pm Eaton Lecture Hall, 80 Gould St. Ryerson University, Toronto

Born in Tallinn, Estonia in 1919, Udo Kasemets studied at the Tallinn Conservatory and the Stuttgart Academy of Music in Germany before moving to



North America in 1951. Here, Kasemets discovered the work of John Cage and soon abandoned his traditional training to explore electroacoustics. Over the past four decades, Kasemets has written compositions based on works by a wide range of contemporary poets. His new pOemPERA is based on Susan Howe's <sup>3</sup>The Liberties.<sup>2</sup>

Both performances of <sup>3</sup>The Liberties<sup>2</sup> of Susan Howe, A pOemPERA by Udo Kasemets (Dec. 1 and 2) will feature Howe reading sections of <sup>3</sup>The Liberties<sup>2</sup> and Kasemets performing the work, written for piano, with two vocalists, Susan Layard and Linda Catlin Smith. Visuals will be provided by video artist Pierre Tremblay.

In addition to the two scheduled performances, Howe will read from <sup>3</sup>The Liberties<sup>2</sup> and forthcoming work and participate in a public discussion with Kasemets at 4:30 on Friday, Nov. 30 (the reading/discussion will also take place in the Eaton Lecture Hall at 80 Gould St. Toronto).

All events are free.

For more information contact:

Kate Eichhorn, Department of English, Ryerson University  
[REDACTED], ex. 4195

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482. **David Chirot**

***Stop the epidemic of rape in Congo***

*Fri 23 Nov 2007*

---

From: [REDACTED]  
To: [REDACTED]  
Subject: *Stop the epidemic of rape in Congo*  
Date: Tue, 20 Nov 2007 13:39:09 -0500

[<http://archive democrats.com/images/small.gif>]

Dear David,

*The New York Times and The Washington Post recently reported disturbing evidence of the increasing "normalcy" of rape in parts of the Democratic Republic of Congo (DRC).*

*Click here to tell Congress to pass the International Violence Against Women Act now.*

Bob Fertik

[[http://archive democrats.com/images/CARE\\_CongoAlert\\_masthead.gif](http://archive democrats.com/images/CARE_CongoAlert_masthead.gif)]

*[[http://archive democrats.com/images/ACARE\\_CongoAlert\\_SB2.gif](http://archive democrats.com/images/ACARE_CongoAlert_SB2.gif)]Dear Friend, According to the United Nations, reported cases of rape in the eastern region of the Democratic Republic of Congo (DRC) have risen 60 percent since August. The epidemic of rape and sexual violence is a humanitarian catastrophe in this war-torn country where more than 4 million people have died during years of conflict. We must take action now.*

*The good news is that on October 31, Senators Joseph Biden (D-DE) and Richard Lugar (R-IN) introduced the International Violence Against Women Act (S.2279), legislation that will significantly increase U.S. commitment to ending gender-based violence in the DRC and around the world.*

*We at CARE, a leading humanitarian organization fighting global poverty, have been working with local staff to eliminate the violence in the DRC for several years.*

*Please help by contacting Congress today and telling them to pass the International Violence Against Women Act (IVAWA) immediately.*

*The urgency of the crisis cannot be overstated: "In the case of eastern DRC, the rates of these violations have risen to catastrophic levels and their increasing regularity and brutality over time is well documented," Kevin Fitzcharles, CARE's country director in Uganda, said in recent testimony to Congress. "Armed groups in eastern Congo are effectively using sexual violence as a weapon of war and destruction, inflicting grievous physical, psychological and social harm on women, children and entire communities."*

*The physical and emotional harm that these women and girls face is staggering. While the perpetrators of these horrific crimes simply move on to their next victims, violated women and girls rarely find the medical and psychological care they so desperately need. CARE staff has been on the ground in the DRC working to address the causes and consequences of violence against women and girls; however, much remains to be done to address this scourge.*

*Passing the IVAWA would be a major step toward ending the violence endured by Congolese women - and all violence against women. Please don't wait a minute more to write Congress about this crucial legislation.*

*Thank you.*

*Sincerely,*

*[[http://archive democrats.com/images/fgc2\\_sig.gif](http://archive democrats.com/images/fgc2_sig.gif)]*

*Helene D. Gayle, MD, MPH*

*President and CEO, CARE*

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483. **Bobbie Lurie**

**response to Chris Stroffolino and thank you**

*Fri 23 Nov 2007*

---

Dear Chris,

Thank you so much for bringing this up.

It is very important to bring up what is happening to women in Saudi Arabia.

There is actually a television

show there which teaches men "how to beat your wife"--have you heard of this?  
I saw portions of this show  
and it is truly shocking. One of the warnings to men (who are expected to learn  
wife-beating) is "they'll  
use their tears to try and stop you so beware" etc.  
I should not single out Iran and I will not again for truly this is happening  
throughout Muslim world. I  
write about Iran in same terms you do really--because what is being ignored in  
this focus on "WW3 with Iran"  
is the fact that so many Iranians are trying internally to not let the current  
regime overwhelm them--and  
it just seems so much more logical and compassionate and real to support the  
internal struggles of the people  
of Iran (at least by stating them/ not putting them on pg. 35 of newspaper--I  
mean, that doesn't seem to be  
so much to ask but the media is really out of it in terms of reporting such very  
important issues)  
rather than focusing on yet another war.  
I agree with you completely!  
Thank you for bringing this up!  
If I find out in advance that there will be another broadcast of this television  
show in Saudi Arabia or if  
I can find a link to it I will send it to this list.  
Many thanks for your important addition to this topic!  
Bobbi

Date: Thu, 22 Nov 2007 10:54:12 -0800  
From: Chris Stroffolino <[REDACTED]>  
Subject: Re: response to Bobbi Lurie

A woman from Iran spoke to me recently about the abuses she and other  
Muslim women face, and also felt betrayed that the American media mentions  
the abuse women face in Sunni Saudi Arabia even less than the abuse women  
face in Iran. She fears for her safety and freedom in her homeland, but told me  
that America's talk of "World War 3" with Iran is just making matters worse  
back home. She suggested that American's selectively singling out Iran (while  
generally letting Saudi Arabia slide) made it clear, to her, that women's rights  
has very little to do with the assault on her country as a rogue state, etc., by the  
Bush regime. It's a complex issue, but of course her voice isn't going to be  
heard too much in the U.S.A. American media either. She's not saying that  
American women shouldn't support, or find ways to be in solidarity, with  
Iranian women in this struggle. But why single out Iran and not, say, Saudi  
Arabia where the abuse is just as bad? Chris

On Nov 22, 2007, at 6:27 AM, Bobbie Lurie wrote:

*We do not live in a regime where we are being pulled off the streets for not dressing correctly (I refer to Iranian women (specifically right now) who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from--I mean, very little has been said publicly by American feminists re: abuses women face in the Muslim world)--we (I have to speak for women now because I feel the way women are treated in the Muslim world is key to all that is happening today) are not stoned to death.*

-----

Email

and AIM finally together. You've gotta check out free AOL Mail! -  
<http://mail.aol.com>

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484. **Bobbie Lurie**  
**wife beating t.v. show in Saudi Arabia and more...**  
*Fri 23 Nov 2007*

To Chris and others,

Here are links to wife beating show in Saudi Arabia that I wrote about in previous post:

<http://blogs.telegraph.co.uk/ukcorrespondents/holysmoke/november07/how-to-beat-your-wife.htm>

<http://www.videosift.com/video/How-to-Beat-Your-Wife-According-to-Allah>

[http://discardedlies.com/entry/?35492\\_beat-your-wife](http://discardedlies.com/entry/?35492_beat-your-wife)

[http://www.liveleak.com/view?i=319\\_1178356324&c=1](http://www.liveleak.com/view?i=319_1178356324&c=1)

Bobbi Lurie

Email and AIM finally together. You've gotta check out free AOL Mail! -  
<http://mail.aol.com>

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485. **steve russell**  
**Re: the Democratic Republic of Congo/Sankuru Nature Reserve**  
*Fri 23 Nov 2007*

Here's another worthwhile initiative regarding the (DRC):

FOR IMMEDIATE RELEASE

November 15, 2007

Contact: Bonobo Conservation Initiative

[REDACTED]

[REDACTED] [www.bonobo.org](http://www.bonobo.org)

Massive New Rainforest Reserve Established in the  
Democratic Republic of Congo

World's Largest Continuous Protected Area for Great Apes Protects The  
Endangered Bonobo Washington, DC - The Bonobo Conservation  
Initiative (BCI) joins the government of the Democratic Republic of Congo  
(DRC) in announcing the creation of the new Sankuru Nature Reserve, a huge  
rainforest area harboring the endangered bonobo, a great ape most closely  
related to humans. Larger than the state of Massachusetts, the new reserve  
encompasses 11,803 square miles of tropical rainforest, extremely rich in  
biodiversity.

"This is a monumental step towards saving a significant portion of the world's  
second largest rainforest, of critical importance to the survival not only of  
humankind's closest great ape relative, the bonobo, but to all life on Earth given  
the increasing threat of climate change," said Sally Jewell Coxe, president and  
co-founder of the Bonobo Conservation Initiative.

The Sankuru region was hit very hard during the recent war in the Congo,  
which devastated the local people and claimed four million lives-more than any  
war since WWII. In addition to the critical environmental challenges presented  
by unsustainable hunting, the humanitarian crisis must also be addressed. "The  
people of Sankuru rely on the forest for every aspect of their livelihood. Helping  
them to develop economic alternatives to the bushmeat trade is one of the most  
urgent priorities," Coxe said.

In danger of extinction, bonobos (*Pan paniscus*) were the last great ape to be  
discovered and are the least known great ape species. Found only in the DRC,  
bonobos inhabit the heart of the Congo Basin, Africa's largest rainforest, which  
is threatened by the onslaught of industrial logging. Bonobos are distinguished  
by their peaceful, cooperative, matriarchal society, remarkable intelligence, and  
sexual nature. Other than humans, bonobos are the only primates known to  
have sex not only for procreation, but also for pleasure and conflict resolution-  
and with members of either sex. Unlike chimpanzees, bonobos do not murder or  
wage war on others of their own kind. They serve as a powerful flagship both  
for conservation and for peace.

In addition to the bonobo, the Sankuru Reserve contains the okapi (*Okapia  
johnstoni*), an exotic short necked forest giraffe also endemic to the DRC, but  
not previously found outside of their known range far to the northeast. Survey  
teams from the Congo's Center for Research in Ecology and Forestry (CREF)

sponsored by BCI made this exciting discovery. Sankuru also contains elephants, which have been hunted out in many other areas of the Congo forest, plus at least 10 other species of primates, including the rare owl faced monkey and blue monkey.

The wildlife is under intense pressure from organized hunting for the commercial bushmeat trade. The report from the Congolese Institute for Conservation of Nature (ICCN) on its recent expedition to the area states that "the ecocide must be stopped" and recommends immediate action to protect this invaluable ecosystem and watershed. The DRC Minister of the Environment, Didace Pembe Bokiaga, who officially declared the new reserve, said, "This increases the total area of protected land in the DRC to 10.47%, bringing us closer to our goal of 15%. We are proud that the Sankuru Reserve is being created in the framework of community participative conservation...and will be zoned to guarantee the rights of the local population."

Andre Tosumba, director of BCI's Congolese NGO partner, ACOPRIK (Community Action for the Primates of Kasai), led the successful local effort to protect Sankuru. "When I saw the extent to which people were hunting bonobos, okapi, and elephants, we began to sensitize them to realize the value of these animals," he said. "Once they came to understand, the people themselves decided to stop hunting these precious species and to create a reserve to protect their forest. BCI has helped ACOPRIK and the local people at every step of the way; we call on the international community to join our effort."

Protecting Sankuru Reserve's forest will contribute significantly to mitigating global warming. Approximately 20% of annual green house gas emissions come from deforestation and other land-use change. Keeping this rich tropical forest intact will make an important contribution to global efforts to reduce emissions while simultaneously conserving biodiversity. The Sankuru Reserve stores up to 660 million tons of carbon, which if released by deforestation would emit up to 2 billion tons of carbon dioxide, comparable to emissions from 38,000,000 cars per year for 10 years.

"This is a huge victory for bonobo and rainforest conservation," Coxe said. "However our work has just begun. Now we need investment to successfully manage the reserve. And, other areas need to be protected to ensure the long-term survival of the bonobo and the integrity of the Congo rainforest." The Sankuru Reserve is the southern anchor for a constellation of linked, community-based reserves being developed by BCI in the Bonobo Peace Forest, a project supported by DRC President Joseph Kabila since its inception in 2002.

The Bonobo Conservation Initiative (BCI) is a nonprofit 501(c)(3) organization dedicated to the survival of the endangered bonobo (*Pan paniscus*) and its rainforest habitat in the Congo Basin. BCI works with indigenous

Congolese people through cooperative conservation and community development programs and with the government of the DRC to establish new protected areas and to safeguard bonobos wherever they are found. BCI has been selected as a featured charity in the Catalogue for Philanthropy, for excellence, innovation and cost-effectiveness.

Initial support for this project has been provided by the Great Ape Conservation Fund, administered by the US Fish and Wildlife Service in collaboration with USAID's Central African Regional Program for the Environment.

Forward email

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Email Marketing by

Bonobo Conservation Initiative | 2701 Connecticut Avenue, NW # 702 | Washington | DC | 20008

```
var callCount = 0; function rmvScroll( msg ) { if ( ++callCount > 10 )
{ msg.style.visibility = "visible"; } if ( callCount msg.clientHeight )
{ newHeight = msg.scrollHeight + delta; } delta = msg.offsetWidth -
msg.clientWidth; delta = ( isNaN( delta )? 1 : delta + 1 ); if ( msg.scrollWidth
> msg.clientWidth ) { newWidth = msg.scrollWidth + delta; }
msg.style.overflow = "visible"; msg.style.visibility = "visible"; if ( newWidth >
0 || newHeight > 0 ) { var ssxyzy = document.getElementById( "ssxyzy" );
var cssAttribs = ['#' + msg.id + '{']; if ( newWidth > 0 )
cssAttribs.push( 'width:' + newWidth + 'px;' ); if ( newHeight > 0 )
cssAttribs.push( ' height:' + newHeight + 'px;' ); cssAttribs.push( '}' ); try {
ssxyzy.sheet.deleteRule( 0 ); ssxyzy.sheet.insertRule( cssAttribs.join(""), 0 );
} catch( e ){ } } function imgsDone( msg ) // for Firefox, we need to scan for
images that haven't set their width yet { var imgList =
msg.getElementsByTagName( "IMG" ); var len = ((imgList == null)? 0 :
imgList.length); for ( var i = 0; i [input] [input] [input] [input] [input]
[input] [input] [input]
```

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486. **Danny Snelson**

**Re: -----anhe-----sillimanchine--noteboo-----ian**

Fri 23 Nov 2007

---

Sheeeeebllllkkkkk <



this is fantastic & i hear you loud & clear & i love the part where you write about heavenly hot dog grinding machines -- my favorite form of rude blues <<http://eldiabloutuntun.blogspot.com/2006/12/street-walkin-blues.html>> & g.w.pabst films are the paeans to the hot-dog-man -- but 4real 2true live reading is a scary thing in all the norse & differant scarry sentences.

i had a similar experience at a reading i did recently here in tokyo at a small venue -- i'd crafted to my mind a beautiful autobiographical vocal work around the manchinistic script generated by a robot reading my small selection best of my favorite bits of david daniel's sublime

HUMANS<<http://thegatesofparadise.com/humans.htm>> lettristic-each-symbol-sounded-left-to-right epic but to my dismay there may have only been two or maybe three english speakers in the house & those ones looked at me funny thats all & most of all at that! i left tho with a recording maybe i'll shoot it onto splatter a digital brick wall somewhere round here soon.

.. . if emails could record the chuckles the reader emitted while reading & further relayed those chuckles back to the writer in live time, what killings might not be perpetrated fer sed lulz -- interrobang -- in any case -- these words here are for mine & i hope you get yers -- were i in tula i wd give u wut i cld.

sincerely yrs,  
danny

On Nov 23, 2007 9:36 AM, sheila black <[REDACTED]> wrote:

*Living Arts Center of Tulsa Freaks Me Out*

*I too have been chosen to perform slash read my inelegant  
incomprehensible language out loud to many listening ears  
sticking out of their heads like sausages or maybe cabbages  
distracting the audience enough that my words uttered  
sotto voce or with a southern twang anyway splashes on them  
like rain that doesn't soak in and someone runs up afterwards  
re-interpreting what I said with their mouths open  
saying things like that dog you were writing about sounds  
lonely do you think he might need a new friend and I say  
well the name of that piece was angels in heaven  
are out to get you and I don't remember the dog part so that  
is why I think reading in public has its pluses and minuses  
but I make  
myself do it anyway because otherwise I wouldn't  
talk to people unless forced which reminds me of the time  
I told a story about a cat dogs being like foreigners to me  
and this cat was named Stoner not for the more obvious reasons  
but rather because she was that color and she liked to roll up  
like one of those tightly braided rugs which made her coloring  
at least the way she was folded made her colors fold up in an*



*unusually mottled way that resembled a large flat and beautiful  
gray and silver rock with occasional lumps on it  
which only added to her personality and that is also  
the way I see people as not exactly lumpy but more like  
notched because being notched today might mean experience  
unlike the Old West when notches on your belt indicated  
kills speaking of killing I hope to make a killing at that  
reading on the 14th of December not in money of course  
but in  
audience response if I don't hear at least one gasp  
or chuckle I fear my voice will die out and the story I will  
make up usually sounds like this: that word in that spot isn't  
right maybe if I moved it over there people could actually  
hear this is a poem about angels not dogs.*

*Sheeeeebllllkkkkk*

*Sheila Black*

-----  
*Be a better pen pal. Text or chat with friends inside Yahoo! Mail. See  
how.*

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487. **CA Conrad**

***Re: nostalgia for genocide, or LET'S PLAY genocide!***

*Fri 23 Nov 2007*

To Ryan and others, ESPECIALLY those back channeled folks (why don't people write ON the List?).

Some of you just didn't read the petition. The petition, and the fast itself was for Iraq.

Not only that, but, a genocide that happened 400+ years ago? Are you kidding me? Do you ACTUALLY believe what we're doing in Iraq is NOT a continuation? (The massacre at Wounded Knee was in 1890 by the way)

What if there was oil in France and we wanted it? And invaded? NO WAY would that be allowed! The connection of chopping people of color down for profit is so institutionalized we think it's something that was done a long long LONG time ago. WE WOULD NEVER DO THAT NOW! Right? We would

NEVER even DREAM of going into a country that didn't belong to us and kill, kill, kill, for profit. Not NOW!

Someone said to me recently, "Condaleeza Rice isn't white." And I said, "True, but the corporate power structure she ultimately answers to IS!"

The most common question was, "How do you think this is going to make an impact?" As though I thought this was going to STOP the war, or something.

What's important it seems to me is to recreate this world as much as possible, everyday if possible. Traditions are as responsible as anything to maintaining this murderous world.

To DO something different, especially with children, seems vital more than ever. To have us say NO to a meal drenched in lies from the white anglo fatherhood feels very important.

Instead of course we're having MORE and MORE children in America and submerging them, and ourselves in the nostalgia for holidays. We really NEED a break, we tell ourselves. We're so stressed out. OH REALLY? WELL HOW ABOUT THE PEOPLE OF BAGHDAD, ARE THEY STRESSED OUT? I had a coworker tell me the other day, "I just CANNOT read the newspaper, it stresses me out, it's too depressing! Besides, I want to really ENJOY Christmas this year! I want to watch Rudolph the Red Nosed Reindeer with my nephew, REALLY ENJOY IT, you know?"

Stressed out!? Who's stressed out more than the people of Iraq?

And now I'm sickened by the christmas shopping season that's only just begun.

How do we keep from vomiting every single fucking day?

NO WONDER there are (literally) HUNDREDS of Iraq War vets who come home after their tour of duty only to leave in disgust, marry women in other countries and denounce their US citizenship.

I feel like wearing black everyday, in mourning for the death of our good sense. And the death of our sense of responsibility. The American death toll reaches 4,000 in Iraq, the death toll of Iraqi citizens climbs up to ONE MILLION. That number just is impossible to grasp. A million human beings. One million human beings. What is this coming down to a number thing? How many poets? How many mothers? How many ... something, something anything to make that number seem MORE tangible. To say one million ANYTHING is to put it out of context.

Speaking of THANKSGIVING DINNER, and speaking of the denial of America about its wars, have you ever seen the movie THE WAR AT HOME starring Emilio Estevez, Kathy Bates, Martin Sheen, and Kimberly Williams. I don't often talk about movies, but this one really hits home with the denial issues.

Will none of our elected officials do their jobs we hired them to do? Didn't we hire the present congress to change things? I feel like a broken recorded. But so is the country. And there really is no one to vote for for president. Kucinich was my only hope, and he's no hope because he'll never win the primary. I'm voting for him anyway. Voting booths should come equipped with vomit bags. Or wear a shirt with a pocket, or something.

CAConrad

<http://PhillySound.blogspot.com>

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488. **Joshua Wilkinson**  
***Rabbit Light Movies is Online***

*Fri 23 Nov 2007*

---

<http://www.rabbitlightmovies.com>



xo

jmw

---

Be a better pen pal.

Text or chat with friends inside Yahoo! Mail. See how.

<http://overview.mail.yahoo.com/>

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489. **Rob McLennan**  
***new from Chaudiere Books: Old Winter***

*Fri 23 Nov 2007*

---

The pieces that make up Anne Le Dressays second poetry collection, *Old Winter*, are urban poems grounded in the rural past. Understated, direct, ironic, quietly humorous, they reveal a love of the particular, of small daily things which feel more and more fragile in a world overshadowed by big threats. Descriptive or narrative, focussing on the inner world of mind and spirit or the real world outside the narrator, these poems celebrate in close and vivid detail the small moments of ordinary life. They are poems of wonder, transformation, and resurrection.

And the meek shall inherit

Not this. Perhaps some post-  
millennial earth where  
lying low pays off in survival while  
the loud and pushy get  
clobbered.

Those who inherit this earth  
are those who shout loudest, or who  
simply take because they know  
it's theirs.

If the meek inherit,  
it's not anything as spacious or solid  
or fecund as the earth.

Unless they taste it  
in the dust kicked up  
by the exuberant wheels of the true  
inheritors taking off with their  
inheritance.

Anne Le Dressay grew up in Manitoba, first on a farm near Virden and then on an acreage outside Lorette. She has lived for extended periods in Winnipeg, Ottawa, and Edmonton (in that order). She taught English and Creative Writing for ten years in Alberta. She is now in Ottawa for the second time, working for the feds. She has been published sporadically since the 1970s. She has one previous trade book, *Sleep is a Country* (Harbinger, 1997) and two chapbooks, *This Body That I Live In* (Turnstone, 1979) and *Woman Dreams* (above/ground, 1998). She was also featured in the anthology *Decalogue: ten Ottawa poets* (Chaudiere Books, 2006).

\$18 CAN/\$16 US

isbn 978-0-9783428-0-7

available to bookstores through the literary press group  
or directly through the publishers at 

review copies available upon request

<http://robmcclennan.blogspot.com/2007/11/new-from-chaudiere-books-old-winter-by.html>

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere Books ([www.chaudierebooks.com](http://www.chaudierebooks.com)) ...coord., SPAN-O + ottawa small press fair ...13th poetry coll'n - The Ottawa City Project .... 2007-8 writer in residence, U of Alberta \* <http://robmcclennan.blogspot.com/>

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490. **David Chirot**

***Re: response to Wife Beaters, Violence Against Women/interview & Poetry with an Iranian Woman Poet***

*Fri 23 Nov 2007*

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(At my blogspot and in various entries are links and examples of painting, street art, grafitti, stencils etc from Iran and yesterday the following interview from June 12, 2007 with the Iranian (woman) poet, translator, journalist and editor Farideh Hassanzadeh

Post: Interview & Poetry with Iranian Poet Farideh Hassanzadeh (also with poem "Isn't it Enough")

Link: <http://davidbaptistechirot.blogspot.com/2007/11/interview-with-iranian-poet-farideh.html>

which is also at:

<http://www.fpif.org/fpiftxt/4300> ---)

There's a common kind of man's undershirt familiarly known in America as "a wife-beater." A white, ribbed one with thin straps rather than sleeves. You see them all the time, and that really is their often affectionately pronounced sobriquet.

Every 9 seconds a woman is assaulted in the USA, rape and violence against women and children is on the rise from their already astronomical rates of occurrence, and if you take a look at American tv with or without cable access, one could compile a pretty incredible "teaching manual" on how to do everything from threatening and harassing a woman, young girl or female child via every known media of communication to "BTK"--"bind, torture, kill" as the MO of a particular serial killer is known by--and beyond that, into ever more precise, horrific, forensic detail on methods of degradation, humiliation, and sexual "freak ons" leading to prolonged periods of gruesome and scientifically controlled sufferings. And in many cases, it will turn out that not even the corpse is safe from further dismemberment and sexual assault. All interlarded with chirpy ads for deodorant, diets, dogfood, previews of shows with screaming headlines like "who will bomb Iran first?" "our nation is threatened by hordes of illegal aliens! act now!" "will Brittany even be allowed to see her children?" "the Private Diana as told by her sons" and "Why Torture is Necessary."

Today is the Biggest Shopping Day of the Year. But that's just in stores. Right here as I write for five bucks you can go behind a dumpster with a woman, and for a good day's pay, get a motel room, some dope and a woman and try out just about everything you've seen on tv, in porno, been told about. And do you think

anyone's really even going to care or do much of anything about it, in this enlightened and free land? As long as no property is damaged--no.

You don't even need tv to learn this stuff--men get to learn it from their fathers, uncles, brothers, friends. "Everybody does it. Got to keep the \*\*\*\*\* in line."

Of course there is not much interest in the "internal struggles of the Iranian people." No one in America had any such interest in what the Shah did--our beloved, CIA installed Shah--to his people. Wasn't that the "Peacock Throne" or some such we bestowed on him? I remember meeting many of his former subjects who sought refuge--their bodies scarred by his torturers. The fools! They didn't believe in the "right of Royalty," even when it was a gift from a democracy! And what did we do for the Iranian people when those ungrateful ones had a Revolution? Why we got our old also American installed buddy Saddam Hussein to go to war for almost a decade with Iran, supplied with our chemical, biological weapons and massive hordes of tanks, bombs, material of all sorts and billions in funding. Millions of Iraqis and Iranians died in that war, which included the biggest tank battle ever fought, and huge Iranian casualties from bio and chemical weapons assaults, "Made in USA" . When that horrific attempt was not enough, it seems like Nukes might just be next on the menu, don't you think? And we better be quick about it!--after all we've spent 17 years now destroying Iraq--can't waste any more time, troops, trillions of debt. The landscape of Iraq and parts of Iran are so toxic from the American depleted uranium weapons used on the populaces there that cancers and new forms of diseases have been carrying out silent deadly daily warfare just as effective as bombings in their effects through time and generations. The landscapes of Afghanistan, Lebanon and Palestine have also been blessed with the contributions of American weaponry which destroys the environment as well as the human bio-chemical -nervous system.

The Iranians are surrounded by nuclear powers--Israel, Russia, China, Pakistan, India. Remember when Saddam was able to attack with WMDS within 45 minutes--London? maybe the USA? And now of course Iran, despite lack of any evidence-- is the most dangerous regime on the planet. Maybe they have discovered Kryptonite!

And who are our dear allies? Besides the Saudis, such other beacons of tolerance and freedom as Pakistan and Israel, along with the stray Emirate or two--

Are "dissident elements" within Iran to greet us bearing flowers the way the Iraqis were supposed to do?

Do you suppose they really think we stand for liberty, equality of the sexes, the right to a free trial, the right to privacy and freedom of speech, the right to organize workers or receive universal health care?

Which kinds of wife beating does anyone think the world is supposed to actually find preferable? "Ours"?--Is there really some kind of competition being held for "our" judgement on the world's tvs in this department?

This is a world wide atrocity, not "theirs" alone. I realize somehow the USA unilaterally or with a few others in a "coalition of the willing" miraculously seems no longer "of this world" in terms of having to be responsible to the Conventions of Human Rights, so perhaps it's pointless to even ask these questions. Maybe what one sees and hears here (right here) everyday is really "better" than what goes on "over there." Stoning people!! How barbaric! Can't this be done the much more civilized way, the way we do it? Don't you think we should invade, murder, rape, loot, poison, starve. kidnap and detain indefinitely, torture and destroy these Evil Ones, teach them all the Right Way to Live? Introduce them to some really civilized television? Force them to read and write some "radical, experimental" poetry to "shock and awe" them into our higher state of consciousness? Make the men all wear wife-beaters?

Someday hopefully the USA will remember it is part of the same planet and be interested in being an example of a real equality of women--including equal pay for equal work-- rather than the world's Number One Wife Beater, Blower-Upper, Widow Maker, Child Robber, Poisoner, Starver, Humiliator, and Dictator of Life, Liberty and the Pursuit of Power, Greed and Resources. For men, to be sure. Yes maybe someday it will be remembered the women of America are also on the same planet where these atrocities occur, and are also living and dying from them.

Here is a poem by  
Farideh Hassanzadeh, who, incidentally, edited an anthology of  
Contemporary American Poetry to appear in Iran this year.

ISN'T IT ENOUGH?

I gave up love  
being satisfied with the quiet of shadows  
And memories.

Time was past, lost,  
moments exploded  
by the rain of bombs.

At nightfall  
I don't brush my dreams any more.

At nightfall  
I don't care for the wandering sun any more.

At nightfall  
I leave the frightened moon in the sky  
to shelter under the ground.

I am neither a woman nor a poet any more.

Night by night  
more and more,  
I feel real.

Like the bloody sound of alarms,  
Like the roaring anti-aircraft rounds,  
Like the falling bombs and rockets,  
which turn the ruins and ashes  
into eternal reality;  
I feel night by night more real  
and old,

so old and real that in the mirror  
I see nothing anymore  
but an aisle of empty chairs.

Oh, isn't it enough?  
What does a man need  
more than a loaf of bread,  
a quiet night  
and an armful of bleak love,  
for giving up and being satisfied  
with the quiet of shadows  
and memories?

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491. **Ruth Lepson**

***Re: poetry and the foreign service***

*Fri 23 Nov 2007*

---

I remember Paz saying first poets were couriers then they were diplomats now they are professors--so around Paz's time & before you will find many. a peaceful holiday time to all.

On 11/21/07 10:54 AM, "Barry Schwabsky" <[REDACTED]> wrote:

*I have been reading A Levant Journal by George Seferis--the latest publication from the wonderful Ibis Editions in Jerusalem. Much of the book's content*



*comes from Seferis's experiences as a diplomat for the Greek government-in-exile during the occupation. This got me thinking about how many modernist poets worked in the foreign service at one level or another--St. John Perse, Octavio Paz, and Basil Bunting immediately come to mind. My question, for the scholars out there: does there exist any significant study of modernist poetry and the foreign service?*

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492. **Geoffrey Gatza**

***Around the world in 8 reviews - including Kent Johnson's Epigramitis: 118 Living American Poets***

*Fri 23 Nov 2007*

---

RECONFIGURATIONS:

Inquiring Minds Want to Know: Kent Johnson's Epigramitis: 118 Living American Poets by Bill Freind <http://reconfigurations.blogspot.com/2007/11/bill-freind-inquiring-minds-want-to.html>

<<http://reconfigurations.blogspot.com/2007/11/bill-freind-inquiring-minds-want-to.html>>

J<sup>1</sup>Lyn Chapman, "BlazeVOX & the Post-Avant"

<http://reconfigurations.blogspot.com/2007/11/jlyn-chapman-blazevox-and-publishing.html>

<<http://reconfigurations.blogspot.com/2007/11/jlyn-chapman-blazevox-and-publishing.html>>

Joseph S. Cooper. Autobiography of a Stutterer. Kenmore, NY: BlazeVOX, 2007. Amy King. I'm the Man Who Loves You. Kenmore, NY: BlazeVOX, 2007. Jared Schickling. Aurora. Kenmore, NY: BlazeVOX, 2007.

GALATEA RESURRECTS

Eighth Issue at <http://galatearesurrection8.blogspot.com>

Ryan Daley reviews THE ECSTASY OF CAPITULATION by Daniel Borzutzky

Eileen Tabios engages HUMAN SCALE by Michael Kelleher

Kristina Marie Darling reviews INBOX by Noah Eli Gordon

RATTLE

Aaron Belz's The Bird Hoverer reviewed on RATTLE

<http://www.rattle.com/ereviews/belzaaron.htm>

<<http://www.rattle.com/ereviews/belzaaron.htm>>

--

Best, Geoffrey

Geoffrey Gatz  
Editor & Publisher

-----  
BlazeVOX [ books ]  
Publisher of weird little books  
-----

  
<http://www.blazevox.org>

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493. **Jennifer Karmin**  
***JOB: Buffalo State College***  
*Fri 23 Nov 2007*

---

(this is a forward. please don't respond to me.  
good luck!)

Buffalo State College (not University of Buffalo),  
tenure-track assistant professor, English Department,  
to begin September 2008. Salary is competitive.

Responsibilities: Teach undergraduate and graduate  
courses in creative writing and general education,  
advise students in new writing major. Engage in  
academic or applied research and/or creative work.  
Contribute to general education and/or honors program  
and to service mission of college.

Required Qualifications: M.F.A., Ph.D., or related  
degree in appropriate field (creative writing or  
English preferred). Significant publications in  
fiction and/or creative nonfiction. Ability to teach  
multiple genres. Commitment to mission, vision, and  
values of college.

Preferred Qualifications: Publication of at least one  
book through a reputable press. College-level teaching  
experience. Expertise in composition/rhetorical  
theory.

Applications must be received on or before November  
30, 2007. Specify line #21439 and send letter of  
application, CV, and contact information for 3  
professional references to: English Department Chair,  
Buffalo State College, Ketchum Hall 326, 1300 Elmwood

Ave., Buffalo, NY 14222-1095. Electronic submissions are preferred and may be submitted to English(at)buffalostate.edu (replace (at) with @).

---

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494. **Nicholas Karavatos**  
**Re: response to Bobbi Lurie**  
*Sat 24 Nov 2007*

---

When I read this: "...who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from..."

I was reminded of this:

The Subjection of Islamic Women and the fecklessness of American feminism.  
by Christina Hoff Sommers  
05/21/2007, Volume 012, Issue 34  
[http://www.weeklystandard.com/Utilities/prINTER\\_preview.asp?idArticle=13641](http://www.weeklystandard.com/Utilities/prINTER_preview.asp?idArticle=13641)

Nicholas Karavatos  
Dept of English  
American University of Sharjah  
PO Box 26666  
Sharjah  
United Arab Emirates

*Date: Thu, 22 Nov 2007 10:54:12 -0800*  
*From:* [REDACTED]  
*Subject: Re: response to Bobbi Lurie*  
*To:* [REDACTED]

*A woman from Iran spoke to me recently about the abuses she and other Muslim women face, and also felt betrayed that the American media mentions the abuse women face in Sunni Saudi Arabia even less than the abuse women face in Iran. She fears for her safety and freedom in her homeland, but told me that America's talk of "World War 3" with Iran is just making matters worse back home. She suggested that American's selectively singling out Iran (while generally letting Saudi Arabia slide) made it clear, to her, that women's rights has very little to do with the assault on her country as a rogue state,*

*etc., by the Bush regime. It's a complex issue, but of course her voice isn't going to be heard too much in the U.S.A. American media either. She's not saying that American women shouldn't support, or find ways to be in solidarity, with Iranian women in this struggle. But why single out Iran and not, say, Saudi Arabia where the abuse is just as bad?*

Chris

On Nov 22, 2007, at 6:27 AM, Bobbie Lurie wrote:

*We do not live in a regime where we are being pulled off the streets for not dressing correctly (I refer to Iranian women (specifically right now) who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from--I mean, very little has been said publicly by American feminists re: abuses women face in the Muslim world)--we (I have to speak for women now because I feel the way women are treated in the Muslim world is key to all that is happening today) are not stoned to death.*

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[ocid=TXT\\_TAGLM\\_Wave2\\_sharelife\\_112007=](http://www.windowlive.com/share.html?ocid=TXT_TAGLM_Wave2_sharelife_112007=)

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495. **wild honey**

**Wild Honey Press News**

Sat 24 Nov 2007

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Wild Honey Press News

VIDEO

A text-video of the poem "Repetitions" by Geoffrey Squires is now available at [www.wildhoneypress.com](http://www.wildhoneypress.com)

The video is available in two formats: Windows Media Video and as a Flash Video at YouTube.

Geoffrey Squires is the author a number of books including his books include Drowned Stones (New Writers' Press, Dublin, 1975), XXI Poems (Menard Press, London, 1980), Landscape and Silences (New Writers' Press, Dublin, 1996), A Long Poem in Three Sections (Levrant de Poche, London, 1997), This (privately published, 1997) and Untitled and Other Poems 1975-2002 (Bray, 2004).

REVIEW

A review of Candice Ward's chapbook, *The Moon Sees the One* by Mark Dickinson is now online in Jacket 34.

<http://jacketmagazine.com/34/dickinson-ward.shtml>

Candice Ward earned an MFA degree ("with distinction") from the University of Massachusetts, Amherst, in the 1970s, when she was also twice a Bread Loaf Scholar. Her work has been widely published in the U.S., the U.K., and Australia in such print and online journals as *Denver Quarterly*, *Jacket*, *Salt*, *Shenandoah* and *Stand*. Now retired, she was for many years the managing editor of the *South Atlantic Quarterly* at Duke University.

