

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

March 2008

520 messages · Fri 29 Feb 2008 – Mon 31 Mar 2008

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

March 2008 was a month about the real and its forgeries — the memoir that turned out to be invented, the poem that longs to hold an actual object instead of its name, the candidate whose youthful verses surfaced as proof he had once been a real and unguarded person. Five hundred and twenty messages moved through the list, and across them ran a single anxious question: how much does it matter whether a thing is true, and what exactly do we buy when we buy authenticity?

The scandal that lit the month was a hoax. A celebrated gang memoir had just been confessed a fabrication, and the room argued the ethics with real heat, some refusing to care — *“if the book's good the book's good”*, one poster shrugged, since the memoir genre was voyeuristic anyway — and others turning the accusation back on the audience. The real fraud, that faction held, was the reader who could only be moved by a story once a publisher swore it had happened, who paid for suffering only when guaranteed it was real. The forger, on this reading, had merely exposed the appetite.

Against that appetite the month set the oldest dream of the art. A thread chasing a half-remembered line from Antonin Artaud framed the poet's deepest wish and its impossibility — the desire, as the poster put it, that *“if he could literally put a lemon into the poem instead of the word lemon he would”*, to break past metaphor and lodge the actual thing on the page. It was the exact inverse of the hoax: not passing fiction off as fact, but yearning for a fact so real no word could stand in for it. Between the fake memoir and the impossible lemon lay the whole vexed distance between language and the world.

And the real, that election spring, wore a hopeful face. As the primaries ground on, the room passed around two poems the young Barack Obama had written in college, fished from the net, and judged them without cruelty — *“pretty decent poems for a 19-year-old”*, someone allowed — the unguarded juvenilia of a man now performing certainty on a national stage. Here was authenticity of a third kind: not marketed, not impossible, just the ordinary evidence that a public figure had once been a private and fumbling maker like the rest of them.

I have set March down exactly as the archive delivered it — the confessed memoir, the reader who wants his suffering certified, Artaud's impossible lemon, and the candidate's college poems — because it was the month the list, a room that lives entirely by metaphor and invention, spent worrying at the value of the

literally true, and arrived nowhere comfortable. It could not quite condemn the forger, could not achieve Artaud's lemon, and could only smile at the young poems of a man reinventing himself in real time: proof that the room knew, uneasily, that its own medium is the art of the beautiful lie, and that the truth it kept demanding is the one thing a poem can never simply hand you.

— *K. M. F.*

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- 345. Bonnie MacAllister — Friday Show & The Rape of Tamar (a new poem)
- 346. Michael Heller — NEW OPPEN BOOK
- 347. David Chiro — French & American Moon Landings, Fictions, Hoaxes, Magic, Poetry & Cinema: "...
- 348. derek beaulieu — No press is thrilled to announce: ROB FITTERMAN and NAYLAND BLAKE
- 349. Bonnie MacAllister — Enormo Typo to Friday Show and the Rape of Tamar
- 350. CA Conrad — another night of utter decadence isn't going to hurt anyone...
- 351. William Allegrezza — Come to Series A Tuesday for Gudding, Trigilio, and Barnstone!
- 352. Simon DeDeo — new on rhubarb is susan
- 353. James Cervantes — Spring issue of the Salt River Review
- 354. Samuel Wharton — Sawbuck Spring 2008

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- 355. K. R. Waldrop — Imbriglio wins Norma Farber Award
- 356. Jennifer Karmin — March 22: Buffalo Small Press Book Fair
- 357. Anny Ballardini — Joel Weishaus
- 358. Adam Fieled — PFS Post: Tony Trigilio
- 359. amy king — Protests on 5th anniversary of Iraq war
- 360. Steve Tills — A line from Life Sentences
- 361. Deborah M. Poe — Tonight 19 March Ithaca--Deborah Poe, Matthew Klane, and Lori Anderson Mos...
- 362. Philip Metres — Anthology Call: Poems About/Inspired by James Brown--SEND THEM
- 363. Metta Sama — Re: Tonight 19 March Ithaca--Deborah Poe, Matthew Klane, and Lori Anderson Mos...
- 364. Andrew Lundwall — Andrew Lundwall & Daniela Olszewska @ Myopic

- 365. David A. Kirschenbaum — Boog City presents Outside Voices Anthology of Younger Poets Reading
- 366. Gerald Schwartz — a garland for Jonathan
- 367. steve d. dalachinsky — Re: Tonight 19 March Ithaca--Deborah Poe, Matthew Klane, and Lori An...
- 368. Jason Quackenbush — Re: Boog City presents Outside Voices Anthology of Younger Poets Reading
- 369. Rob McLennan — you need to purchase books from jwcurry
- 370. noah eli gordon — Readings: NY, MA, DC, AL, VA, GA, etc.
- 371. UbuWeb — UBUWEB :: Featured Resources March 2008 - Stephanie Strickland & Seth Price

20 MAR 2008

- 372. Alan Sondheim — image
- 373. Jennifer Karmin — March 21: FLARF (one more reason to visit Buffalo this week)
- 374. Nate Pritts — essay on bernstein in puellamea
- 375. Daniel Godston — the three sirens
- 376. Rob McLennan — fwd - [Puritan 5: Winter 2008 (yes, it's still winter ...)]
- 377. Larry O. Dean — Short essay on Ai
- 378. Barry Schwabsky — Re: the three sirens
- 379. Louis Cabri — Carla Harryman to talk in Windsor, ON, 24 March 4:00 PM

21 MAR 2008

- 380. Alan Sondheim — story and images for today
- 381. Peter Ciccariello — The form of things

22 MAR 2008

- 382. Alan Sondheim — consort consort
- 383. Eireene Nealand — Literal lemons, Artaud, metaphorization of the real
- 384. jkrick — Helen Adam EPC Page Announced
- 385. jkrick — Jonathan Williams EPC Page Announced
- 386. Jeffrey Side — Review of Adam Fieled's 'Beams'
- 387. Alan Sondheim — This Sex which is not None
- 388. Alexander Jorgensen — 27 March Reading - Philadelphia - Alexander Jorgensen
- 389. John Cunningham — Re: Literal lemons, Artaud, metaphorization of the real
- 390. Stephen Ellis — Re: Literal lemons, Artaud, metaphorization of the real
- 391. George Bowering — Re: Literal lemons, Artaud, metaphorization of the real
- 392. gfrym — Re: Literal lemons, Artaud, metaphorization of the real
- 393. Stephen Vincent — Re: Literal lemons, Artaud, metaphorization of the real
- 394. Daniel Godston — Nelson Algren's 99th Birthday Party
- 395. amy king — Re: Literal lemons, Artaud, metaphorization of the real
- 396. Country Valley — Country Valley Press/Empty Hands Broadsides Series
- 397. Murat Nemet-Nejat — Re: Literal lemons, Artaud, metaphorization of the real

23 MAR 2008

- 398. Jesse Glass — Ahadada Books Presents Torque by Alison Corggon--Another Great E-chap ForThe ...
- 399. Carol Novack — March 28th Event -- from VOX PRESS (Louis E. Bourgeois)
- 400. David Chirot — Re: Literal lemons, Artaud, metaphorization of the real
- 401. Alan Sondheim — Face/t/ed
- 402. Eireene Nealand — Re: Literal lemons, Artaud, metaphorization of the real
- 403. Eric Elshtain — New Beard of Bees Chapbook
- 404. Anny Ballardini — Re: New Beard of Bees Chapbook
- 405. David Chirot — Re: Literal lemons, Artaud, metaphorization of the real

24 MAR 2008

- 406. Alan Sondheim — Riddle and Dressing for Tibet
- 407. Raymond Bianchi — do you take recommendations?

- 408. Rachel — Submissions Call
- 409. Michael Kelleher — Literary Buffalo Newsletter 03.24.08-03.30.08
- 410. Tom Orange — Earley/Rumble @ Vanderbilt Friday 3/28
- 411. Mark Wallace — my upcoming east coast readings (March 29 and 30) and new books
- 412. Murat Nemet-Nejat — Re: Literal lemons, Artaud, metaphorization of the real
- 413. Aaron Belz — Need an illustrator?
- 414. Steven D. Schroeder — New featured poet(s) at Anti-
- 415. juliana spahr — it is on a saturday...
- 416. Peter Ciccariello — Announcement - Speech Acts: Art Responding to Language, Rhetoric, & Pol...
- 417. Gustavo Dourado — Fwd: Cordel for Cruz and Sousa ... Gustavo Dourado
- 418. David A. Kirschenbaum — Advertise in Boog City's 50th Issue
- 419. Chris Hosea — Wed Mar 26 - Anne Carson at 92nd Street Y
- 420. Evan Munday — Hagiography in Portland, Bellingham, Vancouver
- 421. Aaron Belz — Eight Kates in St. Louis
- 422. steve d. dalachinsky — Re: Literal lemons, Artaud, metaphorization of the real
- 423. Halvard Johnson — Re: Eight Kates in St. Louis
- 424. Eireene Nealand — Re: Eight Kates in St. Louis
- 425. Rachel Lynn Hartley Smith — Re: Need an illustrator?
- 426. Paul Siegel — ahh, ReVeLeR @ eYeLeVeL

25 MAR 2008

- 427. Jane Sprague — New from Palm Press: The Straits
- 428. Gabriel Gudding — fwd: survey: troubled students and creative writing
- 429. Michael Tod Edgerton — Re: Eight Kates in St. Louis
- 430. steve d. dalachinsky — Re: Literal lemons, Artaud, metaphorization of the real
- 431. Aaron Belz — Re: Eight Kates in St. Louis
- 432. David Chiot — Celebrating Alice Notley: Her Field Is Her Consciousness
- 433. Christina E Lovin — Re: survey: troubled students and creative writing
- 434. Alan Sondheim — Birthing Homedance, Cross My Heart
- 435. Mary Jo Malo — Re: Literal lemons, Artaud, metaphorization of the real
- 436. Anselm Berrigan — Fwd: Edmund Berrigan's Glad Stone Children Book Release Party
- 437. Barbara Jane Reyes — In the Grove presents An Homage to Andrés Montoya, April 10 at Arte A...
- 438. Jennifer Karmin — March 29: Support Women Artists Now CHICAGO CELEBRATION
- 439. Susan Webster Schultz — 4,000
- 440. Jennifer Karmin — (please post this one) March 29: Support Women Artists Now CHICAGO CELE...
- 441. Stephen Vincent — Flower Plant name query
- 442. Jim Andrews — links to interactive audio
- 443. Carol H. Jewell — Re: Flower Plant name query
- 444. Aryanil Mukherjee — Re: Flower Plant name query
- 445. Barrett Watten — Barrett Watten at Columbia University, Thursday

26 MAR 2008

- 446. Herb Levy — Re: Flower Plant name query
- 447. Peter Ciccariello — Robot poet of unimaginable consequence
- 448. Alan Sondheim — Creed
- 449. CA Conrad — Jeremiah Bowen, Jen Currin, and Pattie McCarthy read in Philly at Robin's!
- 450. UDP Editors — "Fleeting Memories" e-book from Ugly Duckling Presse
- 451. Stephen Vincent — Re: Flower Plant name query
- 452. Stephen Vincent — Winner - Flower Plant name query
- 453. Patrick Durgin — Durgin/Yu Reading this Sunday, Chicago
- 454. Mark Weiss — Re: Flower Plant name query
- 455. Mackowski, Joanie (mackowje) — Re: Flower Plant name query
- 456. Alexander Jorgensen — (Tibetan) North Indian Writer's Collective
- 457. Nico Vassilakis — Subtext Reading - Fred Wah & Lou Rowan 4/2

27 MAR 2008

- 458. Peter Ciccariello — Re: (Tibetan) North Indian Writer's Collective
- 459. Small Press Traffic — Juliana Spahr & Kristin Palm at SPT -- Saturday 4/5/08
- 460. Anny Ballardini — Re: Flower Plant name query
- 461. Anny Ballardini — my review
- 462. Jim Andrews — Talk this Friday in Vancouver
- 463. Shankar, Ravi (English) — Howard Clurman Poetry Series at Stell Adler Studio of Acting
- 464. Adam Fieled — PFS Post: Mary Biddinger
- 465. Alexander Jorgensen — Light of Unity Festival (Philadelphia) - Alexander Jorgensen - March 29
- 466. Alan Sondheim — another world
- 467. Evan Munday — NY Readings for Jen Currin
- 468. Gabriel Gudding — Rose Romano - contact information
- 469. mIEKAL aND — Fwd: [spidertangle] Anna Alchuk, Avantgarde Russian poet and artist, missing i...
- 470. Ian Randall Wilson — The Mobile Novel
- 471. Peter Ciccariello — Re: my review
- 472. Research — Please post
- 473. Larry O. Dean — Fixx Reading Series
- 474. Nic Sebastian — ten questions on publication - Edward Byrne
- 475. David A. Kirschenbaum — Now Online: The Brenda Issue, a Boog City Closet Classic
- 476. Poetry Project — Events at The Poetry Project March/April
- 477. amy k — TOMORROW NIGHT
- 478. amy king — TOMORROW NIGHT
- 479. amy king — TOMORROW NIGHT
- 480. amy k — TOMORROW NIGHT
- 481. amy king — Tomorrow Night
- 482. Chad Sweeney — Introducing AN ARCHITECTURE by Chad Sweeney
- 483. CA Conrad — Bowen, Currin, McCarthy in Philly, or WATCH/LISTEN ONLINE...