Best wishes,

Randolph

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496. **Bill Marsh**

***10th Annual Asian American Literary Awards***

*Sat 24 Nov 2007*

---

Thursday, November 29, 2007, 7PM

The 10th Annual Asian American Literary Awards, celebrating a decade of excellence in Asian American Literature.

Congratulations to the 2007 Asian American Literary Award winners, Linh Dinh, Amitav Ghosh, and Samrat Upadhyay.

Linh Dinh's award-winning book, *Borderless Bodies* (Factory School 2005), is available through Small Press Distribution ([www.spdbooks.org](http://www.spdbooks.org)) and direct from the publisher ([www.factoryschool.org/pubs](http://www.factoryschool.org/pubs)) as part of volume one of the *Heretical Texts* series.

Presentation of winning books, cocktail reception, booksigning and surprise announcement of the Members' Choice Workshop Award!

For winners' bios and list of Members' Choice Award finalists check [www.aaww.org](http://www.aaww.org).

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Thanks to Singha Beer for sponsoring this event. For more information, visit [www.aaww.org](http://www.aaww.org) or call [REDACTED].

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497. **Mackowski, Joanie (mackowje)**

***Re: poetry and the foreign service***

*Sat 24 Nov 2007*

---

I did a quick search for something along the lines of what Barry asked about, and just an Oxford UP book by Vincent Sherry called *The Great War and the Language of Modernism* (2003) seems tangentially to address the issue. What an interesting question, though, about modernist poets in the foreign service (I'm interested in the history of what poets have tended to do for money). And these aren't modernists, but perhaps they're part of the genealogy nonetheless: Chaucer, who was some kind of foreign minister for both Richard II and Henry IV, and Thomas Wyatt, who likewise did foreign errands for Henry VIII.

.....  
Joanie Mackowski, PhD  
Assistant Professor  
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University of Cincinnati  
PO Box 210069  
Cincinnati, OH 45221-0069  
Tel. 513/[REDACTED]  
Fax 513/[REDACTED]  
[REDACTED]  
<http://homepages.uc.edu/~mackowje>

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

From: UB Poetics discussion group [mailto:[REDACTED]]  
On Behalf Of Ruth Lepson  
Sent: Friday, November 23, 2007 6:20 PM  
To: [REDACTED]  
Subject: Re: poetry and the foreign service

I remember Paz saying first poets were couriers then they were diplomats now they are professors--so around Paz's time & before you will find many. a peaceful holiday time to all.

On 11/21/07 10:54 AM, "Barry Schwabsky" <[REDACTED]> wrote:

> I have been reading *A Levant Journal* by George Seferis--the latest publication  
> from the wonderful Ibis Editions in Jerusalem. Much of the book's content  
> comes from Seferis's experiences as a diplomat for the Greek  
> government-in-exile during the occupation. This got me thinking about how many

- > modernist poets worked in the foreign service at one level or another--St.
  - > John Perse, Octavio Paz, and Basil Bunting immediately come to mind.
- My
- > question, for the scholars out there: does there exist any significant study
  - > of modernist poetry and the foreign service?

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498. **Ann Bogle**

***Re: response to Wife Beaters, Violence Against Women/interview & Poetry with ...***

*Sat 24 Nov 2007*

---

This is a reply to David Chirot's indictment of American treatment of American women & girls; Bobbi Lurie knows I sympathize w/ her concern for Iranian (Muslim) women & girls. In fact, I offered serious help to a merchant-class Marxist family of daughters during the time of Khomeini, a story I shall tell some night around a campfire. Last night I was out for a drink & a taxi ride -- we were in obvious danger, so obvious, no one remarked it. Yes, because not only are clubs considered to be dangerous places, where women are courting violence if it happens to them, and so serve as their own alibi, but because that club in particular has been known to be the site of conflict -- it is a place where men & women both have struck out & against men & women both. What are the chances, but I was traveling with three women, two of whom had been hit by women at that club. I mention this to create a sense of what our peace & dancing were all about last night, in the eye of the storm. Later, we had to wait at a convenience store -- also site of American violence -- while the police called our cab, since our own efforts to summon a cab had done little good (all of us had planned not to drive), and we were destined to have to wait there until 3 in the morning, in wool & furs. We were caught out late, protecting the public from the dimwittedness of driving on martinis. Because the cop helped us get a cab faster, we talked w/ him about his philosophy -- he was a young man & non-drinker -- regarding arresting party goers; he said he was more likely to arrest a crying woman. I started eating Fritos in front of him, as if I were intently listening. We were in the quiet, sweet, and sleepy heart of lake land, in Orono, a town so expensive, if you were to peek along the driveways & shoreline, you wouldn't know or suspect what goes on there -- you wouldn't want to suspect; Iranians themselves wouldn't want to suspect. But about which we know, because of the divorces and women's shelters and drop-out prevention and treatment programs. AMB

One of the songs we heard last night:

## HONKY TONK WOMEN

(Jagger/Richards)

I met a gin soaked, bar-room queen in Memphis,  
She tried to take me upstairs for a ride.  
She had to heave me right across her shoulder  
'Cause I just can't seem to drink you off my mind.  
It's the honky tonk women  
Gimme, gimme, gimme the honky tonk blues.  
I laid a divorcee in New York City,  
I had to put up some kind of a fight.  
The lady then she covered me with roses,  
She blew my nose and then she blew my mind.  
It's the honky tonk women  
Gimme, gimme, gimme the honky tonk blues.  
(Yeah!) It's the honky tonk women.  
Gimme, gimme, gimme the honky tonk blues.  
(Yeah!) It's the honky tonk women.  
Gimme, gimme, gimme the honky tonk blues.

\*\*\*\*\*Check out AOL's list of 2007's hottest products.

([http://money.aol.com/special/hot-products-2007?](http://money.aol.com/special/hot-products-2007?NCID=aoltop00030000000001)  
NCID=aoltop00030000000001)

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499. **Jesse Crockett**

***What makes the present so sexy?***

Sat 24 Nov 2007

---

I've enjoyed attenuated limbic activity over the past week -- must be the meat.

Anyhow, I'm thinking about stuff. So here's the list; let's know if you're game for expansion ---

- Human rights are sexy. We should convince the ayatollah (sp?) and the cia that they're repugnant. Who's with me? - Of course, womens' rights are significantly more sexy than human rights, in general, but, correct me, is our US Court System's unofficial (official?) definition of pornography: "We know it when we see it?" - I may have made two point in the previous one. (I actually thought about this point the most.) - You know, I just realized (that besides the fact that, gosh darnit, people like me) is after all, Star Wars is not really a space movie or a futurist movie, but actually a western movie masquerading as a russian novel !! - Honk if you want a list of url's to actual Space Westerns at the listenlight uri: <http://listenlight.net> (uri == (equals) uniform resource identifier



(fyi = (is) for your information: awesome.)) - I've spent all day mystery science theaterring everything from Fantastic Four to the latest Diane Keaton movie to the big KUMU game. - And I feel fine.

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500. **Mark Weiss**

***Re: poetry and the foreign service***

*Sat 24 Nov 2007*

---

Add Marlowe and Aphra Behn, and her boyfriend Ravenscroft, spies all, and Milton (Latin Secretary).

At 03:59 PM 11/24/2007, you wrote:

>I did a quick search for something along the lines of what Barry asked  
>about, and just an Oxford UP book by Vincent Sherry called The Great War  
>and the Language of Modernism (2003) seems tangentially to address the  
>issue. What an interesting question, though, about modernist poets in  
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>they're part of the geneology nonetheless: Chaucer, who was some kind  
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>who likewise did foreign errands for Henry VIII.

>

>.....

>Joanie Mackowski, PhD

>Assistant Professor

>English & Comparative Literature

>University of Cincinnati

>PO Box 210069

>Cincinnati, OH 45221-0069

>Tel. 513/ [REDACTED]

>Fax 513/ [REDACTED]

> [REDACTED]

><http://homepages.uc.edu/~mackowje>

>

>

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

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

>On Behalf Of Ruth Lepson

>Sent: Friday, November 23, 2007 6:20 PM

>To: [REDACTED]

>Subject: Re: poetry and the foreign service

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>study  
> > of modernist poetry and the foreign service?

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501. **Alison Croggon**  
***Re: response to Bobbi Lurie***  
*Sun 25 Nov 2007*

---

I can quite understand Islamic women fighting for justice feeling betrayed by the American government and media. But I find this idea that American feminism has "betrayed" Islamic women somewhat troubling. It may or may not be true - I am not familiar enough with the area, and of course there are fools in every area of study - but I would point out that Christina Hoff Sommers lists herself as being part of the American Enterprise Institute. And that the AEI is a well-known neocon think tank.

[http://www.sourcewatch.org/index.php?title=American\\_Enterprise\\_Institute](http://www.sourcewatch.org/index.php?title=American_Enterprise_Institute)  
<http://rightweb.irc-online.org/profile/1431>

Among others things, they are funded by Exxon - and notoriously offered cash to scientists to undermine a UN report on climate change

<http://www.guardian.co.uk/environment/2007/feb/02/frontpagenews.climatechange>

So I would suggest a little scepticism is in order, at least. I find it hard to believe that any sensible feminist would ignore or be unmoved by misogynistic violence in the Islam world.

All best

Alison

On Nov 24, 2007 5:05 PM, Nicholas Karavatos <[REDACTED]> wrote:

*When I read this: "...who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from..."*

*I was reminded of this:*

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by Christina Hoff Sommers  
05/21/2007, Volume 012, Issue 34*

[http://www.weeklystandard.com/Utilities/prINTER\\_preview.asp?idArticle=13641](http://www.weeklystandard.com/Utilities/prINTER_preview.asp?idArticle=13641)

*Nicholas Karavatos  
Dept of English  
American University of Sharjah  
PO Box 26666  
Sharjah  
United Arab Emirates*

*Date: Thu, 22 Nov 2007 10:54:12 -0800*

*From: [REDACTED]*

*Subject: Re: response to Bobbi Lurie*

*To: [REDACTED]*

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---

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--

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

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

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

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## 502. **Alison Croggon**

### **Re: response to Bobbi Lurie**

Sun 25 Nov 2007

---

A Freudian slip! Of course I meant "media", not "medea". Make of that what you will.

xA

On Nov 25, 2007 7:53 PM, Alison Croggon <[REDACTED]> wrote:

*I can quite understand Islamic women fighting for justice feeling betrayed by the American government and medea. But I find this idea that American feminism has "betrayed" Islamic women somewhat troubling. It may or may not be true - I am not familiar enough with the area, and of course there are fools in every area of study - but I would point out that Christina Hoff Sommers lists herself as being part of the American Enterprise Institute. And that the AEI is a well-known neocon think tank.*

[http://www.sourcewatch.org/index.php?title=American\\_Enterprise\\_Institute](http://www.sourcewatch.org/index.php?title=American_Enterprise_Institute)  
<http://rightweb.irc-online.org/profile/1431>

*Among others things, they are funded by Exxon - and notoriously offered cash to scientists to undermine a UN report on climate change*

<http://www.guardian.co.uk/environment/2007/feb/02/frontpagenews.climatechange>

*So I would suggest a little scepticism is in order, at least. I find it hard to believe that any sensible feminist would ignore or be unmoved by misogynistic violence in the Islam world.*

*All best*

*Alison*

*On Nov 24, 2007 5:05 PM, Nicholas Karavatos <[REDACTED]> wrote:*

*When I read this: "...who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from..."*

*I was reminded of this:*

*The Subjection of Islamic Women and the fecklessness of American feminism.*

*by Christina Hoff Sommers*

*05/21/2007, Volume 012, Issue 34*

[http://www.weeklystandard.com/Utilities/prINTER\\_preview.asp?idArticle=13641](http://www.weeklystandard.com/Utilities/prINTER_preview.asp?idArticle=13641)

*Nicholas Karavatos*

*Dept of English*

*American University of Sharjah*

*PO Box 26666*

*Sharjah*

*United Arab Emirates*

*Date: Thu, 22 Nov 2007 10:54:12 -0800*

*From: [REDACTED]*

*Subject: Re: response to Bobbi Lurie*

*To: [REDACTED]*

*A woman from Iran spoke to me recently about the abuses she and other Muslim women face, and also felt betrayed that the American media mentions the abuse women face in Sunni Saudi Arabia even less than the abuse women face in Iran. She fears for her safety and freedom in her homeland, but told me that America's talk of "World War 3" with Iran is just making matters worse back home. She suggested that American's selectively singling out Iran (while generally letting Saudi Arabia slide) made it clear, to her, that women's rights has very little to do with the assault on her country as a rogue state, etc., by the Bush regime. It's a complex issue, but of course her voice isn't going to be heard too much in the U.S.A. American media either. She's not saying that American women shouldn't support, or find ways to be in solidarity, with Iranian women in this struggle. But why single out Iran and not, say, Saudi Arabia where the abuse is just as bad?*

Chris

On Nov 22, 2007, at 6:27 AM, Bobbie Lurie wrote:

*We do not live in a regime where we are being pulled off the streets for not dressing correctly (I refer to Iranian women (specifically right now) who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from--I mean, very little has been said publicly by American feminists re: abuses women face in the Muslim world)--we (I have to speak for women now because I feel the way women are treated in the Muslim world is key to all that is happening today) are not stoned to death.*

---

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ocid=TXT\\_TAGLM\\_Wave2\\_sharelife\\_112007](http://www.windowlive.com/share.html?ocid=TXT_TAGLM_Wave2_sharelife_112007)*

--

*Editor, Masthead: <http://www.masthead.net.au>  
Blog: <http://theatrenotes.blogspot.com>  
Home page: <http://www.alisoncroggon.com>*

--

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

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503. **Alan Sondheim**

*defuge flarf*

*Sun 25 Nov 2007*

---

defuge flarf

(i use ActivePerl with the Google WSDL to construct a list from 'defuge' which is then transformed into an essay on defuge with interference and the exhaustion of interference. read on.)

defuge itself, the hymen or division which draws the poem forward beyond return, the sonnet to the final couplet. rhyme materializes, and full to an end.

the resulting detumescence partakes of defuge, exhaustive exactly. ... an information disorder? decathecting? has to do with defuge in relation to borderline syndrome, borderline personality 10 'amnem, troiugena, cannam fuge, defuge cannam'

33571 30 hacking with an australian derrida list, construction defuge derrida dhtml diegesis diegetic differend, the screen is a d&p=10982 of er er he peak value); a. more precise elimina he fla he fla he fla h remely fla h. ilen age of specimen and op he disadvan causing scra defuge = he

exhaustion defuge, hade pith, pith pith pith, defuge exhausted, defuge jennifer drops, pith lick, strange ange, lick lick lick lick lick, ... 85 defuge set, exhaustion defuge, defuge exhausted, defuge jennifer drops, century er er he peak value); a. more precise elimina he fla he fla he fla h remely fla h. ilen age of specimen and op he disadvan causing scra defuge =

information is in a state of becoming-information - always hermeneutics defuge also an information disorder? decathecting? has to do with libid- inal 22 re: n.otes information is in a state of becoming-information - always hermeneutics defuge also an information disorder? decathecting? has to do with libidinal 23 re: n.otes information is in a state of becoming- information - always hermeneutics defuge also an information disorder? decathecting? has to do with libidinal 24 trilby sorts and folds

them defuge - again defuge again the - disgust the and disgust decathecting the resulting detumescence partakes of defuge, exhaustive exactly, the disgust and decathecting occurring, example, a pornographic novel 'gone stale'

information disorder? decathecting? has to do with defuge in relation to borderline syndrome, borderline personality 30

this philosophy is the withdrawal from (not of) the emblematic; the withdrawal is a tendency towards defuge, towards discomfort and its problematic. decathected, exhausted, condition of defuge. if defuge relates to depression, then defuge relates to the real in a manner of none other, nothing else.

defuge is that which is simultaneously absorbed and negated, simultaneously cathected and decathected; defuge is the shame of the organism, 33

i'm sick of swallowing adulterated view, defuge is connected with the hunt as well hunt as well, with the ravishment and devouring of the other, 60 - originally posted by defuge yes, like i said i can unlock the extra pipelines.

did you put in 3 sticks or 2 sticks...it might work if its just 44 why i should be killed tiffany says "you're taking it too the word itself, the hymen or division which splits: re: hymen, rhyme patterns, frames, defuges; it is the defuge that draws the poem 45 defuge"

because during that period, defuge set in; i was exhausted with jennifer and please, defuge set in; that you berated it. it's the nuclear class exhausted, condition of defuge. if defuge relates to depression, then defuge relates to the real in a manner of none other, nothing else.

[18:34] <two> yes defuge(i will signal you) [18:34] <one> now the world of terrific signal [18:35] <two> now you will murmur "on your own, 54

and 61 pleonast.com: wow\_central you don't want/need send to defuge. that's my main character. 63 cocoon have you ever felt were writing something other than what ... detumescent hir cyberspace lockdown pentium wryting defuge because during that period defuge set in i was exhausted with jennifer and julia 64 { nikuko } alan sonenheim { jennifer }

ravishment and devouring of the other, with propitiation. 65 flattening repetition flattening print are defuge everywhere with and are with are and print print with defuge and disturbances if disturbances defuge 75 terrific gunfire meets advancing foe; defenders retire coolly

...its not bad, take ... exhaustion of theoretical substance, decathecting, disinvestment. nothing splays the body; phenomenology is always already a masochism 6800 you got defuge? keep pumping the core up till you get ... defuge. 05-10-2004, 05:25 pm. ok i pushed the card a bit more and still no ...

d&p=2201 3 an identity is an equivalence of one 3 desire is towards the potential of infinite manipulation 3 disinvestment is the state of defuge or refusal/deluge 3 79 d&p=42039 the result is a world of loss, but what is lost has already and permanently disappeared.

defuge - with decathection comes exhaustion, enervation; the resulting detumescence partakes of exhaustive reality ... 83 the flat world i'm making



here flattening repetition flattening, defuge everywhere with disturbances if  
disturbances defuge 84 a dead iraqi child what i told you i told you so  
[ yokohama pre australian message on the derrida list.

construction defuge negated, simultaneously cathected and decathected;  
defuge is 87 1 of the plasma 2 investment is characteristic of phenomena 3  
disinvestment is the state of defuge or refusal/deluge 4 what is disinvest- ted  
participates in 91 ruin do: population martin says: defuge of rem- nants? cuold  
di intelligences aluminum on i? battelfield says- deh is fading knowledge in  
every reading moment. knew says; ... 92 new dreaming

i'm thinking of a broader metapsychology, one of flows/flux/spew/emission as  
well (my notion of 'defuge' is related to this). as far as 'taking apart,' 94  
favourite p2p program - overclockers nz forums that's the puncture, isn't it?  
depression's thing? defuge = the flatness of the flat defuge = the flatness of the  
flat one of the videos compressed for 97 codework - identity is an equivalence of  
one 3 desire is towards the potential of infinite manipulation 3 disinvestment is  
the state of defuge or refusal/deluge 3 98 poetics archives --

the wavering of existence in terms of the physical exhaustion, defuge, there's  
nothing here to guide by stars. ... 100 ruin do: population says: ta structure  
over land and others? one's of it inert as ...

residue, almost always you stain yourself following sleazy paths to old lurid  
defuge - stain earth, earth heaving - 109 { nikuko } alan sondeheim { jennifer }  
is also a stain - heaving discomfort -

refusal/deluge 3 113 the breathing \_substances\_ time; this is the ontology of the  
disappearing lather, held and suspended in phenomenologies of in- somnia, as if  
defuge were by consciousness, and inscription transformed smears. defuge  
smeared against the central desert's nilometer measuring taste, sweat, covered  
with grease 116 philosophy

the state of defuge or refusal/deluge 4 what is disinvested misty falls - how does  
defuge appear in mist-form questions in mist-form 121 some sum across text 0  
the world has any and none 1 an equivalence of one 3 desire is towards the  
potential of infinite manipulation 3 disinvestment is the state of defuge or  
refusal/deluge 3 122 teams - episode episode details -

ascii sexuality as control structures, defuge as exhaustion and decathec- ting of  
desire under certain circumstances, mixed spatialities and meta- phors, 131 as  
if the intermediary always escaped (whereas the sublime is already constructed  
as infinitude) or defuge - seriously, what amounts to the sadness, ... 132 not  
bellmer berber anita's objects - objects can show for me. it's not boredom or  
tiredness. it is 'i defuge' or in passive 'i am defuged.' 133 that's the puncture,  
isn't it? depression's thing?

dialect, 152 { nikuko } alan sondheim { jennifer } i coined the 'defuge' to reference those moments : for example when you try all my beautiful domains, defuge withdraws and decathects. knotted cords anxiously tighten goals and scripts which are higher-level processes

defuge ointment because jen- nifer could 'walk the walk' and 'talk the talk ... and no thing sloshing around in the puddles, the paste broken by inscription. the wavering of existence in terms of the physical exhaus- tion, defuge, defuge, we thrust ourselves into replicate exactly one hund- red dying 187 my ghost in my machine, clara postulations, i said, give it to him, and it changed his, dark horse of sacrifice, given to the queen jen out of defuge ...

192 3 : 2 : 1 : 19 : 19 3 3 : 2 2 : 1 1 : 19 19 : 5 5 3 3 3 : 2 2 2 : 2 2 : 1 1 : 19 19 : 5 5 3 3 3 : 2 2 2 ... blank: broken writing-pad, magic slate, inviolate sheet of assertion, defuge, decathected. the edge, the stylus. fulcrum or balance for the interior.

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504. **Metta Sama**

***Martinique contacts (x-listed)***

*Sun 25 Nov 2007*

---

All,

i'm proposing a winter term (a 3-work course that mixes book learning with practical learning, often some kind of service work, but not necessarily) to go and study plantation systems in Martinique. i'd like to meet up with any Martinican poets, novelists, memorists,

i'd be accompanied by approximately 20 students & 2 chauffeurs.

journalists, photographers, visual artists, who deal, in some way, with the continued colonization of Martinique and/or the plantation system.

does anyone have any knowledge/contact of any artists there i could be in touch with?

please backchannel any info.

greatly (early) appreciative,

Metta

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505. **Diane DiPrima**

***Re: poetry and the foreign service***

*Sun 25 Nov 2007*

---

The Elizabethan world was full of poets in the foreign service. Christopher Marlowe, Walter Raleigh, to name just two obvious ones.

And of course Spenser wrote the Faerie Queene as propaganda more or less on the order of Queen Elizabeth to glorify her dream of world domination. So he as many others worked in public relations. Elizabeth changed her mind about taking on Spain after Drake took the Armada. Spenser was far from completing his poem and more or less committed to it. He spent the rest of his life in virtual exile on an estate in Ireland that Elizabeth <sup>3</sup>rewarded<sup>2</sup> him with.

Diane di Prima

Date: Sat, 24 Nov 2007 15:59:58 -0500

From: "Mackowski, Joanie (mackowje)" <[REDACTED]>

Subject: Re: poetry and the foreign service

I did a quick search for something along the lines of what Barry asked about, and just an Oxford UP book by Vincent Sherry called *The Great War and the Language of Modernism* (2003) seems tangentially to address the issue. What an interesting question, though, about modernist poets in the foreign service (I'm interested in the history of what poets have tended to do for money). And these aren't modernists, but perhaps they're part of the geneology nonetheless: Chaucer, who was some kind of foreign minister for both Richard II and Henry IV, and Thomas Wyatt, who likewise did foreign errands for Henry VIII. =20

.....

Joanie Mackowski, PhD

Assistant Professor

English & Comparative Literature

University of Cincinnati

PO Box 210069

Cincinnati, OH 45221-0069

Tel. 513/[REDACTED]

Fax 513/[REDACTED]

[REDACTED]

<http://homepages.uc.edu/~mackowje>

=20

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

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

On Behalf Of Ruth Lepson

Sent: Friday, November 23, 2007 6:20 PM

To: [REDACTED]

Subject: Re: poetry and the foreign service

I remember Paz saying first poets were couriers then they were diplomats now they are professors--so around Paz's time & before you will find many. a peaceful holiday time to all.

On 11/21/07 10:54 AM, "Barry Schwabsky" <[REDACTED]> wrote:

> I have been reading A Levant Journal by George Seferis--the latest publication

> from the wonderful Ibis Editions in Jerusalem. Much of the book's content

> comes from Seferis's experiences as a diplomat for the Greek

> government-in-exile during the occupation. This got me thinking about how many

> modernist poets worked in the foreign service at one level or another--St.

> John Perse, Octavio Paz, and Basil Bunting immediately come to mind.

My

> question, for the scholars out there: does there exist any significant study

> of modernist poetry and the foreign service?

-----

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506. **Tony Trigilio**

**(fwd): Call for Papers: New Scholarship on the Beats**

Sun 25 Nov 2007

---

Call for Proposals by the Beat Studies Association for a panel on new scholarship on the Beats at the American Literature Association Annual Conference to be held in San Francisco, May 22-25, 2008.

Proposals are requested reflecting new research or forthcoming publications on individual writers or a broader historical/cultural analysis of the Beat Generation.

Send brief proposals (2-3 pages) and a brief professional biography by December 1, 2007, to Jennie Skerl, [REDACTED].

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507. **Bobbie Lurie**

***sleeveless t-shirts vs. the national institutionalization of sleeveless t-shirts--response to David Chirot***

Sun 25 Nov 2007

---

David,

It's true (on all levels) that humanity basically sucks.

The rarest thing in this world is a decent person.

So of course there are wife beaters in this country and all else that you mention--most

certainly--very scary.

But wife beating is not institutionalized on a national level here/ there are no t.v. shows

here on "how to beat your wife"--that doesn't mean it doesn't happen--but what it means

is "group mind" "tribal mind" "groupthink" has not taken hold on that scariest of levels in that

particular arena--though of course one cannot deny the U.S. suffers from it in other ways

("herd mentality" I mean--of course it does).

And I never mentioned any type of "intervention" or sense of "superiority" --all countries sin most terribly--for they are made up of humans "following orders"--no exceptions... I only reported what I heard 2 Iranian women saying: THEY were asking for American feminists to help them and they were painfully frustrated by the fact that they did not receive a response--

that's all I said--I'm glad Chris brought up fact that the abuses these particular Iranian women spoke about happen throughout the Muslim world--he brought up Saudi Arabia specifically (yes, one of "our allies") and I was glad he did because I had just seen a segment on "how to beat your wife" t.v. show in Saudi Arabia. So my post was only about "awareness" (and I wrote it because I felt ashamed by what these 2 Iranian women said about American feminists failing them) I'm not going to mention that Ahmadinejad claims to be The Messiah (12th Imam) for this post is about sleeveless t-shirts and no way I'll bring up Ahmadinejad's denial of the Holocaust because it breaks my heart how little people seem to care about this.

bobbi lurie

There's a common kind of man's undershirt familiarly known in America as "a wife-beater." A white, ribbed one with thin straps rather than sleeves. You see them all the time, and that really is their often affectionately pronounced sobriquet.

Every 9 seconds a woman is assaulted in the USA, rape and violence against women and children is on the rise from their already astronomical rates of occurrence, and if you take a look at American tv with or without cable access, one could compile a pretty incredible "teaching manual" on how to do everything from threatening and harassing a woman, young girl or female child via every known media of communication to "BTK"--"bind, torture, kill" as the MO of a particular serial killer is known by--and beyond that, into ever more precise, horrific, forensic detail on methods of degradation, humiliation, and sexual "freak ons" leading to prolonged periods of gruesome and scientifically controlled sufferings. And in many cases, it will turn out that not even the corpse is safe from further dismemberment and sexual assault. All interlarded with chirpy ads for deodorant, diets, dogfood, previews of shows with screaming headlines like "who will bomb Iran first?" "our nation is threatened by hordes of illegal aliens! act now!" "will Brittany even be allowed to see her children?" "the Private Diana as told by her sons" and "Why Torture is Necessary."

Today is the Biggest Shopping Day of the Year. But that's just in stores. Right here as I write for five bucks you can go behind a dumpster with a woman, and for a good day's pay, get a motel room, some dope and a woman and try out just about everything you've seen on tv, in porno, been told about. And do you think anyone's really even going to care or do much of anything about it, in this enlightened and free land? As long as no property is damaged--no.

You don't even need tv to learn this stuff--men get to learn it from their fathers, uncles, brothers, friends. "Everybody does it. Got to keep the \*\*\*\*\* in line."

Of course there is not much interest in the "internal struggles of the Iranian people." No one in America had any such interest in what the Shah did--our beloved, CIA installed Shah--to his people. Wasn't that the "Peacock Throne" or some such we bestowed on him? I remember meeting many of his former subjects who sought refuge--their bodies scarred by his torturers. The fools! They didn't believe in the "right of Royalty," even when it was a gift from a democracy! And what did we do for the Iranian people when those ungrateful ones had a Revolution? Why we got our old also American installed buddy Saddam Hussein to go to war for almost a decade with Iran, supplied with our chemical, biological weapons and massive hordes of tanks, bombs, material of all sorts and billions in funding. Millions of Iraqis and Iranians died in that war, which included the biggest tank battle ever fought, and huge Iranian casualties from bio and chemical weapons assaults, "Made in USA" . When that horrific attempt was not enough, it seems like Nukes might just be next on the menu, don't you think? And we better be quick about it!--after all we've spent 17 years now destroying Iraq--can't waste any more time, troops,

trillions of debt. The landscape of Iraq and parts of Iran are so toxic from the American depleted uranium weapons used on the populaces there that cancers and new forms of diseases have been carrying out silent deadly daily warfare just as effective as bombings in their effects through time and generations. The landscapes of Afghanistan, Lebanon and Palestine have also been blessed with the contributions of American weaponry which destroys the environment as well as the human bio-chemical -nervous system.

The Iranians are surrounded by nuclear powers--Israel, Russia, China, Pakistan, India. Remember when Saddam was able to attack with WMDs within 45 minutes--London? maybe the USA? And now of course Iran, despite lack of any evidence-- is the most dangerous regime on the planet. Maybe they have discovered Kryptonite!

And who are our dear allies? Besides the Saudis, such other beacons of tolerance and freedom as Pakistan and Israel, along with the stray Emirate or two--

Are "dissident elements" within Iran to greet us bearing flowers the way the Iraqis were supposed to do?

Do you suppose they really think we stand for liberty, equality of the sexes, the right to a free trial, the right to privacy and freedom of speech, the right to organize workers or receive universal health care?

Which kinds of wife beating does anyone think the world is supposed to actually find preferable? "Ours"?--Is there really some kind of competition being held for "our" judgement on the world's tvs in this department?

This is a world wide atrocity, not "theirs" alone. I realize somehow the USA unilaterally or with a few others in a "coalition of the willing" miraculously seems no longer "of this world" in terms of having to be responsible to the Conventions of Human Rights, so perhaps it's pointless to even ask these questions. Maybe what one sees and hears here (right here) everyday is really "better" than what goes on "over there." Stoning people!! How barbaric! Can't this be done the much more civilized way, the way we do it? Don't you think we should invade, murder, rape, loot, poison, starve. kidnap and detain indefinitely, torture and destroy these Evil Ones, teach them all the Right Way to Live? Introduce them to some really civilized television? Force them to read and write some "radical, experimental" poetry to "shock and awe" them into our higher state of consciousness? Make the men all wear wife-beaters?

Someday hopefully the USA will remember it is part of the same planet and be interested in being an example of a real equality of women--including equal pay for equal work-- rather than the world's Number One Wife Beater, Blower-

Upper, Widow Maker, Child Robber, Poisoner, Starver, Humiliator, and Dictator of Life, Liberty and the Pursuit of Power, Greed and Resources. For men, to be sure. Yes maybe someday it will be remembered the women of America are also on the same planet where these atrocities occur, and are also living and dying from them.

---

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<http://mail.aol.com>

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## 508. **Small Press Traffic**

### ***Lisa Robertson & Tisa Bryant this Friday at Small Press Traffic***

*Sun 25 Nov 2007*

---

Small Press Traffic is thrilled to present:

Tisa Bryant & Lisa Robertson

Friday, November 30, 2007

Timken Lecture Hall 7:30 p.m.

Refreshments will be served

Join us!

Tisa Bryant's first immersions into poetry took place in her native Boston and beloved Cambridge, MA, but we are glad to have her back in the Bay Area where, she says, "her writing found her in good company and took shape." After several years working as an admin, curator, workshop instructor, and bookstore clerk, often in the same week, she left San Francisco for Brown University, where she earned an MFA in fiction in 2004. Then she attended Naropa's Summer Writing Program as a Zora Neale Hurston fellow. She now teaches at St. John's University in Queens, NY, and lives in Brooklyn. Bryant's work, which either traverses or tramples the boundaries of genre, culture and official history, has appeared in *The Believer*, *Chain*, *Curve*, *Hatred of Capitalism*, *Pom2*, *XCP*, and in gallery exhibitions for visual artist Laylah Ali. She is the author of *Tzimmes* (chapbook), from A+Bend Press, and is co-editor/publisher of the snazzy new hardcover annual *The Encyclopedia Project*. SPT is proud to celebrate her book debut from Leon Works, *Unexplained Presence*.

An American border official recently asked Lisa Robertson what it is like to be in limbo. In the past four years she has lived in Vancouver, San Diego, Paris, the Vienne region of France, and Berkeley. This year she is teaching at CCA. Her most recent book is *The Men* (Bookthug, Toronto). Limbo is hard on dogs.



Unless otherwise noted, events are \$5-10, sliding scale, free to current SPT members and CCA faculty, staff, and students.

There's no better time to join SPT!

Check out: <http://www.sptraffice.org/html/supporters.htm>

Unless otherwise noted, our events are presented in Timken Lecture Hall California College of the Arts 1111 Eighth Street, San Francisco (just off the intersection of 16th & Wisconsin).

Directions & map:

<http://www.sptraffice.org/html/directions.htm>

We'll see you Fridays!

---

Dana Teen Lomax, Interim Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street

San Francisco, CA 94107

[REDACTED]

[REDACTED]

<http://www.sptraffice.org>

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509. **Barry Schwabsky**

***Re: response to Bobbi Lurie***

*Sun 25 Nov 2007*

---

Janet Street-Porter writes in today's Independent on Sunday--I'm afraid I can't give a URL as their website doesn't seem to be working for me at the moment--"Hillary Clinton hasn't been afraid to speak out against the sentencing of a young woman to 200 lashes in Saudi Arabia, calling it an "outrage"....Hillary condemned President Bush for failing to rebuke the Saudis." Most of the piece is about how the British government "grovelled" to King Abdullah on his recent visit here.

Anyway, the point is, for conservatives like Hoff, feminist issues are never of interest except when they can be used to lambast Islam, never any other time. But when it comes to anything that might affect the oil supply, our governments consider these matters trivial. For all of my doubts about Hillary, I'm happy that she, unlike conservative politicians, is taking a stand on this.

By the way, Alison, I believe congratulations are in order? Maybe you are about to have a government that will take a different road than that of the US and the UK.

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

From: Alison Croggon <[REDACTED]>

To: [REDACTED]

Sent: Sunday, 25 November, 2007 8:53:53 AM

Subject: Re: response to Bobbi Lurie

I can quite understand Islamic women fighting for justice feeling betrayed by the American government and media. But I find this idea that American feminism has "betrayed" Islamic women somewhat troubling. It may or may not be true - I am not familiar enough with the area, and of course there are fools in every area of study - but I would point out that Christina Hoff Sommers lists herself as being part of the American Enterprise Institute. And that the AEI is a well-known neocon think tank.

[http://www.sourcewatch.org/index.php?title=American\\_Enterprise\\_Institute](http://www.sourcewatch.org/index.php?title=American_Enterprise_Institute)  
<http://rightweb.irc-online.org/profile/1431>

Among other things, they are funded by Exxon - and notoriously offered cash to scientists to undermine a UN report on climate change

<http://www.guardian.co.uk/environment/2007/feb/02/frontpagenews.climatechange>

So I would suggest a little scepticism is in order, at least. I find it hard to believe that any sensible feminist would ignore or be unmoved by misogynistic violence in the Islam world.

All best

Alison

On Nov 24, 2007 5:05 PM, Nicholas Karavatos <[REDACTED]> wrote:

*When I read this: "...who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from..."*

*I was reminded of this:*

*The Subjection of Islamic Women and the fecklessness of American feminism.  
by Christina Hoff Sommers  
05/21/2007, Volume 012, Issue 34*

[http://www.weeklystandard.com/Utilities/prINTER\\_preview.asp?idArticle=13641](http://www.weeklystandard.com/Utilities/prINTER_preview.asp?idArticle=13641)

Nicholas Karavatos  
Dept of English  
American University of Sharjah  
PO Box 26666  
Sharjah  
United Arab Emirates

Date: Thu, 22 Nov 2007 10:54:12 -0800  
From: [REDACTED]  
Subject: Re: response to Bobbi Lurie  
To: [REDACTED]

*A woman from Iran spoke to me recently about the abuses she and other Muslim women face, and also felt betrayed that the American media mentions the abuse women face in Sunni Saudi Arabia even less than the abuse women face in Iran. She fears for her safety and freedom in her homeland, but told me that America's talk of "World War 3" with Iran is just making matters worse back home. She suggested that American's selectively singling out Iran (while generally letting Saudi Arabia slide) made it clear, to her, that women's rights has very little to do with the assault on her country as a rogue state, etc., by the Bush regime. It's a complex issue, but of course her voice isn't going to be heard too much in the U.S.A. American media either. She's not saying that American women shouldn't support, or find ways to be in solidarity, with Iranian women in this struggle. But why single out Iran and not, say, Saudi Arabia where the abuse is just as bad?*  
Chris

On Nov 22, 2007, at 6:27 AM, Bobbie Lurie wrote:

*We do not live in a regime where we are being pulled off the streets for not dressing correctly (I refer to Iranian women (specifically right now) who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from--I mean, very little has been said publicly by American feminists re: abuses women face in the Muslim world)--we (I have to speak for women now because I feel the way women are treated in the Muslim world is key to all that is happening today) are not stoned to death.*

---

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ocid=TXT\\_TAGLM\\_Wave2\\_sharelife\\_112007](http://www.windowslive.com/share.html?ocid=TXT_TAGLM_Wave2_sharelife_112007)*

--

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

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

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

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510. **David Chirot**

***Re: poetry and the foreign service***

*Sun 25 Nov 2007*

---

"Foreign Service" may be thought of as a shifting terrain of activities, contingent on the time period, and for whom and where to the poet is "sent on a mission" for their particular government. A diplomatic assignment to a specific mission might entail the gathering of information--cultural, political, economic, social, "under the radar" gossip and intrigue and the like. A seemingly benign series of city poems or pastorals, to the trained eye, might be a very good conveyance for some valuable strategic informations re sites, roads, types of landscapes, metereological conditions at different times of the day and seasons, the types of water way uses being employed, the distribution of police and military centers, the welfare of a populace. A writer--poet, essayist, journalist, fictioneer--witting or unwittingly may provide an excellent "foreign agent." They may even become--knowingly or unknowingly-- in espionage, dissemination of propaganda, disinformations, subtle introductions of "dissident" thoughts via a "dissonant poetics" or a "black ops" plan to "find evidence" that has been planted for them to "discover" "by chance," or because they have the "poet's keen eye for detail" and the like.

The foreign service poet may or not be an agent of colonialism, Orientalism, a collector of objets d'art for private collections or museums of the homeland, the benign chronicler, daily journaler, letter writer, photographer of sites and events closed to the general public, useful to those in charge of the poet's mission, or their bosses back at Centcom somewhere else in the outposts or centers of empire, of commerce, of "research and development." The notes of a poet might provide excellent information for various trading companies, an "in" on the local market, gossip and rumors about future construction projects, plans for museums and libraries which just might be a source of potential investments, incomes, informations.

The poet in the Foreign Service rummaging around in the old dusty libraries and state collections might have the opportunity to substitute forged documents for originals, thereby gaining ownership of the valuable for the homeland's collections, or those private collections belonging to his "artistic circle"--, or--planting the seeds of a falsified historical "proof" to be used at some point as

"evidence" in a territorial dispute. or the filing of claims demanding the return of objects of value suddenly endowed with a different chain of "provenance," pointing to citizens of one's homeland, or, again, friends via artistic/financial circles and the like.

The poet consigned to some seemingly distant and humble, worthless outpost--may instead be the eyes and ears for a future greatly valued first "foot in the door" of an as yet unknown of form of industrial development, resources acquisitions, planning of a military invasion site.

Or the poet may turn agent against their own country, finding the new post much more to their liking than the boring and repressive status of being a poet in the "old country." The poet may simply defect--but soon enough they are used in some manner by the new country to prove how much "better" they are than the old.

(In this manner, to be sure, they are much more greatly feted in the adopted country than they were in the old. The member of another's foreign service who prefers to be "one of us" rather than "one of them"--what an endorsement!! What a sign of one's "superior culture"! --What a feather in Mussolini's Fascist hat to have the great Ezra Pound broadcasting on the radio, at work in the foreign service aspects of dissemination of propaganda to American troops.)

Foreign service may also provide the poet/writer with an education regarding the injustices committed by one's country as colonizer, exploiter, destroyer of another. The poet may become a rebel, an "internationalist," a "voice against oppression" by their own and/or other countries in the area--and around the world-- to which they are assigned. And this in turn may lead to the opening of eyes vis-a-vis the country of origin.

The Foreign Service as Foreign Legion: Archilocus, pioneer of the Lyric poem, of the Iambic, of the epigram, a great artist of the insult, of black humor, of satire, bastard son of an upper class father and a slave--a mercenary solidier by trade, a poet by vocation. A person with a surpassing understanding of the meanings and terms of "foreign service" while inventing new meanings and terms in poetry-- literally and literarily--a member of the "advance guard" "fighting at the forefront" "a wielder of pen and sword," so to speak, "putting his life on the line"--and in the line, of poems--and with a "basic understanding" of the "value of life and death" and the mortality/immortality of verses.

Think of some of the strange birds who have been in the Foreign Service and poets--Sir Walter Raleigh, Christopher Marlowe, as part of the long British tradition of this, a great number of Latin and French poets, think of Victor Segalen, for example, with his STELES, or--Rimbaud--who stopped writing in order to live out what his writings describe in advance--the life of Foreign

Service as an explorer and merchant in the employ of Empire, contributor to Geographic journals, at the confluence of spheres of influence and struggle among local war lords and leaders--Menelek, the Mahdi--and the Europeans--Italian, French and English.

(The descendents of Christopher Marlowe: Conrad's Marlow in "Heart of Darkness" narrating his tale seated, shrouded in darkness and looking not unlike an Eastern idol, with his close and powerful friends in the rivers of the Thames as it opens out to the oceans of Empire--and Raymond Chandler's Philip Marlowe, the chivalric knight of LA, who "down these mean streets . . . must go," the "private eye" navigating among the outlaws and the official police, damsels in distress and figures of power, to return to his rooms for a solitary game of chess. In the morning papers, for both Marlowe, no mention of their names for their "foreign" services, except to you--"hypocrite reader" of the poet's "Flowers of Evil".)

The "deep cover" of the ambiguity of Foreign Service employ of poets and writers should not be overlooked. What better place to hide such an ambiguous agent than in plain site/sight/cite?

The deep concern for this ambiguity of poets in/on Foreign Service is evidenced in the paranoia/real politik of the Pentagon assigned translators and Pentagon approved translations of the poetry allowed to be read by Americans and written by "enemy combattants" detained indefinitely without charge at the torture prison camp in Guantanamo. Are the words these "Foreign Servants" are writing--poems--or coded messages?

Suddenly the Pentagon is finding itself in the role of Formalist Critic. One can imagine the great "anxiety of influence" at work in the consideration of these verses! How is one to determine among the New Critical "seven types of ambiguity" and/or the kinds of "complex, ambiguous" verse advocated by Charles Bernstein?

This "anxiety of influence" (--of being "influenced" by sympathy, by empathy--"in spite of" the "bad poetry" by "bad people" in "bad translations" attitude of many "authoritative" American poets and critics)--has been extended to the reception of these poems, in which the reader is encouraged to be afraid of or angry, disdainful, dismissive of these poets and their poems.

The poet employed in the Foreign Service--opens the possibilities of thinking on the questions of complicity and duplicity which haunt the interrelationships of writers, readers of poetry with language itself, and of language's terms of employment, literally and literarily.

In being employed in the "Foreign Service"--the relationships among poetry and the State, and States and States, State Terror and anti-State terrorisms,

State Languages and anti-State Languages-- one's "native" and "foreign" languages--one's "poetic" and "public" languages--become at once more "openly revealed" and more "clandestinely concealed."

And in this increasingly "high stakes" environment--physically, mentally, spiritually as one wills--one begins to encounter such aspects of language as its "confessional" nature. A "freely given" "confessional poetry"--or one extracted by means of torture or via the uses of "the interrogation of language"? And are these necessarily all that different? Is the "confession" "true"--or "saying what is wanted/demanded to be heard"? And again, what is the "truth value" of poetry employed "in the Foreign Service"? And when does "working in the Foreign Service" mean working for one's government within one's own country? Are not "dissident poets" ones consider to be working for a/some Power other than that of the interests of the State, and so in this sense "Foreign Agents"?

And what is a more hideous form of the "suppression of freedom of speech and writing" in terms of poetry and Foreign Service--the banning or censorship of certain poetries and poets--or--the forcing them to speak, to write? (And once this is extracted, to alter it, mis/distranslate it, edit it in various manipulated ways.)

In a very real sense, one need not even leave one's "homeland" to be working in the employ of its "Foreign Service."

And to what extent is one not working in the "Foreign Service" of one's country, State, institutions, when one is being "supported by," given grants by or having air fare and fees covered by--various State or private institutions to attend conferences in other countries? To what extent is the poet promoting an agenda which in some way is not linked to the Power of the State, the power of the State's language?

Ambiguity, opacity, complexity, of language versus the "direct, transparent" forms--which one is actually more suited to the "Foreign Service" employ of the State? When do the critiques for and against the "poetry of witness" become debates on the "truth value" of "poetry" over that of the "witness" to such an extent that the question of "whose" Foreign Service one is employed by becomes an issue? To what extent does a demand for a rigorous, radical, purified Formalism evidence a strategy of "Security"? That is, a poetry which may be counted on to be on the side of (Homeland) Security, complicit with it, or at least not "resistant" to it. One may posit a poetry of Security in which the "poetry of witness" becomes a "poetry of surveillance." And a Poetry of Surveillance which becomes a method of reading "with an eye" ( a Panoptic Eye--perhaps--the reversal of the old Transparent Eyeball floating over the Green of Concord--) for any writing which is "coded" for the benefit of the anti-State terrorists on the "outside". On the one hand, a "mainstream" "official"



confessional kind of poetry, in which by its very transparency and "directness" "innocence" is laid bare--and on the other, a poetry of opacity, complexity, ambiguity, which, by its insistence on a Formal "purity" from the "confessional I/eye"--becomes another form of asserting one is "telling the truth," is "innocent," because unlike the naive, "mainstream," poets one is not advocating something as "relative" as "witness," but instead the Formal "purity" of a "material" poetry, "absent" the "I". (While also maintaining the authorial status quo by being signed as "written by me, So-and-So." After all, one may get rid of "I"--but there still remain "me" and "myself". After all, how else to collect accolades, compensations, awards, positions, some form of reward or recognition? Does "anyone" "really" want to become the "no one" and "every one" of "Killroy was here"? It is one thing to write "about" the anonymous poet-prisoner's scrawls on the walls of the torture cells--but who really wants to be that poet IF THEY ARE TO REMAIN anonymous?-Use of capitals due to lack of italics--)

So in thinking of poets and Foreign Service, may one not say --"yes, but a list of them are only those one 'knows about,' only those of whom there is a record and recognition of having been so employed."

After all, may not language itself ask of its writers and speakers--how much do "you" think you "know" of language? How much do "you" think "you" "control" language?

For example, the famous "16 words" used by Bush and Colin Powell as a "proof" for the need for the invasion and occupation of Iraq--turned out to be forged by literal "foreign agents" and in turn were informed on as forgeries by agents foreign and domestic. Yet, spoken despite all this by Colin Powell, did not millions believe them?

And, born of forgery, by "writers" in the employ of Foreign services, were not the poets of Guantanamo's poems finally allowed to be produced, via torture, censorship, "neutral/neutered" translations as examples of the struggle between State Terror and terrorists of Foreign Services, between poetries of "us" and "them," between poetries of (dubious, of course) "enemy combattant" "witness" and those of "Formal Quality" from within the boundaries of "Homeland Security"?

Perhaps among the reasons for so few American poets being in the American Foreign Service compared to those of many other countries, there may be the assumption that Americans poets are ALREADY in the "Foreign Service" wherever and whenever and however they travel abroad to give readings, attend conferences, keep journals, meet other nations' poets, take fotos, record by audio or video the talks and readings, homes, life styles of other poets in other lands. By the very nature of these not being censored, suppressed,



debriefed, they become widely available in print, on line, via the ever more openly and legally surveilled exchanges via phones, emails, postal services and, if need be, searches considered not untoward at airports, sea ports, or of one's home, without the need for any warrants, as "a matter of routine." In such a transparency, it no longer matters if poetry is opaque or clear, complex and ambiguous or "plain and simple." All that matters is that any form of communication may be construed as "suspicious" or not, in the employ of "their" Foreign Service or "ours." And so, without need of much coercion at all, American poets may safely go about the business of being in both the Homeland Security and the Foreign Service without needing to be named, recognized or paid as such.

To conclude with some lines of Archilochus:

The fox knows many tricks,  
the hedgehog only one.  
A good one.

On Nov 24, 2007 12:59 PM, Mackowski, Joanie (mackowje)

<[REDACTED]> wrote:

> I did a quick search for something along the lines of what Barry asked  
> about, and just an Oxford UP book by Vincent Sherry called *The Great War  
> and the Language of Modernism* (2003) seems tangentially to address the  
> issue. What an interesting question, though, about modernist poets in  
> the foreign service (I'm interested in the history of what poets have  
> tended to do for money). And these aren't modernists, but perhaps  
> they're part of the genealogy nonetheless: Chaucer, who was some kind  
> of foreign minister for both Richard II and Henry IV, and Thomas Wyatt,  
> who likewise did foreign errands for Henry VIII.

>

> .....

> Joanie Mackowski, PhD  
> Assistant Professor  
> English & Comparative Literature  
> University of Cincinnati  
> PO Box 210069  
> Cincinnati, OH 45221-0069  
> Tel. 513/[REDACTED]  
> Fax 513/[REDACTED]  
> [REDACTED]  
> <http://homepages.uc.edu/~mackowje>

>

>

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

> From: UB Poetics discussion group [mailto:████████]  
> On Behalf Of Ruth Lepson  
> Sent: Friday, November 23, 2007 6:20 PM  
> To: ██████  
>  
> Subject: Re: poetry and the foreign service  
>  
> I remember Paz saying first poets were couriers then they were diplomats  
> now  
> they are professors--so around Paz's time & before you will find many.  
> a peaceful holiday time to all.  
>  
>  
> On 11/21/07 10:54 AM, "Barry Schwabsky" <████████>  
> wrote:  
>  
> > I have been reading A Levant Journal by George Seferis--the latest  
> publication  
> > from the wonderful Ibis Editions in Jerusalem. Much of the book's  
> content  
> > comes from Seferis's experiences as a diplomat for the Greek  
> > government-in-exile during the occupation. This got me thinking about  
> how many  
> > modernist poets worked in the foreign service at one level or  
> another--St.  
> > John Perse, Octavio Paz, and Basil Bunting immediately come to mind.  
> My  
> > question, for the scholars out there: does there exist any significant  
> study  
> > of modernist poetry and the foreign service?  
>

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511. **Halvard Johnson**

***Re: sleeveless t-shirts vs. the national institutionalization of sleeveless t-shirts--response to David Chiot***

*Sun 25 Nov 2007*

---

Present company excepted, of course.

Hal

"Frisbeetarianism is the belief that when you die,  
your soul goes up on the roof and gets stuck."

--George Carlin

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 Nov 25, 2007, at 12:09 PM, Bobbie Lurie wrote:

| David,

| *It's true (on all levels) that humanity basically sucks.*

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#### 512. **Mark Weiss**

***Re: sleeveless t-shirts vs. the national institutionalization of  
sleeveless t-shirts--response to David Chirot***

*Sun 25 Nov 2007*

---

| *Every 9 seconds a woman is assaulted in the USA,*

That would mean 3 and a half million incidents a year, and since there are a great many repeats, probably amounts to about a third of a percent of women being victimized. Seems extremely unlikely, tho it would be nice to think the incidence that low. Where did you get your statistic?

Mark

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#### 513. **Alison Croggon**

***Re: response to Bobbi Lurie***

*Sun 25 Nov 2007*

---

The relief, Barry, is inexpressible!

On Nov 26, 2007 6:00 AM, Barry Schwabsky < > wrote:

| *By the way, Alison, I believe congratulations are in order? Maybe you are  
about to have a government that will take a different road than that of the  
US and the UK.*

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

From: Alison Croggon <[REDACTED]>

To: [REDACTED]

Sent: Sunday, 25 November, 2007 8:53:53 AM

Subject: Re: response to Bobbi Lurie

*I can quite understand Islamic women fighting for justice feeling betrayed by the American government and media. But I find this idea that American feminism has "betrayed" Islamic women somewhat troubling. It may or may not*

*be true - I am not familiar enough with the area, and of course there are fools in every area of study - but I would point out that Christina Hoff Sommers lists herself as being part of the American Enterprise Institute. And that the AEI is a well-known neocon think tank.*

*[http://www.sourcewatch.org/index.php?title=American\\_Enterprise\\_Institute](http://www.sourcewatch.org/index.php?title=American_Enterprise_Institute)  
<http://rightweb.irc-online.org/profile/1431>*

*Among other things, they are funded by Exxon - and notoriously offered cash to scientists to undermine a UN report on climate change*

*<http://www.guardian.co.uk/environment/2007/feb/02/frontpagenews.climatechange>*

*So I would suggest a little scepticism is in order, at least. I find it hard to believe that any sensible feminist would ignore or be unmoved by misogynistic violence in the Islam world.*

*All best*

*Alison*

On Nov 24, 2007 5:05 PM, Nicholas Karavatos <[REDACTED]>

wrote:

*When I read this: "...who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from..."*

*I was reminded of this:*

*The Subjection of Islamic Women and the fecklessness of American feminism.*

by Christina Hoff Sommers  
05/21/2007, Volume 012, Issue 34

[http://www.weeklystandard.com/Utilities/prINTER\\_preview.asp?idArticle=13641](http://www.weeklystandard.com/Utilities/prINTER_preview.asp?idArticle=13641)

Nicholas Karavatos  
Dept of English  
American University of Sharjah  
PO Box 26666  
Sharjah  
United Arab Emirates

Date: Thu, 22 Nov 2007 10:54:12 -0800  
From: [REDACTED]  
Subject: Re: response to Bobbi Lurie  
To: [REDACTED]

*A woman from Iran spoke to me recently about the abuses she and other Muslim women face, and also felt betrayed that the American media mentions the abuse women face in Sunni Saudi Arabia even less than the abuse women face in Iran. She fears for her safety and freedom in her homeland, but told me that America's talk of "World War 3" with Iran is just making matters worse back home. She suggested that American's selectively singling out Iran (while generally letting Saudi Arabia slide) made it clear, to her, that women's rights has very little to do with the assault on her country as a rogue state, etc., by the Bush regime. It's a complex issue, but of course her voice isn't going to be heard too much in the U.S.A. American media either. She's not saying that American women shouldn't support, or find ways to be in solidarity, with Iranian women in this struggle. But why single out Iran and not, say, Saudi Arabia where the abuse is just as bad?*  
Chris

On Nov 22, 2007, at 6:27 AM, Bobbie Lurie wrote:

*We do not live in a regime where we are being pulled off the streets for not dressing correctly (I refer to Iranian women (specifically right now) who, by the way, feel betrayed by American feminists who they have tried to gain support from but haven't gained any support from--I mean, very little has been said publicly by American feminists re: abuses women face in the Muslim world)--we (I have to speak for women now because I feel the way women are treated in the Muslim world is key to all that is happening today) are not stoned to death.*

---

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--

*Editor, Masthead: <http://www.masthead.net.au>  
Blog: <http://theatrenotes.blogspot.com>  
Home page: <http://www.alisoncroggon.com>*

--

Editor, Masthead: <http://www.masthead.net.au>  
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Home page: <http://www.alisoncroggon.com>

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#### 514. **David-Baptiste Chirot**

##### ***Re: a response for bobbie (checking sources)***

*Sun 25 Nov 2007*

---

Dear Bobbie:

i was talking last night on the phone with my mother about the need to be continually checking on the provenance of sources which one finds--in any media-- the literature on this need is growing continually--as there is a huge amount of "information" available which has to be traced back to its sources in order to have an idea how accurate it is, it even true at all--as well as all the "grey areas" of distortion, selectivity, dis/mistranslations, edits, omissions, "echo chamber effects" and the like--

i was happy to find alison croggin's post regarding this today as it is an example of how research into the background of "signs taken for wonders" as Karl Marx called such things, may often be found to be "too good to be true"--

i went and looked up the sites you listed here, and they all turn out to be of a dubious nature in one way or another--

the original source turns out to be MEMRI TV--

if you check for example the wikipedia entry on MEMRI--this is an organization which has been widely criticized and questioned by persons in many countries--as to the integrity of their information in all facets of media--

as in any period of war, one needs to be aware of how much propaganda, fear and hate mongering, distortions, lies, becomes the norm--

there are billions beyond billions of dollars, not to mention euros and yuan and yen--at stake in these conflicts--in order to ensure that the support of populations is there for the huge corporations and interests, industries which profit from the war machines, it is necessary that as many persons as possible believe the most damning lies about other populations whether it is in terms of religion, ideology, ethnicity, culture or that all embracing term "way of life"--"the clash of civilizations"--"barbarism and civilization"--such fundamentalist views are required to make persons blind deaf and dumb in regarding the being of other beings as anything but "the enemy," "the personification of evil"--

the idea is that one will no longer see the other as something worth more than extermination--as much as possible--

so the images, sounds, texts one is shown are those which are designed to show such others in the worst possible light--

which is the way that the actions of MEMRI are seen to be created and functioning by its critics--

in the film Blue Collar (with Richard Pryor, Harvey Keitel, Yaphet Kotto among others)--there is a character who explains that power functions by setting people against each other--the rich against the poor, the Black against the White, the old against the young--even the Union can be made to turn on Union members--(the film was made before Reagan began to break the unions with his firing of all the air controllers)-- become a tool of those against unions-- anything to destroy the idea of unity, solidarity--among persons in the face of power and profit--

*Date: Fri, 23 Nov 2007 10:13:53 -0500*

*From:* [REDACTED]

*Subject: wife beating t.v. show in Saudi Arabia and more...*

*To:* [REDACTED]

*To Chris and others,*

*Here are links to wife beating show in Saudi Arabia that I wrote about in previous post:*

*<http://blogs.telegraph.co.uk/ukcorrespondents/holysmoke/november07/how-to-beat-your-wife.htm>*

<http://www.videosift.com/video/How-to-Beat-Your-Wife-According-to-Allah>

[http://discardedlies.com/entry/?35492\\_beat-your-wife](http://discardedlies.com/entry/?35492_beat-your-wife)

[http://www.liveleak.com/view?i=319\\_1178356324&c=1](http://www.liveleak.com/view?i=319_1178356324&c=1)

Bobbi Lurie

---

Email and AIM finally together. You've gotta check out free AOL Mail! -  
<http://mail.aol.com>

---

Your smile counts. The more smiles you share, the more we donate. Join in.  
[www.windowsslive.com/smile?ocid=TXT\\_TAGLM\\_Wave2\\_oprsmilewlhmtagline=](http://www.windowsslive.com/smile?ocid=TXT_TAGLM_Wave2_oprsmilewlhmtagline=)

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### 515. **Louis Cabri**

#### ***Erin Moure Handout for Transparency Machine Event Now Available***

*Sun 25 Nov 2007*

---

Poet and translator Erin Moure will give a free public reading - and talk about poetry - as a Transparency Machine Event, Wednesday 28 November, 1:30 - 3:00 P.M., in the Katzman Lounge of Vanier Hall, University of Windsor, Windsor, Ontario.

The Transparency Machine Event Series invites a poet to discuss his or her work in the context of other texts selected and made available in advance by the poet. Moure's texts are now available online and for download at News & Events: <<http://web4.uwindsor.ca/english>>.

Erín Moure is a poet and a translator of French, Spanish, Galician, and Portuguese. Winner of the Governor General's Award for *Furious* (Anansi, 1992) and the Pat Lowther Memorial Award for *Domestic Fuel* (Anansi, 1985), she has published twelve books of poetry, including *A Frame of the Book* (Sun & Moon, 2000), and three books of poetry in translation, including *Sheep's Vigil* by a Fervent Person (Anansi, 2002), shortlisted for the 2002 Griffin Poetry Prize and the 2002 City of Toronto Book Prize. Her latest book of poetry, *O Cadoiro* (Anansi, 2007) explores "archive, rhythm, address, and the mystery and wound of authorship itself" (Anansi Press).

The Transparency Machine Event Series provides a forum for discussing the practice and theory of writing and reading poetry - including practices and theories of prefixing poetry ("anti-"; "non-"), adjectivizing poetry ("poetic"), and capitalizing poetry (first letter; letters at random). Poetry prismatically refracts social, political, scientific, aesthetic languages, transforming them into something exciting and strange. How does poetic form do that? This series



explores questions about the language of poetry, offering readers and writers a multi-dimensional experience of the shapes and sounds of contemporary poetry by inviting leading and emerging innovative practitioners of the art.

This event is sponsored by The Canada Council for the Arts and by The University of Windsor English Department, with additional support from Dr. Stephen Pender, Research Leadership Chair, Faculty of Arts and Social Sciences.

For further information, please contact Louis Cabri, [REDACTED].

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516. **amy king**  
***Get Yer Hair Did***  
*Sun 25 Nov 2007*

---

@ MiPOesias -- > <http://www.amyking.org/blog/>

-----  
Never miss a thing. Make Yahoo your homepage.

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517. **CA Conrad**  
***WHAT TO DO WHEN THE SHIT HITS THE FAN, by Dave Black***  
*Sun 25 Nov 2007*

---

WHAT TO DO WHEN THE SHIT HITS THE FAN  
by Dave Black  
Skyhorse Publishing, 2007  
\$12.95

Have you seen this book? It's a comprehensive guide to surviving disasters such as nuclear bombs, terrorist attacks and civil unrest, and it's in all the chain bookstores these days, shelved under HOME REFERENCE, right next to Martha Stewart's books on how to make bird feeders and the perfect door knocker from old broom handles. There's a "small arms primer" section where Black informs us, "Experts pretty much agree that 9 mm is as small as you should go, and anything larger than a .38 Special or .357 Magnum is too big. Other considerations to make are price, your physical size, and hand strength. Revolvers are safer than semi-automatics, but semi-automatics are quicker to load and easier to conceal."

Having grown up in a family where every man, woman and child learns how to shoot pistols, rifles and shotguns, and uses them on a regular basis, I'm not unfamiliar with the language, just no longer comfortable with it. In fact I am the

only living member of my family to NOT own a gun, which freaks some of my family out, saying they worry about me, gunless.

He has a "body armor" section where he tells us, "Body armor has changed over the decades to the point where now it's possible to get reasonable protection in a vest made from soft woven fibers. This 'soft armor' is more tailored than traditional armor, making it easy to conceal and comfortable to wear." Black also covers how to survive a shipwreck, nuclear emergency, tornado, earthquake and other cheerful outcomes for your day. There's no doubt that this man knows his stuff! He knows how to purify water, treat wounds, turn a bucket into a sanitary latrine, and trust me when I say SO MUCH more!

I LOVE this world, I really, seriously do! HOWEVER, if there's ONE THING this book has made me aware of is that I'm entirely TOO LAZY for Armageddon! JUST reading the preparations in this book exhausts me! GEESH! FORGET IT! When I hear the apocalypse approaching I'm going to take my favorite candy bar blender drink (a little EXTRA vodka!) out to the curb, put 4 cigarettes in my mouth and wait for the approaching wall of fire to light them for me! Frankly I'm not afraid of dying, but I'm also not interested in living in a world with no libraries and bookstores and strawberry ice cream. Fuck it.

CAConrad

<http://PhillySound.blogspot.com>

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518. **steve russell**

***Re: WHAT TO DO WHEN THE SHIT HITS THE FAN, by Dave Black***

*Sun 25 Nov 2007*

---

On the other hand, suppose a decent number of libraries survive. The world, post Apocalypse, could be an austere paradise. I love survivalist lit. But I'm not the healthiest kid on the block.

CA Conrad <[REDACTED]> wrote: WHAT TO DO WHEN THE SHIT HITS THE FAN

by Dave Black

Skyhorse Publishing, 2007

\$12.95

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CAConrad

<http://PhillySound.blogspot.com>

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Be a better pen pal. Text or chat with friends inside Yahoo! Mail. See how.

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## 519. **Paul Nelson**

### ***Burning Word V***

*Mon 26 Nov 2007*

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Anne Waldman headlines Burning Word 2008 poetry festival

WHIDBEY ISLAND-The Washington Poets Association today announced headliners for the 2008 Burning Word festival to be held April 26, 2008 on Whidbey Island.

Leading the program will be Anne Waldman, co-founder of the Jack Kerouac School of Disembodied Poetics at Colorado's Naropa University, a noted performer, teacher and author of more than 40 books and small-press editions of poetry.

“Anne Waldman represents three of the most important strains of post-World War II - New American poetry, the New York School and the Beat movement,” said Paul Nelson, president of the Washington Poets Association. “We believe Northwest poets and readers will agree that we're very fortunate to feature Waldman at the 2008 Burning Word festival.”

Joining Waldman as headliners will be Cuban-born poet Jos   Kozer; Canadian poet, essayist and professor Lionel Kearns; and poet, filmmaker, translator and poetry editor Mark Weiss of New York City.

Kozer is one of the lights of the neobarroco movement in Latin American poetry and the leading Cuban poet of his generation. His work has been translated into numerous languages and studied in many university literature programs. His book *No Buscan Reflejarse* (2001) was the first poetry collection by a living Cuban exile to be published in Havana.

Lionel Kearns's work ranges from the traditional to experimental and screen-based forms of poetry. A professor at British Columbia's Simon Fraser University, Kearns was the original writer-in-electronic-residence in the Wired Writers Project in Canadian schools.

Of poetry, Kearns said, “There has to be something compelling there, something unique, something useful. That is the challenge. That is what we poets try to do, tricking language into patterns so memorable that they stay with you forever.”

Mark Weiss has wide-ranging creative interests, combining poetry, filmmaking and social sciences. He has founded and directed many poetry series in New York City and founded Junction Press. Weiss is a respected editor and translator of poetry, working with Jos   Kozer. Weiss' anthology, *The Whole Island: Six Decades of Cuban Poetry*, is forthcoming in 2009 from University of California Press. He lives at the edge of Manhattan's only forest.

“Our headliners represent the wonderfully diverse world of poetry-in genre, culture and style,” said Burning Word Director Sue Ellen White. “We are continuing to build that diversity as we seek nominations of regional and local poets to share billing with our exciting headline poets.”

The Burning Word poetry festival has had a successful four-year history at Whidbey's scenic Greenbank Farm and has built a reputation as a vibrant festival representing the wide range of poetic interests in the Northwest.

“Burning Word has shown increased attendance every year and in 2008 we expect a large crowd to experience Anne Waldman, who is known for her dynamic performances and commitment to social justice,” said Nelson.

Burning Word invites people to nominate poets and to volunteer to be part of the festival production.

For more information:

Visit the Burning Word web site.

Paul E. Nelson, M.A.

<http://www.WashingtonPoets.org>

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520. **Jim Andrews**

***Søren Pold's article on the work of Christophe Bruno***

*Mon 26 Nov 2007*

---

Here is an excellent article on the work of Paris's Christophe Bruno:

<http://www.electronicbookreview.com/thread/electropoetics/textualized>

This is the first thing i've read about Christophe's work. It's really exciting that it is such a good article. It isn't boring. Which is exceptional concerning writing about digital literature or perhaps anything.

Christophe does truly intelligent, innovative, sparkling work. Finally an article that is up to his work.

Congrats to Lori Emerson for being the editor and especially Søren Pold for being the author of the article.

ja

<http://vispo.com>

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521. **Murat Nemet-Nejat**

***Re: poetry and the foreign service***

*Mon 26 Nov 2007*

---

David,

This opens up the question of "foreignness" and "service," "loyalty" and "betrayal" in a brilliant way, and, also, it reconnects language, it seems to me, to its central place in the culture. Poetic styles or the jobs the poets take or the techniques they use to generate language ("how to proceed in poetry") -dreams or computer processes or "forgeries" or "translations"- are not innocent acts.

They are integral acts related to the place of language -its "producer" and "consumer- in the culture.

Newspapers refer to The White House as the "consumer" of intelligence. As fascism grows, the state becomes a producer of transparent fiction -full of "act/security." For instance, aren't Shakespeare's early history plays -with the possible exception of Julius Caesar- creations myths of the Elizabethan State? On the other hand, Hamlet, and Macbeth, are about regicides, two sides of the coin. Hamlet is the poet, meandering, incoherent/opaque, cruel in relation to others, obsessively involved in process as a means towards conscience and clarity. Are the soliloquies confessions or moments of absolute solitude? The acts the poet Hamlet is capable of is process towards conscience/consciousness -a producer of play within the play, in its subversion an ethical mouse-trap. On the other hand, Macbeth is pure act, as Lady Macbeth urges, a slayer of conscience, therefore, also a slayer of sleep, melancholy (full of eyes), ever watchful of oneself and others, condemned to be a warden of a panopticon, the king of its petty routine. Fascism is a state without a conscience.

Bresson  
withdrew words  
into film diagrams  
crossed by eyes  
by windows by white  
walls attract words  
oh, cruel cruel  
lover!