28 MAR 2008

- 484. Alexander Jorgensen — Black Robert Journal - ONLINE - Submissions Request
- 485. Alan Sondheim — notes (final) for NSF workshop on literature and programming
- 486. blacksox — Central Florida Book & Music Festival
- 487. Andrew Lundwall — SCP Presents Tomaz Salamun's "Curtis Harnack Wrapped Me in a Shawl"
- 488. Daniel Godston — Deidra Greenleaf Allan, Daniel Godston, and Cris McCreary poetry reading a...
- 489. Sharon Mesmer/David Borchart — The Summer Writers Colony at the New School
- 490. Daniel Godston — Painted Ghost Rhythm show
- 491. Anna Vitale — parties & submissions in southeastern michigan
- 492. Rob McLennan — new from above/ground press; PFYC #10
- 493. Susan Webster Schultz — 2 Tinfish titles have arrived!
- 494. Francisco Aragon — Latino Poetry Review

29 MAR 2008

- 495. Gustavo Dourado — Twine of Armagedom(7/7/1977)
- 496. Bill Berkson — Berkson & Jamme at Meridian Gallery SF
- 497. Gary Sullivan — "Click Me"
- 498. David Chirot — Writing Sounds: Phonautogram - New York Times (re Literalization of Metaphor...
- 499. David-Baptiste Chirot — FW: Cid Corman : The Next One Thousand Years
- 500. Alan Sondheim — jump to the point
- 501. Steve Clay — NYC Book Party and Reading for INSEPARABLE (Poems 1995-2005) by Lewis Warsh
- 502. Maria Damon — Re: parties & submissions in southeastern michigan
- 503. steve d. dalachinsky — Re: The Summer Writers Colony at the New School

- 504. Carol Novack — Reading of lyrical fiction/prose poetry Thursday, April 7th: JustBuffalo.org
- 505. Jonathan Mack — Guttersnipe Das

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- 506. Jesse Glass — Stylometric Analysis--Query
- 507. steve russell — Re: FW: Cid Corman : The Next One Thousand Years
- 508. Martha King — This Thursday! O'Brien and Dubris
- 509. Michael Heller — GEORGE OPPEN CENTENNIAL EVENT, A REMINDER
- 510. Jason Nelson — announcing netpoetic.com
- 511. Alan Sondheim — Analogy
- 512. Alan Sondheim — earliest sounds from 1857 on
- 513. Deborah M. Poe — Re: Translation Question
- 514. L Trent — 21 Stars Review looking for innovative prose guest editor
- 515. Steve Evans — NPF Conference on 1970s - Deadline Reminder
- 516. Tim Peterson — SEGUE 4/5: Wayne Koestenbaum & Marjorie Welish
- 517. Mary Jo Malo — Mary Jo Bang
- 518. Mary Jo Malo — David Orr's Review of Mary Jo Bang's "Elegy"

31 MAR 2008

- 519. Jennifer Karmin — April 2-6: Goat Island in Chicago
- 520. Lori Emerson — reminder: bpNichol launch in Toronto on Wed. April 2!

1. **Chris Stroffolino**

Re: Roland Barthes

Fri 29 Feb 2008

In the ipod of memory, there's a phrase like "rereading is an activity that works against the commercial and ideological habits of our culture" (a loose paraphrase, which is probably missing something, but it's the basic gist) in, I think, the introduction to S/Z (Zed). That phrase, whether rightly or wrongly, gets at the heart of Barthes for me, is my personal 'greatest hit' when his name comes up (and even sometimes when it doesn't)--. Is the phrase true? Maybe not in any absolute sense, but it's got a ring....

C

On Feb 28, 2008, at 10:36 AM, Barry Schwabsky wrote:

There are different periods of his work and Barthes' readers have different preferences accordingly. I would call your attention above all to his later work, that is, from the '70s, esp. A Lover's Discourse, Camera Lucida, and The Pleasure of the Text. In the French editions of his Oeuvres completes, these are in the 4th and 5th of the five volumes.

Amanda Earl <[REDACTED]> wrote: i often see references to / excerpts from the work of Roland Barthes, particularly in discussions on language poetry. i was wondering if anyone had any recommendations as to what would be a good overview of his writing or where to start.

Amanda

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2. **Mark Weiss**

Re: Nazi Literature in the Americas - Roberto Bolaño - - NYTBR--Nazi Poetry/ langpo & fascism

Fri 29 Feb 2008

Baseball does well in the hispanic Caribbean, not so much in the Dutch, French or English.

For pure mayhem short of total war, nothing tops the ba, the national sport of the Orkneys.

<http://www.orkneypics.com/webpage/page/page021.html>,

http://www.bagame.com/mensgames/2000s/ny2008/bany2008_1.html

At 04:23 PM 2/29/2008, you wrote:

>>If anything, baseball is bigger in Japan than in the

>>USA. It's pretty big in Latin America and the

>>Caribbean as well. Not so big in Mexico, as far as
>>I've seen.
>>
>>Hal
>
>Ok, so I <glumly> withdraw baseball (rounders) from The List Of Parochials.
>
>(Teach me to generalise based on Western European culture and the
>sports pages of the Virginia Pilot.)
>
>But I notice nobody's leapt to universalise American football.
>
>In the ranks of the semiotics of mayhem, shinty has to rank high, but.
>
>Or is that too too parochially Scottish?
>
>Robin
>
>[Is there an either/or between baseball and cricket? The later in
>England, India, Pakistan, Australia, the former ... Or do they play
>both in the West Indies, Hal?
>
>R.]

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3. **Robin Hamilton**

***Re: Nazi Literature in the Americas - Roberto Bolaño - - NYTBR--
Nazi Poetry/ langpo & fascism***

Fri 29 Feb 2008

| *Like cricket, which doesn't get much beyond the former British Empire.*

Do you count Australia in that geographical locus, Mark? I can think of people who might object to that designation.

Possibly exported by James Hardy "thrice-transported" Vaux?

(One of the curious sidelights that I encountered while tracking cant across the centuries was that the term "gallus" [a spelling of 'gallows' as an intensifier] seems only to run in Glasgow and New York.

Odd that, but.

I also reluctantly came to the conclusion that I'll have to postpone a proper consideration of George Washington Matsell to the book *after MORTS AND

BLOWENS -- despite the lovely moment when he and Mike Walsh and "Captain" Isiah Rynders and Ned Buntline came face to face across the barricades in the course of the Astor Place Shakespeare Riots.

Makes you to seriously think, nah?

(Judy says that my theory that Rynders topped Mike Walsh on the orders of Boss Tweed ... "lacks scholarly justification".)

Robin

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

New Lit Journal, the Helix, relaunching nationally & looking for work

Fri 29 Feb 2008

CCSU's undergraduate literary journal, the Helix, is reconfiguring their design and editorial purpose, and looking for work of all kind (poetry, prose, art, criticism, plays). Will be offset printed in a perfect bound edition of 1500 copies and distributed nationally. Deadline for receiving work is March 12th, 2008.

Send any submissions and a brief bio to: [REDACTED]

Ravi Shankar

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

Poet-in-Residence

Associate Professor

CCSU - English Dept.

[REDACTED]
[REDACTED]

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5. **Jim Andrews**

groovesalad, netmusique

Fri 29 Feb 2008

Bliss:

<http://soma.fm.com/groovesalad.pls>

<http://205.188.215.228:8014/listen.pls>

i find these stations really exciting.

commercial radio and big media seem so messed up these days. so away in the castle. controlled by corporations that have their own 'artists' doing the corporate thing. corporate protégés. sort of like the movie stars of old during the 'big studio' days.

internet radio and the internet more generally don't have to do that and provide ways to publish that don't require corporate approval. no wonder the internet is so unpopular in those channels.

here's some more stations and info on internet radio: <http://vispo.com/radio>

ja

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6. **Catherine Daly**

Fwd: Beyond Baroque Lease Extended!

Fri 29 Feb 2008

This is wonderful news; please send an email thank you to Bill Rosendahl, thanking him for his Herculean efforts.

[REDACTED]

City Hall [REDACTED] West LA [REDACTED]

Westchester [REDACTED]

FOR IMMEDIATE RELEASE

Contact: Nate Kaplan - [REDACTED] (office),

[REDACTED] (cell)

ROSENDAHL SAVES LEASE FOR BEYOND BAROQUE

Literary Arts Center to Keep its Home in Old Venice
City Hall

LOS ANGELES - Beyond Baroque, the nationally acclaimed poetry and literary arts center, will keep its home in the former Venice City Hall, thanks to the actions of Councilmember Bill Rosendahl.

The City Council today unanimously approved a Rosendahl motion directing city agencies to renew and extend a low-cost lease, allowing Beyond Baroque to keep its headquarters at 681 Venice Blvd. through 2032.

"Beyond Baroque is one of the last bastions of the spoken word in Los Angeles," Rosendahl said. "It is appropriate that it maintain its home and its special relationship with the community of Venice, so long a haven for poets, artists and writers."

The council action came after weeks of intense concern by many in the literary arts community worried that

Beyond Baroque might lose its headquarters and be forced to close or move from Venice, which it has called home since 1968. City agencies had sought a new policy that would have prohibited low-cost leases with struggling arts organizations. Rosendahl intervened, effectively saving Beyond Baroque from possible extinction.

"We are extremely grateful to Councilman Rosendahl for his support and for his leadership," said Fred Dewey, director of Beyond Baroque. "Beyond Baroque is part of Venice, and Venice is part of Beyond Baroque. I am delighted we will be able to stay there, and I am extremely grateful for the City's continued support for the literary arts and for our public mission."

Beyond Baroque has been at its current location since 1979. Its most recent lease, approved in 1997, was set to expire February 29. Rosendahl's motion directs the Department of General Services to renew and extend the existing lease for 25 years, at the current rate of \$1 per year. The paperwork should be completed within 30 days.

Beyond Baroque is a non-profit poetry and literary arts center with a national reputation for attracting, showcasing and advocating for poets and writers. It has played a significant role in helping Los Angeles become an international arts capital, and has helped to make Venice and Los Angeles a cultural destination.

Beyond Baroque offers free workshops and low-cost readings and performances, maintains archives of Los Angeles literature, publishes and sells magazines and books, advocates for Los Angeles writers and artists, and showcases public art projects. The organization serves more than 300 writers and 10,000 residents per year.

In exchange for its renewed lease, Beyond Baroque will continue to provide those services, and pay any costs needed to maintain, upgrade and landscape the facility. The building served as Venice's City Hall before the community joined the City of Los Angeles in 1925.

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All best,
Catherine Daly



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7. **Josef Kaplan** ***Sustainable Aircraft***

Fri 29 Feb 2008

I'm happy to announce that the first issue of Sustainable Aircraft - an online journal of critical writing on contemporary books of poetry - is live. Featured are...

David Lau reviewing John Ashbery's **Notes from the Air: Selected Later Poems** Michael Scharf reviewing Stacy Doris' **Knot** Alan Davies reviewing Michael Gottlieb's **The Likes of Us** Josef Kaplan reviewing Jeffrey Jullich's **Thine Instead Thank** Tisa Bryant reviewing President of the United Hearts' **The Big Melt** Alex Linhardt reviewing Boyd Spahr's **The Julias**

Also, a photograph from Brandon Downing: **Makriyialos, 2004**

Please visit www.sustainableaircraft.com.

Thanks to everyone.

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8. **Alison Croggon**

***Re: Nazi Literature in the Americas - Roberto B o lañ o - - NYTBR--
Nazi Poetry/ langpo & fasc i sm***

Fri 29 Feb 2008

The most parochial game I know of is Trugo, which is only played in the Melbourne suburb of Newport. It originated in the railyards, and is basically an industrial version of croquet, involving big hammers and a rubber thing called the trugo, which apparently you hit backwards between your legs. I've never seen the game (nor do I know what a Trugo looks like) but it has regular tournaments and the results are published in the local newspaper, along with other curiosities like the rehearsal times of the Yarraville Mouth Organ Band, the biggest (and perhaps the only) mouth organ orchestra in Australia.

Life would actually be a lot duller without parochialisms.

All best

A

On Sat, Mar 1, 2008 at 8:23 AM, Robin Hamilton <

 wrote:

If anything, baseball is bigger in Japan than in the USA. It's pretty big in Latin America and the Caribbean as well. Not so big in Mexico, as far as I've seen.

Hal

Ok, so I <glumly> withdraw baseball (rounders) from The List Of Parochials.

(Teach me to generalise based on Western European culture and the sports pages of the Virginia Pilot.)

But I notice nobody's leapt to universalise American football.

In the ranks of the semiotics of mayhem, shinty has to rank high, but.

Or is that too too parochially Scottish?

Robin

[Is there an either/or between baseball and cricket? The later in England, India, Pakistan, Australia, the former ... Or do they play both in the West Indies, Hal?

R.]

--

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

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

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

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9. **Alan Sondheim**

National Radio Astronomy Observatory Retro-Reflector Commands

Sat 1 Mar 2008

National Radio Astronomy Observatory *

Retro-Reflector Commands

RPC Function	Description
CL_CIL_SVC	Illuminates retro-reflector with ZY laser
CL_CMEAS_SVC	Requests that a ZY measure a retro-reflector
CL_COO_SVC	Requests/sets ZY retro-reflector data
CL_NUM_SVC	Requests/sets the number of retro-reflectors in a ZY's scan list
CL_ORD_SVC	Requests/sets the ZY's scan list order
CL_SCN_SVC	Requests that a ZY start/stop or schedule/remove a scan

ZY/ZP Coordinate System Commands

RPC Function	Description
CL_ALPHA_SVC	Requests/sets the α angles of the mount
CL_BETA_SVC	Requests/sets the ZP β rotation correction angles
CL_BP_SVC	Requests/sets the monument base position coordinates for a ZY
CL_COORDINATES_SVC	Requests the ZP mirror center coordinates
CL_EZ_SVC	Requests/sets the ZP encoder offset values
CL_MO_SVC	Requests/sets the ZP mirror offset values

Instrument Control

RPC Function	Description
CL_AXIS_SVC	Requests/sets state of axis amplifiers on ZY
CL_BYE_SVC	Disconnects ZY from ZIY
CL_CONNECT_SVC	Requests that the ZIY connect to a ZY
CL_INITZY_SVC	Requests that a ZY re-initialize itself
CL_PS_SVC	Requests/sets state of ZY power supplies
CL_RST_SVC	Requests that a ZY's host perform a cold boot reset
CL_STW_SVC	Requests the ZY status word
CL_VER_SVC	Requests the version of a ZY's software

Data Acquisition

RPC Function	Description
CL_CYC_SVC	Requests/sets ZY cycle integration property
CL_IFF_SVC	Requests/sets the Reference Frequency of a ZY
CL_SEQ_SVC	Requests a sequence of measurements from a ZY
CL_SFQ_SVC	Requests/sets the sampling frequency of a ZY A/D sub-system

Axis Control

RPC Function	Description
CL_ABA_SVC	Sets acceleration value on ZY axis controller
CL_ABV_SVC	Sets velocity value on ZY axis controller
CL_ACP_SVC	Requests actual position of ZY axis controller
CL_AXS_SVC	Requests the status word for a ZY

axis controller CL_DSP_SVC Requests the desired position of a ZY axis
controller CL_ERL_SVC Requests/sets the Error Limit on a ZY axis controller
CL_FHM_SVC Requests that a ZY axis controller ``home" an encoder
CL_FIL_SVC Requests/sets the PID Integration Limit of a ZY axis
controller CL_FKD_SVC Requests/sets the PID Derivative value of a ZY axis
controller CL_FKI_SVC Requests/sets the PID Integration value of a ZY axis
controller CL_FKP_SVC Requests/sets the PID Proportional value of a ZY axis
controller CL_FLT_SVC Requests/sets all the PID parameters of a ZY axis
controller CL_FSI_SVC Requests/sets the LM628 Derivative Sampling
Interval CL_IDX_SVC Requests the index register reading of a ZY axis
controller CL_RDS_SVC Requests the Integration Sum of a ZY axis controller
CL_VHM_SVC Requests that a ZY's axis controller verify its home position

ZIY Commands

RPC Function	Description

GETCLIENTS_SVC	Requests a list of all client sub-systems on the ZIY
LOG_SVC	Place a message in the ZIY's log system
WEATHER_SVC	Requests the latest weather station readings
ZIYREGISTER_CALLBACK	Register a callback RPC server with the ZIY

* This spring we'll head to the NRQZ, National Radio Quiet Zone, for VLF recording.