Ciao,

Murat

On Nov 25, 2007 2:00 PM, David Chirot <[REDACTED]> wrote:

*"Foreign Service" may be thought of as a shifting terrain of activities, contingent on the time period, and for whom and where to the poet is "sent on a mission" for their particular government. A diplomatic assignment to a specific mission might entail the gathering of information--cultural, political, economic, social, "under the radar" gossip and intrigue and the like. A seemingly benign series of city poems or pastorals, to the trained eye, might be a very good conveyance for some valuable strategic informations re sites, roads, types of landscapes, metereological conditions at different times of the day and seasons, the types of water way uses being employed, the distribution of police and military centers, the welfare of a populace. A writer--poet, essayist, journalist, fictioneer--witting or unwittingly may provide an excellent "foreign agent." They may even become--knowingly or unknowingly-- in espionage, dissemination of*

*propaganda, disinformations, subtle introductions of "dissident" thoughts via a "dissonant poetics" or a "black ops" plan to "find evidence" that has been planted for them to "discover" "by chance," or because they have the "poet's keen eye for detail" and the like.*

*The foreign service poet may or not be an agent of colonialism, Orientalism, a collector of objets d'art for private collections or museums of the homeland, the benign chronicler, daily journaler, letter writer, photographer of sites and events closed to the general public, useful to those in charge of the poet's mission, or their bosses back at Centcom somewhere else in the outposts or centers of empire, of commerce, of "research and development." The notes of a poet might provide excellent information for various trading companies, an "in" on the local market, gossip and rumors about future construction projects, plans for museums and libraries which just might be a source of potential investments, incomes, informations.*

*The poet in the Foreign Service rummaging around in the old dusty libraries and state collections might have the opportunity to substitute forged documents for originals, thereby gaining ownership of the valuable for the homeland's collections, or those private collections belonging to his "artistic circle"--, or--planting the seeds of a falsified historical "proof" to be used at some point as "evidence" in a territorial dispute. or the filing of claims demanding the return of objects of value suddenly endowed with a different chain of "provenance," pointing to citizens of one's homeland, or, again, friends via artistic/financial circles and the like.*

*The poet consigned to some seemingly distant and humble, worthless outpost--may instead be the eyes and ears for a future greatly valued first "foot in the door" of an as yet unknown of form of industrial development, resources acquisitions, planning of a military invasion site.*

*Or the poet may turn agent against their own country, finding the new post much more to their liking than the boring and repressive status of being a poet in the "old country." The poet may simply defect--but soon enough they are used in some manner by the new country to prove how much "better" they are than the old.*

*(In this manner, to be sure, they are much more greatly feted in the adopted country than they were in the old. The member of another's foreign service who prefers to be "one of us" rather than "one of them"--what an endorsement!! What a sign of one's "superior culture"!*

*--What a feather in Mussolini's Fascist hat to have the great Ezra*



*Pound broadcasting on the radio, at work in the foreign service aspects of dissemination of propaganda to American troops.)*

*Foreign service may also provide the poet/writer with an education regarding the injustices committed by one's country as colonizer, exploiter, destroyer of another. The poet may become a rebel, an "internationalist," a "voice against oppression" by their own and/or other countries in the area--and around the world-- to which they are assigned. And this in turn may lead to the opening of eyes vis-a-vis the country of origin.*

*The Foreign Service as Foreign Legion: Archilocus, pioneer of the Lyric poem, of the Iambic, of the epigram, a great artist of the insult, of black humor, of satire, bastard son of an upper class father and a slave--a mercenary solidier by trade, a poet by vocation. A person with a surpassing understanding of the meanings and terms of "foreign service" while inventing new meanings and terms in poetry--literally and literarily--a member of the "advance guard" "fighting at the forefront" "a wielder of pen and sword," so to speak, "putting his life on the line"--and in the line, of poems--and with a "basic understanding" of the "value of life and death" and the mortality/immortality of verses.*

*Think of some of the strange birds who have been in the Foreign Service and poets--Sir Walter Raleigh, Christopher Marlowe, as part of the long British tradition of this, a great number of Latin and French poets, think of Victor Segalen, for example, with his STELES, or--Rimbaud--who stopped writing in order to live out what his writings describe in advance--the life of Foreign Service as an explorer and merchant in the employ of Empire, contributor to Geographic journals, at the confluence of spheres of influence and struggle among local war lords and leaders--Menelek, the Mahdi--and the Europeans--Italian, French and English.*

*(The descendents of Christopher Marlowe: Conrad's Marlow in "Heart of Darkness" narrating his tale seated, shrouded in darkness and looking not unlike an Eastern idol, with his close and powerful friends in the rivers of the Thames as it opens out to the oceans of Empire--and Raymond Chandler's Philip Marlowe, the chivalric knight of LA, who "down these mean streets . . . must go," the "private eye" navigating among the outlaws and the official police, damsels in distress and figures of power, to return to his rooms for a solitary game of chess. In the morning papers, for both Marlowe,s no mention of their names for their "foreign" services, except to you--"hypocrite reader" of the poet's "Flowers of Evil".)*

*The "deep cover" of the ambiguity of Foreign Service employ of*



*poets and writers should not be overlooked. What better place to hide such an ambiguous agent than in plain site/sight/cite?*

*The deep concern for this ambiguity of poets in/on Foreign Service is evidenced in the paranoia/real politik of the Pentagon assigned translators and Pentagon approved translations of the poetry allowed to be read by Americans and written by "enemy combattants" detained indefinitely without charge at the torture prison camp in Guantanamo. Are the words these "Foreign Servants" are writing--poems--or coded messages?*

*Suddenly the Pentagon is finding itself in the role of Formalist Critic. One can imagine the great "anxiety of influence" at work in the consideration of these verses! How is one to determine among the New Critical "seven types of ambiguity" and/or the kinds of "complex, ambiguous" verse advocated by Charles Bernstein?*

*This "anxiety of influence" (--of being "influenced" by sympathy, by empathy--"in spite of" the "bad poetry" by "bad people" in "bad translations" attitude of many "authoritative" American poets and critics)--has been extended to the reception of these poems, in which the reader is encouraged to be afraid of or angry, disdainful, dismissive of these poets and their poems.*

*The poet employed in the Foreign Service--opens the possibilities of thinking on the questions of complicity and duplicity which haunt the interrelationships of writers, readers of poetry with language itself, and of language's terms of employment, literally and literarily.*

*In being employed in the "Foreign Service"--the relationships among poetry and the State, and States and States, State Terror and anti-State terrorisms, State Languages and anti-State Languages--one's "native" and "foreign" languages--one's "poetic" and "public" languages--become at once more "openly revealed" and more "clandestinely concealed."*

*And in this increasingly "high stakes" environment--physically, mentally, spiritually as one wills--one begins to encounter such aspects of language as its "confessional" nature. A "freely given" "confessional poetry"--or one extracted by means of torture or via the uses of "the interrogation of language"? And are these necessarily all that different? Is the "confession" "true"--or "saying what is wanted/demanded to be heard"?*

*And again, what is the "truth value" of poetry employed "in the Foreign Service"? And when does "working in the Foreign Service" mean working for one's government within one's own country? Are not "dissident poets" ones consider to be working for a/some Power other*

*than that of the interests of the State, and so in this sense "Foreign Agents"?*

*And what is a more hideous form of the "suppression of freedom of speech and writing" in terms of poetry and Foreign Service--the banning or censorship of certain poetries and poets--or--the forcing them to speak, to write? (And once this is extracted, to alter it, mis/distranslate it, edit it in various manipulated ways.)*

*In a very real sense, one need not even leave one's "homeland" to be working in the employ of its "Foreign Service."*

*And to what extent is one not working in the "Foreign Service" of one's country, State, institutions, when one is being "supported by," given grants by or having air fare and fees covered by--various State or private institutions to attend conferences in other countries? To what extent is the poet promoting an agenda which in some way is not linked to the Power of the State, the power of the State's language?*

*Ambiguity, opacity, complexity, of language versus the "direct, transparent" forms--which one is actually more suited to the "Foreign Service" employ of the State? When do the critiques for and against the "poetry of witness" become debates on the "truth value" of "poetry" over that of the "witness" to such an extent that the question of "whose" Foreign Service one is employed by becomes an issue? To what extent does a demand for a rigorous, radical, purified Formalism evidence a strategy of "Security"? That is, a poetry which may be counted on to be on the side of (Homeland) Security, complicit with it, or at least not "resistant" to it.*

*One may posit a poetry of Security in which the "poetry of witness" becomes a "poetry of surveillance." And a Poetry of Surveillance which becomes a method of reading "with an eye" ( a Panoptic Eye--perhaps--the reversal of the old Transparent Eyeball floating over the Green of Concord--) for any writing which is "coded" for the benefit of the anti-State terrorists on the "outside".*

*On the one hand, a "mainstream" "official" confessional kind of poetry, in which by its very transparency and "directness" "innocence" is laid bare--and on the other, a poetry of opacity, complexity, ambiguity, which, by its insistence on a Formal "purity" from the "confessional I/eye"--becomes another form of asserting one is "telling the truth," is "innocent," because unlike the naive, "mainstream," poets one is not advocating something as "relative" as "witness," but instead the Formal "purity" of a "material" poetry, "absent" the "I".*

*(While also maintaining the authorial status quo by being signed as "written by me, So-and-So." After all, one may get rid of "I"--but there still*

remain "me" and "myself". After all, how else to collect accolades, compensations, awards, positions, some form of reward or recognition? Does "anyone" "really" want to become the "no one" and "every one" of "Killroy was here"? It is one thing to write "about" the anonymous poet-prisoner's scrawls on the walls of the torture cells--but who really wants to be that poet IF THEY ARE TO REMAIN anonymous?--Use of capitals due to lack of italics--)

So in thinking of poets and Foreign Service, may one not say --"yes, but a list of them are only those one 'knows about,' only those of whom there is a record and recognition of having been so employed."

After all, may not language itself ask of its writers and speakers--how much do "you" think you "know" of language? How much do "you" think "you" "control" language?

For example, the famous "16 words" used by Bush and Colin Powell as a "proof" for the need for the invasion and occupation of Iraq--turned out to be forged by literal "foreign agents" and in turn were informed on as forgeries by agents foreign and domestic. Yet, spoken despite all this by Colin Powell, did not millions believe them?

And, born of forgery, by "writers" in the employ of Foreign services, were not the poets of Guantanamo's poems finally allowed to be produced, via torture, censorship, "neutral/neutered" translations as examples of the struggle between State Terror and terrorists of Foreign Services, between poetries of "us" and "them," between poetries of (dubious, of course) "enemy combattant" "witness" and those of "Formal Quality" from within the boundaries of "Homeland Security"?

Perhaps among the reasons for so few American poets being in the American Foreign Service compared to those of many other countries, there may be the assumption that Americans poets are ALREADY in the "Foreign Service" wherever and whenever and however they travel abroad to give readings, attend conferences, keep journals, meet other nations' poets, take fotos, record by audio or video the talks and readings, homes, life styles of other poets in other lands. By the very nature of these not being censored, suppressed, debriefed, they become widely available in print, on line, via the ever more openly and legally surveilled exchanges via phones, emails, postal services and, if need be, searches considered not untoward at airports, sea ports, or of one's home, without the need for any warrants, as "a matter of routine."

In such a transparency, it no longer matters if poetry is opaque or clear, complex and ambiguous or "plain and simple." All that

*matters is that any form of communication may be construed as "suspicious" or not, in the employ of "their" Foreign Service or "ours."*

*And so, without need of much coercion at all, American poets may safely go about the business of being in both the Homeland Security and the Foreign Service without needing to be named, recognized or paid as such.*

*To conclude with some lines of Archilochus:*

*The fox knows many tricks,  
the hedgehog only one.  
A good one.*

*On Nov 24, 2007 12:59 PM, Mackowski, Joanie (mackowje)*

*<[REDACTED]> wrote:*

*I did a quick search for something along the lines of what Barry asked about, and just an Oxford UP book by Vincent Sherry called *The Great War and the Language of Modernism* (2003) seems tangentially to address the issue. What an interesting question, though, about modernist poets in the foreign service (I'm interested in the history of what poets have tended to do for money). And these aren't modernists, but perhaps they're part of the geneology nonetheless: Chaucer, who was some kind of foreign minister for both Richard II and Henry IV, and Thomas Wyatt, who likewise did foreign errands for Henry VIII.*

.....  
*Joanie Mackowski, PhD  
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-----Original Message-----

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

On Behalf Of Ruth Lepson

Sent: Friday, November 23, 2007 6:20 PM

To: [REDACTED]

Subject: Re: poetry and the foreign service

I remember Paz saying first poets were couriers then they were diplomats  
now

they are professors--so around Paz's time & before you will find many.  
a peaceful holiday time to all.

On 11/21/07 10:54 AM, "Barry Schwabsky" <[REDACTED]>  
wrote:

I have been reading A Levant Journal by George Seferis--the latest  
publication  
from the wonderful Ibis Editions in Jerusalem. Much of the book's  
content  
comes from Seferis's experiences as a diplomat for the Greek  
government-in-exile during the occupation. This got me thinking about  
how many  
modernist poets worked in the foreign service at one level or  
another--St.  
John Perse, Octavio Paz, and Basil Bunting immediately come to mind.  
My  
question, for the scholars out there: does there exist any significant  
study  
of modernist poetry and the foreign service?

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522. **Alexis Quinlan**

**Re: response to Wife Beaters, Violence Against Women**

Mon 26 Nov 2007

---

Glad to hear from Ann B. on the casual encounters with violence to which we grow accustomed. (Men, too?) My twenties were all about figuring out where I could get good and drunk without worrying about being raped or abandoned. I remember many first dates with nice boys.

And I remember the Iranian women I've known since '79. I'd argue that the Iranians at least have a dialogue on liberation and freedom and violence because of that Peacock regime, which permitted images of Western female

liberation (--as if!) (kidding!) and encouraged European education for the wealthy women too. The Saudis haven't had an option like that, nothing like it. Last I heard, from a friend in the luxe hotel biz, was they wanted to demolish a rounded skyscraper because it might make the women horny. At least once my friend's tampons were confiscated for similar reasons. (Also any clothes from Marks & Spencer were destroyed or the label cut out because it's a Jewish company.) About 9 years ago, I was doing an article on a Swiss spa and spent an evening chatting with a Saudi couple. They were in their thirties, very well dressed--she certainly wore no veil. At some point, though it had nothing to do with the article (which never ran anyway), I had to ask about clitoridectomies. The woman didn't know the word, but her husband did, and he explained it to her. Then let her do the talking. She told me she was horrified by the idea, that no one in Saudi would allow such a thing, that primitive people-- maybe in Africa--might do it, but it was impossible for her to imagine. (Apparently denial is a river in Saudi Arabia, too.)

Finally, I'm glad that David C. mentioned Black Friday, our great American shopping day, in his post on violence against women. I've been talking about Reverend Billy and his Church of Stop Shopping all week, as his movie, *What Would Jesus Buy?*, is slowly unrolling around the country. (I highly recommend it.) He doesn't talk about violence per se, though it is a theme throughout, and one that interests me. He does show shoppers mowing one another down to get to sales. He does show the violence of small towns shut down by Walmarts and other big box stores that destroy local business. He does show the violence abroad of child labor and foreign wages. Does he need to spell it out? Probably so. I recently found a statement by Sue MacGregor, PhD, that "Persons living in a consumer society live a comfortable life at the expense of impoverished labourers and fragile ecosystems in other countries." (<http://64.233.169.104/searchq=cache:fwIZD2QT3AkJ:www.kon.org/hswp/archive/consumerism.pdf+consumerism+violence&hl=en&ct=clnk&cd=1&gl=us&client=safari>) Her essay, "Consumerism as a Source of Structural Violence," posits that contemporary consumerist capitalism is a source of much of our culture's violence. She also mentions one of her own earlier essays -- Macgregor (2001) -- which calls consumerism a slavery for those who consume. I certainly know women who have been pained about the amount of shopping they can't stop doing. Not to mention the violence of a woman's anorexia or bulimia -- a real violence against her own loathed, not-good-enough-for-a-beer-ad body. Against my own loathed body. For years. As if there weren't better things to do. Which is of course exactly why this post is post-able on this list.

AQuinlan

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523. **Lori Emerson**

***the backwardS Spear of poetry - new from ebr***

Mon 26 Nov 2007

---

Sso --- the strange baSics of writted language

Why the letter "S"?

It looks NOT like the mouth when the mouth makes "S"

Sure, serpants slither sinuous-like --- but that's Enguish, not Phoenician or Latin  
("sssss" could be Y or W)

Stuck, we are, with the arbitrarinesss --- the backwardS Spear of poetry

ebr

[www.electronicbookreview.com](http://www.electronicbookreview.com)

invites you to swing with the

new gathering of 19 essays

on the new poetry

in the electropoetics thread

assembled by Lori Emerson

<http://www.electronicbookreview.com/thread/electropoetics/dispersed>

essays that relish the "thingness" of language

across media

essays that work with us to renegotiate

the boundaries of what counts as poetry

essays that experiment with how to

engage with new poetry in humanities research

SSSEE ALSO

Stephanie Strickland's & Cynthia Lawson Jaramillo's "Dovetailing Detials

Fly Apart"

a freestanding, freewheeling essay

enfolded into

ebr

<http://www.electronicbookreview.com/thread/enfolded/dovetailing>

Ssweet!

---

Lori Emerson's electropoetics gathering includes:

Introduction: ceci n'est pas un texte Lori Emerson introduces a gathering of  
nineteen electro-poetic essays. This gathering brings together both critics and



creators of electronic poetry; as is usually the case in ebr, the 'electronic' does not exclude, but helps us to reconfigure and revalue poetic works in print as well as define what works in digital environments.

Biopoetics; or, a Pilot Plan for a Concrete Poetry Eugene Thacker resituates the work of Eduardo Kac, not as art applied to the life sciences, but as a form of bio-poetics, consistent with the electro-poetics that has been a longtime focus of critical writing in ebr. Rather than reduce the work to its material (in life-forms, or in text, or in code), Thacker identifies ways that language, form, and life intersect in works of bio-art.

Speed the Movie or Speed the Brand Name or Aren't You the Kind that Tells: My Sentimental Journey through Future Shock and Present Static Electricity. Version 19.84 Charles Bernstein. Keyword: speed. Speed as a morally coded concept. Speed as success. An ethics of speed. Speed-reading. Virtual reading. Cultural speed-up. Speed kills.

The Database, the Interface, and the Hypertext: A Reading of Strickland's V Reading Stephanie Strickland's V: Losing L'una/WaveSon.nets/Vniverse, Jaishree Odin explores the implications of the paradigm shift from modernity to postmodernity for our understanding of reading, writing and living.

Robert Creeley's Radical Poetics Marjorie Perloff reflects on the legacy of misreadings of Robert Creeley's work and argues that his complex poetics should be read transnationally.

An Inside and an Outside In his review of two of Robert Creeley's last published books, Douglas Manson urges us to read these late poems as sending ideas outward, toward an "outside," so that we begin gathering in tomes, searching for quotes.

Perloff on Pedagogical Process: Reading as Learning Douglas Barbour reads Marjorie Perloff's *Differentials: Poetry, Poetics, Pedagogy* as a notable addition to her oeuvre, another grab-bag of pertinent, impertinent, and always provocative readings of both a wide range of works and some of the social/cultural contexts in which we read them.

Literature from Page to Interface: The Treatments of Text in Christophe Bruno's *Iterature* Søren Pold explores the ways in which Christophe Bruno's *Iterature* expands the notion of literary form and shows what happens when words are no longer only part of a language.

How to Think (with) Thinkertoys: Electronic Literature Collection, Volume 1 Adalaide Morris considers 'tutor texts' in the Electronic Literature Collection and, in doing so, articulates a poetics for the emerging field of e-lit. Instead of fulfilling Ted Nelson's dream of 'computer lib,' the most compelling entries in the Collection emphasize the continuing necessity of writing under constraint.



When the revolution turns out to be, not a liberation from a culture of control but its transformation, practices long familiar to experimental poets in print become generalized throughout new media and their panoply of 'thinkertoys.'

Letters That Matter: The Electronic Literature Collection Volume 1 John Zuern considers the significance of the first volume of ELO's Electronic Literature Collection for the future of electronic arts.

Electronic Literature circa WWW (and Before) Chris Funkhouser reads the Electronic Literature Collection Vol. 1 as a crucial document, an effective reflection of literary expression and areas of textual exploration in digital form.

Eshleman's Caves: a review of JUNIPER FUSE For Jay Murphy, Clayton Eshleman in his JUNIPER FUSE makes a resounding case for lived experience, for the tortuous growth, however partial or fragmented, as rooted in self-suffering as modes of vision and dream.

The Linguistic Cartography of Toilets and Ginger Ale For Angela Szczepaniak, Canadian poet Stephen Cain visually distorts language by blurring the borders of poetic language and national identity, which are often assumed to be much more clear and distinct than they actually are.

Three from The Gig: New Work By/About Maggie O'Sullivan, Allan Fisher, and Tom Raworth Three recent poetry publications by Nate Dorward's press The Gig are reviewed by Greg Betts; these are not poems so much as environments outside of, perhaps astride, the contingencies of systems.

Soft Links of Innovative Narrative in North America The collection of innovative writing Biting the Error: Writers Explore Narrative is, for Janet Neigh, also a refreshing example of innovation of the anthology genre itself.

Seeing the novel in the 21st Century Mike Barrett evaluates Steve Tomasula's The Book of Portraiture in terms of its place between tradition and artistic innovation in the 21st century.

The Comedy of Scholarship Katherine Weiss revisits Hugh Kenner's playful work of scholarship Flaubert, Joyce, and Beckett: The Stoic Comedians, a book which offers a glance into the more experimental scholarship of 1960s France and provides an analysis that to this day seems original.

The Death of a Beautiful Woman: Christopher Nolan's Idea of Form In a reading of Nolan's films (with and against texts by Poe, Wittgenstein, Searle, and Derrida), Walter Benn Michaels examines the autonomy of the work of art.

The Gesture of Explanation Without Intelligibility: Ronald Schleifer's Analogical Thinking Stephen Hawkins reviews Ronald Schleifer's Analogical Thinking, arguing that despite Schleifer's attempts at interdisciplinarity, his book falls short of a truly collaborative approach.

Saving the Past: Deleuze's Proust and Signs Stephen Hawkins engages with the "web of counterintuitive, paradoxical, contentious and yet important claims" that he identifies in Gilles Deleuze's Proust and Signs.

Reading the Conflicting Reviews: The Naysayers Gerald Graff overlooked in Clueless in Academe Geneviève Brassard defends Gerald Graff's original approaches in Clueless in Academe against his critics - for the problem with Graff's book does not lie between the covers but rather between the ears of those who fault him excessively for sins of omission and commission.

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524. **Thomas savage**

***Re: poetry and the foreign service***

*Mon 26 Nov 2007*

---

I don't know about any studies of this. But, I think, more Latin American writers have been involved in this kind of work during the twentieth century than poets from anywhere else, the most prominent, after Paz, being obviously Pablo Neruda. His Autobiography tells stories about his service in several places. Regards, Tom Savage

Diane DiPrima <[REDACTED]> wrote: The Elizabethan world was full of poets in the foreign service. Christopher Marlowe, Walter Raleigh, to name just two obvious ones.

And of course Spenser wrote the Faerie Queene as propaganda more or less on the order of Queen Elizabeth to glorify her dream of world domination. So he as many others worked in public relations. Elizabeth changed her mind about taking on Spain after Drake took the Armada. Spenser was far from completing his poem and more or less committed to it. He spent the rest of his life in virtual exile on an estate in Ireland that Elizabeth rewarded him with.

Diane di Prima

Date: Sat, 24 Nov 2007 15:59:58 -0500

From: "Mackowski, Joanie (mackowje)"

Subject: Re: poetry and the foreign service

I did a quick search for something along the lines of what Barry asked about, and just an Oxford UP book by Vincent Sherry called The Great War and the Language of Modernism (2003) seems tangentially to address the issue. What

an interesting question, though, about modernist poets in the foreign service (I'm interested in the history of what poets have tended to do for money). And these aren't modernists, but perhaps they're part of the geneology nonetheless: Chaucer, who was some kind of foreign minister for both Richard II and Henry IV, and Thomas Wyatt, who likewise did foreign errands for Henry VIII. =20

.....  
Joanie Mackowski, PhD  
Assistant Professor  
English & Comparative Literature  
University of Cincinnati  
PO Box 210069  
Cincinnati, OH 45221-0069  
Tel. 513/[REDACTED]  
Fax 513/[REDACTED]  
[REDACTED]  
<http://homepages.uc.edu/~mackowje>  
=20

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

From: UB Poetics discussion group [mailto:[REDACTED]]  
On Behalf Of Ruth Lepson  
Sent: Friday, November 23, 2007 6:20 PM  
To: [REDACTED]  
Subject: Re: poetry and the foreign service

I remember Paz saying first poets were couriers then they were diplomats now they are professors--so around Paz's time & before you will find many. a peaceful holiday time to all.

On 11/21/07 10:54 AM, "Barry Schwabsky" wrote:

> I have been reading A Levant Journal by George Seferis--the latest publication  
> from the wonderful Ibis Editions in Jerusalem. Much of the book's content  
> comes from Seferis's experiences as a diplomat for the Greek  
> government-in-exile during the occupation. This got me thinking about how many  
> modernist poets worked in the foreign service at one level or another--St.  
> John Perse, Octavio Paz, and Basil Bunting immediately come to mind.  
My  
> question, for the scholars out there: does there exist any significant

study  
> of modernist poetry and the foreign service?

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Be a better pen pal. Text or chat with friends inside Yahoo! Mail. See how.

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525. **Aryanil Mukherjee**  
***Cincinnati Poetry Reading @ Publico 11/27***  
*Mon 26 Nov 2007*

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

From: [REDACTED] [mailto:[REDACTED]]

Sent: Sun 11/25/2007 8:43 PM

To: [REDACTED]

Subject: Poetry @ Publico 11/27

Cy Press at Publico Reading Series

Dan Machlin

Aryanil Mukherjee

Tuesday November 27th

@ Publico

1308 Clay St.

Cincinnati

8pm

Free!

Dan Machlin is the author of *Dear Body* (Ugly Duckling Presse) as well as the chapbooks *6x7*, *This Side Facing You* and *In Rem*. He is the founder and editor of *Futurepoem* books, a publishing collaborative that presents contemporary poetry and prose from emerging and underrepresented writers.

<http://www.tarpaulinsky.com/Mar-Apr-05/Machlin/Machlin.html>

<http://www.uglyducklingpresse.org/page-dearbody.html>

<http://www.thebrooklynrail.org/poetry/sept04/machlin.html>

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

Aryanil Mukherjee

Aryanil Mukherjee writes in Bengali sometimes translating and transcreating his poetry into English. He is actively involved with parallel literary movements and is published widely in Bengali poetry circles. He has authored two books of poetry and a collection of hybrid-prose. He received the Poetry Fortnightly

Honor (Subhas Mukhopadhyay Memorial Award) for 2007. Aryanil is also a prolific poetry-columnist who writes regularly in both electronic and print media. His English work has appeared in Maverick, ZNine, RainTaxi & Jacket. Aryanil emigrated to the United States in 1995. An engineering mathematician by profession he lives in Cincinnati, Ohio.

<http://transdada3.blogspot.com/2006/03/aryanil-mukherjee.html>

<http://jacketmagazine.com/34/mukherjee2.shtml>

<http://www.kaurab.com/english/aryanil.html>

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526. **Michael Kelleher**

***Literary Buffalo E-Newsletter 11.26.07-12.02.07***

*Mon 26 Nov 2007*

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LITERARY BUFFALO

11.27.07-12.02.07

LITERARY LEGACY DINNER

Just Buffalo would like everyone to know that we will be honoring two of Buffalo's most brilliant literary lights this Friday at Kleinhan's Music Hall. The honorees for our third Literary Legacy Dinner are:

Writer, Activist, & Scholar Masani Alexis De Veaux

&

Jonathan Welch, proprietor of Talking Leaves...Books

This event is also Just Buffalo's annual fundraiser, at which we try to single out individuals who have made outstanding contributions to the vibrant literary community that is Buffalo.

There are still a few seats remaining, but tickets need to be reserved by 12 p.m. Tuesday (TOMORROW). Tickets are \$100 per plate, or 2 for \$175. Includes dinner from Oliver's and a limited edition letterpress broadside of De Veaux's poem: "The Garden of the Black Intellectual."

Call [REDACTED] to reserve.

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BABEL

WE ARE NOW OFFERING A 3-EVENT SUBSCRIPTION FOR \$60.

Tickets for individual Babel events are also on sale. Call [REDACTED] or visit <http://www.justbuffalo.org/babel>.

Get your tickets while you can!

December 7 Ariel Dorfman, Chile, Author of Death and the Maiden \$25 March  
13 Derek Walcott, St. Lucia, Winner of the 1992 Nobel Prize \$25 April 24  
Kiran Desai, India, Winner of the 2006 Man Booker Prize \$25

PLUS TWO MORE GREAT BABEL EVENTS THIS YEAR:

1:

Just Buffalo/English Dept. at Buffalo State College & Talking Leaves...Books  
Present Turkish Poets:

Lale Müldür, Seyhan Erozcelik, Güven Turan, and Murat-Nemet Nejat\_  
Tuesday, November 27

\_All are welcome, and both events are free. \_

\_12:15 p.m. Reading and Discussion at Buffalo State College.

Rockwell Hall, Room 124. \_\_

7 p.m. Reading at Talking Leaves...Books, 3158 Main St. \_\_

Both events will feature Lale Müldür, Seyhan Erozcelik, Güven Turan, and host  
Murat-Nemet Nejat, editor of "Eda: An Anthology of Contemporary Turkish  
Poetry," which was published by Talisman House in the United States in 2004  
and covers poems from 1921 to 1997, including essays on and by Turkish poets.

2:

Buffalo United Artists Presents: \_\_

Death and the Maiden: A Staged Reading of the play by Ariel Dorfman\_

Starring: Josephine Hogan, Drew Kahn and Peter Palmisano\_

Saturday, December 8, 7:30 p.m.\_

Alleyway Theater, One Curtain Up! Alley.

Tickets \$25. Call [REDACTED] to reserve. \_All proceeds benefit Just Buffalo.

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## EVENTS

Unless otherwise listed, all events are free and open to the public.

11.27.07

TURKISH POETS IN BUFFALO (SEE ABOVE UNDER 'BABEL' FOR DETAILS).

11.28.07

Talking Leaves...Books

Perry Nicholas

Reading and signing for Rooms of the Atrium

Wednesday, November 28, 7 p.m.

Talking Leaves...Books, 3158 Main St.

11.29.07

Just Buffalo/Communiqué: Flash Fiction

Thom Ward

Fiction Reading

Thursday, November 29, 7 p.m.

Rust Belt Books, 202 Allen St.

12.01.01

Talking Leaves...Books

Sergio Rodriguez

Book Launch for The Little Santa Book Series

Saturday, December 1, 1 p.m.

Talking Leaves...Books, 3158 Main St.

12.02.07

Burchfield-Penney Poets and Writers

Barbara Holender and Sam Magavern

Poetry Reading

Sunday, December 2, 2 p.m.

Burchfield-Penney Art Center, Rockwell Hall, Buffalo State College

&

Just Buffalo/Tru-Teas

Verneice Turner

Plus spots for open readers/Broadsides for Purchase

Sunday, December 2, 4 p.m.

Insite Gallery, 810 Elmwood Avenue

&

Spoken Word Sundays

Alex Mead and Herb Kauderer

Sunday, December 2, 8 p.m.

Allen Street Hardware, 245 Allen St.

Slots for open readers available

---

#### JUST BUFFALO MEMBERS ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, bi-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

---

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to [www.wnyrw.org](http://www.wnyrw.org).

---

### JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilà, you will find yourself in literary heaven. For more info, or to join now, go to our website:

<http://www.justbuffalo.org/membership/index.shtml>

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### UNSUBSCRIBE

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

---

Michael Kelleher  
Artistic Director  
Just Buffalo Literary Center  
Market Arcade  
617 Main St., Ste. 202A  
Buffalo, NY 14203

[REDACTED]

[REDACTED] (fax)

[www.justbuffalo.org](http://www.justbuffalo.org)

[REDACTED]

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### 527. **Mark Weiss**

#### ***Re: response to Wife Beaters, Violence Against Women***

*Mon 26 Nov 2007*

---

Two notes.

1. If we call every conflict or source of conflict violence the term quickly loses its usefulness.
2. "Not to mention the violence of a woman's anorexia or bulimia -- a real violence against her own loathed, not-good-enough-for-a-beer-ad body."



Anorexia is a complex, barely-understood perceptual disorder. I worked with several anorexics professionally and was married to a woman who had been hospitalized as an adolescent when she weighed 60 pounds (her normal body weight was 100) and constantly struggled to behave counter to reality as she experienced it. That reality was that when she looked in the mirror she saw obesity. She was one of the lucky ones. There is no treatment that helps more than a minority of sufferers. Those who survive sometimes do so like my ex-wife; some others appear to grow out of it in their late 20s. Whatever the impact of consumer culture on their self-perception, they experience themselves as fat even when they have "good-enough-for-a-beer-ad" bodies. Bulimia seems to be a different condition, involving fear of becoming fat. Anorexics are convinced that they are fat.

Mark

At 09:26 AM 11/26/2007, you wrote:

>Glad to hear from Ann B. on the casual encounters with violence to  
>which we grow accustomed. (Men, too?) My twenties were all about  
>figuring out where I could get good and drunk without worrying about  
>being raped or abandoned. I remember many first dates with nice boys.  
>  
>And I remember the Iranian women I've known since '79. I'd argue that  
>the Iranians at least have a dialogue on liberation and freedom and  
>violence because of that Peacock regime, which permitted images of  
>Western female liberation (--as if!) (kidding!) and encouraged  
>European education for the wealthy women too. The Saudis haven't had  
>an option like that, nothing like it. Last I heard, from a friend in  
>the luxe hotel biz, was they wanted to demolish a rounded skyscraper  
>because it might make the women horny. At least once my friend's  
>tampons were confiscated for similar reasons. (Also any clothes from  
>Marks & Spencer were destroyed or the label cut out because it's a  
>Jewish company.) About 9 years ago, I was doing an article on a Swiss  
>spa and spent an evening chatting with a Saudi couple. They were in  
>their thirties, very well dressed--she certainly wore no veil. At  
>some point, though it had nothing to do with the article (which never  
>ran anyway), I had to ask about clitoridectomies. The woman didn't  
>know the word, but her husband did, and he explained it to her. Then  
>let her do the talking. She told me she was horrified by the idea,  
>that no one in Saudi would allow such a thing, that primitive  
>people-- maybe in Africa--might do it, but it was impossible for her to  
>imagine. (Apparently denial is a river in Saudi Arabia, too.)  
>  
>Finally, I'm glad that David C. mentioned Black Friday, our great

>American shopping day, in his post on violence against women. I've  
>been talking about Reverend Billy and his Church of Stop Shopping all  
>week, as his movie, What Would Jesus Buy?, is slowly unrolling around  
>the country. (I highly recommend it.) He doesn't talk about violence  
>per se, though it is a theme throughout, and one that interests me.  
>He does show shoppers mowing one another down to get to sales. He  
>does show the violence of small towns shut down by Walmarts and other  
>big box stores that destroy local business. He does show the violence  
>abroad of child labor and foreign wages. Does he need to spell it  
>out? Probably so. I recently found a statement by Sue MacGregor, PhD,  
>that "Persons living in a consumer society live a comfortable life at  
>the expense of impoverished labourers and fragile ecosystems in other  
>countries." ([http://64.233.169.104/  
>searchq=cache:fwIZD2QT3AkJ:www.kon.org/hswp/archive/consumerism.pdf  
>+consumerism+violence&hl=en&ct=clnk&cd=1&gl=us&client=safari](http://64.233.169.104/searchq=cache:fwIZD2QT3AkJ:www.kon.org/hswp/archive/consumerism.pdf+consumerism+violence&hl=en&ct=clnk&cd=1&gl=us&client=safari)) Her  
>essay, "Consumerism as a Source of Structural Violence," posits that  
>contemporary consumerist capitalism is a source of much of our  
>culture's violence. She also mentions one of her own earlier essays  
>-- Macgregor (2001) -- which calls consumerism a slavery for those  
>who consume. I certainly know women who have been pained about the  
>amount of shopping they can't stop doing. Not to mention the violence  
>of a woman's anorexia or bulimia -- a real violence against her own  
>loathed, not-good-enough-for-a-beer-ad body. Against my own loathed  
>body. For years. As if there weren't better things to do. Which is of  
>course exactly why this post is post-able on this list.  
>  
>AQuinlan

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528. **konrad**

***SF and LA film / poetry events 11/29 and 12/3***

*Mon 26 Nov 2007*

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Thurs. Nov. 29, 8pm

Presented by The Poetry Center and kino21,  
from the pages of Viz. Inter-Arts: EVENT

The Cabaret of Hybrid Vigor

Artists Television Access  
992 Valencia at 21st St.  
San Francisco

<http://www.atasite.org/calendar/?x=2650>

<http://www.kino21.org/>

<http://www.sfsu.edu/~poetry/>

Live film narration by

- o Maxine Chernoff/Paul Hoover to Point Blank (1967),
- o Norma Cole/Mac McGinnes to Judex (1963),

Poetry films, two WORLD PREMIERES

- o "Aliengnosis" by Robert Gluck/DeanSmith (new version)
- o "no(h) - setting" by Leslie Scalapino/Konrad Steiner

Performances and event scores

- o Tristan Tzara's THE ADMIRAL LOOKS FOR A HOUSE TO RENT
- o several fluxus event scores will be enacted and  
conducted by Dore Bowen, Roxi Hamilton and others  
TBA (maybe YOU)

Projections

- o Fluxfilms, and
- o a video gem extracted from the American Poetry Archives

\* \* \*

December 3, 2007, 8 pm

Roy and Edna Disney/CalArts Theater (REDCAT)

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

Jack H. Skirball Screening Series

THE CINEMA CABARET:

NEO-BENSHI LIVE FILM NARRATION

8:00 pm \$15/\$12/\$8

"Neo-benshi at its best mashes up subversive written scripts, deft acting, and acrobatic mind-eye coordination."

-- Steve Dickison, The Poetry Center, SFSU

Poets from Los Angeles, San Francisco and New York offer a fresh take on the Japanese tradition of "benshi"-a writer or actor who provides live narration and commentary alongside silent films. The neo-benshi concept invites writers/performers to choose scenes from well-known narrative features or TV shows, mute the soundtrack, and re-inscribe the familiar images with new meanings.

Featuring scenes from:

Rebel Without a Cause (1955)

Kiss Me Deadly (1955)

Poison (Alfred Hitchcock Presents, 1958)

Vive L'Amour (Ai qing wan sui, 1994)

Uzumaki (2000)

Minority Report (2002)

Indiana Jones and the Temple of Doom (1984)

Satyricon (1969)

re-interpreted live from the stage by 8 solo benshi:

Nada Gordon, Roxi Power Hamilton, Jen Hofer,

Douglas Kearney, Eileen Myles, Jennifer Nellis,

Konrad Steiner and Stephanie Young

<http://www.kino21.org/>

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529. **Steve Evans**

***Attention Span 2007***

*Mon 26 Nov 2007*

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This year's installment of Attention Span, featuring forty-six contributors and nearly 500 titles, is now online at

<http://www.thirdfactory.net/attentionspan.html>

Contributors: Jerrold Shiroma, Bill Berkson, Pam Brown, Simon DeDeo, John Palattella, James Wagner, Jordan Stempleman, Tom Orange, Allyssa Wolf, Laura Carter, Patrick F. Durgin, Michael Scharf, Meredith Quartermain, Simone dos Anjos, Craig Dworkin, Annie Finch, David Dowker, Joshua Clover, Kevin Killian, Graham Foust, Christopher Nealon, John Hyland, Nancy Kuhl, Matvei Yankelevich, Jennifer Scappettone, Chris Pusateri, K. Silem Mohammad, Dana Ward, Anne Boyer, Robert Kelly, Rick Snyder, Jessica Smith, Pierre Joris, John Latta, Amy King, Joshua Edwards, Franklin Bruno, Catherine Taylor, Benjamin Friedlander, Michael Cross, Stephanie Young, Erin Mouré, Susana Gardner, John Sakkis, Michael Gizzi, Anselm Berrigan, and Sina Queyras.

All best,

S.

\* \* \* \*

Steve Evans

Associate Professor of English  
Graduate Studies Coordinator  
New Writing Series Coordinator  
313 Neville Hall  
University of Maine  
Orono, ME 04469  
  
www.thirdfactory.net

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530. **Glenn Bach**

***Job Announcement: Media Arts at UWM***

*Mon 26 Nov 2007*

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Hello. I hope the following is not too far removed from the scope of the Poetics list, as I know some of you work with digital media, installation, and/or performance.

The department where I teach, UWM Film, is searching for an Assistant/Associate Professor in Interactivity and New Media. Review of applications began November 15, but the position will be open until filled.

The job description can be found here  
(<http://www4.uwm.edu/psoa/home.cfm>) (scroll down a bit, on the right side).

Thanks,

G.

+++++

Assistant or Associate Professor of Film/Video/New Genres, with emphasis on interactivity & new media, tenure-track or tenured, nine month (academic year), faculty appointment in the Film Department, Peck School of the Arts, University of Wisconsin-Milwaukee.

Starting Date: August 18, 2008

Position Description: The UWM Film Department is seeking a media artist, with an emphasis on interactivity & new media, to be appointed to a tenure-track/tenured position in a department that has a long-standing commitment to experimental and innovative teaching, research and artistic practice. Qualified candidates will have a facility across a range of moving image media and demonstrate a strong record of personal creative activity. Responsibilities will include developing curriculum, teaching undergraduate and graduate courses, providing service to the department, as well as an

ongoing commitment to artistic production. Areas of interest include media interactivity, physical computing, scripting/programming and electronics, with practice relating to one or more of the following: installation, performance, internet art, gaming, robotics, sensor-based technology, human machine interface and internet resources.

The Film Department offers a BFA with three tracks --Film/Video/New Genres, Conceptual Studies and Photography -- and an MFA in filmmaking/moving image media. Our curricula emphasize the ongoing collaboration of artists and scholars from a variety of disciplines, as well as from the other arts.

Qualifications: Degree in the field and a strong body of production work is required. Terminal degree is preferred. Teaching experience at the college level is desired.

Salary & Rank: Position is tenure-track or tenured. Salary is commensurate with qualifications and experience.

PSOA & UWM: The UWM Peck School of the Arts (PSOA), [www.arts.uwm.edu](http://www.arts.uwm.edu), is composed of five academic departments (dance, film, music, theatre, and visual arts), plus an inter-arts degree program that includes the interdisciplinary DIVAS track. It is also home to the UWM Institute of Visual Arts (Inova), which coordinates exhibits in four campus galleries. The PSOA is one of the largest arts presenters in Milwaukee, scheduling over 350 visual, performing and media arts events each year. The University of Wisconsin-Milwaukee (UWM), [www.uwm.edu](http://www.uwm.edu), is one of two public doctoral research universities in the state of Wisconsin. Located on a 93-acre campus a few blocks from Lake Michigan and only minutes from downtown Milwaukee, UWM has an enrollment of over 29,000 students and offers 153 degree programs through twelve schools and colleges.

Application Procedure: Applicants should send a cover letter, CV, an artist's statement, samples of personal work, list of courses taught and names of three references to:

Rob Yeo, Search Committee Chair  
UW-Milwaukee Film Department  
Mitchell Hall, Room B70  
3203 N. Downer Ave.  
Milwaukee, WI 53211  
E-mail : [REDACTED]

Application Deadline: Screening of candidates will begin November 15, 2007 and continue until the position is filled.

UWM is an affirmative action, equal employment opportunity employer.

All finalists for this position will require a criminal records review consistent with the Wisconsin Fair Employment Act.

For the UWM Campus Security Report, see <http://www.cleryact.uwm.edu/> or contact the Office of Student Life, Mellencamp Hall 118, at [REDACTED] for a paper copy.

The names of nominees and applicants who have not requested in writing that their identities be withheld and the names of all finalists will be released upon request.

--

Glenn Bach, Adjunct Assistant Professor  
UWM Department of Film  
Mitchell Hall B-60  
3203 N. Downer Avenue  
Milwaukee, WI 53211

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531. **Bobbie Lurie**  
*response to David*

*Mon 26 Nov 2007*

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David,

I will very briefly try to sum up the backchannel i sent to Alison Croggon late last night, thanking her for links: I wrote to Alison, in more words than the ones I'm about to write to a list: my post to list was my emotional reaction to two very angry Iranian women I saw on t.v. who were seeking help from feminist organizations in the U.S. to help their friends, family, fellow humans in Iran. (See? these Iranian women live in the U.S. now and they've been trying and trying and trying...with NO RESPONSE that's what THEY said.) I was merely reporting something. They were absolutely furious with American feminists. That's all I ever really said. They just can't get over it. And, by the way, I've met with so much resistance on this subject, it's hard for me to believe. I thought I was just saying something. Sort of like "awareness"--not political debate or authoritative rant. I never claimed to be an authority. I do not pretend to be an expert. And I barely have time to write poetry let alone write on lists (no, I didn't write that part to Alison...but I thought it just now) I will also sum up what I wrote to someone else on the list yesterday or, rather, what he wrote to me but i agree with him so much, i'm taking his advice to the point that i'm quoting him (but i do not intend to write his name because i don't feel it is my right to involve him in this: but what he said was: it's so difficult to have these discussions via email. and in another email i sent yesterday i wrote: why do i waste my time writing on lists? But: also: thank you to Nicholas

Karavatos for the article you sent. I really appreciate it. You live there (I'm writing to Nicholas Karavatos now). Because you live there I take you as being an authority on this subject. You live in the midst of it. So I'm planning to shut up on this subject. Sorry my links were not whatever--it's true--i was just sending links. not to provide authoritative texts just to let people know about t.v. show in Saudi Arabia. i didn't have time or inclination to check out sources-- i just thought people might be interested in t.v. show which really shocked me. i figured: if they were interested enough, they'd do their own research on the subject (that's what i do when i want to know about something--and it was enough for me to know that t.v. show existed in the first place. i didn't think i had to back it up so carefully--just to know it exists etc.)

thanks for your response,  
bobby

-----

Date: Sun, 25 Nov 2007 15:23:14 -0600  
From: David-Baptiste Chirot <[REDACTED]>  
Subject: Re: a response for bobbie (checking sources)

Dear Bobbie:

i was talking last night on the phone with my mother about the need to be continually checking on the provenance of sources which one finds--in any media-- the literature on this need is growing continually--as there is a huge amount of "information" available which has to be traced back to its sources in order to have an idea how accurate it is, it even true at all--as well as all the "grey areas" of distortion, selectivity, dis/mistranslations, edits, omissions, "echo chamber effects" and the like--

i was happy to find alison croggin's post regarding this today as it is an example of how research into the background of "signs taken for wonders" as Karl Marx called such things, may often be found to be "too good to be true"--

i went and looked up the sites you listed here, and they all turn out to be of a dubious nature in one way or another--

the original source turns out to be MEMRI TV--

if you check for example the wikipedia entry on MEMRI--this is an organization which has been widely criticized and questioned by persons in many countries--as to the integrity of their information in all facets of media--

as in any period of war, one needs to be aware of how much propaganda, fear and hate mongering, distortions, lies, becomes the norm--



there are billions beyond billions of dollars, not to mention euros and yua= n and yen--at stake in these conflicts--in order to ensure that the support= of populations is there for the huge corporations and interests, industrie= s which profit from the war machines, it is necessary that as many persons = as possible believe the most damning lies about other populations whether i= t is in terms of religion, ideology, ethnicity, culture or that all embracin= g term "way of life"--"the clash of civilizations"--"barbarism and civiliza= tion"--such fundamentalist views are required to make persons blind deaf an= d dumb in regarding the being of other beings as anything but "the enemy," = "the personification of evil"--

the idea is that one will no longer see the other as something worth more t= han extermination--as much as possible--

so the images, sounds, texts one is shown are those which are designed to s= how such others in the worst possible light--

which is the way that the actions of MEMRI are seen to be created and funct= ioning by its critics--

in the film Blue Collar (with Richard Pryor, Harvey Keitel, Yaphet Kotto am= ong others)--there is a character who explains that power functions by sett= ing people against each other--the rich against the poor, the Black against= the White, the old against the young--even the Union can be made to turn o= n Union members--(the film was made before Reagan began to break the unions= with his firing of all the air controllers)-- become a tool of those agai= nt unions--anything to destroy the idea of unity, solidarity--among person= s in the face of power and profit--

Email

and AIM finally together. You've gotta check out free AOL Mail! -  
<http://mail.aol.com>

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## 532. **Ana Bozicevic-Bowling**

### **Document**

*Mon 26 Nov 2007*

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DOCUMENT by Ana Bozicevic-Bowling

Octopus Books, Lincoln, Nebraska

Hand-bound, envelope-style chapbook, letterpressed brown on grey cover

Edition of 88

\$8 (includes shipping)

"Document is a small booklet stapled to a bonzai-sized document folder. It's lovely. Apart from the esthetics of it, it makes me think about opening &

reading. & about travel (& migration). ... There's something in the atmosphere. In the elegant brutality of several phrases among these twelve poems, of which two by the way pose as epilogues. In the suspicion that nothing is impossible or even very difficult if she sets her mind to it. ...I will jump aboard the coat & leave you, hopefully, curious at the quay." -Lars Palm in "Galatea Resurrects #8"

Get yours now and go anywhere: <http://www.octopusbooks.net/main.html>

Read from the book:

[http://www.octopusmagazine.com/issue08/ana\\_bozicevic\\_bowling.htm](http://www.octopusmagazine.com/issue08/ana_bozicevic_bowling.htm)

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533. **steve d. dalachinsky**

***i'm not there***

*Mon 26 Nov 2007*

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DYLAN FILM REALLY GOOD WITH A FEW FLAWS I.E. A SECOND OF MOTOR CYCLE ACCIDENT NO WOODSTOCK OR BAND NO SONGS FROM THAT COME BACK PERIOD OOPS MAYBE A SECOND OF WATCHTOWER TOO MANY JUMPS BACK AND FORTH IN CHRONOLOGY A BIT TOO FELLINI-ESQUE IN SPOTS ALA clowns la strada and particuarlly 8&1/2 kate blanchett was great academy award material my wife didn't know she was a woman maybe best segments were hers and closer to actuality in dylan's life lots of sirrealism

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534. **Xu Smith**  
***Email for Kay Ryan?***  
*Mon 26 Nov 2007*

---

Hello - If anyone has Kay Ryan's email or contact information, can you please backchannel me?

Thanks,  
Xu Smith

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535. **Alan C Golding**  
***Eshleman/Vallejo***  
*Tue 27 Nov 2007*

---

If you happen to be in the "neighborhood":

Clayton Eshleman will read from and discuss his recent translation of Cesar Vallejo's Complete Poetry (U of California Press, 2007) on Wed. Nov. 28, 7:00 p.m., in the Bingham Poetry Room, Ekstrom Library, University of Louisville.

Alan Golding

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536. **Nico Vassilakis**  
***Legendary Fluxus artist ALISON KNOWLES @ SuBtExT***  
*Tue 27 Nov 2007*

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WHAT: NONSEQUITUR & SUBTEXT READING SERIES PRESENT: Legendary Fluxus artist ALISON KNOWLES WHEN: Wednesday, December 5, 2007 at 8 PM WHERE: Chapel Performance Space at Good Shepherd Center, 4649 Sunnyside Ave. N (4th floor) Seattle (in Wallingford, west of I-5, just south of 50th St.) [REDACTED] and <http://gschapel.blogspot.com> Alison Knowles, a pioneering visual/book/sound artist and key participant in the legendary Fluxus group, presents an intermedia performance of her text "North Water Song," accompanied by her daughter Jessica Higgins (movement) and Joshua Selman (sound). Knowles makes her first appearance in Seattle on Wednesday, December 5 at 7:30 PM at the Chapel Performance Space at Good Shepherd Center in Wallingford; \$5 - \$15 sliding scale donation, at the door. This performance is presented by Nonsequitur (<http://nseq.blogspot.com>; [REDACTED]) and Subtext Reading Series (<http://subtextreadingseries.blogspot.com>) Born in New York in 1933, Knowles has been closely associated with Fluxus, an international group of artists concerned with blurring the boundaries between the various artistic disciplines and everyday life. For her first appearance in Seattle, she will present "North

Water Song," originally composed as a tribute to John Cage on his 75th birthday and realized as a sound work commissioned by West German Radio. A close friend and collaborator with Cage, Knowles uses chance operations to extract random fragments from a variety of texts, including her own writings as well as Thoreau's Journal, the I Ching, and other water-related publications. This performance will include three simultaneous realizations of the score, with spoken text by Alison Knowles, movement by her daughter Jessica Higgins, and sound by Joshua Selman. Nonsequitur is especially pleased to renew our association with Ms. Knowles, having previously released her only solo CD "Frijoles Canyon" on our What Next? Recordings label. ARTIST BIO: Alison Knowles makes performances, books, poems, and visual artworks. Since the 1960s she has been a key participant in Fluxus, along with Yoko Ono, Nam June Paik, Joseph Beuys, Dick Higgins, and many other international artists working in/across various disciplines. For Something Else Press she created "Notations," an anthology of graphic scores co-edited with John Cage, and "Coeurs Volants" with Marcel Duchamp. Other book-related projects have included the "Bean Rolls," a canned book that appeared in The American Century at the Whitney Museum (2000) and "The Big Book" (1967), a walk-in book with 8-foot pages; a second walk-in book, "The Book Of Bean" (1983) appeared in Venice. Her "House of Dust" was the first computerized poetry on record, winning her a Guggenheim fellowship. In the 1970s, she was Associate Professor of Art at the newly-born California Institute of the Arts with Alan Kaprow. Since the 1980s she has worked in Italy, Germany, and Japan making multiples, unique pieces, and sound works for radio. Her only commercial solo CD, "Frijoles Canyon," was released by Nonsequitur in 1992 on its What Next? label. In 2001, she performed and exhibited her new paper/sound works at the Drawing Center in New York. Her graphic scores were exhibited and performed recently at the Kitchen in NYC, and she will perform at the Guggenheim Museum in 2009.

===== More artist info: <http://www.aknowles.com>

[http://en.wikipedia.org/wiki/Alison\\_Knowles](http://en.wikipedia.org/wiki/Alison_Knowles)

<http://www.ubu.com/contemp/knowles/index.html> Interviews:

<http://jacketmagazine.com/33/knowles-ivby-burnett.shtml>

<http://fluxusblog.blogspot.com/2007/09/interview-with-alison-knowles-by-ruud.html> <http://musicmavericks.publicradio.org/features/>

===== OTHER EVENTS OF NOTE  
Book Launch Reading  
for ANOTHER KIND OF NATION: AN ANTHOLOGY OF CONTEMPORARY  
CHINESE POETRY (Talisman House, 2007), at ELLIOTT BAY BOOK COMPANY,  
SATURDAY, DECEMBER 1, 2007 at 4 pm (free)  
Crawlspace Book Launch  
Reading & CD Release Party A Poem by Daniel Comiskey & C.E. Putnam,  
Sunday, December 2, 2007 -- 7:30 pm  
Rendezvous JewelBox Theater 2322 2nd  
Ave. -- Seattle, WA=====

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537. **CA Conrad**

***CALQUE a literary magazine of translation***

Tue 27 Nov 2007

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The third issue of Calque is NOW available <http://www.calquejournal.com>

My friends Steve Dolph and Brandon Downing work very hard to put this amazing magazine out. It's marvelous, and you should check it out.

CAConrad

<http://PhillySound.blogspot.com>

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538. **CA Conrad**

***Re: WHAT TO DO WHEN THE SHIT HITS THE FAN, by Dave Black***

Tue 27 Nov 2007

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Steve Russell wrote:

>>On the other hand, suppose a decent number of libraries survive. The world, post Apocalypse, >>could be an austere paradise. I love survivalist lit. But I'm not the healthiest kid on the block.

>>>>>

Steve, yes, I know what you mean. The FANTASY of this is kind of terrific. When I was a kid there was a weird Charlton Heston film I was obsessed with called OMEGA MAN, set in stark post Armageddon Los Angeles. One of the things I liked to do was stare into the background of the outdoor shots to see cars on the distant freeways that you weren't supposed to notice.

In reality the libraries will look much like Baghdad's libraries, ash.

I wish the poetry collection at Buffalo had some sort of nuclear war provisions. Michael Basinski should request funds for this in his budget. We'll all crawl our way to Buffalo.

Here's a question though, and I'm serious: Would you still write poems if you were the LAST person on Earth? The absolute LAST person. Not even any hope of offspring or anyone.

Because I know I would!

To me, to ask What Would Be The Point in such a case is like asking WHAT IS THE POINT for writing them now.

NOT that I don't want people to read my poems! I guess I'm just saying I think I would still want to write them.

But maybe not. Maybe I'd be so miserable I wouldn't want to do anything.

Being the only person on Earth sounds awful. But at the moment with this ridiculous "holiday" shopping season scurrying around me at top speed it sounds kind of fucking nice!

CAConrad

<http://PhillySound.blogspot.com>

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539. **Ram Devineni**

***Rattapallax DVD release, Robert Minhinnick LitWalk and Italy.***

*Tue 27 Nov 2007*

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#### RATTAPALLAX FILM/READING

Rattapallax magazine is showcasing its new selection of poetry and literary films featuring works by Billy Collins, John John Giorno, Sylvia Plath, William Blake, William Burroughs, Yehuda Amichai, and many others.

With special guest Robert Minhinnick and Idra Novey. November 29, 2007, 6pm at Jonathan Shorr Gallery, 109 Crosby Street, off Prince, NYC. Free. More information at <http://www.rattapallax.com>

The films are closed captioned and copies of poems will be handed out. Closed captioning is supported through a grant from the Theater Development Fund (TDF).

-----  
Lit Walks Lecture and Poetry Series at the Bowery Poetry Club

Robert Minhinnick on Dylan Thomas.

December 2, 2007, 3:00 PM at the Bowery Poetry Club, 308 Bowery, New York City. Free. "Poetry Wales" magazine editor Robert Minhinnick will focus on Welsh poet Dylan Thomas and his mythical death in New York City after a drinking binge at the White Horse Tavern.

Sponsored by Rattapallax. October is National Humanities Month! This program is educational and fun for students, educators, and poetry lovers.

Free and open to the public as part of the Lit Walks Lecture and Poetry Series. This lecture series

features prominent poets and writers discussing historical literary figures and their relationship with key New York City landmarks. More info at [www.litwalks.com](http://www.litwalks.com)

These program are supported, in part, by public funds from the New York City Department of Cultural Affairs. Litwalks is funded by the New York Council for the Humanities, a state affiliate of the National Endowment for the Humanities and public funds from the New York City Department of Cultural Affairs. Any views, findings, conclusions or recommendations expressed in this program do not necessarily represent those of the New York Council for the Humanities or the National Endowment for the Humanities.

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## NOELTAN FILM STUDIO and POTENZA INTERNATIONAL FILM FESTIVAL

### AUDIO-VISIVA

Workshop about Tools and Techniques of Sound Design in Audiovisuals with Vadeco  
Potenza, Italy December 10-15/2007

Participants: 10

Duration: 36 hours over a period of 6 days (6 hours per day)

Location: Noeltan Film Studio, Via Carlo Bo 19, Potenza (PZ), Italy

Objectives of the workshop: The workshop is addressed to young filmmakers, sound designers, sound technicians, musicians, sound poets and artists aged between 18 and 35 years. The workshop will be intensive and both theoretical and practical, in order to give participants a clear comprehension of all the aspects concerning "working with sound in audio-visuals" (in all its languages) and also a deep knowledge about the "concept of sound". The training course will examine closely the software Digidesign Pro Tools and other main recording softwares. Digidesign Pro Tools is universally recognized in the music world and recording studios as the most used software of Hard Disk Recording. In addition to sound

theoretical aspects, the workshop aims at giving basic knowledge about Pro Tools to participants in order to develop a sound project, starting from the approach till the final mixing. More information at [http://www.potenzafilmfestival.it/index.php?option=com\\_content&task=view&id=181&Itemid=104](http://www.potenzafilmfestival.it/index.php?option=com_content&task=view&id=181&Itemid=104)

Please send future emails to [REDACTED] for press

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540. **Simon DeDeo**  
*new on rhubarb is susan*  
Tue 27 Nov 2007

---

Guest blogging on rhubarb is susan this week is Julianne Werlin, talking punctuation marks and poems -- here at:

<http://rhubarbissusan.blogspot.com/2007/11/points-on-poems-punctuation.html>

In addition, two less serious pieces by yours truly: an open letter to Tinsley Mortimer, and a brief note on Steve Evans' attention span 2007 project.

<http://rhubarbissusan.blogspot.com/2007/11/atoosa-rubenstein-does-not-like-avant.html> <http://rhubarbissusan.blogspot.com/2007/11/attention-span.html>

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

Thanks for tuning in, and do join the conversation,

yours,

Simon

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541. **Dr. Barry S. Alpert**  
*Re: poetry and the foreign service*  
Tue 27 Nov 2007

---

Though not exactly a member of the foreign service, James Jesus Angleton was intimately involved with poets, poetry, & spying. Those intrigued by this thread might want to read around in these essays:

<http://www.cia-on-campus.org/yale.edu/henwood.html>

<http://www.jeetheer.com/politics/cia.htm>

[http://www.nytimes.com/books/first/b/burleigh-private.html?\\_r=1&oref=slogin](http://www.nytimes.com/books/first/b/burleigh-private.html?_r=1&oref=slogin)

Barry Alpert



---

Connect and share in new ways with Windows Live.

<http://www.windowslive.com/connect.html?>

[ocid=TXT\\_TAGLM\\_Wave2\\_newways\\_112007=](http://www.windowslive.com/connect.html?ocid=TXT_TAGLM_Wave2_newways_112007=)

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542. **Ann Stephenson**

***Moor Poetry!***

*Tue 27 Nov 2007*

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Please join us for the inaugural reading of the Moor Series!!!

With:

Michael Robins (Chicago, IL)

<http://web3.unt.edu/untpress/catalog/detail.cfm?ID=272>

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

Ann Stephenson (Atlanta, GA)

<http://www.coconutpoetry.org/stephenson1.htm>

<http://www.shampoopoetry.com/ShampooThirty/stephenson.html>

& Brett Price (Cincinnati, OH)

<http://www.forklift ohio.com>

[http://www.h-ngm-n.com/h\\_ngm\\_n-5/brett-price.html](http://www.h-ngm-n.com/h_ngm_n-5/brett-price.html)

At:

840 Gallery

Wednesday, November 28

6:30 PM

The 840 Gallery is located on the campus of the University of Cincinnati outside of the Steger Center across from Nippert Stadium.

<http://www.uc.edu/>

<http://www.uc.edu/visitors/>

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543. **kevin thurston**

***Re: poetry and the foreign service***

*Tue 27 Nov 2007*

---

anyone mention basil bunting?

On Nov 27, 2007 9:51 AM, Dr. Barry S. Alpert <[REDACTED]> wrote:

*Though not exactly a member of the foreign service, James Jesus Angleton was intimately involved with poets, poetry, & spying. Those intrigued by this thread might want to read around in these essays:*

<http://www.cia-on-campus.org/yale.edu/henwood.html>

<http://www.jeetheer.com/politics/cia.htm>

[http://www.nytimes.com/books/first/b/burleigh-private.html?\\_r=1&oref=slogin](http://www.nytimes.com/books/first/b/burleigh-private.html?_r=1&oref=slogin)

Barry Alpert

---

Connect and share in new ways with Windows Live.

[http://www.windowslive.com/connect.html?ocid=TXT\\_TAGLM\\_Wave2\\_newways\\_112007](http://www.windowslive.com/connect.html?ocid=TXT_TAGLM_Wave2_newways_112007)

--

beat'n animals

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

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544. **Barry Schwabsky**  
***Kozik/Schwabsky collaboration***

Tue 27 Nov 2007

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The exhibition "New Prints" at VanDeb Editions, 313 West 37th Street, 7th floor, New York, NY includes three prints (etching, aquatint) by KK Kozik with poems by Barry Schwabsky. The opening reception is Thursday, November 29, 6:00-8:00 pm. Gallery hours are Monday-Thursday 1:00-5:00 pm or by appointment, [REDACTED].

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545. **Barry Schwabsky**  
***Re: poetry and the foreign service***

Tue 27 Nov 2007

---

I seem to remember that Eliot Weinberger wrote something about him in Montemora years ago.

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

From: Dr. Barry S. Alpert <[REDACTED]>

To: [REDACTED]



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

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



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547. **David Chirot**

***Re: poetry and the foreign service***

*Tue 27 Nov 2007*

---

One of the more truly strange and fascinating tales in the annals of spydom, polylinguistics, newspaper and book addictions, friend of the rich and famous, scientists, writers and social lights, is the professional baseball player Moe Berg, of whom two adult bios and one juvenile readers' accounts have been penned. (ESPN also made a good video bio.)

Since he was a lifetime catcher, (after an early in career injury, solely used as a backup, often third string; weak hitter, very good defense), Berg may be thought of as one part of Jack Spicer's battery of pitcher and catcher.

As a member of a team of mainly All Star players sent to Japan in 1934 (he'd also gone in '33), Berg, while the team played in another city, took a tour of Tokyo during which he ascended to the top of building and took movie camera footage of the harbor and important buildings of the capital city. These later proved to be his entree into the early days of the OSS, culminating in a mission to attend a war time lecture by Heisenberg in Switzerland and bring back a report of it, to see if any evidence of any work on a Nazi A-bomb.

Berg was a bizarre character who grew progressively stranger and more deliberately "mysterious" in later life, letting it be thought that he was still an agent, while actually having been let go after the OSS began to turn into the CIA.

Due to his obsessive reading of newspapers--which he would not let anyone else touch until he had read them, as until then they were "alive"--and his wide reading in obscure topics, Berg became famous in the mid 1930's as a guest on "Information Please" Quiz Shows on the radio. The weird combination of a baseball player with the knowledge of a "professor" made him a huge favorite. To the end of his life he was able to live off of friends and in their homes due to his early celebrity and "connections" across many strata of society.

Berg always let it be known that he studied and mastered many languages--though it is unclear how much he really knew or could speak. He was able to create a myth about himself which gave him a freedom from a life of much work (many years of his career he played in very games), and at the same a dependence on others, opening and closing many strange doors during his life.

The reason for writing of him in connection with poets and foreign service is that Berg was able to exist in seemingly disparate worlds by the continual manipulation of his self-created image of a man who was very good with words--the vast vocabulary of the memorizer of mountains of information, from the most trivial, obscure and dull to the most significant, useful, and interesting. Adding to this his self-created aura of a quick-study learner of a great number of languages 'dead' and living, Berg was able to wow others impressed by words, from sports writers and PR radio people to professional lecturers, "experts," and his bosses in the OSS. These in turn promoted him--basically Berg became a man who lived by his wits via the creation of a persona who existed only in language. His biographers note that as the years went by, the chasm between his outward persona, with its vast vocabularies, and his inner "emptiness" as an actual person, grew ever wider. The illusions he performed became ever harder to sustain, and the limits of his actual world smaller and smaller.

Via the ambiguities of his actual knowledge of languages and vocabularies, roots and grammars, long before he became a professional spy, Berg had created such a niche for himself. When he skipped a ball game to take clandestine films, he was in a sense "projecting himself" via these images into his future role as a surveillance-being, a hired listener and reader, a hired "catcher" of (stolen) signs from the "pitcher" of the opposing team.

A graduate of Princeton, the third string catcher and radio star, the ambiguous newspaper addict and obscure book collector Mr Berg became involved in the A-bomb saga begun by one of Princeton's most famed future Professors, Albert Einstein.

And at the heart of all these events is the activity of words employed in both a "foreign service" and in the service of the creation of a persona who existed sporadically in the "Objectivist" poetry of baseball box sores and much more "under cover" and shadowily, rhizomatically, among the "Curveballs" of languages, words, signs, and in the "stolen signs" and "moving pictures" creating interconnections between baseball diamonds and the fissioning of atomic particles linking the USA and Japan.

(Working to see if the Germans had the makings of a Bomb, Berg all along carried within him the cinematic and linguistic seeds of the Bomb's ultimate destinations in Hiroshima, Nagasaki.)

In a strange way indeed, Moe Berg is actually a "deep cover" player in the baseball/Hiroshima poetry connections found within Jack Spicer's work, and made fully explicit by that would-be author of an "After Spicer" work, Araki Yasasuda, in the poem "Horsehide and Sunspot, 17 July 1968--Hiroshima Municipal Stadium."

From the baseball diamond of Princeton where Einstein later teaches, via a clandestine film made while playing hookey from a ball game, to the Candlestick Park of the pitchers and catchers of Spicer's radio broadcast games, to the fictional poet attending a game in Hiroshima Stadium, one finds the famously flat-footed radio star, spy and catcher, language-obsessed, walking through the 20th century's atomic Holocaust of fissioning, fusioning, fall out particles of atoms and poetry, box scores, coded messages, screaming headlines, obscure and trivial "faits divers" and a landscape of writing in which the "writing on the wall" is the physically embedded shadow of the last living instant of a human being.

From a moving picture image to a shadow fixed in concrete by the light flash of a never before seen sun . . .

Baseball games seen by the eyes of a participant/ bench warming player, heard on the radio by a poet of Outside, observed by a fictional poet created by a pseudonymous "late" writer . . .

a trajectory of reading and writing moves through identities real, imagined, covert, pseudonymous, dead, ghostly, Outside . . . writers and readers that are themselves fissions, fusions, recorded images and voices, receivers and transmitters of the ghostly, the Outside, the dead, the living-dead, the imagined, the hallucinated, the Shocked, the voluntarily or not covert . . . among forgeries and doublespeak--propaganda and prayers--

a trajectory of energy, mass and light speeding toward a shadow embedded in concrete--

not a "writing ON the wall"--but a writing IN the wall--

a concrete shadow in three dimensions of a light eclipsing the sun in broad daylight--

(in its --or "under cover" of its--darkness are all the words ever written so intermingled they have become --unreadable--or are they now being transmitted in an other way from this cipher of/at the edge, the "last instant"--what sounds come forth from the depths within the wall--or have they all become at once "concrete" and "shadow"- . . . )

(Both the bios for adults of Moe Berg are very good, the other i have yet to read. Moe Berg is also the only person one may find having bios at such sites

as Famous Jewish-Americans, the CIA website and many baseball sites and some other espionage ones.

Cathers often later in life become radio announcers and managers. The only one who is a kind of relative of Moe Beg is Bob Uecker, the Hall of Fame broadcaster for the Milwaukee Brewers, also a star of the Johnny Carson Show and the tv sit com Mr. Belvedere. Like Berg, Uecker was a famously mediocre hitter--he had a "perfect" . 200 average--the only itcher he could hit was, inexplicably, Sandy Koufax-- --and also very good defesively. He, unlike Berg, was able to use his gift with words as a stand up comedian and a writer--his Carcher in the Wry is a fun read.

On Nov 27, 2007 6:51 AM, Dr. Barry S. Alpert

<[REDACTED]> wrote:

> Though not exactly a member of the foreign service, James Jesus Angleton was intimately involved with poets, poetry, & spying. Those intrigued by this thread might want to read around in these essays:

>

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> <http://www.cia-on-campus.org/yale.edu/henwood.html>

>

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>

> [http://www.nytimes.com/books/first/b/burleigh-private.html?](http://www.nytimes.com/books/first/b/burleigh-private.html?_r=1&oref=slogin)  
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>

> Barry Alpert

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> Connect and share in new ways with Windows Live.

> [http://www.windowslive.com/connect.html?](http://www.windowslive.com/connect.html?ocid=TXT_TAGLM_Wave2_newways_112007)

ocid=TXT\_TAGLM\_Wave2\_newways\_112007

[↑ Contents](#)

548. **Ruth Lepson**

***Re: poetry and the foreign service***

*Tue 27 Nov 2007*

---

yes & Eliot has translated, w others, poems abt India by Paz when he was an ambassador there--A Tale of Two Gardens.

On 11/27/07 11:49 AM, "Barry Schwabsky" <[REDACTED]> wrote:

*I seem to remember that Eliot Weinberger wrote something about him in Montemora years ago.*

*----- Original Message -----*

*From: Dr. Barry S. Alpert <[REDACTED]>*

*To: [REDACTED]*

*Sent: Tuesday, 27 November, 2007 2:51:17 PM*

*Subject: Re: poetry and the foreign service*

*Though not exactly a member of the foreign service, James Jesus Angleton was intimately involved with poets, poetry, & spying. Those intrigued by this thread might want to read around in these essays:*

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*Barry Alpert*

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*ocid=TXT\_TAGLM\_Wave2\_newways\_112007*

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549. **Tom Beckett**

***Re: Kozik/Schwabsky collaboration***

*Tue 27 Nov 2007*

---

Congrats, Barry. Wish I could I be there to see the work.

*-----Original Message-----*

*From: Barry Schwabsky <[REDACTED]>*

*To: [REDACTED]*

*Sent: Tue, 27 Nov 2007 11:36 am*

*Subject: Kozik/Schwabsky collaboration*

The exhibition "New Prints" at VanDeb Editions, 313 West 37th Street, 7th floor, New York, NY includes three prints (etching, aquatint) by KK Kozik with poems by Barry Schwabsky. The opening reception is Thursday, November 29,



6:00-8:00 pm. Gallery hours are onday-Thursday 1:00-5:00 pm or by appointment, [REDACTED].

[More](#)

new features than ever. Check out the new AOL Mail ! -  
<http://o.aolcdn.com/cdn.webmail.aol.com/mailtour/aol/en-us/text.htm?ncid=aolcmp000500000000003>

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550. **steve d. dalachinsky**

***Re: i'm not there***

*Tue 27 Nov 2007*

i'm floored aldon tho yes i do understand and flawed is flawed one way or the other

On Tue, 27 Nov 2007 12:23:24 -0500 ALDON L NIELSEN <[REDACTED]> writes:

> I saw it more as being really flawed with a few good things --

>

> On Mon, Nov 26, 2007 07:02 PM, "steve d. dalachinsky"

> <[REDACTED]> wrote:

>

> > DYLAN FILM REALLY GOOD WITH A FEW FLAWS I.E. A SECOND OF MOTOR

> CYCLE

> >ACCIDENT NO WOODSTOCK OR BAND NO SONGS FROM THAT COME BACK PERIOD

> OOPS

> >MAYBE A SECOND OF WATCHTOWER TOO MANY JUMPS BACK AND FORTH IN

> CHRONOLOGY

> >A BIT TOO FELLINI-ESQUE IN SPOTS ALA clowns la strada and

> particuarlly

> >8&1/2 kate blanchett was great academy award material my wife

> didn't

> >know she was a woman maybe best segments were hers and closer to

> >actuality in dylan's life lots of sirrealism

> >

> >

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>

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551. **Stephen Vincent**  
*Re: poetry and the foreign service*  
 Tue 27 Nov 2007

What a wonderful account - and interp - of this Moe Berg, David! In/of who I have been ignorant. I like the ghost play analysis - tho I will have to revisit the connections you make with Jack Spicer (haha!). Tho Spicer was clearly aware the trajectory of the shadow on the Hiroshima wall. The line between poetry and spying & code-breaking is also there among the Brits in World War II. M-5 (is it?) British Intelligence made use of the 'new criticism' skills of students of IA Richards and William Empson. 7 Types of Ambiguity - as a manual for decoding poems was also good training for decoding enemy scripts. The fact that some of these students - Marxist communists - were also into re communicating secrets to Moscow put another set of ghosts into the works. Apparently the information on how to build the bomb traveled quite easily from Washington to Moscow. Beware the well trained boys from both Princeton and Cambridge. The poem as a double agent! I won't go further with that.

977

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the "writing on the wall" is the physically embedded shadow of the last living instant of a human being.

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Baseball games seen by the eyes of a participant/ bench warming player, heard on the radio by a poet of Outside, observed by a fictional poet created by a pseudonymous "late" writer . . .

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a trajectory of energy, mass and light speeding towards a shadow embedded in concrete--

not a "writing ON the wall"--but a writing IN the wall--

a concrete shadow in three dimensions of a light eclipsing the sun in broad daylight--

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## 552. **Stephen Baraban**

### ***Re: i'm not there***

*Tue 27 Nov 2007*

---

Steve D.

If you did catch a second of motorcylce accident presentation in "I'm Not There" you have admirable visual acuity. However I think it was strange to go see this movie with a checklist of things you expected to see in the back of your mind. It is very clearly a wild fantasia created by one of USAmerica's most remarkable film-makers, Todd Haynes, bouncing off the life and times of Bobby Zimmerman. I liked that it was at times Fellini-esque or Godard-ian or imitating the Pennebacker Dylan documentary I've never seen, and Godard knows what else. (The scene in the diner in which the "movie actor aspect of Dylan" first converses with his French-born abstract artist wife has dialogue adapted from a cafe scene in JLG's "Masculine Feminine": "What would you say is the

center of your world?" "Well, I'm 22...I would say myself").

As this is a poetics list, I should note that the scenes involving Dylan and the young Allen Ginsberg are a hoot. At one point they are looking at an outdoor statue of the crucified Jesus and declaiming witticisms. Bob eventually calls out "can't you do any of your \*old\* material???"

There's so much more to say about this film. Suffice it for now to say that it is a daring semi-biographical hybrid like Gus Van Sant's movie about the last days of Kurt Cobain. And the sound of BD's post-motorcycle accident musical comeback \*is\* represented in the moving presentation of "Going to Acapulco" from the Basement Tapes in the final enigmatic section concerning Dylan as an aging Billy the Kid trying to protect the old weird American town of Riddle.

--- "steve d. dalachinsky" <[REDACTED]> wrote:

*DYLAN FILM REALLY GOOD WITH A FEW FLAWS I.E. A  
SECOND OF MOTOR CYCLE  
ACCIDENT NO WOODSTOCK OR BAND NO SONGS FROM THAT  
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strada and particuarlly  
8&1/2 kate blanchett was great academy award  
material my wife didn't  
know she was a woman maybe best segments were hers  
and closer to  
actuality in dylan's life lots of sirrealism*

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Never miss a thing. Make Yahoo your home page.  
<http://www.yahoo.com/r/hs>

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553. **Mark Truscott**

***reminder: this Thursday: Avasilichioaei and Carr at Test (Toronto)***

*Tue 27 Nov 2007*

---

29 November 2007, 8:00 p.m.

OANA AVASILICHIOAEI and ANGELA CARR

at the Test Reading Series

Mercer Union, A Centre for Contemporary Art

37 Lisgar Street, Toronto

Free (donations toward the running of the series gratefully accepted)

Contextual information about the readers and a map are available at  
[www.testreading.org](http://www.testreading.org).

We acknowledge the support of the Canada Council for the Arts and the League of Canadian poets for this reading.

Hope to see you there,

Mark

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554. **Burt Kimmelman**

***Need Place to Stay in NYC 1/30 to 2/2/08***

*Tue 27 Nov 2007*

---

Michael Stephens (poet, novelist, playwright, essayist) is looking for a place to stay in NYC during the AWP convention, which runs from January 30th through February 2nd. An inexpensive sublet would be possible for him, or simply a place to crash.

If you know of some place please contact me, Burt Kimmelman, at [REDACTED], or Mick Stephens at [REDACTED].