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10. **David Chirot**

Israeli minister vows Palestinian 'holocaust' - Telegraph//US leads world in number of & percentage of population in prison

Sat 1 Mar 2008

Israeli minister vows Palestinian 'holocaust' - Telegraph

<http://www.telegraph.co.uk/news/main.jhtml?xml=/news/2008/02/29/wholo129.xml> ---

U.S. Imprisons One in 100 Adults, Report Finds - New York Times

<http://www.nytimes.com/2008/02/29/us/29prison.html?ref=us> ---

US Is World's Number 1 Record-high Ratio of Americans In Prison By David Crary For the first time in U.S. history, more than one of every 100 adults is in jail or prison, according to a new report documenting America's rank as the world's No. 1 incarcerator. It urges states to curtail corrections spending by placing fewer low-risk offenders behind bars.

<http://www.informationclearinghouse.info/article19438.htm>

America's Brutal Prison's
Video

A UK CHANNEL 4 NEWS report on American prisons.

<http://www.youtube.com/watch?v=rwVQRQuULsk>

You Think You Are Free?

"thought crime" charges brought in UK

By Linda S. Heard

Western so-called democracies, in particular, are supposed to have governments that are servants of the people, whereas, in fact, the opposite is true. Under the guise of doing what's best for us or ensuring our security, governments are exercising more and more control over our lives.

<http://www.informationclearinghouse.info/article19434.htm>

Granting Immunity Rewards Lawlessness

By Andrew P. Napolitano

There was and is no U.S. law, and there is nothing in the Constitution, that authorizes warrantless wiretaps on Americans in the United States, no matter with whom they speak or e-mail. In fact, both the law and the Constitution prohibit such surveillance without a search warrant.

<http://www.informationclearinghouse.info/article19433.htm>

when President Bush made his "Peace" visits to Israel this January-- marchers carried banners saying "You will not do to us what you did to the Red Indians"

The United States did not sign the International Rights of Indigenous Peoples agreements, which have made it possible for Eva Morales of Bolivia to become the first Indigenous person elected the President of any country " The government under pretext of security and progress liberated us from our land, resources, culture, dignity and future. They violated every treaty they ever made with us. I use the word "liberated" loosely and sarcastically, in the same vein that I view the use of the words "collateral damage" when they kill innocent men, women and children. They describe people defending their homelands as terrorists, savages and hostiles . . . My words reach out to the non-Indian: Look now before it is too late—see what is being done to others in your name and see what destruction you sanction when you say nothing." — Leonard Peltier, Annual Message January 2004

After Bush left, 108 Palestinians were killed during the rest of the month of January, 2008. 5 children died in one night due to electricity cut offs including the hospitals they were in Only this week did the Israeli Gov't finally decide to start installing in the houses of Sderot the protection that is built into Israeli homes against rocket attacks

The former head Rabbi in Israel announced last summer that carpet bombing of Gaza as a "final solution to the Palestinian problem" is legal under Jewish Law, because the bombings would not put any Jewish lives at risk

The Vice President of Israel has been making calls for years for the extermination of the Palestinian people

The Hamas Gov't has for months been asking for a cease fire almost every week

Targeted Assassinations and Collective Punishment are War Crimes under International Law

THE US sends Israel now almost three billion dollars a year for military aid, with a 9% increase this year to begin the promised 10 year deal of 30 billions of military aid

Israel is the fourth largest weapons and security exporter in the world Israel is the fourth largest military in the world

Israel is the only nuclear power that has signed no international nuclear treaties

it is the only nuclear power that has never had any inspections

The war in Iraq has cost 3 Trillion Dollars with no end in sight

Since the US invaded Iraq, 1,730,000 Iraqis have died

4 million are refugees in other counties

(two million in Syria)

over 2 million Iraqis are "internal refugees"

The US has begun again sending Special Ops to its embassies in Latin America to reopen active covert warfare against the left leaning democratically elected governments

The US has over 700 military bases readied world wide for the swiftest possible response and attack missions to be carried out in any "emergency"

There are as many contractors in Iraq as there are US soldiers The US President can now call any person in the world he wants an "enemy combatant" subject to rendition flights, secret prison tortures and confinement in "black" (hidden) prisons in countries in Europe and the Middle East without charge, for any period of time that he wants

The US has unilaterally begun launching drones into the tribal regions of Pakistan

The Israeli Govt has told the US that they will bomb Iranian nuclear power facilities which even the US Intelligence report said are not being used for weapons purposes

The Israelis claim they have "secret" evidence of nuclear plans in Iran which contradicts the International Energy Agency and US Intelligence Estimate reports

They have also announced that Gaza will be invaded to crush Hamas within three months. Peace negotiations with the West Bank Fatah government have been suspended until the end of the year while hundreds of thousands of new illegal apartments are being built, settlements expanded, more land illegally appropriated, more water cut off, more sections of the Apartheid Wall added, and the construction of more "Jews Only" highways through the Occupied Territories, adding more fences, security bunkers and towers and checkpoints

Under International Law all these acts are forbidden and several are War Crimes. The Israelis have drawn up complete plans for another invasion of Lebanon. Almost the entire infrastructure of Lebanon was destroyed, and the entire sea coast, during the 2006 invasion.

25 % of Lebanon's farmlands were covered with illegally supplied US cluster bombs

(Under US law, it is forbidden to supply cluster bombs to any country which uses them for the purposes of targeting)

The US has now placed the warship Cole off the coast of Lebanon

The US has two huge deployments of aircraft carriers, warships, destroyers within easy missile and bomber attack range of Iran's 70 million people

7 million children die worldwide every year due to "structural" adjustments of economies due to IMF and World Bank debts

US Is World's Number 1

Record-high Ratio of Americans In Prison

By David Crary

For the first time in U.S. history, more than one of every 100 adults is in jail or prison, according to a new report documenting America's rank as the world's No. 1 incarcerator. It urges states to curtail corrections spending by placing fewer low-risk offenders behind bars.

<http://www.informationclearinghouse.info/article19438.htm>

===

America's Brutal Prison's

Video

A UK CHANNEL 4 NEWS report on American prisons.

<http://www.youtube.com/watch?v=rwVQRQuULsk>

U.S. Imprisons One in 100 Adults, Report Finds - New York Times

<http://www.nytimes.com/2008/02/29/us/29prison.html?ref=us> ---

You Think You Are Free?

"thought crime" charges brought in UK

By Linda S. Heard

Western so-called democracies, in particular, are supposed to have governments that are servants of the people, whereas, in fact, the opposite is true. Under the guise of doing what's best for us or ensuring our security, governments are exercising more and more control over our lives.

<http://www.informationclearinghouse.info/article19434.htm>

===

Granting Immunity Rewards Lawlessness

By Andrew P. Napolitano

There was and is no U.S. law, and there is nothing in the Constitution, that authorizes warrantless wiretaps on Americans in the United States, no matter with whom they speak or e-mail. In fact, both the law and the Constitution prohibit such surveillance without a search warrant.

<http://www.informationclearinghouse.info/article19433.htm>

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11. **steve d. dalachinsky**

***Re: Nazi Literature in the Americas - Roberto Bolaño - - NYTBR--
Nazi Poetry/ langpo & fasc i sm***

Sat 1 Mar 2008

japan had baseball way before we occupied it

On Fri, 29 Feb 2008 15:55:40 -0500 Mark Weiss <[REDACTED]>
writes:

> Yup, tends to do best in places we've occupied (though Germany was
> curiously resistant). Like cricket, which doesn't get much beyond
> the
> former British Empire.
>
> Will we someday see a franchise in Baghdad?
>
> Mark
>
> At 01:48 PM 2/29/2008, you wrote:

> > If anything, baseball is bigger in Japan than in the
> > USA. It's pretty big in Latin America and the
> > Caribbean as well. Not so big in Mexico, as far as
> > I've seen.
> >
> > Hal
> >
> > "In Latin America, even atheists are Catholics."
> > --Carlos Fuentes
> >
> > 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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> > On Feb 28, 2008, at 8:59 PM, Elizabeth Switaj wrote:
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> > > Well, I guess the Japanese are going to be pretty disappointed to
> > > learn that
> > > baseball isn't big in their country. I suspect that the same
> > > disappointment
> > > will be shared in some non-US American nations, though I don't
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> > > the
> > > first hand knowledge to say for sure.
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> > > On Fri, Feb 29, 2008 at 1:29 AM, Robin Hamilton <
> > > [REDACTED]> wrote:
> > >
> > >
> > > ... but, John, do please insert the proviso that -- like
> > > American
> > > Football
> > > and baseball -- it's big in USAmerica, but nowhere else in the
> > > world.

> >>>
> >>>"Parochial" doesn't even *begin to describe it. <g>
> >>>
>
>

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12. **Jason Quackenbush**

Re: groovesalad, netmusique

Sat 1 Mar 2008

I noticed that KEXP is on your list. I don't know what I'd do without them. I mean, for one single station to have the best local music show, the best punk show, the best country show, the best avantgarde/ experimental show, the best hip hop show, the best reggae show, the best metal and hardcore show, and the best indie rock show in Seattle is just one more way that Seattlites are spoiled. It constantly makes me wonder what people in other cities do when they want to listen to music radio. When I lived in boston, I barely survived on 'FNX. At least these days they have a webstream so if I'm out of town, I can still get it through the computer.

On Feb 29, 2008, at 6:01 PM, Jim Andrews wrote:

Bliss:

<http://soma.fm.com/groovesalad.pls>

<http://205.188.215.228:8014/listen.pls>

i find these stations really exciting.

commercial radio and big media seem so messed up these days. so away in the castle. controlled by corporations that have their own 'artists' doing the corporate thing. corporate protégés. sort of like the movie stars of old during the 'big studio' days.

internet radio and the internet more generally don't have to do that and provide ways to publish that don't require corporate approval. no wonder the internet is so unpopular in those channels.

here's some more stations and info on internet radio: <http://vispo.com/radio>

ja

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13. **Barry Schwabsky**
Nick Cave as poetry critic

Sat 1 Mar 2008

I read in yesterday's Guardian that Nick Cave's new album includes a song in which he trashes the poetry of Charles Bukowski and praises that of John Berryman. Has anyone heard it?

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14. **Obododimma Oha**
Re: Welcome Obododimma

Sat 1 Mar 2008

Hi Donald!

I'm excited with our meeting again, years after Aachen. It is also interesting that POETICS is bringing old friends together. Yeah, S/Z could be a better point to begin to understand the writerly. I thought Amanda might be interested in fuller versions of frequently cited Barthes' essays like "The Death of the Author", anyway.

On my presence at Poetics: I found my way into the community through Wrying-L.

Glad to be with you again, VIRTUALLY.

Obododimma.

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

From: D. Wellman <[REDACTED]>

To: [REDACTED]

Sent: Friday, February 29, 2008 3:51:36 PM

Subject: Welcome Obododimma

Welcome Obododimma

We met in Aachen one summer. Glad to see you interested in the discussion here.

On Barthes: most do start of with S/Z for an introduction to the concept of writerly reading -- from that point forward I find all his work compelling, even breath-taking.

Donald Wellman

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

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

From: "Obododimma Oha" <[REDACTED]>
To: <[REDACTED]>
Sent: Friday, February 29, 2008 4:36 AM
Subject: Re: Roland Barthes

Hi,
I've just joined the list: I'm Obododimma Oha from Nigeria. Amanda, I suggest you pick a copy of *Image-Music-Text*, a collection of writings by Barthes. You have full texts of essays such as "The Death of the Author", "Rhetoric of the Image", "Photographic Image", etc published there. Best wishes.
Obododimma.

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

From: Amanda Earl <[REDACTED]>
To: [REDACTED]
Sent: Thursday, February 28, 2008 6:09:52 PM
Subject: Roland Barthes

i often see references to / excerpts from the work of Roland Barthes, particularly in discussions on language poetry. i was wondering if anyone had any recommendations as to what would be a good overview of his writing or where to start.

Amanda

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<http://tools.search.yahoo.com/newsearch/category.php?category=shopping>*

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know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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15. **Mark Weiss**

**Re: Nazi Literature in the Americas - Roberto Bolaño - - NYTBR--
Nazi Poetry/ langpo & fascism**

Sat 1 Mar 2008

Maybe we like to occupy places where they have baseball?

Nope, that doesn't work either.

At 03:20 AM 3/1/2008, you wrote:

>japan had baseball way before we occupied it

>

>

>On Fri, 29 Feb 2008 15:55:40 -0500 Mark Weiss <[REDACTED]>

>writes:

> > Yup, tends to do best in places we've occupied (though Germany was

> > curiously resistant). Like cricket, which doesn't get much beyond

> > the

> > former British Empire.

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> > Will we someday see a franchise in Baghdad?

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> > >I've seen.

> > >

> > >Hal

> > >

> > >"In Latin America, even atheists are Catholics."

> > >--Carlos Fuentes

> > >

> > >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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> > >>>and baseball -- it's big in USAmerica, but nowhere else in the
> > world.
> > >>>
> > >>>"Parochial" doesn't even *begin to describe it. <g>
> > >>>
> >
> >

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16. **holsapple1**

Burt Hatlen

Sat 1 Mar 2008

I recorded Burt reading his poems several times, & those readings are on CDs available thru Vox Audio. I'd be glad to send copies (there are two) at cost plus shipping (\$4.00 each?), checks payable to Bruce Holsapple, PO Box 594, Magdalena, NM 87825.

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17. **Obododimma Oha**

Re: Roland Barthes

Sat 1 Mar 2008

Thanks, Amanda.

Obododimma.

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

From: Amanda Earl <[REDACTED]>

To: [REDACTED]

Sent: Friday, February 29, 2008 9:03:08 PM

Subject: Re: Roland Barthes

these are all really helpful tips, thanks everyone. and welcome to Obododimma too!

Amanda

Never miss a thing. Make Yahoo your home page.

<http://www.yahoo.com/r/hs>

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18. **Jen Tynes**

Atelier Women Writers Studio Event in Chicago -- This afternoon!

Sat 1 Mar 2008

A last-minute reminder:

Kate Greenstreet & I (Jen Tynes) will be reading and discussing at Atelier Women Writers Studio,
this (Saturday) afternoon at 2pm.

We'll be chatting about the lyric "I" and reading from our work and the work of others.

Atelier is the relatively new project/workspace of Kristy Bowen, editor of Dancing Girl Press.

* Salon Reading Series:

Jen Tynes and Kate Greenstreet

* @ Atelier Studio

Fine Arts Building

410 S Michigan

Studio 921

Saturday, March 1st, 2pm

More info on the locale and the reading/discussion here:

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

Hope we'll see you there!

Best,

Jen

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19. **Mark Weiss**

Yeah, but do the Japanese do this?

Sat 1 Mar 2008

<http://www.washingtonpost.com/wp-dyn/content/article/2008/02/29/AR2008022903977.html?hpid=artslot>

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20. **Anny Ballardini**

Forwarding for Joel Weishaus

Sat 1 Mar 2008

Dear Friends, Family, and Colleagues:

**

Here is the second page of my blog, "Reality Too."

**

**

February blog:

<http://web.pdx.edu/~pdx00282/blog/February.htm><<http://web.pdx.edu/%7Epdx00282/blog/February.htm>>

Introduction (rev.):

<http://web.pdx.edu/~pdx00282/blog/intro.htm><<http://web.pdx.edu/%7Epdx00282/blog/intro.htm>>

*

Designed for MS Explorer; Text Size: Medium; 1024X768 screen resolution.*

**

-Joel

--

Anny Ballardini

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

<http://www.fieralingue.it/modules.php?name=poetshome>

<http://www.moriapoetry.com/ebooks.html>

I Tell You: One must still have chaos in one to give birth to a dancing star!

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21. **Eireene Nealand**

Re: langpo

Sat 1 Mar 2008

With all due respect to Ron Silliman--I'm sure that he worked and works hard--I think that one of the reasons that we feel bored and unable to read is that his voice so dominated the discussion of Language poetry. In that sense the Grand Piano is a really great step in letting in the other voices.

What becomes apparent to me as I read issue 2 is that Silliman was really excited about getting poets to think, whereas a lot of the other poets were really excited about breaking down thinking and questioning their consciousnesses--and of course those two things must go together. It's when they don't go together actually, that is when thinking stops or stagnates or whatever...

Some good quotes from Grand Piano #2

"As if verbally purging my recent past would unbury the feeling of living in the present. On the first page of everyday life, Lefebvre proposes that one pick a day, do some research, learn what happened as a recorded event." -Carla Harryman

"Writing is a creature twisting in the nettles she gets caught up in. Human beings are those creatures 'whose very landscape is alive'...later the words in our tongues come out muddy. Pieces of our bodies stick to the city map'." -- Carla Harryman

"Walking around J Church tracks in the curve between 22nd and 20th, through backyard flowers and thoughts, building memory into an edge." --Kit Robison

"In looking at Watten's writings, I have to say that the transformation is not accomplished as effortlessly as he says. Incompletion (subjectivity) does not disappear obligingly upon being named. One of the most persistent, and compelling features of the work are traces of his subjectivity, violently erased." --Watten on himself.

"-The betrayal of the self?

-Yes, that's what I meant.

-To what degree was your participation in the Language school a vindication of the self. A revenge of the self, maybe. A counter

assult of the self. Biff bam boom!"

...

"Like in your family?"

Steve Benson interviewing himself

On 2/27/08, Barry Schwabsky <[REDACTED]> wrote:

> Ron Silliman, The Age of Huts
> Lyn Hejinian, My Life
> Bernstein and Andrews, eds., The Language Book
> and the ongoing collaborative work The Grand Piano
> would probably be the best places to start.

>

>

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

> From: John Cunningham <[REDACTED]>

> To: [REDACTED]

> Sent: Wednesday, 27 February, 2008 1:28:18 PM

> Subject: Re: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--
Nazi Poetry/ langpo & fascism

>

> I've been coming across the terms 'langpo' and 'language poetry' many times
> in this listserv. I must show my ignorance as I'm relatively unfamiliar with
> these terms. In order to enhance my education, what books should I be
> reading? What poets? Please kindly advise.

> John Cunningham

>

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

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

> Behalf Of CA Conrad

> Sent: February 26, 2008 3:19 PM

> To: [REDACTED]..EDU

> Subject: Nazi Literature in the Americas - Roberto B o laño - - NYTBR--Nazi
> Poetry/ langpo & fascism

>

> This may help no one, what I'm going to say. It might be meaningless. But
> I know what it is, EXACTLY what it is to want poets to be MORE, or better,
> or perfect, or something along those lines, you know?

>

> This is part of the challenge, to charge headlong into such searches, needs,
> wants, to allow disappointment, to allow anger, to allow a certain amount of
> stupidity even. The right amount of stupidity allows room for getting out
> of the seriousness when it's necessary.

>
> This is endlessly painful in other words. Because we care. Really,
> actually care.
>
> This is a rotten truck load of shit coming down the road for the fields.
>
> This is going back to the conversation about Pound, and others, and, the
> bigger question, I think, isn't whether we should DAMN these other people,
> but learn and be different?
>
> If we're going to stand on shoulders shouldn't we be higher? What's the
> point of emulating? What's the goal in all we want, ALL we want from
> poetry? Our goals for poetry have a lot to do with these bigger political,
> social issues having a chance to be seen clearer, and punctured to let the
> hot air out.
>
> But I still say the word fascism is a manipulative word in this case. It's
> a loaded word. It conjures the worst possible forms of hatred, and in the
> end to conflate that with LANGUAGE Poetry is plain fucking wrong.
Someone
> is going to have to be pretty damned clear with examples before I entertain
> such a word being used. It's a word that always sits in the hot coals,
> waiting to be used to make nothing but the most shocking example of
someone,
> or some group.
>
> In the end the word fascism is too often used by lazy, boring idiots who are
> pissed off but don't have any REAL way explaining their dilemma. There are
> too suddenly all these "experts" in the world of poetry who should really be
> looking for work in the wonderful world of fast food, since all they want in
> the end is a side of fries to satisfy their "argument" of vague sauces and
> protein.
>
> The Times has for too long been defending the kind of poetry which has done
> as much damage to our reputation around the world as
Bush/Cheney/Rove/Rice.
> And in the end, if we had never invaded Iraq, the poets of Poland and France
> will still think we're all Sharon Olds and Robert Bly. In other words FUCK
> THE NEW YORK TIMES!
>
> CAConrad
> <http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>

>
> No virus found in this incoming message.
> Checked by AVG Free Edition.
> Version: 7.5.516 / Virus Database: 269.21.1/1300 - Release Date: 26/02/2008
> 7:50 PM
>
>
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> 7:50 PM
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22. **Murat Nemet-Nejat**
Re: Welcome Obododimma

Sat 1 Mar 2008

Is there a break among those interested in Barthes between those who focus on his work before **The Pleasure of the Text** and those who focus on this work and what comes after.

S/Z and *The Pleasure* are antithetical works. In the former, almost every word or phrase is determined by codes (Balzac being a supreme manipulator of Middle Class codes); *The Pleasure* is an exploration of that aspect of reading which escapes codes.

Ciao,

Murat

On Sat, Mar 1, 2008 at 9:31 AM, Obododimma Oha <[REDACTED]> wrote:

Hi Donald!

I'm excited with our meeting again, years after Aachen. It is also interesting that POETICS is bringing old friends together. Yeah, S/Z could be a better point to begin to understand the writerly. I thought Amanda might be interested in fuller versions of frequently cited Barthes' essays like "The Death of the Author", anyway.

On my presence at Poetics: I found my way into the community through Wrying-L.

Glad to be with you again, VIRTUALLY.

Obododimma.

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

From: D. Wellman <[REDACTED]>

To: [REDACTED]

Sent: Friday, February 29, 2008 3:51:36 PM

Subject: Welcome Obododimma

Welcome Obododimma

We met in Aachen one summer. Glad to see you interested in the discussion here.

On Barthes: most do start off with S/Z for an introduction to the concept of writerly reading -- from that point forward I find all his work compelling, even breath-taking.

Donald Wellman

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

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know-it-all with Yahoo! Mobile. Try it now.

http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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23. **tyrone williams**

Re: Welcome Obododimma

Sat 1 Mar 2008

Murat,

True, but that "almost" is key for Barthes "early" and "late": the fact that not every word or phrase is code-determined is precisely why there is, for Barthes, "pleasure." Indeed, he argues that there is pleasure reveling in the codes themselves...

Tyrone

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

>From: Murat Nemet-Nejat <[REDACTED]>

>Sent: Mar 1, 2008 12:32 PM

>To: [REDACTED]

>Subject: Re: Welcome Obododimma

>

>Is there a break among those interested in Barthes between those who focus
>on his work before **The Pleasure of the Text** and those who focus on this
>work and what comes after.

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>

>Murat

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>>

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>> To: [REDACTED]