Thanks,

Burt

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555. **David Baratier**

***Landis Everson***

*Wed 28 Nov 2007*

---

I had not noticed any mention of Landis Eversons' death tho I think I received word of it late last Sunday so I am saying something. At first, his first book made me hopeful about his (new) publisher (only of books, not the journal) and



their intent as well as expected quality for future collections. And he wrote some remarkable poems, ones that moved me at moments.

I first learned of Everson in *Fulcrum #2* where I appeared with him. While I was not impressed with the poems (from the 50's), the fact of Ben Mazer "finding him" before so many others who were, in my estimation, way too far in depth, immersed in the Berkeley Ren., ringtones and all, including friends and former students, THAT PART was impressive, the finding. What was more pronounced was the new material that subsequently followed, an amazing piece appeared in the *The Sycamore Review* (1 of 2), an awe inspiring chunk in *APR*, and there was another set in a location that leaves me at this moment. By the time the book came out I was actually excited, which says a lot for someone who is enamored of Blasens essays (see the recent UC collection), sceptical about Spicer (*Collected*), and only interested in small sections of Duncan (*Bow*, mainly).

What a great poet Landis was, there was poem that in my memory, which all of this is from, I think from *SR*, called *Potatoes and Onions*, correct me if I be wrong. The repetition was perfect, not too much Stein. Just the perfect mix of Spicer's playfulness with Duncan's loft and Gilbert's "down to earthiness" to relegate this writing to the most important figures of the round table.

When his first book surfaced I remembered that I had read him once in the stacks in some library I was invited to, in Ashbery's *Locus Solus* (sp?), a journal that was often fancy and flight driven in a way that was distasteful. The pub seemed like it was so locally driven that the gist of the moment, or "history," was absent in so many areas, so purposely removed. I hope I am being clear, and the notion of what I call "new-frenchism," totally derived from attempted translations (best example *Tennis Court Oath* from *JA* or *Freely Espousing* from Schuyler, both of which put them on the map in many ways but have not stood any sense of time from what I have learned from earlier *Generations* (tho Jimmy immediately escaped it)) a plateau which can be annoying in general, for being the primary tone of each collection. Landis had an interesting "Romaness" to his stance, tactfully appealing but empty on the inscape, an angle of approach that abutted and refuted the new modernist approach of the period.

Anyway, to be brutal, from the "closest" to LE I know, I was told that Landis shot himself once in the head with a world war 2 service revolver. There is little else that has come to light, probably since he was an isolated person from what I know of the last five years, let alone earlier when he entirely disappeared. If somebody wishes to share their appreciation of his work, or knows more please tell, feel free to frontchannel, backchannel or give me a call. If not, buy the book, try it out, let me know--

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Never miss a thing. Make Yahoo your homepage.

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556. **Jesse Glass**

***New Jesse Glass Sound Files at PENNSOUND***

*Wed 28 Nov 2007*

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Give a listen at:

<http://writing.upenn.edu/pennsound/x/Glass.html#SU07>

Jess (ofJapan)

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557. **Sam Truitt**

***Re: poetry and the foreign service***

*Wed 28 Nov 2007*

---

Concur - fascinating turf - something incarnate - but someplace too in there the inherent lie, duplicity (double), falseness that keeps one coming back, combing the roster, the lineup, for the/that weakness, which is itself the fascinating fastening: Moe!

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

From: Stephen Vincent <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, November 27, 2007 5:42:10 PM

Subject: Re: poetry and the foreign service

What a wonderful account - and interp - of this Moe Berg, David! In/of who I have been ignorant. I like the ghost play analysis - tho I will have to revisit the connections you make with Jack Spicer (haha!). Tho Spicer was clearly aware the trajectory of the shadow on the Hiroshima wall. The line between poetry and spying & code-breaking is also there among the Brits in World War II. M-5 (is it?) British Intelligence made use of the 'new criticism' skills of students of IA Richards and William Empson. 7 Types of Ambiguity - as a manual for decoding poems was also good training for decoding enemy scripts. The fact that some of these students - Marxist communists - were also into re communicating secrets to Moscow put another set of ghosts into the works. Apparently the information on how to build the bomb traveled quite easily from Washington to Moscow. Beware the well trained boys from both Princeton and Cambridge. The poem as a double agent! I won't go further with that.

Stephen V

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

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>

>

> <http://www.cia-on-campus.org/yale.edu/henwood.html>

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> <http://www.jeetheer.com/politics/cia.htm>

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[http://www.nytimes.com/books/first/b/burleigh-private.html?\\_r=1&oref=slogin](http://www.nytimes.com/books/first/b/burleigh-private.html?_r=1&oref=slogin)

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>

> Barry Alpert

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Connect and share in new ways with Windows Live.

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[http://www.windowlive.com/connect.html?  
ocid=TXT\\_TAGLM\\_Wave2\\_newways\\_112007](http://www.windowlive.com/connect.html?ocid=TXT_TAGLM_Wave2_newways_112007)

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Be a better pen pal.

Text or chat with friends inside Yahoo! Mail. See how.

<http://overview.mail.yahoo.com/>

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558. **Gerald Schwartz**

***Re: poetry and the foreign service***

*Wed 28 Nov 2007*

---

Apparently, the poem is still at least an "operative". After a poem of mine appeared in Claire Dinsmore's Cauldron & Net (Vol. 3), I had one inquiry from an agency asset and one from an apparent British op, who wanted to know more and more. Seems as though my piece was perceived by both as a way to break the code of "Kryptos", the puzzle/sculpture found somewhere on the grounds at Langely.

Typically also, they never seemed satisfied with my answers that I intended no such reference, that the poem was simply a poem.

Someone recently told me that there are still sites which cite my piece, which I find curious, since, for a time now, that particular Vol of C&N (which also contained a great piece by Lawrence Upton) is down.

Gerald S.

Remembering fondly Basil Bunting as an op.

*What a wonderful account - and interp - of this Moe Berg, David! In/of who I have been ignorant. I like the ghost play analysis - tho I will have to revisit the connections you make with Jack Spycer (haha!). Tho Spicer was clearly aware the trajectory of the shadow on the Hiroshima wall. The line between poetry and spying & code-breaking is also there among the Brits in World War II. M-5 (is it?) British Intelligence made use of the 'new criticism' skills of students of IA Richards and William Empson. 7 Types of Ambiguity - as a manual for decoding poems was also good training for decoding enemy scripts. The fact that some of these students - Marxist communists - were also into re communicating secrets to Moscow put another set of ghosts into the works. Apparently the information on how to build the bomb traveled quite easily from Washington to Moscow. Beware the well trained boys from both Princeton and Cambridge. The poem as a double agent! I won't go further with that.*

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

*David Chirot <[REDACTED]> wrote: One of the more truly strange and fascinating tales in the annals of spydom, polylinguistics, newspaper and book addictions, friend of the rich and famous, scientists, writers and social lights, is the professional baseball player Moe Berg, of whom two adult bios and one juvenile readers' accounts have been penned. (ESPN also made a good video bio.)*

*Since he was a lifetime catcher, (after an early in career injury, solely used as a backup, often third string; weak hitter, very good defense), Berg may be thought of as one part of Jack Spicer's battery of pitcher and catcher.*

*As a member of a team of mainly All Star players sent to Japan in 1934 (he'd also gone in '33), Berg, while the team played in another city, took a tour of Tokyo during which he ascended to the top of building and took movie camera footage of the harbor and important buildings of the capital city. These later proved to be his entree into the early days of the OSS, culminating in a mission to attend a war time lecture*



*by Heisenberg in Switzerland and bring back a report of it, to see if any evidence of any work on a Nazi A-bomb.*

*Berg was a bizarre character who grew progressively stranger and more deliberately "mysterious" in later life, letting it be thought that he was still an agent, while actually having been let go after the OSS began to turn into the CIA.*

*Due to his obsessive reading of newspapers--which he would not let anyone else touch until he had read them, as until then they were "alive"--and his wide reading in obscure topics, Berg became famous in the mid 1930's as a guest on "Information Please" Quiz Shows on the radio. The weird combination of a baseball player with the knowledge of a "professor" made him a huge favorite. To the end of his life he was able to live off of friends and in their homes due to his early celebrity and "connections" across many strata of society.*

*Berg always let it be known that he studied and mastered many languages--though it is unclear how much he really knew or could speak. He was able to create a myth about himself which gave him a freedom from a life of much work (many years of his career he played in very games), and at the same a dependence on others, opening and closing many strange doors during his life.*

*The reason for writing of him in connection with poets and foreign service is that Berg was able to exist in seemingly disparate worlds by the continual manipulation of his self-created image of a man who was very good with words--the vast vocabulary of the memorizer of mountains of information, from the most trivial, obscure and dull to the most significant, useful, and interesting. Adding to this his self-created aura of a quick-study learner of a great number of languages 'dead' and living, Berg was able to wow others impressed by words, from sports writers and PR radio people to professional lecturers, "experts," and his bosses in the OSS. These in turn promoted him--basically Berg became a man who lived by his wits via the creation of a persona who existed only in language. His biographers note that as the years went by, the chasm between his outward persona, with its vast vocabularies, and his inner "emptiness" as an actual person, grew ever wider. The illusions he performed became ever harder to sustain, and the limits of his actual world smaller and smaller.*

*Via the ambiguities of his actual knowledge of languages and vocabularies, roots and grammars, long before he became a professional spy, Berg had created such a niche for himself. When he skipped a ball game to take clandestine films, he was in a sense "projecting himself" via these images into his future role as a surveillance-being, a hired listener and reader, a hired "catcher" of*



*(stolen) signs from the "pitcher" of the opposing team.*

*A graduate of Princeton, the third string catcher and radio star, the ambiguous newspaper addict and obscure book collector Mr Berg became involved in the A-bomb saga begun by one of Princeton's most famed future Professors, Albert Einstein.*

*And at the heart of all these events is the activity of words employed in both a "foreign service" and in the service of the creation of a persona who existed sporadically in the "Objectivist" poetry of baseball box sores and much more "under cover" and shadowily, rhizomatically, among the "Curveballs" of languages, words, signs, and in the "stolen signs" and "moving pictures" creating interconnections between baseball diamonds and the fissioning of atomic particles linking the USA and Japan.*

*(Working to see if the Germans had the makings of a Bomb, Berg all along carried within him the cinematic and linguistic seeds of the Bomb's ultimate destinations in Hiroshima, Nagasaki.)*

*In a strange way indeed, Moe Berg is actually a "deep cover" player in the baseball/Hiroshima poetry connections found within Jack Spicer's work, and made fully explicit by that would-be author of an "After Spicer" work, Araki Yasasuda, in the poem "Horsehide and Sunspot, 17 July 1968--Hiroshima Municipal Stadium."*

*From the baseball diamond of Princeton where Einstein later teaches, via a clandestine film made while playing hookey from a ball game, to the Candlestick Park of the pitchers and catchers of Spicer's radio broadcast games, to the fictional poet attending a game in Hiroshima Stadium, one finds the famously flat-footed radio star, spy and catcher, language-obsessed, walking through the 20th century's atomic Holocaust of fissioning, fusioning, fall out particles of atoms and poetry, box scores, coded messages, screaming headlines, obscure and trivial "'faits divers" and a landscape of writing in which the "writing on the wall" is the physically embedded shadow of the last living instant of a human being.*

*From a moving picture image to a shadow fixed in concrete by the light flash of a never before seen sun . . .*

*Baseball games seen by the eyes of a participant/ bench warming player, heard on the radio by a poet of Outside, observed by a fictional poet created by a pseudonymous "late" writer . . .*

*a trajectory of reading and writing moves through identities real, imagined, covert, pseudonymous, dead, ghostly, Outside . . . writers and readers that are themselves fissions, fusions, recorded images*

*and voices, receivers and transmitters of the ghostly, the Outside, the dead, the living-dead, the imagined, the hallucinated, the Shocked, the voluntarily or not covert . . . among forgeries and doublespeak--propaganda and prayers--*

*a trajectory of energy, mass and light speeding toward a shadow embedded in concrete--*

*not a "writing ON the wall"--but a writing IN the wall--*

*a concrete shadow in three dimensions of a light eclipsing the sun in broad daylight--*

*(in its --or "under cover" of its--darkness are all the words ever written so intermingled they have become --unreadable--or are they now being transmitted in an other way from this cipher of/at the edge, the "last instant"--what sounds come forth from the depths within the wall--or have they all become at once "concrete" and "shadow"- . . . )*

*(Both the bios for adults of Moe Berg are very good, the other i have yet to read. Moe Berg is also the only person one may find having bios at such sites as Famous Jewish-Americans, the CIA website and many baseball sites and some other espionage ones.*

*Cathers often later in life become radio announcers and managers. The only one who is a kind of relative of Moe Berg is Bob Uecker, the Hall of Fame broadcaster for the Milwaukee Brewers, also a star of the Johnny Carson Show and the tv sit com Mr. Belvedere. Like Berg, Uecker was a famously mediocre hitter--he had a "perfect" . 200 average--the only pitcher he could hit was, inexplicably, Sandy Koufax-- --and also very good defensively. He, unlike Berg, was able to use his gift with words as a stand up comedian and a writer--his Carver in the Wry is a fun read.*

*On Nov 27, 2007 6:51 AM, Dr. Barry S. Alpert wrote:*

*Though not exactly a member of the foreign service, James Jesus Angleton was intimately involved with poets, poetry, & spying. Those intrigued by this thread might want to read around in these essays:*

*<http://www.cia-on-campus.org/yale.edu/henwood.html>*

*<http://www.jeetheer.com/politics/cia.htm>*

*[http://www.nytimes.com/books/first/b/burleigh-private.html?\\_r=1&oref=slogin](http://www.nytimes.com/books/first/b/burleigh-private.html?_r=1&oref=slogin)*

Barry Alpert

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Connect and share in new ways with Windows Live.

[http://www.windowslive.com/connect.html?  
ocid=TXT\\_TAGLM\\_Wave2\\_newways\\_112007](http://www.windowslive.com/connect.html?ocid=TXT_TAGLM_Wave2_newways_112007)

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559. **Maria Damon**

**iggy + passenger**

Wed 28 Nov 2007

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just enjoying iggy's "the passenger" on youtube. does he really say "all the clouds and the black guitars"?

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560. **Tim Peterson**

**SEGUE 12/1: TYRONE WILLIAMS & SUEYEUN JULIETTE LEE**

Wed 28 Nov 2007

---

A new season of the Segue Reading Series begins this Saturday. Come hear:

Tyrone Williams & Sueyeun Juliette Lee

December 1st

4 pm (punctually!)

The Bowery Poetry Club

300 Bowery, just north of Houston

New York, NY 10012

[Seguefoundation.com](http://Seguefoundation.com), [bowerypoetry.com/midsection.htm](http://bowerypoetry.com/midsection.htm)

Tyrone Williams' book, c.c.,

was published by Krupskaya Books in 2002; the chapbooks AAB and Futures,

Elections were published in 2004; and the chapbook Musique Noir was published in 2006. A new book, On Spec, is forthcoming from Omnidawn in 2008.

Sueyeun Juliette Lee currently lives in Philadelphia where she

edits Corollary Press, a small chapbook series dedicated to new work by writers

of color. Her chapbooks include *Perfect Villagers* (Octopus Books) and *Trespass Slightly in* (Coconut Poetry). Her first book, *That Gorgeous Feeling*, is forthcoming from Coconut Books next spring. Her new work, *Mental Commitment Robots* was just published by Portable Press at Yo-Yo Labs and will be unveiled at the reading.

See you here!

Curated by Brenda  
Iijima and Evelyn Reilly=

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561. **David Chirot**

***NY Times re enlarged fotos w/Lincoln, Center of Attention of Camera's Gaze/Murat's Peripheral Space of Photography***

*Wed 28 Nov 2007*

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Murat has written often to this list with his thoughts re images, photographic and otherwise, and in many of his notes he discusses the peripheral areas of a photo, an image, as creating a more democratic field --for thought, investigation, vision--than that of the framed and directed "center of attention."

This is among the themes beautifully presented in Murat's book *The Peripheral Space of Photography* which is at once a philosophical work and a poem, embodying a poetic structure which reveals itself, emerges, "exposes itself," in the reading, rather than being in itself an imposed "center of attention."

(Paul Celan: "Poetry no longer imposes itself, it exposes itself." Celan's statement is one too sadly ignored for the most part still. Imposed poetry is pretty much "the order of the day.")

The riots of the last few days and nights in Paris are a manifestation literally of the peripheries in revolt against the "center of attention" of the capital city, where the attention is always directed and framed by sites/sights/cites of order and consumption, of control and carefully structured and managed gazes. The peripheries, neglected and consigned to a form of living oblivion, are the dumping grounds of the city's peripheral populations--the working class, the poor, the emigrants and children of immigrants.

For now a Wall of police, helicopters, fire brigades, is thrown up to keep these peripheries at bay. One can imagine that at some point, the Walls may be literalized and solidified, made huge and concrete, as they have been in other cities, gated communities, Green Zones, borders, and most extremely and repressively in the Occupied Territories.

The "Wall of Separation" becomes a way of "removing from the picture" those peripheral elements of democracy of which Murat writes.

In these recently greatly enlarged fotos of Gettysburg on the day of Lincoln's address, Lincoln is discovered, emerging from the crowds, the masses of soldiers and citizens. Yet at the same time, one is very aware of how this figure of the "center of attention" moves among gazes which, as they move towards the peripheries, have their attentions directed elsewhere--inwardly, outwardly, to the sides, up--that is, have a gaze which encompasses a much larger arena of the "historical moment," and signal to the viewer the existence and necessity of an awareness of the peripheral, even as one notes the "center" moving among the "masses."

The "distraction/distractedness" of the peripheral gazes, rather than "missing" the "central event," is creating a plurality of events and gazes, desiring the response and attention not solely of the oblivious center, but of that "something more" than a controlled and regimented (literally, among the soldiers) existence.

The "outside" of desire and vision--moving away from the controlled, focused, directed, managed, policed and framed "center" of power and consumption, which demands the all consuming attention --and obedience--of everyone, no matter how little attention is given to any but a few of them.

A poetry of the "exposed" image --and writing--rather than the imposed.

(Emerson: the blank and ruin we see in Nature may be within our own eye.)

The final lines of the article charge the "inherent bias of the camera" with this construction of vision, though one might well propose that it is the eye of the viewer which has been so constructed, educated, trained, rather than the mechanical device alone:

And this is somehow the inherent bias of the camera. It always directs us toward the center of attention, never away to the periphery, even though that is where our attention eventually wanders.

Here is the address for the article which has link to the fotos, which truly are extraordinary.

<http://www.nytimes.com/2007/11/28/opinion/28wed4.html?th&emc=th> ---

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

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



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San Diego Real Estate Listings

Search the MLS for over 10,000 available properties in sunny San Diego, California.

<http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=61f319c3967167e6fc32a24097b28114>

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563. **Joel Weishaus**  
**"Haunting the Paleolithic"**

Wed 28 Nov 2007

---

My latest piece of Digital Literary Art:

<http://web.pdx.edu/~pdx00282/Ghosts/title.htm>

-Joel

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564. **David Chirot**  
**Vast Nazi archive opens to public - Yahoo! News**

Wed 28 Nov 2007

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[http://news.yahoo.com/s/ap/20071128/ap\\_on\\_re\\_eu/nazi\\_archive](http://news.yahoo.com/s/ap/20071128/ap_on_re_eu/nazi_archive) ---

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565. **Shin Yu Pai**  
*poetry at RISD tonight*  
*Wed 28 Nov 2007*

---

Shin Yu Pai  
poetry reading and slide lecture  
RISD Tap Room  
226 Benefit Street  
8 p.m.  
FREE

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566. **Thomas Devaney**  
*Please come to Bowery Poetry Club Thurs night!*  
*Wed 28 Nov 2007*

---

Hello, please come to the book party for my new book on Thursday Nov 29th if you can! All best, Tom

Suzi Winson and Fish Drum  
invite you to celebrate the release of

A SERIES OF SMALL BOXES  
by THOMAS DEVANEY

Thursday, November 29, 2007. 6-7:45 pm  
open admission

The Bowery Poetry Club  
308 Bowery \* New York City  
at the foot of First St.  
bet Houston & Bleecker  


<http://www.bowerypoetry.com/>  
<http://www.fishdrum.com/>

--from "The Car, a Window, and World War II"

Ask yourself this question:

Does silence have to mean a lack of sound?

I hate the lack of sound myself, though crave the silence.

Yesterday, three people were shot at a check-point.

The difference between a moment of silence  
and a decade of silence.

A lone piano plays into our daily commute.

Gravel, pretzel bits, a penny on the floor.



VACUUM: 50 Cents.

Sonic Youth behind another pane of glass, glazed.

They didn't invent flesh as material, only the name:

"Adaptation Studies."

The late light through the painted window

becomes part of the notes on the page.

Trace the tire marks, the fuel leak on the carpet,

call them "relics."

She was emphatic: "I don't read the quotes, I skip them."

A statement which clearly gave her a lot of satisfaction.

This was years ago, hence the spaces, hence the space.

- Thomas Devaney, A Series of Small Boxes

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567. **Stephen Vincent**  
***Viz Lit & Ghost Signage***

*Wed 28 Nov 2007*

---

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

New on the blog

Viz Lit, that is, digital camera in hand, the search to find visual analogs (objective correlatives?) for whatever it may be: a literary form, a specific memory - a heightened moment in a romance - the visual complications in a metaphysical conceit, a particular image inside a specific poem, or, pushing it, something found in a theory or practice... Why not some examples?

["Persimmons", lost, early Robert Creeley Lyric, an Abbreviated Arkansas Black Apple Sonnet, Ezra Pound's nuts, & a Sunday Morning Meeting of Poets at the Intersection 19th & Valencia].

&

Ghost Signage or The ATA House of Clifford Hengst

&, if you are in the San Francisco Bay, I am reading tomorrow evening with Pat Reed, Thursday, 7:30 at Pegasus Books on Shattuck Ave. in Berkeley, hosted by Clay Banes.

As always, comments appreciated.

Stephen Vincent

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

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568. **Schuchat Simon**

***Re: Poetry and the Foreign Service***

*Wed 28 Nov 2007*

---

I should have an opinion on this subject, or on both subjects, being an object of them.

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Be a better sports nut! Let your teams follow you with Yahoo Mobile. Try it now.

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569. **Jennifer Karmin**

***JOB: University of Miami***

*Thu 29 Nov 2007*

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(this is a forward. please don't respond to me.  
good luck!)

University of Miami, Florida

The English Department seeks a Visiting Associate Professor/Poet, Fall 2008-Spring 2009, for a one-year, non-renewable position, to teach two courses in poetry writing each semester & direct MFA theses.

MFA in creative writing or equivalent, two years teaching experience at the undergraduate & graduate levels, & three published books of poetry required. Salary competitive.

Send letter & c.v. to:

Patrick A. McCarthy, Chair, Dept. of English,  
University of Miami, P.O. Box 248145-4632, Coral Gables, FL 33124.

Applications received by December 10 will be assured consideration. Interviews to be held at AWP. Women & minorities are encouraged to apply.

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Never miss a thing. Make Yahoo your home page.  
<http://www.yahoo.com/r/hs>

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572. **Aaron McCollough**  
***Issue 9 of GutCult Now Live***  
*Thu 29 Nov 2007*

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Dear All-

The fall/winter issue of GutCult (our 9th issue) is  
now available for consumption at:  
<http://www.gutcult.com>

In this issue:

lyric essays by Dan Beachy-Quick

poems by: Gabriel Gudding, Anya L. Cobler, Sandra  
Simonds, Lucy Ives, Kazim Ali.

reviews of Kate Greenstreet and Susan Briante by Becca  
Klaver and Jen Tynes.

Best Wishes-

Aaron McCollough

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573. **ALDON L NIELSEN**  
***Berkeley Renaissance Poet Landis Everson***  
*Thu 29 Nov 2007*

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Landis Everson, 1926 - 2007

Member of Berkeley Renaissance group later returned to poetry after four  
decades

template\_bas

template\_bas

By Mary Rourke, Los Angeles Times Staff Writer  
November 29, 2007

Landis Everson, a member of the Berkeley Renaissance poets of the 1940s and  
'50s who later gave up poetry for four decades but made a strong comeback in  
his old age, has died. He was 81.

Everson died Nov. 17 in Mill Valley, north of San Francisco, of a self-inflicted  
gunshot wound to the head, according to Denise Wilson of the Marin County  
coroner's office. His body was found on a public path and taken to Marin  
General Hospital, where he was pronounced dead.

He had been in failing health in recent years after suffering several strokes.

Everson came of age as a poet with his friends Jack Spicer, Robin Blaser and Robert Duncan, the core members of the Berkeley Renaissance poets.

They aimed to write "erudite poetry -- classical and biblical allusions were the norm," wrote Rachel Aviv in an essay about Everson and his colleagues that is posted on the Poetry Foundation website.

In "Lemon Tree," Everson refers to "a tree that grew in the Garden of Eden" and suggests that the fruit turned bitter after Adam and Eve were cast out of the garden. In other poems he used Surrealist images -- of deer grazing in his bed, for example.

"Landis had a very contemporary-style surrealism," said poet Kevin Clark, chairman of the creative writing program at Cal Poly San Luis Obispo. "He connected the imagery to our lives, more accessibly than many Surrealists do."

When the Berkeley Renaissance poets drifted apart in the early 1960s, Everson gave up poetry. He stopped because "for him poetry is a communication between friends, not a commercial enterprise," according to a 2005 New York Times article about Everson. "I wasn't seeing my friends," Everson said to explain his decision.

He settled in San Luis Obispo and worked in construction, renovating houses. He returned to poetry in his 70s, after he retired.

He was encouraged by poet and editor Ben Mazer, who discovered Everson's work while he was researching the Berkeley Renaissance poets several years ago.

After meeting Mazer, Everson wrote some 300 poems in three years.

In 2005, he received the Emily Dickinson Award, given by the Poetry Foundation to poets over age 50 who have never published a book. The following year Everson's first book, "Everything Preserved: Poems 1955-2005," was published by Graywolf Press.

"Landis never thought of publishing a book as an end result," said John Barr, president of the Poetry Foundation. "He wrote poetry to share with his immediate circle of friends and was far less interested in writing to publish."

Everson was born in Coronado, Calif., on Oct. 5, 1926. He graduated from UC Berkeley in the early 1950s and went on to earn a master's degree in English from Columbia University in New York.

After returning to poetry in 2003, he often traveled to give readings of his work. He was in Boston for a reading last year when he suffered his first stroke.



575. **Rusty Morrison**

**Kaya Oakes and Chad Sweeney read Dec 8th**

Thu 29 Nov 2007

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News about:

*Book Release Party at Pegasus:  
Chad Sweeney and Kaya Oakes  
Saturday December 8th 7:30pm at Pegasus Books/ 2349  
Shattuck, Berkeley*

*please, join in celebrating the  
publication of Chad Sweeney's  
AN ARCHITECTURE (BlazeVOX Books), a book-length poem  
in 56 parts.  
<http://www.blazevox.org/bk-cs.htm>*

*Kaya Oakes will be reading from her recent  
award-winning collection, TELEGRAPH (Pavement Saw),  
winner of the Transcontinental Poetry Prize.  
<http://www.oakestown.org/>*

*Event Details:*

*Pegasus Books Downtown  
2349 Shattuck Avenue  
Berkeley, CA 94704  
Phone [REDACTED]*

*Pegasus Downtown is at the corner of Shattuck and  
Durant, three blocks from Downtown Berkeley Bart.*

*Praise for An Architecture:*

*"In Sweeney's swift architecture, memory assumes the  
power of imagination, and language becomes a platform  
for the mind's multiplicity: 'I speak, therefore I  
are.' Sweeney, as Vitruvius before him, makes  
architecture the sister-discipline of music."*

*—Andrew Joron*

*"The poem is an elegy for the world in all its beauty  
and disturbing variety."*

*—Maxine Chernoff*

*Praise for Telegraph:*

*"Kaya Oakes' moving debut in TELEGRAPH charts a coming  
back to life with uncompromising lucidity and sorrow."*

*—Claudia Keelan*

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576. **Matt Henriksen**

**NYC Fri 11/30: Maureen Alsop & Jean Valentine!**

Thu 29 Nov 2007

---

Maureen Alsop & Je  
The Burning Chair Readings  
canøt believe itø

Maureen Alsop & Jean Valentine

Friday, November 30th, 8PM

Jimmyø No.43 Stage

43 East 7th Street

Between 2nd& 3rd

New York City

Maureen Alsopø recent poems have appeared or are pending in various publications including: Barrow Street, Typo, Margie, Columbia : A Journal of Literature and Art and Texas Review. Her poetry was three times nominated for the Pushcart Prize. She is the 2006 recipient of Harpur Palate's Milton Kessler Memorial Prize for Poetry and The Eleventh Muse 2006 poetry prize. Her first full collection of poetry Apparition Wren is available through Main Street Rag. ~ Two poems in Typo 10.

Jean Valentine won the Yale Younger Poets Award for her first book, Dream Barker, in 1965. Her most recent collection, Door in the Mountain: New and Collected Poems 1965 - 2003, won the 2004 National Book Award for Poetry. Author of eight additional books, Valentine has received a Guggenheim Fellowship and awards from the NEA, The Bunting Institute, The Rockefeller Foundation, The New York Council for the Arts, and The New York Foundation for the Arts, as well as the Maurice English Prize, the Teasdale Poetry Prize, and The Poetry Society of America's Shelley Memorial Prize. She has taught at Columbia, Sarah Lawrence College, NYU, and the 92nd St. Y, among other places. ~ Jean Valentine.com featuring audio recordings of poems from Door in the Mountain.

typomag.com/burningchair  
jimmysno43.com

---

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Make Yahoo! your homepage.  
<http://www.yahoo.com/r/hs>

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577. **Jesse Glass**

***New Sound Files Up At Penn Sound***

Thu 29 Nov 2007

---

For the deconstructing ear:

<http://writing.upenn.edu/pennsound/x/Glass.html#SU07>

Take a listen!

Jesse Glass

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578. **Maria Damon**

***Re: Berkeley Renaissance Poet Landis Everson***

Thu 29 Nov 2007

---

oh this is so sad. why at 81?!

ALDON L NIELSEN wrote:

> Landis Everson, 1926 - 2007

> Member of Berkeley Renaissance group later returned to poetry after four decades

>

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> By Mary Rourke, Los Angeles Times Staff Writer

> November 29, 2007

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> the norm," wrote Rachel Aviv in an essay about Everson and his colleagues  
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> is posted on the Poetry Foundation website.  
>  
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> suggests that the fruit turned bitter after Adam and Eve were cast out of the  
> garden. In other poems he used Surrealist images -- of deer grazing in his  
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> for example.  
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> chairman of the creative writing program at Cal Poly San Luis Obispo. "He  
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> gave up poetry. He stopped because "for him poetry is a communication  
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> friends, not a commercial enterprise," according to a 2005 New York Times  
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> his decision.  
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> He settled in San Luis Obispo and worked in construction, renovating houses.  
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> returned to poetry in his 70s, after he retired.  
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> He was encouraged by poet and editor Ben Mazer, who discovered Everson's  
work  
> while he was researching the Berkeley Renaissance poets several years ago.  
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> After meeting Mazer, Everson wrote some 300 poems in three years.  
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> In 2005, he received the Emily Dickinson Award, given by the Poetry  
Foundation  
> to poets over age 50 who have never published a book. The following year  
> Everson's first book, "Everything Preserved: Poems 1955-2005," was  
published by

[illegible]

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579. **Jennifer Karmin**

***Dec 2: Woodland Pattern open house***

*Thu 29 Nov 2007*

---

Sunday, December 2nd  
at Woodland Pattern Book Center  
720 East Locust Street  
Milwaukee, WI  
<http://woodlandpattern.org>

Poetry Reading at 2pm  
FREE TO THE PUBLIC

Come celebrate another year with Woodland Pattern at our Annual Open House on Sunday, December 2, 2007! As always, there will be baked goodies and beverages, good conversation, books to browse, and an opportunity to check out Roberto Harrison's art exhibit, Ineffable Isthmus: Journals and Drawings in the Woodland Pattern gallery!

In addition, Woodland Pattern will welcome several poets featured in *The City Visible: Chicago Poetry for the New Century*, to read at the Open House. The book brings together a sampling of some of the best poets working in Chicago and the surrounding region.  
<http://crackedslabbooks.com>

From all corners of the city, these poets are crafting a voice for Chicago literature in the new century: Ed Roberson, Brenda Cardenas, Jennifer Scappettone, Robert Archambeau, Joel Craig, Kerri Sonnenberg, Jennifer Karmin, Mark Tardi, and a surprise guest or two.

---

Be a better sports nut! Let your teams follow you with Yahoo Mobile. Try it now.  
[http://mobile.yahoo.com/sports;\\_ylt=At9\\_qDKvtAbMuh1G1SQtBI7ntAcJ](http://mobile.yahoo.com/sports;_ylt=At9_qDKvtAbMuh1G1SQtBI7ntAcJ)

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580. **Joshua Kotin**

***New at Chicago Review + Holiday Offer***

*Thu 29 Nov 2007*

---

Chicago Review has posted some new material to its website: <http://humanities.uchicago.edu/orgs/review/>

+ the first part of C.D. Wright's "Rising, Falling, Hovering." (The second half of which appears in the current issue. A prose note by C.D. on the poem will appear in the next issue.)

+ the full four-part exchange between John Wilkinson and Peter Riley, beginning with Wilkinson's review of Simon Jarvis's *The Unconditional*. (Peter Riley's end note --- a reading list of Cambridge poetry --- is exclusive to the web.)

+ the first part of Kent Johnson's twelve-part critical novella on recent poetry books from the UK, a review of Andrew Duncan. (The current installment is on J.H. Prynne, the next will be on Tim Atkins.)

+ + + +

Still up and available for download: "Numbers Trouble" by Juliana Spahr and Stephanie Young --- and Jennifer Ashton's response.

Also up: reviews of Eliot Weinberger, Frederick Seidel, Harryette Mullen, Zak Smith, and Kevin Connolly.

+ + + +

Please consider subscribing to Chicago Review or giving a subscription as a gift for the holidays. As a special offer we'll give you one free back issue for every year you subscribe: a five- year subscription gets the last five issues plus the current number.

Issues on offer:

51:1/2 + Christopher Middleton

51:3 + *Birds* (C.D. Wright, Ray DiPalma, etc.)

51:4/52:1 + Lisa Robertson

52:2/3/4 + Kenneth Rexroth

53:1 + *British Poetry Issue*

Please note the issue or issues of choice in the comments field when you subscribe.

Offer expires 12/25/7.

Many thanks from Chicago!

|||||

Chicago Review  
5801 South Kenwood Avenue  
Chicago Illinois 60637

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

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581. **cralan kelder**

*japanese apricot and cranberry red*

Thu 29 Nov 2007

---

that's the color of the latest volume of Noon journal of the short poem

which is surely one of the most beautiful of its kind, both in production, hand-bound, and in content; rich diversity in form, single lines, couplets, paragraphs, small dialogues and experimental

number 5 is now out, 80 pages published in an edition of 200

I'll refrain from quoting, except for these wonderful lines by Chris McCabe;

Three cheers for those who can't be there

Why can't they be there?

I think they're going to be there

to order:

██████████

The edition is limited to 200 copies, bound by hand.

(Single issue, sent via airmail: 14 US dollars / 10 euros / 7 British pounds / 1500 yen. British bank cheques and international postal money orders made payable to Philip Rowland, cash, and international reply coupons are easily acceptable forms of payment. If none of these methods are convenient for you, let me know and we'll find another way.)

Philip Rowland, editor  
Noon: Journal of the Short Poem  
Minami Motomachi 4-49-506  
Shinjuku-ku  
Tokyo ██████████  
Japan

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582. **Tom W. Lewis**

***Re: Berkeley Renaissance Poet Landis Everson***

*Thu 29 Nov 2007*

---

unrelatedly, he died in the hospital where I was born.

more relatedly, doesn't the line "for him poetry is a communication between friends, not a commercial enterprise" describe the stance of most of the Berkeley poets of that group? from what I've read, Spicer held this position...

sad news indeed.

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

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

On Behalf Of Maria Damon

Sent: Thursday, November 29, 2007 14:39

To: ██████████

Subject: Re: Berkeley Renaissance Poet Landis Everson

oh this is so sad. why at 81?!

ALDON L NIELSEN wrote:

> Landis Everson, 1926 - 2007

> Member of Berkeley Renaissance group later returned to poetry after four decades

>

>

>

> template\_bas

> template\_bas

> By Mary Rourke, Los Angeles Times Staff Writer

> November 29, 2007

> Landis Everson, a member of the Berkeley Renaissance poets of the 1940s and

> '50s who later gave up poetry for four decades but made a strong comeback in

> his old age, has died. He was 81.

>

> Everson died Nov. 17 in Mill Valley, north of San Francisco, of a

> self-inflicted gunshot wound to the head, according to Denise Wilson of the

> Marin County coroner's office. His body was found on a public path and taken to

> Marin General Hospital, where he was pronounced dead.