>> Sent: Friday, February 29, 2008 3:51:36 PM

>> Subject: Welcome Obododimma

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[illegible]

```
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>> know-it-all with Yahoo! Mobile. Try it now.
>> http://mobile.yahoo.com/_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
>>

Tyrone Williams

[↑ Contents](#)

24. **Mark Weiss** *help!*

Sat 1 Mar 2008

Anybody out there on skype? Its website seems not to answer some pretty basic questions. b/c please.

Mark

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25. **benmazer** *New From Cy Gist Press: Landis Everson's WHEN YOU HAVE A RABBIT*

Sat 1 Mar 2008

Cy Gist Press is happy to announce the general release of Landis Everson's When You Have A Rabbit in connection with the Landis Everson Memorial Reading at St. Mark's Poetry Project on February 22nd, 2008.

(30 pp. Saddle-Stitched).Â 28 poems written after Everything Preserved: Poems 1955-2005.Â Edited by Ben Mazer.Â Cover Art by Kris Chau.Â \$8 ppd.

To order: <http://www.cygistpress.com/rabbitpage.htm>

Landis Everson was born in 1926 in Coronado, California. When he got to Berkeley in the late 1940sÂ he met Jack Spicer, Robert Duncan, and Robin Blaser and they called themselves The Berkeley Renaissance. Landis studied with Josephine Miles and was the editor of the Berkeley student literary magazine, Occident. Miles called Landis and his friends The Museum School of

poetry. Duncan was influenced by Landis and called him The Poet King in letters to Spicer. Spicer admired the ease with which Landis wrote poetry, and wrote to Robin Blaser that Landis was a god for each member of the group. In 1951, while finishing a Master's at Columbia, Landis met John Ashbery who admired his poems and would later print selections from "The Little Ghosts I Played With" in *Locus Solus*. The subject of Landis's Master's thesis was an imaginary seventeenth century poet called Sir William Bargoth, for which Landis concocted both the poems and the commentary upon them. In 1955, while Karl Shapiro's teaching assistant at Berkeley, Landis had the first of six appearances in Poetry, two appearances in the mid-Fifties, followed by four appearances five decades later. In the late 1950s he was introduced to a younger generation of poets that included Joanne Kyger and John Wieners. In 1960, Landis replaced Robert Duncan as the third member of a Sunday poetry group that was run by Jack Spicer and met in Robin Blaser's apartment in San Francisco. Dictated serial poetry was the order of the day. Landis wrote the sequences "Postcard from Eden" and "The Little Ghosts I Played With," a few months too late to be considered for Don Allen's anthology *The New American Poetry*. Then the group stopped meeting, and Landis, who was only writing for his friends, turned to painting, and renovating houses. He didn't write anything for 43 years, during which time none of his poetry appeared in print. Then in the fall of 2003, Ben Mazer contacted Landis to inquire about Landis's poems, which Mazer planned to include in a feature on the Berkeley Renaissance for *Fulcrum*. Over the next three years, the last of his life, Landis would compose over 300 poems, comprising the book *Everything Preserved*, which won the Emily Dickinson Award from the Poetry Foundation, and *Book of Valentines*, still in manuscript form. In the spring of 2006 Landis had the first in a series of strokes, which left him incapable of writing any more poems. He took his life on November 17th last year.

Young Goodman Brown

Young Goodman Brown was a window shade.
One side faced Paradise and Hell outdoors
the other furniture, food and shelter in.
But when Faith rolled him up
he saw himself no more.

A spider squeezed out the center and
threaded down. It yawned and opened
its eyes from sleep. All six legs flexed
wide, and like rust it farted spider dust,
which filled the house. We came in

with mops, hexes and vacuum cleaners,
until the house looked clean. But
how to kill a spider, which wasn't ours?
It was masturbating like hell with every leg. Did
Young Goodman teach him that? Or Nathaniel?.

--Landis Everson

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26. **Conrad, Eric C** ***Guantanamo in poetry***

Sat 1 Mar 2008

I'm doing some work with the recent Poems from Guantanamo collection and I am looking for examples of recent poems that address Gitmo. Do any come to mind?

Thank you so much for your help.

-e

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27. **Sarah Sarai** ***3 poems out there***

Sat 1 Mar 2008

My poem "The Pause" was published in The Powhatan Review and "won't you" in The Columbia Review; my poem "What I Choose To Remind You" is in Juice {online at http://squeezetheuniverse.com/juice/sarai_remindyou }.

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28. **David Chirot** ***Lefty O'Doul brings pro baseball to Japan/baseball arrives in Japan in 1878***

Sat 1 Mar 2008

As Steve D. pointed out, baseball was played in Japan well before the occupation, actually having been first introduced in 1878. I pasted in the Wikipedia history below.

Also here (forgive a rather crude paste job)--Lefty O'Doul's colorful account of his starting the Japanese Professional Leagues as they are known today--

Lefty went to Japan on the same All Star team that Moe Berg was on, whom I wrote of here before, when Berg skipped a game and during a walk around the city, climbed atop a building and took the home movies of Tokyo that were

later used in the planning of Gen. Doolittle's fire bombing raids in WW2. Those home movies opened the doors to Berg's career as a spy in the OSS , which sent him on a mission to hear a Heisenberg lecture In Switzerland during the War to see if he could glean whether or not the Germans were working on an Atomic Bomb. (Berg said, correctly, that they weren't.)

The biggest star on the 1932 tour was Babe Ruth, who created a sensation wherever he went. The Babe provided the cover, so to speak, for Berg's side line mission. Between the Babe, Moe and Lefty, one can see that it was an eventful tour in many different ways, and had quite a huge impact on the histories of the Japanese-American political, military and cultural scenes that continues today.

(I wrote previously how Jack Spicer and Yasusada are linked via Berg to Hiroshima and baseball, and also the radio,. This is now a chapter in my ongoing "Annals of the New Extreme Experimental American Poetry.")

During this period, American All Star teams would take World Tours, acting as Ambassadors of Good Will and traveling to Latin America, Europe and Australia. These tours were done in the spirit of the hugely popular "barnstorming" method and style of showmanship, putting on exhibitions modeled loosely on those pioneered by airplane demonstrations of trick flying. These were usually performed by Americans trained as pilots during WW1, bringing the "Miracle of Flight" to rural areas across the continent. (Many of the pilots had begun their flying careers with the Royal Canadian air forces, before the US entered the War in 1917. William Faulkner used his experiences of this in his early works, especially Pylon, which is about the barnstormers. In the 1950's, this was retitled and made into an excellent film by Douglas Sirk, Tarnished Angels.)

These barnstorming tours were not only influential going overseas, but coming from elsewhere into the USA as well. Musical tours like those of Hawaiian bands in the 1920's introduced the "Hawaiian Guitar" to Appalachian musicians, whose modifications of it had a huge influence in Country Western music, developing into the pedal steel guitar.

Lefty is interviewed in one of the greatest baseball books ever, and with Ring Lardner's baseball writings, my favorite, Lawrence Ritter's The Glory of their Times which was reissued again in 2006. There's also a cassette tape edition of the original interviews which I have-- incredible to hear the actual voices one has come to know so well from simply having read the book several times a year for years and years.

Lefty O'Doul has the fourth highest lifetime batting average .349. At the time of this interview, as he remarked:

"Only guys ever did better are Cobb, Hornsby and Joe Jackson. So you might say I have the highest batting average of any man living. Yeah--the rest of the guys are dead."

There is a story of a baseball player--name not given in the account I read--who was asked to go on one of these tours of the World. The ball player was rather dubious, so the promoter added on some more incentives and said that, of course, all the ball players were bringing their wives.

The ball player still looked dubious.

"Who wouldn't want to get paid to play some exhibition games and get to take a trip around the World?"

"Can't we go somewhere else?" the ball player asked.

Lefty O'Doul:

Hiroshi Hiraoka, who was in America studying engineering, introduced the game to his co-workers at Japan's national railways in 1878. He and his coworkers created the first baseball team the Shimbashi Athletic Club and dominated other teams which popped up in Japan. However it wasn't until the team from Tokyo University started playing when the sport took hold in Japanese Culture. In 1896 the team defeated an American team from the Yokohama Country and Athletic Club 29 to 4. It was the first recorded international baseball game in Asia. After that defeat several other colleges in Japan picked up the sport and it quickly spread throughout Japan. Since then teams from Japan have crossed the ocean to learn from their American counterparts. Waseda

University<http://en.wikipedia.org/wiki/Waseda_University>was one of the first college teams to cross the ocean to improve their skills (SABR). In 1905 the team traveled to the United States where they played college teams from around the U.S. It wasn't before long that several other universities in Japan started making similar trips. From that point on the baseball phenomenon in Japan was complete with U.S. baseball teams traveling to Japan for games. In 1913 and in 1922, American baseball stars visited Japan and played games against university students. They also held clinics on technique. A retired major league player, Herb Hunter, made eight trips to Japan from 1922 to 1932 organizing games and coaching clinics.

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29. **Michael**

BIG BRIDGE IS PLEASED TO ANNOUNCE ITS 2008 ISSUE

Sat 1 Mar 2008

BIG BRIDGE

is pleased to announce its 2008 issue.

It includes:

CHAPBOOK

Up By The Maritime Museum

Poem by Nathaniel Tarn; Drawings by Nancy Victoria Davis

FEATURES

BERKELEY DAZE

Exhaustive anthology and commentary on the Berkeley Poetry Scene of the 1960s; some writers went on to become major figures; others set up a unique dispensation of their own

Edited with Commentary by Rychard Denner

BOLINAS DREAMING

Book-length study of community of poets just north of San Francisco from the mid 60s to mid 80s, many of whom went on to play major roles in the literary modes that followed throughout the century

by Kevin Opstedal

AN ANTHOLOGY OF BAY AREA WOMEN WRITERS

Sprightly and diverse anthology of women living in the San Francisco Bay area today

edited by Katherine Hastings

On The Publication of Philip Whalen's COLLECTED POEMS Celebration of the Collected poems of one of the most important American poets to emerge at mid century. One of the original Beats, his poems do not age or become dated, as this ample selection of commentary, poems, and appreciations makes clear.

Commentary and poems by: Dale Smith, David Schneider, Karl Young, Neeli Cherkovski, Brian Howlett, Ron Silliman, John Tarrant, Tom Clark, Anne Waldman, and David Meltzer. Edited by Dale Smith

THE CHILDREN

Poems by Philip Whalen; Photographs by Aram Saroyan:

Saroyan took photos of children more or less his own age while travelling in Europe with his father. He sent them to Whalen who wrote poems based on them.

WAR PAPERS (2)

Poems, essays, comments, and hyper-text art against war.

First Impressions of

OCEANS BEYOND MONOTONOUS SPACE:

Selected Poems of Kitasono Katue

For most readers in the west, Japanese poetry of the 20th Century remains almost if not completely unknown. Yet it had its Avant Gardists comparable to Ezra Pound, Kenneth Rexroth, and Kenneth Patchen (to mention three who saw Kitasono as a peer. Kitasono foreshadowed most concerns and methods of western poets, from Concrete to Language Poetry to the PhotoPoetry emerging today decades before his western counterparts. This gathering represents initial responses to the first large and easily available selection of his work.

Comments by: Aysegül Tözeren, Anny Ballardini, Susan Smith Nash, Carlos M. Luis, and Dan Waber

NOW, AS YOU AWAKEN

Poems of Mahmoud Darwish; Translated by Omnia Amin and Rick London

Generally considered the most important contemporary Palestinian Poet, this selection of poems shows a poet steeped in a great tradition dealing with contemporary issues, and doing so outside of stereotypes and predictable misconceptions

a d.a.levy satellite Still controversial 39 years after his death, levy is finally emerging as a major American poet, inovator, publisher, and influence. This widely diverse collection of responses gives a sense of his range and his appeal to audiences of all sorts. Comments by T.L.Kryss, Joel Lipman, Ingrid Swanberg, Karl Young, Dan Waber, Stephen Nelson, Joshua Gage, jon beacham, John Oliver Simon, Richard Krech, Geoffrey Cook, and Charles Potts. Edited by Ingrid Swanberg and Karl Young

Nathaniel Tarn: quatre poèmes; traduction : Auxéméry

French translations of some of Tarn's best-known poems

A California Trip: Salutations from Ira Cohen -

Two Spontaneous Odes and a Photo of Terri Carrion

CORNUCOPION BOSEGSZARU

Ira Cohen in Hungarian

A Retrospective of the Publication Work of Karl Young, Part 3

ART

The Convergence of Then and When: A Game Without Rules

by Jane Dalrymple-Hollo

Spitzer Breakdown

A Reading of a Poster by Jim Spitzer

La Femme Mecanique

Photo Art by Johnathan Kane

Family Photos: Beats In Winter

by Larry Keenan

The Fine Art of Conversation

Collaborative art by Brian Howlett and Associates

Memories of Vali Myers

Waning Moon - March 20, 2003

In Memoriam Carl J. Young

by Karl Young, Jr.

FICTION

Fiction by Chris Wells, Paul A. Toth, Roberta Allen, Ann Bogle, Stephen-Paul Martin, Tsipi Keller, Tsipi Keller, Marc Lowe, Richard Martin, Mel Freilicher, Fisher Thompson, Nickolay Todorov, Paul Kahn Lou Rowan, and Jordan Zinovich.

REVIEWS and INTERVIEWS

Reviews of:

Vali Myers, Joanne Kyger, Alice Notley, Judith Roche, Allan Weisbecker, Lou Rowan, James Broughton, Jack Foley, Jeffrey Side, William Allegrezza, and Raymond Bianchi

Reviewed by: Allan Graubard, Kirpal Gordon, Stephen Vincent, Allan Davies, Lynn Coffin, Mary Sands Woodbury, James Tierney, Katherine Hastings, Jake Berry, Michael Schumacher, T. Hibbard

Interviews:

Malcolm McNeil

Interviewed by Larry Sawyer

with some of McNeill's graphic collaborations with William S. Burroughs

Vernon Frazer

Interviewed by Ric Cafagna

Lou Rowan

Interviewed by Dominic Aulisio

POETRY

Index of poems by more than 138 writers, including

War Papers Poetry (2) includes poems by:

Keith Wilson, Robert Sward, Rebecca Kavalier, Harriet Green, Tad Richards, Jennifer Compton, Joel Solonche, Chris Mansel, Steve Dalachinsky, Jeanpaul Ferro, Hugh Fox, H. Palmer Hall, Louis Armand, Gay Partington Terry, John M. Bennett, Paul C. Howell, Eileen Tabios, Harriet Zinnes, Philip Metres, Ruth Lepson, Edward Field, Susan Donnelly, Neil Nelson, Larissa Shmailo, Hal Sirowitz, Laura Lentz, Jeffrey Beam, Frank Parker, Alan Sondheim, Murat Nemet-Nijat, Sheila Black, Barbara Crooker, Richard Kostelanetz, Rodney Nelson, Karen Alkalay-Gut, Patricia Valdata, Sybil Kollar, Mark Pawlak, David Howard, Marcus Bales, Jose Padua, Patrick John Green, John Bradley, Kent Johnson, CL Bledsoe, Joseph Somoza, Martha Deed, Lisa Sewell, Hugh Seidman, Sheila E. Murphy, e k rzepka, Harris Schiff, Bobby Byrd, Clarinda Harriss, mIEKAL aND, Jayne Lyn Stahl, Rachel Loden, Jorn Ake, Paul E. Nelson, Alexander Jorgensen, Helen Duberstein, Michael Heller, Georgios Tsangaris, Stephen Vincent, Michael Maggiotto, Marthe Reed, Gregory Vincent St. Thomasino, Ana Doina, James Scully, Glenn R. McLaughlin, and Ray Craig

Berkeley Daze includes poems by:

Luis Garcia, Belle Randall, Helen Breger, Ron Loewinsohn, David Bromige, Gail Dusenbery, Gene Fowler, Jim Thurber, David Meltzer, Doug Palmer Facino, John Bennett, John the Poet Thomson, Rychard Denner, Julia Vinograd the Bubble Lady, Larry Kerschner, Charles Potts, Joel Walderman, Harold Adler, Richard Krech, Michael Upton, Ron Silliman, Doug Palmer, Patricia Parker, Martin P. Abramson, Richard Denner, Gene Fowler, Norm Moser, Charles Potts, De Leon Harrison, John Thomson, John Oliver Simon, Andy Clausen, Jefferson D. Hils, Richard Krech, Jack Foley, Al Masarik, Kay Okrand, James Koller, David Cole, Thanasis Maskaleris, Sister Mary Norbert, Lennart Bruce, Marianne Baskin, Hillary Ayer Fowler, Sam Thomas, D.R. Hazelton, and Jim Wehalage

An Anthology of Bay Area Women Writers includes poems by:

Mary-Marcia Casoley, Sharon Doubiago, Adelle Foley, Judy Grahn, Susan Griffin, Katherine Hastings, Beatriz Lagos, devorah major, Tennessee Reed, Nellie Wong, Leslie Scalapino, and Maw Shien Win