>

- > He had been in failing health in recent years after suffering several strokes.
- >
- > Everson came of age as a poet with his friends Jack Spicer, Robin Blaser and
- > Robert Duncan, the core members of the Berkeley Renaissance poets.
- >
- > They aimed to write "erudite poetry -- classical and biblical allusions were
- > the norm," wrote Rachel Aviv in an essay about Everson and his colleagues that
- > is posted on the Poetry Foundation website.
- >
- > In "Lemon Tree," Everson refers to "a tree that grew in the Garden of Eden" and
- > suggests that the fruit turned bitter after Adam and Eve were cast out of the
- > garden. In other poems he used Surrealist images -- of deer grazing in his bed,
- > for example.
- >
- > "Landis had a very contemporary-style surrealism," said poet Kevin Clark,
- > chairman of the creative writing program at Cal Poly San Luis Obispo. "He
- > connected the imagery to our lives, more accessibly than many Surrealists do."
- >
- > When the Berkeley Renaissance poets drifted apart in the early 1960s, Everson
- > gave up poetry. He stopped because "for him poetry is a communication between
- > friends, not a commercial enterprise," according to a 2005 New York Times
- > article about Everson. "I wasn't seeing my friends," Everson said to explain
- > his decision.
- >
- > He settled in San Luis Obispo and worked in construction, renovating houses. He
- > returned to poetry in his 70s, after he retired.
- >



- > He was encouraged by poet and editor Ben Mazer, who discovered Everson's work
- > while he was researching the Berkeley Renaissance poets several years ago.
- >
- > After meeting Mazer, Everson wrote some 300 poems in three years.
- >
- > In 2005, he received the Emily Dickinson Award, given by the Poetry Foundation
- > to poets over age 50 who have never published a book. The following year
- > Everson's first book, "Everything Preserved: Poems 1955-2005," was published by
- > Graywolf Press.
- >
- > "Landis never thought of publishing a book as an end result," said John Barr,
- > president of the Poetry Foundation. "He wrote poetry to share with his
- > immediate circle of friends and was far less interested in writing to publish."
- >
- > Everson was born in Coronado, Calif., on Oct. 5, 1926. He graduated from UC
- > Berkeley in the early 1950s and went on to earn a master's degree in English
- > from Columbia University in New York.
- >
- > After returning to poetry in 2003, he often traveled to give readings of his
- > work. He was in Boston for a reading last year when he suffered his first
- > stroke.
- >
- > "Landis was a gentle, sweet guy," said Kevin Patrick Sullivan, co-director of
- > the annual San Luis Obispo Poetry Festival, where Everson was featured in 2006.
- > "He was a little astounded by the fuss over his work after all these years."
- >
- > Everson has no known survivors.
- >

583. **Poetry Project**  
*Events at The Poetry Project December*  
 Thu 29 Nov 2007

based on the poem of the same name by Thalia Field (from *Incarnate: Story Material*). *Sound bed and engineering* by Laura Vitale. *Boys* is a short short story by Rick Moody from the late nineties set to new and extant music by Meredith Monk. *Lemon Tree* is from a series of recent short short stories by Rick Moody all based more on sound and repetition than on conventional ideas of meaning. *Sound bed and engineering* by Laura Vitale. Thalia Field's books include *Point and Line* (New Directions, 2000); *Incarnate: Story Material* (New Directions, 2004); and *Ululu* (Crown Shrapnel) (Coffee House, 2007). Performance works include <sup>3</sup>Melt<sup>2</sup>, <sup>3</sup>Seven Veils<sup>2</sup> and <sup>3</sup>After the Fall<sup>2</sup> all in collaboration with Lostwax Dance. Rick Moody is the author of four novels, three collections of stories, and a memoir. His most recent publication is *Right Livelihoods: Three Novellas*. Laura Vitale graduated from Brown University with a degree in Visual Art. She has been working in radio production and sound design for four years. Her work has aired on WBEZ and appeared at the Third Coast International Audio Festival.

Wednesday, December 5, 8 PM

Norma Cole & Simon Pettet

Norma Cole is a poet, painter and translator. Among her books are *Collective Memory*, *Do the Monkey*, and *Spinoza in Her Youth*. Forthcoming from Libellum Press is *NATURAL LIGHT* and from Factory School a book of essays, to be at music. Current translation work includes Danielle Collobert's *Journals*, Fouad Gabriel Naffah's *The Spirit God and the Properties of Nitrogen* and *Crosscut Universe: Writing on Writing from France*. Cole has been the recipient of a Wallace Alexander Gerbode Foundation Award, Gertrude Stein Awards, the Fund for Poetry, and the Foundation for Contemporary Arts. A Canadian by birth, Cole migrated via France to San Francisco where she has lived since 1977. Simon Pettet's most-recently published book of poems is *More Winnowed Fragments* (Talisman, 2006). His *Selected Poems* is also still in print and available from the same publisher. He is the author of two classic collaborations with photographer-filmmaker, Rudy Burckhardt, *Conversations About Everything* and *Talking Pictures*, and he edited for Black Sparrow the *Art Writings* of the poet, James Schuyler. "Like Beethoven's *Bagatelles*", John Ashbery has written, "Simon Pettet's short poems have a great deal to say, and their seeming modest dimensions help rather than hinder his saying it".

Friday, December 7, 10 PM

The Theatre of a Two-Headed Calf! A New Performance by Lucy Alibar!

QURASH

CO-LAB!

Dyke Squad (a branch of The Theatre of a Two-headed Calf) is a queer collaborative writing and performing team made up of Jess Barbagallo, Laryssa

Husiak, Brooke O'Harra and Laura Stinger, directed by Brooke O'Harra (with many amazing guest performers). Dyke Squad is pleased to present Room for Cream, a live lesbian soap opera series which will run at La Mama, every Sat. at 5:30pm beginning Jan 08. Dyke Squad came together in order to write and perform queer theater and provide a solid venue to involve and engage queer women in the community. . . . or perhaps to have some not-so-clean dyke fun. The Theatre of a Two-Headed Calf, founded by Brooke O'Harra (director) and Brendan Connelly (composer), is a collective of artists and designers who are working in concert to explore new and often impossible means of opening up and presenting dramatic texts. Their new production, Drums of the Waves of Horikawa is at HERE Arts Center from October 24 - November 17. Lucy Alibar's works include Juicy and Delicious, a bluegrass musical about sex and Southern food (The Tank, Collective Unconscious); A Friend of Dorothy, about Judy Garland (Best of Montreal Fringe nomination, Avignon, Bath, and Edinburgh Festivals); Gorgeous Raptors, about girls who transform into dinosaurs (Young Playwrights Festival, Cherry Lane Theatre). This summer, Mommy Says I'm Pretty on the Insides and Home Baking Made Easy (with Zoe Aja Moore) were performed at Williamstown Theatre Festival. Lucy is an Affiliated Artist of New Georges, and a member of EST's Youngblood. QURASH CO-LAB (Queers United Resisting Assimilation into Societal Heteronormativity) presents... T-Phag ProDuct #2 Chase My Hole, an 8 minute collaborative 'ilm (like 'zine) that originated to give voice to working class queer artists. The film itself is a double projection combining 16mm and 8 mm film as well as a live musical score. In attendance will be John Parker, a conceptual artist who created QURASH to build global-community amongst queer artists. Parker also specializes in oil painting, woodcut printmaking, and drawing. His work queers elements of concept, sound, form, line, color and texture. He completed an BFA in Art at the University of Texas. Parker also works in Super 8 film.

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

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

The Poetry Project is located at St. Mark's Church-in-the-Bowery  
131 East 10th Street at Second Avenue  
New York City 10003  
Trains: 6, F, N, R, and L.



[www.poetryproject.com](http://www.poetryproject.com)

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

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

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

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584. **Gabriel Gudding**  
*picture of giant chipmunk*

Thu 29 Nov 2007

---

<http://gabrielgudding.blogspot.com>

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585. **steve russell**

***Re: WHAT TO DO WHEN THE SHIT HITS THE FAN, by Dave Black***

Thu 29 Nov 2007

---

Conrad, the absolute last person... I was thinking I'd have poetry slaves. A small, highly literate group, devoted to ME. I'm a narcissist. & being a narcissist & a poet is torture. If I can't enjoy my narcissism, am I really a narcissist? But to answer your question, yes. I'd write poems. I'd even send them to non-existent journals. What the fuck. I'd stay drunk. I'd do every drug possible. Before long, I'd be so delusional it wouldn't matter if I were the only me. I'd have plenty of personalities to keep me company. Questions of the type you ask are enough to drive one to drink, but they should be asked. Fuck yeah, I'd still write. Maybe the utter hopelessness of the situation would bring out my best. I wonder if Samuel Beckett would have continued writing if he were the last living human? Of course, you're right about the libraries. & that, truly, is sad.

CA Conrad <[REDACTED]> wrote: Steve Russell wrote:

>>On the other hand, suppose a decent number of libraries survive. The world, post Apocalypse, >>could be an austere paradise. I love survivalist lit. But I'm not the healthiest kid on the block.

>>>>>

Steve, yes, I know what you mean. The FANTASY of this is kind of terrific. When I was a kid there was a weird Charlton Heston film I was obsessed with called OMEGA MAN, set in stark post Armageddon Los Angeles. One of the things I liked to do was stare into the background of the outdoor shots to see cars on the distant freeways that you weren't supposed to notice.

In reality the libraries will look much like Baghdad's libraries, ash.

I wish the poetry collection at Buffalo had some sort of nuclear war provisions. Michael Basinski should request funds for this in his budget. We'll all crawl our way to Buffalo.

Here's a question though, and I'm serious: Would you still write poems if you were the LAST person on Earth? The absolute LAST person. Not even any hope of offspring or anyone.

Because I know I would!

To me, to ask What Would Be The Point in such a case is like asking WHAT IS THE POINT for writing them now.

NOT that I don't want people to read my poems! I guess I'm just saying I think I would still want to write them.

But maybe not. Maybe I'd be so miserable I wouldn't want to do anything.

Being the only person on Earth sounds awful. But at the moment with this ridiculous "holiday" shopping season scurrying around me at top speed it sounds kind of fucking nice!

CAConrad

<http://PhillySound.blogspot.com>

-----

Be a better sports nut! Let your teams follow you with Yahoo Mobile. Try it now.

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586. **steve russell**

***Re: WHAT TO DO WHEN THE SHIT/Wittgenstein's Mistress follows the premise***

*Thu 29 Nov 2007*

---

Conrad, If I were the last person alive, I'd read this:

Wittgenstein's Mistress is a novel unlike anything David Markson--or anyone else--has ever written before. It is the story of a woman who is convinced--and, astonishingly, will ultimately convince the reader as well--that she is the only person left on earth. Presumably she is mad. And yet so appealing is her character, and so witty and seductive her narrative voice, that we will follow her hypnotically as she unloads the intellectual baggage of a lifetime in a series of irreverent meditations on everything and everybody from Brahms to sex to Heidegger to Helen of Troy. And as she contemplates aspects of the troubled past which have brought her to her present state--obviously a metaphor for ultimate loneliness--so too will her drama become one of the few certifiably original fictions of our time. "The novel I liked best this year," said the Washington Times upon the book's publication in 1988; "one dizzying,

delightful, funny passage after another. . . . Wittgenstein's Mistress gives proof positive that the experimental novel can produce high, pure works of imagination." "Addresses formidable philosophic questions with tremendous wit . . . remarkable . . . a novel that can be parsed like a sentence; it is that well made."--New York Times Book Review "Unsettling, shimmering . . . compelling."--Publishers Weekly "A work of genius . . . an erudite, breathtakingly cerebral novel whose prose is crystal and whose voice rivets and whose conclusion defies you not to cry."--David Foster Wallace "Brilliant and often hilarious . . . Markson is one working novelist I can think of who can claim affinities with Joyce, Gaddis, and Lowry, no less than with Beckett."--San Francisco Review of Books "Provocative, learned, wacko, brilliant, and extravagantly comic. This is a nonesuch novel, a formidable work of art by a writer who kicks tradition out the window, then kicks the window out the window, letting a splendid new light into the room."--William Kennedy "In a just world, Wittgenstein's Mistress would be offered notice on the cover of the New York Review of Books. Let good readers therefore come and make up the difference."--Gordon Lish "I can't think of the last time I held my breath when I read a book, waiting for the author to make one slip. Markson is as precise and dazzling as Joyce. His wit and awesome power of observation make this fictional world utterly convincing. I couldn't put this book down. I can't forget it. While Markson himself would deplore the use of a cliché, all I can say is that this book is original, beautiful, and an absolute masterpiece. Anyone who reads it can't think about the world the same way."--Ann Beattie "Wittgenstein's Mistress is an original and haunting work. David Markson brilliantly demonstrates how art and memory can both heighten and leaven grief."--Hilma Wolitzer "Beautifully conceived. An irresistible, captivating book!"--Walter Abish "Beautifully realized. Initially as hypnotically calming as an afternoon snowfall, then, by stages as menacing and yet thrilling as a nocturnal blizzard. This is Markson in the post-Beckett Gaddis country, staking his own claim, in a territory nobody else has the courage or the strength to inhabit and survive in."--James McCourt

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#### Poetry

CA Conrad <[REDACTED]> wrote:

Steve Russell wrote:

>>On the other hand, suppose a decent number of libraries survive. The world, post Apocalypse, >>could be an austere paradise. I love survivalist lit. But I'm not the healthiest kid on the block.

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CAConrad

<http://PhillySound.blogspot.com>

-----

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587. **Caleb Cluff**

***Re: iggy + passenger***

*Thu 29 Nov 2007*

---

I am the passenger  
And I ride and I ride  
I ride through the city's backside  
I see the stars come out of the sky  
Yeah, they're bright in a hollow sky  
You know it looks so good tonight



I am the passenger  
I stay under glass  
I look through my window so bright  
I see the stars come out tonight  
I see the bright and hollow sky  
Over the city's a rip in the sky  
And everything looks good tonight

Singin' la la la la la-la-la la  
La la la la la-la-la la  
La la la la la-la-la la la-la

Get into the car  
Well be the passenger  
Well ride through the city tonight  
See the city's ripped insides  
Well see the bright and hollow sky  
Well see the stars that shine so bright  
The sky was made for us tonight

Oh the passenger  
How how he rides  
Oh the passenger  
He rides and he rides  
He looks through his window  
What does he see?  
He sees the bright and hollow sky  
He see the stars come out tonight  
He sees the city's ripped backsides  
He sees the winding ocean drive

And everything was made for you and me  
All of it was made for you and me  
cause it just belongs to you and me  
So let's take a ride and see what's mine

Singin'...

Oh, the passenger  
He rides and he rides  
He sees things from under glass  
He looks through his windows eye  
He sees the things he knows are his  
He sees the bright and hollow sky  
He sees the city asleep at night  
He sees the stars are out tonight

And all of it is yours and mine  
And all of it is yours and mine  
Oh, lets ride and ride and ride and ride...  
Singing...

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

From: UB Poetics discussion group [mailto: ]

On Behalf Of Maria Damon

Sent: Thursday, 29 November 2007 3:30 AM

To:

Subject: iggy + passenger

just enjoying iggy's "the passenger" on youtube. does he really say "all the clouds and the black guitars"?

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588. **Aryanil Mukherjee**

***Re: poetry and the foreign service***

*Thu 29 Nov 2007*

---

there's another great book by Paz, published towards the end of his life - In Light of India.

aryanil

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

From: "Ruth Lepson" < >

To: < >

Sent: Tuesday, November 27, 2007 3:56 PM

Subject: Re: poetry and the foreign service

*yes & Eliot has translated, w others, poems abt India by Paz when he was an ambassador there--A Tale of Two Gardens.*

*On 11/27/07 11:49 AM, "Barry Schwabsky" < > wrote:*

*I seem to remember that Eliot Weinberger wrote something about him in Montemora years ago.*

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

From: Dr. Barry S. Alpert < >

To:

Sent: Tuesday, 27 November, 2007 2:51:17 PM

*Subject: Re: poetry and the foreign service*

*Though not exactly a member of the foreign service, James Jesus Angleton was intimately involved with poets, poetry, & spying. Those intrigued by this thread might want to read around in these essays:*

*<http://www.cia-on-campus.org/yale.edu/henwood.html>*

*<http://www.jeetheer.com/politics/cia.htm>*

*[http://www.nytimes.com/books/first/b/burleigh-private.html?\\_r=1&oref=slogin](http://www.nytimes.com/books/first/b/burleigh-private.html?_r=1&oref=slogin)*

*Barry Alpert*

---

*Connect and share in new ways with Windows Live.*

*[http://www.windowslive.com/connect.html?](http://www.windowslive.com/connect.html?ocid=TXT_TAGLM_Wave2_newways_112007)*

*[ocid=TXT\\_TAGLM\\_Wave2\\_newways\\_112007](http://www.windowslive.com/connect.html?ocid=TXT_TAGLM_Wave2_newways_112007)*

--

*No virus found in this incoming message.*

*Checked by AVG Free Edition.*

*Version: 7.5.503 / Virus Database: 269.16.8/1154 - Release Date:*

*11/27/2007 11:40 AM*

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589. **Christina E Lovin**

***Re: picture of giant chipmunk***

*Thu 29 Nov 2007*

---

If the chipmunk is that big, imagine the size of the nuts.

I'm a native Illinoisan, my dad was a conservation for the state of Illinois in Knox County (about 90 mile WNW from Normal--really from normal) for twenty years. I don't remember seeing chipmunks that big, although there were reports of giant sewer rats in Peoria, but a good divorce lawyer took care of that vermin infestation.

I miss the wide-open sky of Illinois--you know the one with the roiling black clouds (aka tornadoes, twisters, cyclones). I used to be in a writing group with folks from ISU. I really do miss them.

Congrats on the book!

Christina

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of Gabriel Gudding

Sent: Thursday, November 29, 2007 7:32 PM

To: ██████████

Subject: picture of giant chipmunk

<http://gabrielgudding.blogspot.com>

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590. **cris cheek**

***Re: i'm not there***

*Thu 29 Nov 2007*

---

well yep

some of the editing is delicious and Blanchett steals the film hands down

i liked it pretty much up until the Gere section, altho i'll give you the Fellini  
carnivale scans

so . . . erm why end it there . . . why not at least dabble in his troubadour  
present

On 11/28/07, Christophe Casamassima <████████> wrote:

> I haven't seen the film and think it has numerous flaws - one being that it was  
dreamed up and filmed, for one. Other than that it's a masterpiece of cinema.

>

>

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

> > From: "steve d. dalachinsky" <████████>

> > To: ██████████

> > Subject: Re: i'm not there

> > Date: Tue, 27 Nov 2007 17:22:01 -0500

> >

> >

> > i'm floored aldon tho yes i do understand and flawed is flawed one way

> > or the other

> >

[illegible]

> > > [REDACTED]  
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> =  
> San Diego Real Estate Listings  
> Search the MLS for over 10,000 available properties in sunny San Diego,  
California.  
> http://a8-asy.a8ww.net/a8-ads/adftrclick?  
redirectid=61f319c3967167e6fc32a24097b28114  
>  
>  
> --  
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>

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591. **Peter Ciccariello**  
***Re: "Haunting the Paleolithic"***  
*Thu 29 Nov 2007*

---

Fascinating work Joel, full of shudder and mystery!  
- Peter Ciccariello

NEW RELEASE  
UNCOMMON VISION - The Art of Peter Ciccariello  
<http://uncommon-vision.blogspot.com/>  
66 pp. 42 color plates.

On Nov 28, 2007 3:36 PM, Joel Weishaus <[REDACTED]> wrote:

*My latest piece of Digital Literary Art:  
<http://web.pdx.edu/~pdx00282/Ghosts/title.htm><<http://web.pdx.edu/%7Epdx00282/Ghosts/title.htm>>*

*-Joel*

--

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592. **steve d. dalachinsky**

***Re: i'm not there***

*Thu 29 Nov 2007*

---

thanks for this steve

On Tue, 27 Nov 2007 16:58:26 -0800 Stephen Baraban

<[REDACTED]> writes:

> Steve D.

>

> If you did catch a second of motorcylce accident  
> presentation in "I'm Not There" you have admirable  
> visual acuity. However I think it was strange to go  
> see this movie with a checklist of things you expected  
> to see in the back of your mind. It is very clearly a  
> wild fantasia created by one of USAmerica's most  
> remarkable film-makers, Todd Haynes, bouncing off the  
> life and times of Bobby Zimmerman. I liked that it  
> was at times Fellini-esque or Godard-ian or imitating  
> the Pennebaker Dylan documentary I've never seen, and  
> Godard knows what else. (The scene in the diner in  
> which the "movie actor aspect of Dylan" first  
> converses with his French-born abstract artist wife  
> has dialogue adapted from a cafe scene in JLG's  
> "Masculine Feminine": "What would you say is the  
> center of your world?" "Well, I'm 22...I would say  
> myself").

>

> As this is a poetics list, I should note that the  
> scenes involving Dylan and the young Allen Ginsberg  
> are a hoot. At one point they are looking at an  
> outdoor statue of the crucified Jesus and declaiming  
> witticisms. Bob eventaully calls out "can't you do  
> any of your \*old\* material???"

>

> There's so much more to say about this film. Suffice  
> it for now to say that it is a daring  
> semi-biographical hybrid like Gus Van Sant's movie  
> about the last days of Kurt Cobain. And the sound of  
> BD's post-motorcycle accident musical comeback \*is\*  
> represented in the moving presentation of "Going to  
> Acapulco" from the Basement Tapes in the final  
> enigmatic section concerning Dylan as an aging Billy

> the Kid trying to protect the old weird American town  
> of Riddle.  
>  
> --- "steve d. dalachinsky" <[REDACTED]> wrote:  
>  
> > DYLAN FILM REALLY GOOD WITH A FEW FLAWS I.E. A  
> > SECOND OF MOTOR CYCLE  
> > ACCIDENT NO WOODSTOCK OR BAND NO SONGS FROM THAT  
> > COME BACK PERIOD OOPS  
> > MAYBE A SECOND OF WATCHTOWER TOO MANY JUMPS BACK AND  
> > FORTH IN CHRONOLOGY  
> > A BIT TOO FELLINI-ESQUE IN SPOTS ALA clowns la  
> > strada and particuarly  
> > 8&1/2 kate blanchett was great academy award  
> > material my wife didn't  
> > know she was a woman maybe best segments were hers  
> > and closer to  
> > actuality in dylan's life lots of sirrealism  
> >  
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---

> Never miss a thing. Make Yahoo your home page.  
> <http://www.yahoo.com/r/hs>  
>  
>

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593. **Elizabeth Switaj**  
***Re: picture of giant chipmunk***  
*Thu 29 Nov 2007*

---

In Shanghai, you can buy pet chipmunks from street vendors (but they're not that big).

Elizabeth Kate Switaj  
[www.elizabethkateswitaj.net](http://www.elizabethkateswitaj.net)

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594. **steve d. dalachinsky**

***Re: i'm not there***

*Thu 29 Nov 2007*

---

see it chris then SEE IT

On Thu, 29 Nov 2007 04:11:38 +0800 Christophe Casamassima

<[REDACTED]> writes:

> I haven't seen the film and think it has numerous flaws - one being  
> that it was dreamed up and filmed, for one. Other than that it's a  
> masterpiece of cinema.

>

>

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

> > From: "steve d. dalachinsky" <[REDACTED]>

> > To: [REDACTED]

> > Subject: Re: i'm not there

> > Date: Tue, 27 Nov 2007 17:22:01 -0500

> >

> >

> > i'm floored aldon tho yes i do understand and flawed is flawed  
> one way

> > or the other

> >

> > On Tue, 27 Nov 2007 12:23:24 -0500 ALDON L NIELSEN

> <[REDACTED]>

> > writes:

> > > I saw it more as being really flawed with a few good things --

> On

> > > Mon, Nov 26, 2007 07:02 PM, "steve d. dalachinsky"

> > > <[REDACTED]> wrote:

> > >

> > > > DYLAN FILM REALLY GOOD WITH A FEW FLAWS I.E. A SECOND  
OF

> MOTOR CYCLE

> > > > ACCIDENT NO WOODSTOCK OR BAND NO SONGS FROM THAT  
COME BACK

> PERIOD OOPS

> > > > MAYBE A SECOND OF WATCHTOWER TOO MANY JUMPS BACK AND  
FORTH IN

> CHRONOLOGY

> > > > A BIT TOO FELLINI-ESQUE IN SPOTS ALA clowns la strada and  
> particuarlly

[illegible]

<http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=61f319c3967167e6fc32a24097b28114>

>

>

> --

> Powered By Outblaze

>

>

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595. **Gwyn McVay**

***Re: picture of giant chipmunk***

*Thu 29 Nov 2007*

---

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

>

guh, I am REALLY distressed that this is a FAKE chipmunk. I was anticipating a Paleolithic-mammal discovery, much the same way that scientists recently found, trifax, that Antarctica used to be occupied by five-foot-tall penguins with spear-like beaks. You get a girl all wound up, then you let her down? What kind of poethics is that?

gee, in search of a genuine chipmunk (hey, book title!)

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596. **John Tranter**

***"Announcing Jacket 34 -- Late 2007 -- special stocking-stuffer issue!"***

*Thu 29 Nov 2007*

---

=====

Announcing Jacket 34 -- Late 2007 -- special stocking-stuffer issue!

<http://jacketmagazine.com/34/index.shtml>

Editor: John Tranter - Associate Editor: Pam Brown

=====

F E A T U R E : Contemporary Turkish Poetry

A selection of poems and essays drawn from «Eda: An Anthology of Contemporary Turkish Poetry» edited by Murat Nemet-Nejat, published by Talisman House, New Jersey, and available through Small Press Distribution. With thanks to Talisman House.

F E A T U R E : Post-Marginal Positions: Women and the UK Experimental/Avant-Garde Poetry Community, moderated by Catherine Wagner

F E A T U R E : 'Between revelation and persuasion': Eric Mottram and Robert Duncan: A Compilation by Amy Evans and Shamoon Zamir

F E A T U R E : Lucas Klein: «Stèles» Volumes 1 and 2, by Victor Segalen

F E A T U R E : «About Now», by Joanne Kyger, Introduction by Linda Russo  
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. In this issue of Jacket: === Linda Russo's Introduction to the book, === Jane Falk provides a reader's response, and === Dale Smith looks at Kyger's developing poetics through her long career, and === Robert Adamson presents two poems written for Joanne Kyger. === Note: Jacket 11 contains a multi-voiced feature on Joanne Kyger edited by Linda Russo:  
<http://jacketmagazine.com/11/index.shtml>

F E A T U R E : Canadian Poetry: Language Acts: Anglo-Québec Poetry, 1976 to the 21st Century -- Editors: Jason Camlot & Todd Swift

=== Jason Camlot and Todd Swift: Introduction to «Language Acts: Anglo-Québec Poetry, 1976 to the 21st Century»

=== Robert Allen: Seven poems

=== Oana Avasilichioaei: from «Gossip in the Valley»

=== Stephanie Bolster: Six poems

=== Asa Boxer: Four poems

=== Jason Camlot: The Debaucher

=== Angela Carr: Six Poems from the Rose Concordance

=== Leonard Cohen: Three poems

=== Mary di Michele: Four poems

=== Endre Farkas: Four poems

=== Raymond Filip: Three poems

=== Jon Paul Fiorentino: Five poems

=== artie gold: Five Jockey Poems

=== Michael Harris: Five poems

=== D.G. Jones: Six poems

=== Steve Luxton: Four poems

=== David McGimpsey: Four poems

=== Donald McGrath: Five poems

=== Stephen Morrissey: Three poems

=== Erín Moure: Map of Calgary

=== Robyn Sarah: Six poems

=== David Solway: Five poems

=== Carmine Starnino: Five poems

=== Andrew Steinmetz: Five poems

=== Nathalie Stephens: Four poems

=== Todd Swift: Four poems

=== Ruth Taylor: Five poems

=== Peter Van Toorn: Six poems

=====

I N T E R V I E W : From the Hither Side: Innovative Women Poets - Cynthia Hogue and Elisabeth Frost in conversation with Jane Joritz-Nakagawa

I N T E R V I E W : Jackson Mac Low in conversation: Making Poetry «Otherwise», 28 January 2001

I N T E R V I E W : Thirteen Ways of Looking At A Vermont Poet: Bob Arnold in conversation with Gerald Hausman

I N T E R V I E W : Shanxing Wang in conversation with Nathan Brown

=====

A R T I C L E : What's Really Going on in "Persicos Odi"? Art Beck on Horace.

A R T I C L E : Jeff Derksen: «These Things Form Poems When I Allow It»: after John Newlove

A R T I C L E : Laurie Duggan: On Gael Turnbull's «Collected Poems», with a digression on his aleatory, kinetic and other off-the-page practices

A R T I C L E : John Felstiner: «It looks just like the Cascades» - Gary Snyder's Eye for the Real World

A R T I C L E : Thomas Fink: The Poetry of Questions

A R T I C L E : Noah Eli Gordon: Considering Chapbooks: A Brief History of the Little Book

A R T I C L E : Noah Eli Gordon: Considering Chapbooks: Belladonna\* books

A R T I C L E : Philip Metres «d.a.levy & the mimeograph revolution», edited by Larry Smith and Ingrid Swanberg

A R T I C L E : Jonathan Morse: The Startle Reflex: Some Episodes from the Lives of Ezra Pound's Language

A R T I C L E : Jennifer Moxley: Rimbaud's Foolish Virgin, Wiener's «Feminine Soliloquy,» and the Metaphorical Resistance of the Lyric Body

A R T I C L E : Sandeep Parmar: Mina Loy's 'Colossus' and the Myth of Arthur Cravan

A R T I C L E : Brian M. Reed: 'Lost Already Walking': Caroline Bergvall's «Via»

A R T I C L E : Anthony Stephens: Reflecting tragedy: Nietzsche, Lacan, Narcissus

A R T I C L E : John Temple: Haven of the Heart: The Poetry of John Wieners

A R T I C L E : John Emil Vincent: Escaping the future: John Ashbery's «Girls on the run»

=====

#### R E V I E W S :

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

=== «The Grand Piano» Part 3 reviewed

Earlier reviews of the project:

=== «The Grand Piano» Part 1 - in Jacket 32

=== «The Grand Piano» Part 2 - in Jacket 32

=== Li Yun Alvarado: «How Long She'll Last in This World», by María Meléndez === Cristiana Baik: «DICTEE» by Theresa Hak Kyung Cha === Douglas Barbour: «The Goldfinches of Baghdad» by Robert Adamson === Christopher Barnes: «Lemon Shark» by Luke Beesley === Ben Lyle Bedard: «REAL» by Stephen Ratcliffe === Joel Bettridge: «Mirrors for Gold», by Roberto Tejada === Lisa Bower: «Erosion's Pull», by Maureen Owen === Lisa Bower: «Letter from the Lawn» by Bobbi Lurie === Joseph Bradshaw: «Inbox: (A Reverse Memoir) », Noah Eli Gordon === Norene Cashen: «Cleavage» by Chris Tysh === Matthew Cooperman: «A Fiddle Pulled from the Throat of a Sparrow», by Noah Eli Gordon === Eugenia Demuro: «Stet.» by José Kozér. Trans. Mark Weiss. === Mark Dickinson: «The Moon Sees the One» by Candice Ward === Alexander Dickow: «I'm The Man Who Loves You», by Amy King === Sarah Dowling: «The Material of Poetry: Sketches for a Philosophical Poetics», by Gerald Bruns. === Michael Duszat: «An Elemental Thing», by Eliot Weinberger === Curtis Faville: Aram Saroyan: «Complete Minimalist Poems», and Robert Grenier: «100 Sentences / 100 Phrases». Translated from English into French by Martin Richet with the Author. === Forrest Gander: «A Worldly Country» by John Ashbery === Alan Gilbert: «How to Read a Poem» by Terry Eagleton === Daniel Godston: «Blue Lash» by James Armstrong === Daniel Godston: «Fulcrum: an annual of poetry and aesthetics» Number 5, 2006 (edited by Philip Nikolayev and Katia Kapovich) === Piotr Gwiazda: Professing Poetry: a review of «Poetry and Pedagogy: The challenge of the contemporary», edited by Joan Retallack and Juliana Spahr === Tom Hibbard: «Infinity Subsections» by Mark DuCharme === Julia Istomina: «Rise Up», by Matthew

Rohrer === Tim Keane: «The Poems of Catullus: A Bilingual Edition», translated with commentary by Peter Green === Astrid Lorange: «The Material Poem» edited by James Stuart === Nicole Mauro: «Cornstarch Figurine» by Elizabeth Treadwell === Carol Middleton: «About Writing, Seven Essays, Four Letters and Five Interviews», by Samuel R Delany === Micaela Morrisette: «The Open Curtain», by Brian Evenson === Micaela Morrisette: «Bornholm Night-Ferry», by Aidan Higgins === Micaela Morrisette: «The Exquisite», by Laird Hunt === Micaela Morrisette: «North & South», by Martha King === Richard Owens: «Black Diamond Golden Boy Takes Bull By Horns» by Geoffrey Gatza === Craig Santos Perez: «Puerta Del Sol» by Francisco Aragón === Peter Robinson: «The Collected Poems of Ted Berrigan» edited by Alice Notley with Anselm Berrigan and Edmund Berrigan, Introduction and Notes by Alice Notley === Larissa Shmailo: «Letters from Aldenderry», by Philip Nikolayev === James Stuart: «Mediated», by Carol Mirakove, and «The Arts of Islam: Treasures from the Nasser D Khalili Collection»

#### P O E M S:

=== Robert Adamson: Two poems (for Joanne Kyger)  
=== Louis Armand: Six Parts for a Requiem  
=== Jen Crawford: sixteen  
=== Laurie Duggan: Two poems from 'The skies over Thanet'  
=== Joel Deane: Tuk-tuk  
=== Jesse Glass: Two poems  
=== Scott Glassman and Sheila E. Murphy: from «Section 2»  
=== Philip Hammial: Two poems  
=== Ella Holcombe : The magazine  
=== Vincent Katz: Three poems  
=== Poems by Ko Un, translated from Korean by Brother Anthony of Taizé, Young-moo Kim, and Gary Gach  
=== Katy Lederer: In the Hole  
=== Philip Metres: The Old Haunts: A Guided Tour  
=== Carol Mirakove: Five poems  
=== Aryanil Mukherjee: Two Poems  
=== John Newlove: Three poems  
=== Benjamin Paloff: Four poems  
=== Tomaž Šalamun: Two poems, trans. Brian Henry  
=== Peter Dale Scott: Five poems  
=== Spencer Selby: Text From My Visual Book  
=== Elizabeth Smither: Practising scales  
=== Grzegorz Wróblewski: Two poems: Migraine; Jesse Owens and Luz Long

A N A S I D E : The Preservative Qualities of the Martini Diet

When Schlesinger turned 60, he became more aware of his age. After a trip to the cathedral in Florence, he wrote: "As I went into the Duomo, it occurred to me that I have been visiting churches in Europe for 45 years, and that they have really done very little for me - my fault, not theirs, of course; but there it is. Why should I waste my declining years going into churches?... I will simplify life by abandoning the inspection of churches, as in earlier years I have abandoned ballet, metaphysics, linguistics and other subjects that, however estimable, are, alas, not for me." A decade later, lunching with two younger men in 1987, Schlesinger observed, "I could not help noting the generational differences in diet. I had a martini and grilled double lamb chops. They had Perrier and chef's salad. I suppose that their diet is better for them. But mine is more fun. I understand the disappearance of cigarettes these days; they are poison. But why has hard liquor, the staff of life, yielded to white wine and, heaven help us, Perrier?" In early 2007, Schlesinger died as he had lived: at work on a book... and out on the town (he was at a Manhattan restaurant on the night he was fatally stricken). [from the «Washington Post», Sunday, October 7, 2007; Page BW03] [Note: Arthur Schlesinger Jr. lived to the age of 89. I should be so lucky. - J.T.]

Best,

-----  
John Tranter mailto: [REDACTED]

Jacket magazine: <http://jacketmagazine.com/>

Homepage: <http://johntranter.com/>

39 Short Street Balmain NSW 2041, Australia

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597. **David Baratier**

**Landis Everson poem**

*Thu 29 Nov 2007*

---

here is the poem I was talking of that I mentioned

The Onion and the Piano  
Landis Everson

It's not Dada to put together a piano with an onion, it's  
easy to do, like painting any kind of landscape, or  
speaking with a tongue split in two. On the window ledge  
as you pass, a bowl with an onion in it is  
a pale white inside a pale blue, and an etude  
coming out, between curtains dotted red on yellow,  
mixed with the smell of dinner, dancing and desire.



You make it up. You are playing a fife while  
an enemy joins you on his piano. Behind you  
there's a painting on the wall, "Girl With Onions." You once  
loved her and associated everything with her smell.  
You are drawing with chalk a rubble of onions thrown against a wall,  
using every color you have to get the right white while  
standing on a piano. Two pianos. You are standing in a field  
of tomatoes and one onion sprout intrudes, dominating the view.  
You hear the tinkling, too close to reality,  
of an eighteenth-century harpsichord (not a piano?)  
playing boogie-woogie thought up by Bach  
in the shadowy intensity of the world between your ears.  
Your coloring book growingly has no meaning--  
you interchange the colors every day.

There's a ballerina on a giant onion, rolling  
between laughter and her fancy feet. She is telling us  
that there's a symbolic mystery under her movements  
and the luminous ball she dances on, which has been  
painted as an obvious fake of cardboard, confetti and paste,  
with hints of layers of skin and the color of breaking waves,  
that an onion, if it moves and is cold, could be an ocean.

Or almost anything (except by fact or fantasy) a piano.  
Even the keys are an off-match, the legs impossible  
the sound coming out of it never an onion sound,  
not an etude for a tangy vegetable, unless you can allow,  
as in a poem or cartoon, onions to possess voices singing  
within the range of strings, pedals and soft hammers.

Merging into sight in the sky are two separated things, a musician with his neck  
broken playing on an flattened onion as if it were a violin, and under him the  
grass cups a blue ox into a bowl with no meaning. You accept it, nodding your  
head to the music. You are starved for improbabilities. There are never enough  
in your life, between the ads

for cars high up on mesas and cures for erectile dysfunction,  
fungus, bad breath and indigestion, any two will do.  
It is like marriages that are needed. Some last, some don't.  
There is surrealism in the air we breathe. Two  
impossibilities, like rocks and branches, fit together  
in the same landscape. They can kill you or help you live.

Thunder sobs next to the radio when it hears its big voice  
reduced on a recording of a storm whose raindrops

share only stories of rain. However you look,  
the piano and the onion are just lightning and hail,  
mixing it up for equilibrium, equal shades of what's for real.

\*\*\*

From \_Everything Preserved: Poems 1955-2005\_  
Originally published in \_Seneca Review)\_

Be well

David Baratier, Editor

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Montpelier OH 43543  
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-----  
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598. **ALDON L NIELSEN**

***Re: Landis Everson***

*Fri 30 Nov 2007*

---

That's all intriguing to read -- but I wonder in what ways TENNIS COURT OATH put Ashbery on the map -- Despite its good reputé among some of us later readers, it was greeted unpleasantly by most at the time and remains remaindered in the eyes of most Bloomian critics --

On Wed, Nov 28, 2007 01:34 AM, David Baratier <[REDACTED]> wrote:

*I had not noticed any mention of Landis Eversons' death tho I think I received word of it late last Sunday so I am saying something. At first, his first book made me hopeful about his (new) publisher (only of books, not the journal) and their intent as well as expected quality for future collections. And he wrote some remarkable poems, ones that moved me at moments.*

*I first learned of Everson in Fulcrum #2 where I appeared with him. While I was not impressed with the poems (from the 50's), the fact of Ben Mazer "finding him" before so many others who were, in my estimation, way too far in depth, immersed in the Berkeley Ren., ringtones and all, including friends and former students, THAT PART was impressive, the finding. What was more pronounced was the new material that subsequently followed, an amazing piece appeared in the The Sycamore Review (1 of 2), an awe inspiring chunk in APR, and there was another set in a location that leaves me*

at this moment. By the time the book came out I was actually excited, which says a lot for someone who is enamored of Blasers essays (see the recent UC collection), sceptical about Spicer (Collected), and only interested in small sections of Duncan (Bow, mainly).

*What a great poet Landis was, there was poem that in my memory, which all of this is from, I think from SR, called Potatoes and Onions, correct me if I be wrong. The repetition was perfect, not too much Stein. Just the perfect mix of Spicer's playfulness with Duncan's loft and Gilbert's "down to earthiness" to relegate this writing to the most important figures of the round table.*

*When his first book surfaced I remembered that I had read him once in the stacks in some library I was invited to, in Ashbery's Locus Solus (sp?), a journal that was often fancy and flight driven in a way that was distasteful. The pub seemed like it was so locally driven that the gist of the moment, or "history," was absent in so many areas, so purposely removed. I hope I am being clear, and the notion of what I call "new-frenchism," totally derived from attempted translations (best example Tennis Court Oath from JA or Freely Espousing from Schuyler, both of which put them on the map in many ways but have not stood any sense of time from what I have learned from earlier Generations (tho Jimmy immediately escaped it) a plateau which can be annoying in general, for being the primary tone of each collection. Landis had an interesting "Romaness" to his stance, tactfully appealing but empty on the inscape, an angle of approach that abutted and refuted the new modernist approach of the period.*

Anyway, to be brutal, from the "closest" to LE I know, I was told that Landis shot himself once in the head with a world war 2 service revolver. There is little else that has come to light, probably since he was an isolated person from what I know of the last five years, let alone earlier when he entirely disappeared. If somebody wishes to share their appreciation of his work, or knows more please tell, feel free to frontchannel, backchannel or give me a call. If not, buy the book, try it out, let me know--

*Never miss a thing. Make Yahoo your homepage.*

[illegible]

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

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

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



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599. **ALDON L NIELSEN**

***Re: i'm not there***

*Fri 30 Nov 2007*

---

I thought that one of the problems with the film was that, despite everything Haynes and his apparatus said, the movie was very much just the sort of checklist you invoke -- My vote for worst such moment being the "Just like a woman" line -- No doubt that Blanchett steals the show, but I also found that the second least effective part of the movie (the least effective, for me, being the Gere section) -- At the beginning of the film, in the "Woody Guthrie" section, I started to tell myself that this might actually turn out to be a good movie after all -- but it didn't --

I know; I know . . . . But lots of people like Masked & Anonymous, too --

I still think EAT THE DOCUMENT one of the great underseen movies of its time -- and there's a great 2 1/2 hour movie hiding inside the otherwise execrable RENALDO & CLARA --

On Tue, Nov 27, 2007 07:58 PM, Stephen Baraban < > wrote:

*Steve D.*

*If you did catch a second of motorcylce accident presentation in "I'm Not There" you have admirable visual acuity. However I think it was strange to go see this movie with a checklist of things you expected to see in the back of your mind. It is very clearly a wild fantasia created by one of USAmerica's most remarkable film-makers, Todd Haynes, bouncing off the life and times of Bobby Zimmerman. I liked that it was at times Fellini-esque or Godard-ian or imitating*

*the Pennebaker Dylan documentary I've never seen, and Godard knows what else. (The scene in the diner in which the "movie actor aspect of Dylan" first converses with his French-born abstract artist wife has dialogue adapted from a cafe scene in JLG's "Masculine Feminine": "What would you say is the center of your world?" "Well, I'm 22...I would say myself").*

*As this is a poetics list, I should note that the scenes involving Dylan and the young Allen Ginsberg are a hoot. At one point they are looking at an outdoor statue of the crucified Jesus and declaiming witticisms. Bob eventually calls out "can't you do any of your \*old\* material???"*

*There's so much more to say about this film. Suffice it for now to say that it is a daring semi-biographical hybrid like Gus Van Sant's movie about the last days of Kurt Cobain. And the sound of BD's post-motorcycle accident musical comeback \*is\* represented in the moving presentation of "Going to Acapulco" from the Basement Tapes in the final enigmatic section concerning Dylan as an aging Billy the Kid trying to protect the old weird American town of Riddle.*

*--- "steve d. dalachinsky" <[REDACTED]> wrote:*

*DYLAN FILM REALLY GOOD WITH A FEW FLAWS I.E. A  
SECOND OF MOTOR CYCLE  
ACCIDENT NO WOODSTOCK OR BAND NO SONGS FROM THAT  
COME BACK PERIOD OOPS  
MAYBE A SECOND OF WATCHTOWER TOO MANY JUMPS BACK AND  
FORTH IN CHRONOLOGY  
A BIT TOO FELLINI-ESQUE IN SPOTS ALA clowns la  
strada and particuarlly  
8&1/2 kate blanchett was great academy award  
material my wife didn't  
know she was a woman maybe best segments were hers  
and closer to  
actuality in dylan's life lots of sirrealism*

1045

I had not noticed any mention of Landis Eversons' death tho I think I received word of it late last Sunday so I am saying something. At first, his first book made me hopeful about his (new) publisher (only of books, not the journal) and their intent as well as expected quality for future collections. And he wrote some remarkable poems, ones that moved me at moments. I first learned of Everson in Fulcrum #2 where I appeared with him. While I was not impressed with the poems (from the 50's), the fact of Ben Mazer "finding him" before so many others who were, in my estimation, way too far in depth, immersed in the Berkeley Ren., ringtones and all, including friends and former students, THAT PART was impressive, the finding. What was more pronounced was the new material that subsequently followed, an amazing piece appeared in the The Sycamore Review (1 of 2), an awe inspiring chunk in APR, and there was another set in a location that leaves me at this moment. By the time the book came out I was actually excited, which says a lot for someone who is enamored of Blasers essays (see the recent UC collection), sceptical about Spicer (Collected), and only interested in small sections of Duncan (Bow, mainly). What a great poet Landis was, there was poem that in my memory, which all of this is from, I think from SR, called Potatoes and Onions, correct me if I be wrong. The repetition was perfect, not too much Stein. Just the perfect mix of Spicer's playfulness with Duncan's loft and Gilbert's "down to earthiness" to relegate this writing to the most important figures of the round table. When his first book surfaced I remembered that I had read him once in the stacks in some library I was invited to, in Ashbery's Locus Solus (sp?), a journal that was often fancy and flight driven in a way that was distasteful. The pub seemed like it was so locally driven that the gist of the moment, or "history," was absent in so many areas, so purposely removed. I hope I am being clear, and the notion of what I call "new-frenchism," totally derived from attempted translations (best example Tennis Court Oath from JA or Freely Espousing from Schuyler, both of which put them on the map in many ways but have not stood any sense of time from what I have learned from earlier Generations (tho Jimmy immediately escaped it) a plateau which can be annoying in general, for being the primary tone of each collection. Landis had an interesting "Romaness" to his stance, tactfully appealing but empty on the inscape, an angle of approach that abutted and refuted the new modernist approach of the period. Anyway, to be brutal, from the "closest" to LE I know, I was told that Landis shot himself once in the head with a world war 2 service revolver. There is little else that has come to light, probably since he was an isolated person from what I know of the last five years, let alone earlier when he entirely disappeared. If somebody wishes to share their appreciation of his work, or knows more please tell, feel free to frontchannel, backchannel or give me a call. If not, buy the book, try it out, let me know--  
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Aldon L. Nielsen  
Kelly Professor of American Literature  
The Pennsylvania State University  
116 Burrowes  
University Park, PA 16802-6200

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*Fri 30 Nov 2007*

1047



ate: Thu, 29 Nov 2007 17:51:46 -0800

rom: steve russell <[REDACTED]>

subject: Re: WHAT TO DO WHEN THE SHIT HITS THE FAN, by Dave Black Conrad, the absolute last person... I was thinking I'd have poetry slaves. A mall, highly literate group, devoted to ME. I'm a narcissist. & being a narcissist & a poet is torture. If I can't enjoy my narcissism, am I really a narcissist? But to answer your question, yes. I'd write poems. I'd even send them to non-existent journals. What the fuck. I'd stay drunk. I'd do every drug possible. Before long, I'd be so delusional it wouldn't matter if I were the only me. I'd have plenty of personalities to keep me company. Questions of the type you ask are enough to drive one to drink, but they should be asked. Fuck yeah, I'd still write. Maybe the utter hopelessness of the situation would bring out my best. I wonder if Samuel Beckett would have continued writing if he were the last living human? Of course, you're right about the libraries. & that, truly, is sad.

CA Conrad <[REDACTED]> wrote: Steve Russell wrote:

>On the other hand, suppose a decent number of libraries survive. The world, post Apocalypse, >>could be an austere paradise. I love survivalist lit. But I'm not the healthiest kid on the block.

>>>>

Steve, yes, I know what you mean. The FANTASY of this is kind of terrific. When I was a kid there was a weird Charlton Heston film I was obsessed with called OMEGA MAN, set in stark post Armageddon Los Angeles. One of the things I liked to do was stare into the background of the outdoor shots to see cars on the distant freeways that you weren't supposed to notice.

In reality the libraries will look much like Baghdad's libraries, ash. I wish the poetry collection at Buffalo had some sort of nuclear war provisions. Michael Basinski should request funds for this in his budget. We'll all crawl our way to Buffalo.

Here's a question though, and I'm serious: Would you still write poems if you were the LAST person on Earth? The absolute LAST person. Not even any hope of offspring or anyone.

Because I know I would!

To me, to ask What Would Be The Point in such a case is like asking WHAT IS THE POINT for writing them now.

NOT that I don't want people to read my poems! I guess I'm just saying I think I would still want to write them.

But maybe not. Maybe I'd be so miserable I wouldn't want to do anything. Being the only person on Earth sounds awful. But at the moment with this ridiculous "holiday" shopping season scurrying around me at top speed it sounds kind of fucking nice!

CAConrad

<http://PhillySound.blogspot.com>

-----  
e a better sports nut! Let your teams follow you with Yahoo Mobile. Try it now.  
-----

Date: Wed, 28 Nov 2007 17:28:46 -0500

From: Thomas Devaney <[REDACTED]>

Subject: Please come to Bowery Poetry Club Thurs night!

Hello, please come to the book party for my new book on Thursday Nov 29th if you

can! All best, Tom

Suzi Winson and Fish Drum

invite you to celebrate the release of

A SERIES OF SMALL BOXES

by THOMAS DEVANEY

Thursday, November 29, 2007. 6-7:45 pm

Free admission

The Bowery Poetry Club

108 Bowery \* New York City

at the foot of First St.

bet Houston & Bleecker

12. [REDACTED]

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

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

-from "The Car, a Window, and World War II"

Ask yourself this question:

Does silence have to mean a lack of sound?

I hate the lack of sound myself, though I crave the silence.

Yesterday, three people were shot at a check-point.

The difference between a moment of silence

and a decade of silence.

A lone piano plays into our daily commute.

Ravel, pretzel bits, a penny on the floor.

ACUUM: 50 Cents.

Conic Youth behind another pane of glass, glazed.

They didn't invent flesh as material, only the name:

Adaptation Studies.

The late light through the painted window

Becomes part of the notes on the page.

Race the tire marks, the fuel leak on the carpet,

Call them "œrelics."

he was emphatic: "I don't read the quotes, I skip them."  
statement which clearly gave her a lot of satisfaction.  
his was years ago, hence the spaces, hence the space.  
- Thomas Devaney, A Series of Small Boxes

-----  
Date: Thu, 29 Nov 2007 18:13:29 -0800  
From: steve russell <[REDACTED]>  
Subject: Re: WHAT TO DO WHEN THE SHIT/Wittgenstein's Mistress follows the  
premise

Conrad, If I were the last person alive, I'd read this:

Wittgenstein's Mistress is a novel unlike anything David Markson--or anyone else--has ever written before. It is the story of a woman who is convinced--and, astonishingly, will ultimately convince the reader as well--that he is the only person left on earth. Presumably she is mad. And yet so appealing is her character, and so witty and seductive her narrative voice, that we will follow her hypnotically as she unloads the intellectual baggage of a lifetime in a series of irreverent meditations on everything and everybody from Rahms to sex to Heidegger to Helen of Troy. And as she contemplates aspects of her troubled past which have brought her to her present state--obviously a metaphor for ultimate loneliness--so too will her drama become one of the few certifiably original fictions of our time. "The novel I liked best this year," said the Washington Times upon the book's publication in 1988; "one dizzying, delightful, funny passage after another. . . Wittgenstein's Mistress gives proof positive that the experimental novel can produce high, pure works of imagination." "Addresses formidable philosophic questions with tremendous wit . . . remarkable . . . a novel that can be parsed like a sentence; it is that well made."--New York Times Book Review "Unsettling, shimmering . . . compelling."--Publishers Weekly "A work of genius . . . an erudite, breathtakingly cerebral novel whose prose is crystal and whose voice rivets and whose conclusion defies you not to cry."--David Foster Wallace "Brilliant and often hilarious . . . Markson is one working novelist I can think of who can claim affinities with Joyce, Gaddis, and Lowry, no less than with Beckett."--San Francisco Review of Books "Provocative, learned, wacky, brilliant, and extravagantly comic. This is a one such novel, a formidable work of art by a writer who kicks tradition out the window, then kicks the window out the window, letting a splendid new light into the room."--William Kennedy "In a just world, Wittgenstein's Mistress would be offered notice on the cover of the New York Review of Books. Let good readers therefore come and make up the difference."--Gordon Lish "I can't think of the last time I held my breath when I read a book, waiting for the author to make one slip. Markson is as precise and dazzling as Joyce. His wit and awesome power of observation make this fictional world utterly convincing. I couldn't put this

book down. I can't forget it. While Markson himself would deplore the use of a cliché, all I can say is that this book is original, beautiful, and an absolute masterpiece. Anyone who reads it can't think about the world the same way."--Ann Beattie "Wittgenstein's Mistress is an original and haunting work. David Markson brilliantly demonstrates how art and memory can both heighten and lighten grief."--Hilma Wolitzer "Beautifully conceived. An irresistible, captivating book!"--Walter Abish "Beautifully realized. Initially as hypnotically calming as an afternoon nap, then, by stages as menacing and yet thrilling as a nocturnal blizzard. This is Markson in the post-Beckett Gaddis country, staking his own claim, in a territory nobody else has the courage or the strength to inhabit and survive in."--James McCourt

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[back to top\)](#)

#### Poetry

CA Conrad <[REDACTED]> wrote:

Steve Russell wrote:

>On the other hand, suppose a decent number of libraries survive. The world, post Apocalypse, >>could be an austere paradise. I love survivalist lit. But I'm not the healthiest kid on the block.

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peed it sounds kind of fucking nice!  
CAConrad  
<http://PhillySound.blogspot.com>

-----  
et easy, one-click access to your favorites. Make Yahoo! your homepage.

-----  
Date: Wed, 28 Nov 2007 13:27:48 -0800  
From: David Chirot <[REDACTED]>  
Subject: Vast Nazi archive opens to public - Yahoo! News  
[http://news.yahoo.com/s/ap/20071128/ap\\_on\\_re\\_eu/nazi\\_archive](http://news.yahoo.com/s/ap/20071128/ap_on_re_eu/nazi_archive) ---

-----  
Date: Wed, 28 Nov 2007 16:50:04 -0500  
From: Shin Yu Pai <[REDACTED]>  
Subject: poetry at RISD tonight  
Shin Yu Pai  
poetry reading and slide lecture  
RISD Tap Room  
26 Benefit Street  
p.m.  
REE

-----  
Date: Wed, 28 Nov 2007 20:17:42 -0800  
From: Schuchat Simon <[REDACTED]>  
Subject: Re: Poetry and the Foreign Service  
I should have an opinion on this subject, or on both subjects, being an object  
of them.

-----  
be a better sports nut! Let your teams follow you with Yahoo Mobile. Try it now.

-----  
Date: Thu, 29 Nov 2007 22:04:05 -0500  
From: Aryanil Mukherjee <[REDACTED]>  
Subject: Re: poetry and the foreign service  
there's another great book by Paz, published towards the end of his life -  
In Light of India.  
aryanil  
----- Original Message -----  
From: "Ruth Lepson" <[REDACTED]>  
To: <[REDACTED]>  
Sent: Tuesday, November 27, 2007 3:56 PM  
Subject: Re: poetry and the foreign service

yes & Eliot has translated, w others, poems abt India by Paz when he was an ambassador there--A Tale of Two Gardens.

On 11/27/07 11:49 AM, "Barry Schwabsky" <[REDACTED]> wrote:

*I seem to remember that Eliot Weinberger wrote something about him in Montemora years ago.*

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

From: Dr. Barry S. Alpert <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, 27 November, 2007 2:51:17 PM

Subject: Re: poetry and the foreign service

*Though not exactly a member of the foreign service, James Jesus Angleton was intimately involved with poets, poetry, & spying. Those intrigued by this thread might want to read around in these essays:*

<http://www.cia-on-campus.org/yale.edu/henwood.html>

<http://www.jeetheer.com/politics/cia.htm>

[http://www.nytimes.com/books/first/b/burleigh-private.html?\\_r=1&oref=slogin](http://www.nytimes.com/books/first/b/burleigh-private.html?_r=1&oref=slogin)

Barry Alpert

---

Connect and share in new ways with Windows Live.

<http://www.windowslive.com/connect.html?>

[ocid=TXT\\_TAGLM\\_Wave2\\_newways\\_112007](#)

--

No virus found in this incoming message.

Checked by AVG Free Edition.

Version: 7.5.503 / Virus Database: 269.16.8/1154 - Release Date:

11/27/2007 11:40 AM

-----  
Date: Thu, 29 Nov 2007 22:32:57 -0500

From: cris cheek <[REDACTED]>

Subject: Re: i'm not there



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

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

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



=

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--

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-----  
Date: Thu, 29 Nov 2007 22:30:26 -0500

rom: Christina E Lovin <>

ubject: Re: picture of giant chipmunk

If the chipmunk is that big, imagine the size of the nuts.

I'm a native Illinoisan, my dad was a conservation for the state of Illinois n Knox County (about 90 mile WNW from Normal--really from normal) for wenty years. I don't remember seeing chipmunks that big, although there ere reports of giant sewer rats in Peoria, but a good divorce lawyer took are of that vermin infestation.

I miss the wide-open sky of Illinois--you know the one with the roiling lack clouds (aka tornadoes, twisters, cyclones). I used to be in a writing roup with folks from ISU. I really do miss them.

Congrats on the book!

Christina

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

rom: UB Poetics discussion group [mailto:ehalf Of Gabriel Gudding



ent: Thursday, November 29, 2007 7:32 PM

o: [REDACTED]

ubject: picture of giant chipmunk

http://gabrielgudding.blogspot.com

-----  
End of POETICS Digest - 27 Nov 2007 to 29 Nov 2007 (#2007-332)

\*\*\*\*\*

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602. **Gerald Schwartz**

***Re: i'm not there***

*Fri 30 Nov 2007*

---

The last 8 years have been an especially hectic and convulsive period in our national experience, but you wouldn't know it from our movies, which --only until recently--have devoted themselves, with increasing energy and expense to fantasy, regression, nostalgia and wishful thinking. Until this season's bumper-crop of topical films ("Redacted", "Lions for Lambs", etc.)--it seemed as though because of censorship, political caution and the pressure to produce mass entertainment for a heterogeneous public(recal the Beverly Hills Summit a few years back, a powwow that brought together almost four dozen of the Hollywood power elite with President Bush's top advisor and strategist Karl "Goebbles" Rove... their mission (which they seem to have accepted): to explore how the entertainment industry can assist the Administration's war on terrorism.) (a half-dozen spy- oriented kid flicks, "300", "Hitman"), our movies have always been shy about confronting our realities too directly. There are exceptions (as I mentioned earlier), but "I'm Not There" isn't one of them. Watching the biopic I was struck by how different the path to fame was a few short decades ago compared with today. After all, how could today's Dylan achieve celebrity status? "I'm Not There" seems to be more there for B. D. than it is for us, although it does show some of the connections to the cult of celebrity and scandal (of the '60's), and, as usual will surely help to ressurect more interest in Dylan, whose work of that time may not have withstood the test of time, especially those narratives full of topical references and allusions. It's not easy stuff for the post MTV generation, as say, whatever is listened to now.

Gerald S.

*I thought that one of the problems with the film was that, despite everything Haynes and his apparatus said, the movie was very much just the sort of checklist you invoke -- My vote for worst such moment being the "Just like a woman" line -- No doubt that Blanchett steals the show, but I also found that the second least effective part of the movie (the least effective, for me, being the Gere section) -- At the beginning of the film, in the "Woody Guthrie" section, I started to tell myself that this might actually turn out to be a good movie after all -- but it didn't --*

*I know; I know . . . . But lots of people like Masked & Anonymous, too --*

*I still think EAT THE DOCUMENT one of the great underseen movies of its time -- and there's a great 2 1/2 hour movie hiding inside the otherwise execrable RENALDO & CLARA --*

*On Tue, Nov 27, 2007 07:58 PM, Stephen Baraban <[REDACTED]> wrote:*

*Steve D.*

*If you did catch a second of motorcylce accident presentation in "I'm Not There" you have admirable visual acuity. However I think it was strange to go see this movie with a checklist of things you expected to see in the back of your mind. It is very clearly a wild fantasia created by one of USAmerica's most remarkable film-makers, Todd Haynes, bouncing off the life and times of Bobby Zimmerman. I liked that it was at times Fellini-esque or Godard-ian or imitating the Pennebaker Dylan documentary I've never seen, and Godard knows what else. (The scene in the diner in which the "movie actor aspect of Dylan" first converses with his French-born abstract artist wife has dialogue adapted from a cafe scene in JLG's "Masculine Feminine": "What would you say is the center of your world?" "Well, I'm 22...I would say myself").*

*As this is a poetics list, I should note that the scenes involving Dylan and the young Allen Ginsberg are a hoot. At one point they are looking at an outdoor statue of the crucified Jesus and declaiming*

--- "steve d. dalachinsky" <[REDACTED]> wrote:

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<http://www.yahoo.com/r/hs>

[illegible]

1058

*paradox at the heart of speech.*  
--Robert Kelly

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

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



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603. **Jules Boykoff**

***Tangent Reading--Mohammad, Wright & Tyc--tomorrow in Portland, Oregon***

*Fri 30 Nov 2007*

---

The Tangent Reading Series presents

K. Silem Mohammad, Cat Tyc, & Vincent Craig Wright

Sat. Dec. 1

7:00 p.m.

Clinton Corner Cafe

2633 SE 21st Ave. in Portland, Oregon

(Corner of 21st & Clinton)

Admission is free

Come early, and have dinner, if you like. Please stay after and join us for conversation and festivities!

[www.thetangentpress.org/readings.html](http://www.thetangentpress.org/readings.html)

K. SILEM MOHAMMAD is the author of *Breathalyzer* (Edge Books, 2008), *A Thousand Devils* (Combo Books, 2004), and *Deer Head Nation* (Tougher Disguises, 2003), one of the first books of Flarf poetry, an experimental literary movement that creates poems from Google search results. His writing has appeared in numerous journals and anthologies, including *The Best American Poetry* 2004. He has co-edited two books of essays: *The Undead and Philosophy* (2006) and *Quentin Tarantino and Philosophy* (2007). He maintains the popular poetics blog *Lime Tree* ( <http://lime-tree.blogspot.com>).

VINCENT CRAIG WRIGHT is the Fiction Writer at Southern Oregon University. He studied with James Dickey at the University of South Carolina, where he was the recipient of The South Carolina Academy of Authors Fiction Prize.

Redemption Center, his debut collection of stories, was published by Bear Star Press in 2006.

CAT TYC is a writer/video maker living in Portland. She is representing Oregon in The Anthology of Younger Poets that will be published by Outside Voices press in January.

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604. **Thomas savage**

***Re: i'm not there***

*Fri 30 Nov 2007*

---

Having finally seen this film yesterday, I have to say that except for Cate Blanchett's wonderful performance, it is otherwise a pretentious and boring film. I almost fell asleep at one point. This is too bad because the only other Haynes film I've seen which was, if I remember correctly, called Far From Heaven, is a masterpiece. In this one, he may have been trying too hard to produce a work of art. What he arrived at is the worst sort of thing for any genre, pseudo-art. Was Julianne Moore supposed to be Joan Baez? I suppose you can't use the real names of living people in a fictional film without lawsuits. Does that explain Allen Ginsberg's posthumous appearance in two of the film's most embarrassingly awful sequences? Of course, the worst and most indigestible part of the movie is undoubtedly the Richard Gere sequences which make no sense at all either within the context of the rest of the movie or on their own terms. It's sad that one of our greatest popular artists, Bob Dylan, has had such a mixed record of luck when it comes to films by and/or about him. The first one was the best, as I recall. The one in which he starred a few years ago was also a puzzling, somewhat pretentious mess. Regards, Tom Savage

"steve d. dalachinsky" <[REDACTED]> wrote: thanks for this steve

On Tue, 27 Nov 2007 16:58:26 -0800 Stephen Baraban  
writes:

> Steve D.

>

> If you did catch a second of motorcylce accident  
> presentation in "I'm Not There" you have admirable  
> visual acuity. However I think it was strange to go  
> see this movie with a checklist of things you expected

> to see in the back of your mind. It is very clearly a  
> wild fantasia created by one of USAmerica's most  
> remarkable film-makers, Todd Haynes, bouncing off the  
> life and times of Bobby Zimmerman. I liked that it  
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> Godard knows what else. (The scene in the diner in  
> which the "movie actor aspect of Dylan" first  
> converses with his French-born abstract artist wife  
> has dialogue adapted from a cafe scene in JLG's  
> "Masculine Feminine": "What would you say is the  
> center of your world?" "Well, I'm 22...I would say  
> myself").  
>  
> As this is a poetics list, I should note that the  
> scenes involving Dylan and the young Allen Ginsberg  
> are a hoot. At one point they are looking at an  
> outdoor statue of the crucified Jesus and declaiming  
> witticisms. Bob eventually calls out "can't you do  
> any of your \*old\* material???"  
>  
> There's so much more to say about this film. Suffice  
> it for now to say that it is a daring  
> semi-biographical hybrid like Gus Van Sant's movie  
> about the last days of Kurt Cobain. And the sound of  
> BD's post-motorcycle accident musical comeback \*is\*  
> represented in the moving presentation of "Going to  
> Acapulco" from the Basement Tapes in the final  
> enigmatic section concerning Dylan as an aging Billy  
> the Kid trying to protect the old weird American town  
> of Riddle.  
>  
> --- "steve d. dalachinsky" wrote:  
>  
> > DYLAN FILM REALLY GOOD WITH A FEW FLAWS I.E. A  
> > SECOND OF MOTOR CYCLE  
> > ACCIDENT NO WOODSTOCK OR BAND NO SONGS FROM THAT  
> > COME BACK PERIOD OOPS  
> > MAYBE A SECOND OF WATCHTOWER TOO MANY JUMPS BACK AND  
> > FORTH IN CHRONOLOGY  
> > A BIT TOO FELLINI-ESQUE IN SPOTS ALA clowns la  
> > strada and particuarlly

> > 8&1/2 kate blanchett was great academy award  
> > material my wife didn't  
> > know she was a woman maybe best segments were hers  
> > and closer to  
> > actuality in dylan's life lots of sirrealism  
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605. **Nathaniel Siegel**

***Bowery Poetry Club for World AIDS Day Dec 1st 2pm-4pm***

*Fri 30 Nov 2007*

---

Dear Friends:

Hi !

I am hosting an Open Mic to Remember on World AIDS Day this Saturday Dec  
1st

from 2pm-4pm at

The Bowery Poetry Club in NYC.

Come read a poem, sing a song, tell a story, recall a friend...

Sign up and perform !

Selected texts will be available to read from.

Admission is FREE and this event is open to the public.

Please consider supporting Broadway Cares Equity Fights AIDS  
with a donation.

Then stay for the Segue Reading Series from 4-5:40 pm with featured poets  
Tyrone Williams and Sueyeun Juliette Lee. Admission to Segue \$8.00.

For more information on the World AIDS Day Open Mic contact Nathaniel A. Siegel by email at [REDACTED] (mailto:[REDACTED]).

\*\*\*\*\*Check out AOL's list of 2007's hottest products.  
(<http://money.aol.com/special/hot-products-2007?NCID=aoltop00030000000001>)

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606. **Rodney Koenek**

***Portland, Sat. 12/1: MOHAMMAD, TYC, WRIGHT Read for Tangent***

*Fri 30 Nov 2007*

---

The Tangent Reading Series presents:

K. SILEM MOHAMMAD, CAT TYC & VINCENT CRAIG WRIGHT

Saturday, December 1 @ 7 p.m.

Clinton Corner Cafe, 21st & SE Clinton Ave, Portland OR

Admission free. Come early and have dinner.

K. SILEM MOHAMMAD is the author of *Breathalyzer* (Edge Books, 2008), *A Thousand Devils* (Combo Books, 2004), and *Deer Head Nation* (Tougher Disguises, 2003). He has also co-edited and contributed to two books in Open Court's Popular Culture and Philosophy series: *The Undead and Philosophy* (2006) and *Quentin Tarantino and Philosophy* (2007). He co-edits the magazine *Abraham Lincoln* with Anne Boyer, and he maintains the popular poetics blog *Lime Tree*.

CAT TYC is a writer/video maker living in Portland. She is representing Oregon in *The Anthology of Younger Poets* that will be published by Outside Voices press in January.

VINCENT CRAIG WRIGHT is the fiction writer at Southern Oregon University. *Redemption Center*, his debut collection of stories, was published by Bear Star Press in 2006.

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607. **Maria Damon**

***Re: iggy + passenger***

*Fri 30 Nov 2007*

---

I looked up the lyrics (thanks Caleb) and the line wasn't there, but i cd swear i hear him say it in the performance.



Barry Schwabsky wrote:

> If he doesn't--then it's yours!

>

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

> From: Maria Damon <[REDACTED]>

> To: [REDACTED]

> Sent: Wednesday, 28 November, 2007 4:30:15 PM

> Subject: iggy + passenger

>

> just enjoying iggy's "the passenger" on youtube. does he really say

> "all the clouds and the black guitars"?

>

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## 608. **CE Putnam**

### ***CRAWSPACE in 3-D: THIS SUNDAY! ++ Book preorder***

*Fri 30 Nov 2007*

---

#### CRAWLSPACE BOOK LAUNCH READING & CD RELEASE PARTY

Featuring: Seattle poets DANIEL COMISKEY & C.E. PUTNAM

CRAWLSPACE is a collaboratively written book-length poem by Seattle writers Daniel Comiskey & C.E. Putnam, originally commissioned by Doug Nufer for presentation at OseoO Gallery's Leg to Stand On reading series. A bonus compact disc, the Crawlspace Audio Companion, comprises a reading of the work by the authors, set within an innovative sound collage conceived and produced by C.E. Putnam and featuring the voice of Stanley Shiebert, Librarian in the Arts, Recreation & Literature department of the Seattle Public Library.

SUNDAY, DECEMBER 2, 2007 7:30pm. One night only

RENDEZVOUS JEWELBOX THEATER, 2322 2nd Ave Seattle, WA

Located in the historic Rendezvous Bar & Restaurant

This venue is age 21 & over

This event is FREE. No reservation required, but seating is limited to 60 persons

BOOK & CD PACKAGE available for the first time on the night of the performance \$12 special night-of-reading price (regular \$14 retail thereafter)  
Book cover features original 3-D graphic art (3-D glasses free with every purchase)

ORDER ONLINE: <http://www.pisor-industries.org/crawlspace/order.html>

DANIEL COMISKEY was pretty good at the dodging part in dodge ball, was coeditor of Monkey Puzzle, a magazine of poetry and prose, and worked as

literary manager for The Poet™'s Theater. His translations of Hu Xudong, produced in collaboration with Chinese scholar Ying Qin, appear in *Another Kind of Nation: An Anthology of Contemporary Chinese Poetry*. His work is also included in the Seattle Writers Issue of *Golden Handcuffs Review*.

Seattle born, C.E. PUTNAM has stopped the Space Needle with his foot. He also maintains P.I.S.O.R. (The Putnam Institute for Space Opera Research (<http://www.pisor-industries.org>)). Recent works include: *Manic Box* (2001); *Did you ever hear of a thing like that?* (2001); *Things Keep Happening* (2003); *Frolic: Selected Cosmic Sex Earthly Love Poems* (1994-2007).

---

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609. **cralan kelder**

***short poem in the long haul***

*Fri 30 Nov 2007*

---

follow-up on subject of shorter poetry publications, what else is out there?

What i wanted to say about noon is that a lot of dedicated practitioners of the form send their work there, as far as I can tell its one of the preferred destinations at the moment for poems between 1 and 20 lines. the question is, what other mags are around that work with short poetry?

i can think of Still from the UK, no longer publishing.

I havent seen Tundra or Hummingbird, but also havent seen announcements of new issues for those mags recently.

There's Island, also from the UK, going strong, which features many one line poems.

any others?

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610. **Dan Thomas-Glass**

***Jennifer Moxley?***

*Fri 30 Nov 2007*

---

Does anyone have a current email address for her? It'd be greatly appreciated.

Dan

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611. **Gabriel Gudding**

***kristin prevallet to read tonight in normal***

*Fri 30 Nov 2007*

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as part of the POETS ON PAINTING traveling exhibit, whose 125 pp \*catalog was edited by Katie Geha and Travis Nichols

Kristin Prevallet will read (her awesome work) in the CVA Gallery, Illinois State U, Normal Illinois

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

pics to follow on conchology blog. also maybe an audiofile if it's okay with kristin, we'll see about that though.

\*containing the work of poets Eric Baus, Laura Solomon, Paul Killebrew, Hoa Nguyen, Sawako Nakayasu, Aimee Kelley, Noah Eli Gordon, Nick Moudry, Kary Wayson, Kristin Prevallet, John Olson, Sueyuen Juliette Lee, Joshua Marie Wilkinson, Jeff Clark, Sara Veglahn, Corina Copp, Dorothea Lasky, Juliana Leslie, Monica Fambrough, Brad Flis

and painters Mequitta Ahuja, Abel Auer, Jules de Balincourt, Nina Bovasso, Echo Eggebrecht, James Benjamin Franklin, Joanne Greenbaum, Mark Grotjahn, Angelina Gualdoni, Laura Owens, Christopher Patch, Lamar Peterson, Sam Prekop, Monique Prieto, Christoph Ruchaberle, Anna Schachte, Dana Schutz, Sandra Scolnik, Amy Sillman, and Whiting Tennis.

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612. **David Buuck**

***Reminder: Will Alexander benefit, SF 12/1***

*Fri 30 Nov 2007*

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As many of you know, poet Will Alexander is quite ill with cancer and is undergoing chemotherapy. He's spent his life largely off the poetry grid, taking on odd jobs, and has no financial support or, needless to say, health insurance. Please join us on Dec 1 at 730 for a Bay Area benefit reading. Donations will be bundled and sent directly to Will. If you cannot make it but would like to contribute, please see < <http://harlequinknights.blogspot.com/2007/10/as-you-may-have-heard-poet-will.html> > for details.

Readers include:

Nate Mackey

Juliana Spahr

Taylor Brady

Lyn Hejinian  
Andrew Joron  
Tisa Bryant  
Adam Cornford  
D.S. Marriott  
and more!

hosted by David Buuck and Small Press Traffic

\$10-up donations

Saturday December 1, 2008

7:30 PM in Timken Lecture Hall,  
at the California College of the Arts,  
1111--8th Street, San Francisco

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