LITTLE MAGS

Humononomous

Versal

Heaven Bone

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30. **David Bowen**

New Anthology: The Other Chekhov

Sat 1 Mar 2008

NEW AMERICAN PRESS is pleased to announce the release of the *The Other Chekhov*, an anthology of lesser-known Chekhov stories introduced by contemporary writers.

Chekhov is widely known as a master of the subtle and the quotidian, but many of the more than 500 stories he published in his lifetime are deeply grounded in the realities of war, poverty, and violence that shaped daily life in nineteenth-century Russia. This volume presents ten of these masterpieces introduced by writers such as Pinckney Benedict, Fred Chappell, Christopher Coake, Benjamin Percy, Jeff Parker, and David R. Slavitt. [Click here](#) to see what Pinckney has to say.

Reviews are forthcoming at *The Potomac*, *Rain Taxi*, *Philly's Irish Times*, somewhere in Italy, and perhaps at *The Literary Review*. Copies are \$15.95, and you can order with a credit card from Amazon [here](#), or direct from NEW AMERICAN PRESS with a check or money order [here](#).

For more information, please visit www.NewAmericanPress.com.

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31. **Jennifer Karmin**

March 5th: Berkeley reading for A SING ECONOMY

Sat 1 Mar 2008

WEDNESDAY MARCH 5th

7:30pm

READERS:

Jennifer Karmin

françois luong

Michael Slosek

With guest writers Genine Lentine and Sarah Rosenthal joining Jennifer Karmin to read selections from her text-sound composition aaaaaaaaaalice.

PEGASUS BOOKS DOWNTOWN
2349 Shattuck Avenue
Berkeley, CA
<http://www.pegasusbookstore.com>

A SING ECONOMY is the second Flim Forum Press anthology and contains extensive selections from 20 contemporary poets. Founded in 2005, Flim Forum Press is an independent press that provides SPACE for emerging poets working in a variety of experimental modes. It's edited by Matthew Klane and Adam Golaski.
<http://www.flimforum.com>

JENNIFER KARMIN curates the Red Rover Series with fiction writer Amina Cain and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at a number of festivals, artist-run spaces, community centers, and on city streets. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent poems are published in Bird Dog, MoonLit, Womb, Seven Corners, Milk Magazine, and the anthologies Growing Up Girl: An Anthology of Voices from Marginalized Spaces, The City Visible: Chicago Poetry for the New Century, and The Outside Voices 2008 Anthology of Younger Poets.

FRANÇOIS LUONG is originally from Strasbourg, France, and now lives in San Francisco, where he is an MFA student in poetry at San Francisco State University. Work has appeared or is forthcoming in New American Writing, Hot Whiskey, Parthenon West Review, Switchback and elsewhere. He is currently translating the French poet Rémi Froger into English and the Canadian poet a.rawlings into French. In 2008, he was awarded the William Dickey Fellowship in Poetry.

MICHAEL SLOSEK lives in the SF Bay Area and publishes books for House Press. He was recently published in the 2nd Flim Anthology, Small Town, Spell, and a pamphlet by Katalanche Press titled Z Formation. He is the author of Each In Neither, House Press 2006, and Artificial Origins, forthcoming from House Press.

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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32. **Maria Damon**

Re: Fwd: Beyond Baroque Lease Extended!

Sat 1 Mar 2008

YAY!!!

Catherine Daly wrote:

- > This is wonderful news; please send an email thank you
- > to Bill Rosendahl, thanking him for his Herculean
- > efforts.
- >
- > [REDACTED]
- >
- >
- >
- > City Hall [REDACTED] West LA [REDACTED]
- > Westchester [REDACTED]
- > FOR IMMEDIATE RELEASE
- > Contact: Nate Kaplan - [REDACTED](office),
- > [REDACTED](cell)
- >
- >
- >
- > ROSENDAHL SAVES LEASE FOR BEYOND BAROQUE
- >
- > Literary Arts Center to Keep its Home in Old Venice
- > City Hall
- >
- >
- >
- > LOS ANGELES - Beyond Baroque, the nationally
- > acclaimed poetry and literary arts center, will keep
- > its home in the former Venice City Hall, thanks to the
- > actions of Councilmember Bill Rosendahl.
- > The City Council today unanimously approved a
- > Rosendahl motion directing city agencies to renew and

> extend a low-cost lease, allowing Beyond Baroque to
> keep its headquarters at 681 Venice Blvd. through
> 2032.
>
> "Beyond Baroque is one of the last bastions of the
> spoken word in Los Angeles," Rosendahl said. "It is
> appropriate that it maintain its home and its special
> relationship with the community of Venice, so long a
> haven for poets, artists and writers."
>
> The council action came after weeks of intense concern
> by many in the literary arts community worried that
> Beyond Baroque might lose its headquarters and be
> forced to close or move from Venice, which it has
> called home since 1968. City agencies had sought a new
> policy that would have prohibited low-cost leases with
> struggling arts organizations. Rosendahl intervened,
> effectively saving Beyond Baroque from possible
> extinction.
>
> "We are extremely grateful to Councilman Rosendahl for
> his support and for his leadership," said Fred Dewey,
> director of Beyond Baroque. "Beyond Baroque is part of
> Venice, and Venice is part of Beyond Baroque. I am
> delighted we will be able to stay there, and I am
> extremely grateful for the City's continued support
> for the literary arts and for our public mission."
>
> Beyond Baroque has been at its current location since
> 1979. Its most recent lease, approved in 1997, was set
> to expire February 29. Rosendahl's motion directs the
> Department of General Services to renew and extend the
> existing lease for 25 years, at the current rate of \$1
> per year. The paperwork should be completed within 30
> days.
>
> Beyond Baroque is a non-profit poetry and literary
> arts center with a national reputation for attracting,
> showcasing and advocating for poets and writers. It
> has played a significant role in helping Los Angeles
> become an international arts capital, and has helped
> to make Venice and Los Angeles a cultural destination.

- >
- > Beyond Baroque offers free workshops and low-cost
- > readings and performances, maintains archives of Los
- > Angeles literature, publishes and sells magazines and
- > books, advocates for Los Angeles writers and artists,
- > and showcases public art projects. The organization
- > serves more than 300 writers and 10,000 residents per
- > year.
- >
- > In exchange for its renewed lease, Beyond Baroque will
- > continue to provide those services, and pay any costs
- > needed to maintain, upgrade and landscape the
- > facility. The building served as Venice's City Hall
- > before the community joined the City of Los Angeles in
- > 1925.
- >
- >
- >
- >
- >
- >

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33. **Carol H. Jewell**

Re: New Anthology: The Other Chekhov

Sat 1 Mar 2008

Who's the translator?

In a message dated 3/1/2008 9:17:15 P.M. Eastern Standard Time, [REDACTED] writes:

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Chekhov is widely known as a master of the subtle and the quotidian, but many of the more than 500 stories he published in his lifetime are deeply grounded in the realities of war, poverty, and violence that shaped daily life in nineteenth-century Russia. This volume presents ten of these masterpieces introduced by writers such as Pinckney Benedict, Fred Chappell, Christopher Coake, Benjamin Percy, Jeff Parker, and David R. Slavitt. [Click here](#) to see what Pinckney has to say.

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*****Ideas to please picky eaters. Watch video on AOL Living.
(<http://living.aol.com/video/how-to-please-your-picky-eater/rachel-campos-duffy/2050827?NCID=aolcmp00300000002598>)

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34. **Warren Lloyd**

Re: Guantanamo in poetry

Sat 1 Mar 2008

Eric,

Not sure if this is a help, but I have some brand new work dealing with the textual material of the 'cup poems.' More than happy to share them with you. Backchannel if this sounds like it could help you.

Best for now,

Warren

"Conrad, Eric C" <[REDACTED]> wrote:

I'm doing some work with the recent Poems from Guantanamo collection and I am looking for examples of recent poems that address Gitmo. Do any come to mind?

Thank you so much for your help.

-e

Never miss a thing. Make Yahoo your homepage.

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35. **Barrett Watten**

Watten on Shaw on O'Hara

Sat 1 Mar 2008

"The Life and the Work: Barrett Watten on Lytle Shaw's Frank O'Hara" now out from Artforum online (March issue)

http://artforum.com/inprint/id=19540#Scene_1

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36. **Jim Andrews**

Re: BIG BRIDGE IS PLEASED TO ANNOUNCE ITS 2008 ISSUE

Sat 1 Mar 2008

Wow.

That (<http://bigbridge.org>) is a different and much deeper approach to an online pub than many another I've seen. The diveristy and depth of this issue of Big Bridge is remarkable. I've looked at three things so far, and each of them has been captivating (Ingrid Swanberg's writing about d.a. levy, Jane Dalrymple Hollo's 'game with no rules', and an overview of Berkeley Daze).

I look forward to checking out more of it. And, Michael: thanks very much--congratulations on creating both an unusual and notable online publication.

ja

<http://vispo.com>

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37. **Gabrielle Welford**

Re: Lefty O'Doul brings pro baseball to Japan/baseball arrives in Japan in 1878

Sun 2 Mar 2008

28 years after perry. my maternal grandma and her siblings were partly raised in japan--and cincinnati. i wonder if they all played baseball... g

On Sat, 1 Mar 2008, David Chirot wrote:

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"Only guys ever did better are Cobb, Hornsby and Joe Jackson. So you might say I have the highest batting average of any man living. Yeah--the rest of the guys are dead."

There is a story of a baseball player--name not given in the account I read--who was asked to go on one of these tours of the World. The ball player was rather dubious, so the promoter added on some more incentives and said that, of course, all the ball players were bringing their wives.

The ball player still looked dubious.

"Who wouldn't want to get paid to play some exhibition games and get to take a trip around the World?"

"Can't we go somewhere else?" the ball player asked.

Lefty O'Doul:

Hiroshi Hiraoka, who was in America studying engineering, introduced the game to his co-workers at Japan's national railways in 1878. He and his coworkers created the first baseball team the Shimbashi Athletic Club and dominated other teams which popped up in Japan. However it wasn't until the team from Tokyo University started playing when the sport took hold in Japanese Culture. In 1896 the team defeated an American team from the Yokohama Country and Athletic Club 29 to 4. It was the first recorded international baseball game in Asia. After that defeat several other colleges in Japan picked up the sport and it quickly spread throughout Japan. Since then teams from Japan have crossed the ocean to learn from their American counterparts. Waseda

University<http://en.wikipedia.org/wiki/Waseda_University>was one of the first college teams to cross the ocean to improve their skills (SABR). In 1905 the team traveled to the United States where they played college teams from around the U.S. It wasn't before long that several other universities in Japan started making similar trips. From that point on the baseball phenomenon in Japan was complete with U.S. baseball teams traveling to Japan for games.

In 1913 and in 1922, American baseball stars visited Japan and played games against university students. They also held clinics on technique. A retired major league player, Herb Hunter, made eight trips to Japan from 1922 to 1932 organizing games and coaching clinics.

[↑ Contents](#)

38. **Maria Damon**

Re: Guantanamo in poetry

Sun 2 Mar 2008

can't answer your q but am interested in what you're doing w/ the book; i reviewed it for Xcp and have taught it; mark nowak is teaching it in 3 classes this semester...

Conrad, Eric C wrote:

> I'm doing some work with the recent Poems from Guantanamo collection and

I am looking for examples of recent poems that address Gitmo. Do any come to mind?

>

> Thank you so much for your help.

>

> -e

>

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39. **David Chirot**

Re: Guantanamo in poetry

Sun 2 Mar 2008

Thank you very much for asking the question--

I'd also like to know what's being taught and thought regarding the Poems--

since late last summer i've been working on a series of pieces growing out of and around the appearance of the Poems in book form, as well as via selected poems being quoted prior to that in various media-- and also their various receptions via reviews, blogs, articles and as well this e-list--

Wordforword will be publishing one of these pieces, "Waterboarding, Translation and Poetry," which links the waterboarding the 15th Century French poet Francois Villon underwent numerous times with the same technique being employed today on the detainees--and how poetry is produced in relation with "being forced to speak" even more than "being censored" into silence--

these pieces (called for now "Annals") are comprised of various elements-- usually i use examples from the poems of various writers, or of the situations created by the poems' publications and receptions--in relation with other aspects of "poetics" and other American discourses, along with various kinds of documentary materials from history, the military, the Media--

In many pieces i'll employ photographs and documents found on-line or in print publications, to "show" several different ways in which the image of Guantanamo itself is not as "isolated" a phenomenon as it's physical site is meant to invoke--but instead a symptom in language and image of the society which is "paying for this" in the trillions of dollars and thousands of its own lives and forcing millions of others also to "pay for it"--in every way imaginable--

a long piece i am very close to completing for example involves the "Projections" exhibition of Jenny Holzer and the recent announcement that for the most docile of detainees, there will be movies shown and classes offered in Pashto, Arabic and English--the commander who made this announcement said

also that a wide range of subjects including Oceanography is also being gradually introduced--to be taught to students who are shackled to the floor but allowed to sit on hard plastic chairs at non-threatening desks--and may even be allowed to know they are "living" close to the famous Bay--

the Commander speaks of using "the humanities" to help calm down the anger which can erupt and be a threat to the guards--

as well, he notes--this will give the selected detainees "something to look forward to every day"--

this method of "winning hearts and minds" and using the "humanities" to "pacify" the "population" one may find operating also in the Holzer exhibition--

which, curiously, has elicited, similarly to the Guantanamo poems, reviews and responses which use eerily over and over almost identical phrases and "key words"--which it turns out Holzer herself also uses--

the interrelationship of "captive audiences" and "free" citizens reveals the ever more sinister direction of the manipulation of a "New Extreme Experimental American" pacification and conformity in the breakdown of identities in order to produce the appearance of "liberty" and "resistance" and "opposition" in a system whose primary symbols have become the Twin Towers, Abu Ghraib, Guantanamo, The Green Zone, New Orleans and the Border Fence, coupled with the billions poured into the creation of the world's largest prison (Gaza) and the Israeli Walls--

many of the responses with the poems--often based not on reading the book itself, but going by the reviews and quotes from one or two poems--were as confining and isolating as Guantanamo in a sense, in that the poems and poets were judged as "bad poetry by bad people translated badly" ("non-literary translators") as well as being a "product of the Pentagon"--and so were removed altogether from being "poems" "worthy" of consideration--(let alone the beneficent ministrations of "the humanities" or the more elite "post humanities")--

a great deal of the "criticism" rhetorically was replays (including by "avant" poets)--of standard Bush-style "renditions" of the poems and poets as "enemies" who are at some level sub-human, less than qualified for any kind of "rational" reception of a "civilised" nation and its poets and poetries' "standards"--which are of course to be assumed to be the most "radical" "open" and "free" in the world--

i began by thinking of the Guantanamo Poems as the first example of a "New Extreme Experimental American Poetry"--a poetry far more "radical" than any previous American form--

that is, the book reveals, "lays bare the mechanisms," of an American Poetry produced out of the long series of "shock and awe" and "reconstruction" of the as much as possible erased identities of the detainees--systemically arrived at by a wide variety of tortures and the complete abandonment of any national or International Law--

through years of torture, under the most extreme conditions, what will humans "confess"-- (ironically some of the poems have been subjected to the sort of jeering usually reserved for "confessional" poets--)--

the forms of "censorship" through which the poems pass exemplify what a Russian artist has called "the fascism of language, which is not censoring by silence, but by forcing one to speak"--

the methods used in terms of the much critiqued "non-literary translations" themselves may be read as mirroring examples of "translating" given in the non plus ultra "writing experiments" lists such as that of Charles Bernstein--

the ways in which criticism of the poems was also accomplished by comparing them with the harsh details of the poets' small biographical notes in the book reflects ironically and in reverse as it were an attitude towards biography one may find for example in Barrett Watten's review posted here yesterday of a Lytle Shaw's new work on Frank O'Hara--

(the review is basically an "allegorical" "poem" regarding the unnamed "subject," The Grand Piano--which, while not named, is "produced" via the absence through which its unnamed Presence "roars" into view and hearing-- Watten uses the review of someone else's book to focus on exactly the kind of works he finds the most important being done, of which, if one reads carefully, it is "obvious" that he is writing a sort of "promotional" piece for The Grand Piano, which fits all the criteria that he produces as the most "advanced" and basically "inevitable")

this method of "ironic"

. biographical comparison is used to further diminish the poems--

much of the discourse responding to the discourse responding to the poems "finishes off" rhetorically what is "left" of the "subject"-- the detainee Poems are vanished into a further isolation from both poetry and "readability," mirroring the detainees' physical treatment--

when one thinks through the immense costs in terms of human life, trillions of dollars, rhetoric and media employed in the "forcing to speak" of the detainees in such a way that they will be further silenced--one finds from all sides the American "Shock Doctrine" at work--

the poetry "establishments" serve the same functions as the military and the torturers, the bounty hunters who "captured" the "enemy detainees" in the first place--to collect American "bounty" monies--and "produce evidence" by the forcing to speak into what becomes the amplification of a separation on to the other sides of Walls --a speaking via distortions that becomes noise that subsides into a background hum, and then into something so "normal" that no one even really hears it all anymore--and it can no longer be distinguished except with the most sensitive listening devices whether it is still at least a minimal signal--or simply the "radio frequency echoes" of erased identities drifting as scattered particles among the ruined remains and skeletal scrawls of carbon traces of what had been "carbon based lifeforms"--

The Poems also participate in the shadowy worlds in which the "poetry of witness" has been critiqued--critics who usually critique poetry of witness as a form of "essentialism" in this case found the Poems wanting in terms of that same essentialism--in that, due to censorship and "non-literary" translations, the "essential" nature of the poetry itself is "absent"--and, bizarrely, what is deemed to have a minimal form of "value" is the biographies' narratives, which replace the "non-poems by non-poets non-literarily translated" with a spare itinerary and a minimal "profile" of the poet as "documentary" compared to the "fictional" nature of the verses--

in a peculiar manner, the criticisms of this nature evoke some of the disturbing questions raised by the Yasusada Poems--

biographical details are turned to as "evidence" that the poets do in fact "exist," while their poems are treated as "fictions" "produced by the Pentagon"--

So that an "anonymous" Authority is claimed to be the "Author" of the poems which have been "produced" by a series of persons, a "collective" as it were, made up of the detainees, the guards, the various military and psychological agents, the "non-literary" translators, the military censors and the lawyers who have worked with an immense courage against all odds to represent the detainees--

(are the Guantanamo poets members of an exclusive "coterie"--with their "extended non-family" of guards, torturers, medical and psychological doctors, lawyers, translators--their own "special relationship" with "codes" "known only to themselves"--for the purposes of "living resistantly within the confines of a restrictive cultural-social site?")

in many ways the "production" and "reception" of the poems by American agencies becomes in itself the "rendition" of the detainees and their writings from one institution of torture to another--from Guantanamo to that of the tortured language of various "poetics" of American methods of reading and writing--revealing in this torturous series of tortured critiques the ways in

which American "poetics" operate in tandem with the systems and institutions of the corporate-military-state--to produce "distinguishing characteristics" of "subcultures and their signages" which can be developed for the production of anything including volumes of poetry--

while at the same fulfilling the role of the "humanities" as providers of "something to look forward to every day" in which "escapism," "oppositional readings" "language skills" and the teaching of oceanography to shackled detainees who do, indeed, live close to "beautiful Guantanamo Bay"--forms the "curriculum" necessary for becoming a "civilized" member of the new Post-Humanist societies of the Living Dead--

who, sometimes at night, wafted by the breezes stirring across the Bay, sensed through even the thick sound proof headphones and the light proof goggles of the detainees shackled in solitary confinement for months on end--may still hear the happy strains of the Bay's Immortal Classic song--

"Guantanamera"

On Sat, Mar 1, 2008 at 10:29 PM, Maria Damon <[REDACTED]> wrote:

*can't answer your q but am interested in what you're doing w/ the book;
i reviewed it for Xcp and have taught it; mark nowak is teaching it in 3
classes this semester...*

Conrad, Eric C wrote:

*I'm doing some work with the recent Poems from Guantanamo collection and
I am looking for examples of recent poems that address Gitmo. Do any come to
mind?*

Thank you so much for your help.

-e

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40. **Halvard Johnson**

Re: Lefty O'Doul brings pro baseball to Japan/baseball arrives in Japan in 1878

Sun 2 Mar 2008

I once spent five years or so living in Japan, and when I first arrived (Aug. '79) the whole country was in a baseball frenzy that went on for weeks--and that was over the playoffs for the high-school baseball season. And that happened (and I imagine continues to happen) every year.

Hal

"The bacon too carries on its modest
love affair."

--Tony Towle

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 Mar 1, 2008, at 11:49 PM, Gabrielle Welford wrote:

*28 years after perry. my maternal grandma and her siblings were
partly
raised in japan--and cincinatti. i wonder if they all played
baseball...
g*

On Sat, 1 Mar 2008, David Chirot wrote:

*As Steve D. pointed out, baseball was played in Japan well before
the
occupation, actually having been first introduced in 1878. I
pasted in the
Wikipedia history below.*

*Also here (forgive a rather crude paste job)--Lefty O'Doul's colorful
account of his starting the Japanese Professional Leagues as they
are known
today--*

*Lefty went to Japan on the same All Star team that Moe Berg was on,
whom I
wrote of here before, when Berg skipped a game and during a walk
around the
city, climbed atop a building and took the home movies of Tokyo
that were
later used in the planning of Gen. Doolittle's fire bombing raids
in WW2.
Those home movies opened the doors to Berg's career as a spy in the
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which sent him on a mission to hear a Heisenberg lecture In
Switzerland*

during the War to see if he could glean whether or not the Germans were working on an Atomic Bomb. (Berg said, correctly, that they weren't.)

The biggest star on the 1932 tour was Babe Ruth, who created a sensation wherever he went. The Babe provided the cover, so to speak, for Berg's side line mission. Between the Babe, Moe and Lefty, one can see that it was an eventful tour in many different ways, and had quite a huge impact on the histories of the Japanese-American political, military and cultural scenes that continues today.

(I wrote previously how Jack Spicer and Yasusada are linked via Berg to Hiroshima and baseball, and also the radio,. This is now a chapter in my ongoing "Annals of the New Extreme Experimental American Poetry.")

During this period, American All Star teams would take World Tours, acting as Ambassadors of Good Will and traveling to Latin America, Europe and Australia. These tours were done in the spirit of the hugely popular "barnstorming" method and style of showmanship, putting on exhibitions modeled loosely on those pioneered by airplane demonstrations of trick flying. These were usually performed by Americans trained as pilots during WW1, bringing the "Miracle of Flight" to rural areas across the continent. (Many of the pilots had begun their flying careers with the Royal Canadian air forces, before the US entered the War in 1917. William Faulkner used his experiences of this in his early works, especially Pylon, which is about the barnstormers. In the 1950's, this was retitled and made into an excellent film by Douglas Sirk, Tarnished Angels.)

These barnstorming tours were not only influential going overseas, but coming from elsewhere into the USA as well. Musical tours

like those
of Hawaiian bands in the 1920's introduced the "Hawaiian Guitar" to
Appalachian musicians, whose modifications of it had a huge
influence in
Country Western music, developing into the pedal steel guitar.

Lefty is interviewed in one of the greatest baseball books ever,
and with
Ring Lardner's baseball writings, my favorite, Lawrence Ritter's
The Glory
of their Times which was reissued again in 2006. There's also a
cassette
tape edition of the original interviews which I have--
incredible to hear the actual voices one has come to know so well
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simply having read the book several times a year for years and years.

Lefty O'Doul has the fourth highest lifetime batting average .349.
At the
time of this interview, as he remarked:

"Only guys ever did better are Cobb, Hornsby and Joe Jackson. So
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say I have the highest batting average of any man living. Yeah--
the rest of
the guys are dead."

There is a story of a baseball player--name not given in the
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The ball player still looked dubious.

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Lefty O'Doul:

Hiroshi Hiraoka, who was in America studying engineering,

introduced the game to his co-workers at Japan's national railways in 1878. He and his coworkers created the first baseball team the Shimbashi Athletic Club and dominated other teams which popped up in Japan. However it wasn't until the team from Tokyo University started playing when the sport took hold in Japanese Culture. In 1896 the team defeated an American team from the Yokohama Country and Athletic Club 29 to 4. It was the first recorded international baseball game in Asia. After that defeat several other colleges in Japan picked up the sport and it quickly spread throughout Japan. Since then teams from Japan have crossed the ocean to learn from their American counterparts. Waseda University<http://en.wikipedia.org/wiki/Waseda_University>was one of the first college teams to cross the ocean to improve their skills (SABR). In 1905 the team traveled to the United States where they played college teams from around the U.S. It wasn't before long that several other universities in Japan started making similar trips. From that point on the baseball phenomenon in Japan was complete with U.S. baseball teams traveling to Japan for games. In 1913 and in 1922, American baseball stars visited Japan and played games against university students. They also held clinics on technique. A retired major league player, Herb Hunter, made eight trips to Japan from 1922 to 1932 organizing games and coaching clinics.

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41. **Maria Damon**

Re: Guantanamo in poetry

Sun 2 Mar 2008

hey share w/ me too????

Warren Lloyd wrote:

> Eric,

>

> Not sure if this is a help, but I have some brand new work dealing with the textual material of the 'cup poems.' More than happy to share them with you. Backchannel if this sounds like it could help you.

>

> Best for now,

>

> Warren

>

> "Conrad, Eric C" <[REDACTED]> wrote:

> I'm doing some work with the recent Poems from Guantanamo collection and I am looking for examples of recent poems that address Gitmo. Do any come to mind?

>

> Thank you so much for your help.

>

> -e

>

>

>

> -----

> Never miss a thing. Make Yahoo your homepage.

>

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42. **Tony Trigilio**

Call for submissions: Court Green #6

Sun 2 Mar 2008

COURT GREEN #6 / Spring 2009

<http://english.colum.edu/courtgreen>

Call for Submissions

Dossier: Letters

Each issue of COURT GREEN features a dossier section on a special topic or theme. For our sixth issue, we are seeking poems in the form of letters, correspondence, epistles, and the like. We would like to see both poetry that pushes the boundaries of the epistle form and poetry that is firmly rooted in that tradition, as well as interesting and literary letters that may not normally be considered poems, but are poetic. All manner of such will be considered as long as the work addresses, in some way, a particular recipient(s). We are not looking for critical/academic works at this time.

Submissions for dossier and regular sections of the magazine are welcome.

If you would like to submit poems for either or both sections, our submission period is March 1-June 30 of each year.

Please send no more than five pages of poetry. We will respond by August 31.

Submit to:

Editors, COURT GREEN
English Department
Columbia College Chicago
600 South Michigan Avenue
Chicago, IL 60605

Email submissions are not accepted. Submissions without a self-addressed, stamped envelope will not be returned. SASEs with insufficient postage will contain notification only. Poems submitted outside our reading period will be returned unread.

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43. **David Bowen**

Re: New Anthology: The Other Chekhov

Sun 2 Mar 2008

Good ol' Constance Garnett.

"Carol H. Jewell" <[REDACTED]> wrote: Who's the translator?

In a message dated 3/1/2008 9:17:15 P.M. Eastern Standard Time, [REDACTED] writes:

NEW AMERICAN PRESS is pleased to announce the release of the *The Other Chekhov*, an anthology of lesser-known Chekhov stories introduced by contemporary writers.

Chekhov is widely known as a master of the subtle and the quotidian, but many of the more than 500 stories he published in his lifetime are deeply grounded in the realities of war, poverty, and violence that shaped daily life in nineteenth-century Russia. This volume presents ten of these masterpieces introduced by writers such as Pinckney Benedict, Fred Chappell, Christopher Coake, Benjamin Percy, Jeff Parker, and David R. Slavitt. [Click here](#) to see what Pinckney has to say.

Reviews are forthcoming at *The Potomac*, *Rain Taxi*, *Philly's Irish Times*, somewhere in Italy, and perhaps at *The Literary Review*. Copies are \$15.95, and you can order with a credit card from Amazon [here](#), or direct from NEW AMERICAN PRESS with a check or money order [here](#).

For more information, please visit www.NewAmericanPress.com.

*****Ideas to please picky eaters. Watch video on AOL Living.

(<http://living.aol.com/video/how-to-please-your-picky-eater/rachel-campos-duffy/2050827?NCID=aolcmp00300000002598>)

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44. **Jim Andrews**
Shine Over Babylon

Sun 2 Mar 2008

Interesting use of text in this music video:

<http://youtube.com/watch?v=o4Gbphh4U1Y> . And a beautiful song: Shine Over Babylon by Sheryl Crow.

ja

<http://vispo.com>

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45. **steve d. dalachinsky**

Re: Lefty O'Doul brings pro baseball to Japan/baseball arrives in Japan in 1878

Sun 2 Mar 2008

my wife's dad played baseball in japan in his university way before the war his team got a visit by yes you guessed it babe ruth this one's for you rikio and he slammed one over the pagoda

On Sat, 1 Mar 2008 14:52:14 -0800 David Chirot <[REDACTED]> writes:

> As Steve D. pointed out, baseball was played in Japan well before
> the
> occupation, actually having been first introduced in 1878. I pasted
> in the
> Wikipedia history below.
>
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> Also here (forgive a rather crude paste job)--Lefty O'Doul's
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46. **steve d. dalachinsky**

Re: Lefty O'Doul brings pro baseball to Japan/baseball arrives in Japan in 1878

Sun 2 Mar 2008

and japanese high school and little league is a national craze i was
there during their championships
even on the buses there were tvs broadcasting the game
almost coincided and vied with cherry blossom season
nearly a national frenzy as well holiday (almost)

On Sun, 2 Mar 2008 09:54:00 -0600 Halvard Johnson <[REDACTED]>
writes:

> I once spent five years or so living in Japan, and when I first
> arrived (Aug. '79) the whole country was in a baseball frenzy
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> the high-school baseball season. And that happened (and I
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> "The bacon too carries on its modest
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> =====
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> <http://home.earthlink.net/~halvard/index.html>
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> On Mar 1, 2008, at 11:49 PM, Gabrielle Welford wrote:
>
> > 28 years after perry. my maternal grandma and her siblings were
>
> > partly
> > raised in japan--and cincinatti. i wonder if they all played
> > baseball...
> > g
> >
> > On Sat, 1 Mar 2008, David Chirot wrote:
> >
> >> As Steve D. pointed out, baseball was played in Japan well
> > before
> >> the
> >> occupation, actually having been first introduced in 1878. I
> >> pasted in the
> >> Wikipedia history below.
> >>
> >>
> >>

> >> Also here (forgive a rather crude paste job)--Lefty O'Doul's
> colorful
> >> account of his starting the Japanese Professional Leagues as they
>
> >> are known
> >> today--
> >>
> >> Lefty went to Japan on the same All Star team that Moe Berg was
> on,
> >> whom I
> >> wrote of here before, when Berg skipped a game and during a walk
>
> >> around the
> >> city, climbed atop a building and took the home movies of Tokyo
>
> >> that were
> >> later used in the planning of Gen. Doolittle's fire bombing raids
>
> >> in WW2.
> >> Those home movies opened the doors to Berg's career as a spy in
> the
> >> OSS ,
> >> which sent him on a mission to hear a Heisenberg lecture In
> >> Switzerland
> >> during the War to see if he could glean whether or not the
> Germans
> >> were
> >> working on an Atomic Bomb. (Berg said, correctly, that they
> >> weren't.)
> >>
> >> The biggest star on the 1932 tour was Babe Ruth, who created a
> >> sensation
> >> wherever he went. The Babe provided the cover, so to speak, for
>
> >> Berg's side
> >> line mission. Between the Babe, Moe and Lefty, one can see that
> it
> >> was an
> >> eventful tour in many different ways, and had quite a huge impact
>
> >> on the
> >> histories of the Japanese-American political, military and

> cultural
> >> scenes
> >> that continues today.
> >>
> >> (I wrote previously how Jack Spicer and Yasusada are linked via
>
> >> Berg to
> >> Hiroshima and baseball, and also the radio,. This is now a
> chapter
> >> in my
> >> ongoing "Annals of the New Extreme Experimental American
> Poetry.")
> >>
> >> During this period, American All Star teams would take World
> Tours,
> >> acting
> >> as Ambassadors of Good Will and traveling to Latin America,
> Europe
> >> and
> >> Australia. These tours were done in the spirit of the hugely
> popular
> >> "barnstorming" method and style of showmanship, putting on
> >> exhibitions
> >> modeled loosely on those pioneered by airplane demonstrations of
>
> >> trick
> >> flying. These were usually performed by Americans trained as
> >> pilots during
> >> WW1, bringing the "Miracle of Flight" to rural areas across the
>
> >> continent.
> >> (Many of the pilots had begun their flying careers with the Royal
>
> >> Canadian
> >> air forces, before the US entered the War in 1917. William
> >> Faulkner used
> >> his experiences of this in his early works, especially
> Pylon, which
> >> is about
> >> the barnstormers. In the 1950's, this was retitled and made into
> an
> >> excellent film by Douglas Sirk, Tarnished Angels.)

> >>
> >> These barnstorming tours were not only influential going
>
> >> overseas,
> >> but coming from elsewhere into the USA as well. Musical tours
>
> >> like those
> >> of Hawaiian bands in the 1920's introduced the "Hawaiian Guitar"
> to
> >> Appalachian musicians, whose modifications of it had a huge
> >> influence in
> >> Country Western music, developing into the pedal steel guitar.
> >>
> >> Lefty is interviewed in one of the greatest baseball books ever,
>
> >> and with
> >> Ring Lardner's baseball writings, my favorite, Lawrence Ritter's
>
> >> The Glory
> >> of their Times which was reissued again in 2006. There's also a
>
> >> cassette
> >> tape edition of the original interviews which I have--
> >> incredible to hear the actual voices one has come to know so well
>
> >> from
> >> simply having read the book several times a year for years and
> years.
> >>
> >> Lefty O'Doul has the fourth highest lifetime batting average
> .349.
> >> At the
> >> time of this interview, as he remarked:
> >>
> >> "Only guys ever did better are Cobb, Hornsby and Joe Jackson. So
>
> >> you might
> >> say I have the highest batting average of any man living. Yeah--
>
> >> the rest of
> >> the guys are dead."
> >>

> >> There is a story of a baseball player--name not given in the
> >> account I
> >> read--who was asked to go on one of these tours of the World.
> The
> >> ball
> >> player was rather dubious, so the promoter added on some more
> >> incentives and
> >> said that, of course, all the ball players were bringing their
> wives.
> >>
> >> The ball player still looked dubious.
> >>
> >> "Who wouldn't want to get paid to play some exhibition games and
>
> >> get to take
> >> a trip around the World?"
> >>
> >> "Can't we go somewhere else?" the ball player asked.
> >>
> >> Lefty O'Doul:
> >>
> >>
> >>
> >> Hiroshi Hiraoka, who was in America studying engineering,
> >> introduced the
> >> game to his co-workers at Japan's national railways in 1878. He
> and
> >> his
> >> coworkers created the first baseball team the Shimbashi Athletic
>
> >> Club and
> >> dominated other teams which popped up in Japan. However it wasn't
>
> >> until the
> >> team from Tokyo University started playing when the sport took
> hold
> >> in
> >> Japanese Culture. In 1896 the team defeated an American team from
> the
> >> Yokohama Country and Athletic Club 29 to 4. It was the first
> recorded
> >> international baseball game in Asia. After that defeat several

> other
> >> colleges in Japan picked up the sport and it quickly spread
> >> throughout
> >> Japan. Since then teams from Japan have crossed the ocean to
> learn
> >> from
> >> their American counterparts. Waseda
> >> University<http://en.wikipedia.org/wiki/Waseda_University>was one
> of
> >> the first college teams to cross the ocean to improve their
> >> skills (SABR). In 1905 the team traveled to the United States
> where
> > they
> >> played college teams from around the U.S. It wasn't before long
>
> >> that several
> >> other universities in Japan started making similar trips. From
> that
> >> point on
> >> the baseball phenomenon in Japan was complete with U.S. baseball
>
> >> teams
> >> traveling to Japan for games.
> >> In 1913 and in 1922, American baseball stars visited Japan and
> >> played games
> >> against university students. They also held clinics on technique.
> A
> >> retired
> >> major league player, Herb Hunter, made eight trips to Japan from
>
> >> 1922 to
> >> 1932 organizing games and coaching clinics.
> >>
>
>

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47. **Tom Orange**

Re: Welcome Obododimma

Sun 2 Mar 2008

tyrone: right, i remember part of the pleasure of reading S/Z was trying to determine what after a while seems like his fairly arbitrary assignation of certain codes to certain lexia. e.g. why did he label a given section the hermeneutic code rather than the proairetic? his explanations often seem to sidestep such questions...

allbests,

tom

Date: Sat, 1 Mar 2008 13:22:09 -0500

From: tyrone williams <[REDACTED]>

Subject: Re: Welcome Obododimma

Murat,

True, but that "almost" is key for Barthes "early" and "late": the fact that not every word or phrase is code-determined is precisely why there is, for Barthes, "pleasure." Indeed, he argues that there is pleasure reveling in the codes themselves...

Tyrone

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

>From: Murat Nemet-Nejat <[REDACTED]>

>Sent: Mar 1, 2008 12:32 PM

>To: [REDACTED]

>Subject: Re: Welcome Obododimma

>

>Is there a break among those interested in Barthes between those who focus
>on his work before *The Pleasure of the Text* and those who focus on this
>work and what comes after.

>

>S/Z and The Pleasure are antithetical works. In the former, almost every
>word or phrase is determined by codes (Balzac being a supreme manipulator
of

>Middle Class codes); The Pleasure is an exploration of that aspect of
>reading which escapes codes.

>

>Ciao,

>

>Murat

>
>

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48. **Amy L. Hume**

Hejinian and the Kansas Poetry Scene

Sun 2 Mar 2008

Announcement:

LYN HEJINIAN will give a reading and lecture this Thursday, MARCH 6, 2008, at the University of Kansas in LAWRENCE, KANSAS!

Professor Hejinian will offer a poetry reading at 4pm in the Spencer Museum of Art and her lecture "Outside Poetry" will commence at 7:30pm in Alderson Auditorium, The Kansas Union.

This promises to be an exciting series of events for all those in the greater Lawrence, Kansas City, and Topeka areas. And, if you live farther away than that, I'm sure it'll be worth the trip! All events are free and open to the public. Do come!

Best,

Amy

Amy L. Hume

Department of English

University of Kansas

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49. **laura hinton**

Re: Welcome Obododimma

Sun 2 Mar 2008

Thanks, Tyrone and Tom -- Barthes' definitely "sidesteps" the rigidity assigned to his "codes," he *plays* with "codes," as if signifiers to be messed with. I have a great deal of "pleasure" in reading both S/Z and The Pleasure of the Text, in that they both allow us to play with and work (as readers) with their texts and others.

Laura

On Sun, Mar 2, 2008 at 4:47 PM, Tom Orange <[REDACTED]> wrote:

tyrone: right, i remember part of the pleasure of reading S/Z was trying to determine what after a while seems like his fairly arbitrary assignation of certain codes to certain lexia. e.g. why did he label a given section the hermeneutic code rather than the proairetic? his

explanations often seem to sidestep such questions...

*allbests,
tom*

*Date: Sat, 1 Mar 2008 13:22:09 -0500
From: tyrone williams <[REDACTED]>
Subject: Re: Welcome Obododimma*

Murat,

True, but that "almost" is key for Barthes "early" and "late": the fact that not every word or phrase is code-determined is precisely why there is, for Barthes, "pleasure." Indeed, he argues that there is pleasure reveling in the codes themselves...

Tyrone

-----Original Message-----
*From: Murat Nemet-Nejat <[REDACTED]>
Sent: Mar 1, 2008 12:32 PM
To: [REDACTED]
Subject: Re: Welcome Obododimma*

*Is there a break among those interested in Barthes between those who focus on his work before *The Pleasure of the Text* and those who focus on this work and what comes after.*

S/Z and The Pleasure are antithetical works. In the former, almost every word or phrase is determined by codes (Balzac being a supreme manipulator of Middle Class codes); The Pleasure is an exploration of that aspect of reading which escapes codes.

Ciao,

Murat

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50. **tyrone williams**

Re: Welcome Obododimma

Sun 2 Mar 2008

Tom,

Agree, of course. Great to see you in Louisville.

Tyrone

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

>From: Tom Orange <[REDACTED]>

>Sent: Mar 2, 2008 4:47 PM

>To: [REDACTED]

>Subject: Re: Welcome Obododimma

>

>tyrone: right, i remember part of the pleasure of reading S/Z was

>trying to determine what after a while seems like his fairly arbitrary

>assignation of certain codes to certain lexia. e.g. why did he label a

>given section the hermeneutic code rather than the proairetic? his

>explanations often seem to sidestep such questions...

>

>allbests,

>tom

>

>

>

>-----

>Date: Sat, 1 Mar 2008 13:22:09 -0500

>From: tyrone williams <[REDACTED]>

>Subject: Re: Welcome Obododimma

>

>Murat,

>

>True, but that "almost" is key for Barthes "early" and "late": the

>fact that not every word or phrase is code-determined is precisely why

>there is, for Barthes, "pleasure." Indeed, he argues that there is

>pleasure reveling in the codes themselves...

>

>Tyrone

>

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

>>From: Murat Nemet-Nejat <[REDACTED]>

>>Sent: Mar 1, 2008 12:32 PM

>>To: [REDACTED]
>>Subject: Re: Welcome Obododimma
>>
>>Is there a break among those interested in Barthes between those who focus
>>on his work before **The Pleasure of the Text** and those who focus on this
>>work and what comes after.
>>
>>S/Z and The Pleasure are antithetical works. In the former, almost every
>>word or phrase is determined by codes (Balzac being a supreme manipulator
of
>>Middle Class codes); The Pleasure is an exploration of that aspect of
>>reading which escapes codes.
>>
>>Ciao,
>>
>>Murat
>>
>>

Tyrone Williams

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51. **Caleb Cluff**

***Re: Nazi Literature in the Americas - Roberto Bolaño - - NYTBR--
Nazi Poetry/ langpo & fascism***

Sun 2 Mar 2008

Newport and South Melbourne.

A trugo (cf "True Go") is a nickname for a large heavy (6" - 8" diameter) rubber bumper off a railtruck. The game is played on a turf pitch, and the idea is to hit the washer between two posts - a true go.

Although my experience was that it was to consume small glasses of beer and get pleasantly drunk while learning about the working class experiences of the people who played the game.

Caleb

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

From: UB Poetics discussion group [mailto:[REDACTED]] On Behalf Of Alison Croggon

Sent: Saturday, 1 March 2008 3:03 PM

To: [REDACTED]

Subject: Re: Nazi Literature in the Americas - Roberto Bolaño - - NYTBR--Nazi Poetry/ langpo & fascism

The most parochial game I know of is Trugo, which is only played in the Melbourne suburb of Newport. It originated in the railyards, and is basically an industrial version of croquet, involving big hammers and a rubber thing called the trugo, which apparently you hit backwards between your legs. I've never seen the game (nor do I know what a Trugo looks like) but it has regular tournaments and the results are published in the local newspaper, along with other curiosities like the rehearsal times of the Yarraville Mouth Organ Band, the biggest (and perhaps the only) mouth organ orchestra in Australia.

Life would actually be a lot duller without parochialisms.

All best

A

On Sat, Mar 1, 2008 at 8:23 AM, Robin Hamilton <

 wrote:

If anything, baseball is bigger in Japan than in the USA. It's pretty big in Latin America and the Caribbean as well. Not so big in Mexico, as far as I've seen.

Hal

Ok, so I <glumly> withdraw baseball (rounders) from The List Of Parochials.

(Teach me to generalise based on Western European culture and the sports pages of the Virginia Pilot.)

But I notice nobody's leapt to universalise American football.

In the ranks of the semiotics of mayhem, shinty has to rank high, but.

Or is that too too parochially Scottish?

Robin

[Is there an either/or between baseball and cricket? The later in England, India, Pakistan, Australia, the former ... Or do they play both in the West Indies, Hal?

R.]

--

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

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

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

=====

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52. **ALDON L NIELSEN**

Re: Welcome Obododimma

Sun 2 Mar 2008

I haven't been able to follow this whole thread, so this may have been said already -- but one significant pressure that moved us from structuralism to poststructuralism was precisely (or imprecisely) the recognition that there is no code so rigid as to be fully determining -- there is always and everywhere play --

On Sun, Mar 2, 2008 05:31 PM, laura hinton <[REDACTED]> wrote:

*Thanks, Tyrone and Tom -- Barthes' definitely "sidesteps" the rigidity assigned to his "codes," he *plays* with "codes," as if signifiers to be*

messed with. I have a great deal of "pleasure" in reading both S/Z and The Pleasure of the Text, in that they both allow us to play with and work (as readers) with their texts and others.

Laura

On Sun, Mar 2, 2008 at 4:47 PM, Tom Orange <[REDACTED]> wrote:

tyrone: right, i remember part of the pleasure of reading S/Z was trying to determine what after a while seems like his fairly arbitrary assignation of certain codes to certain lexia. e.g. why did he label a given section the hermeneutic code rather than the proairetic? his explanations often seem to sidestep such questions...

*allbests,
tom*

*Date: Sat, 1 Mar 2008 13:22:09 -0500
From: tyrone williams <[REDACTED]>
Subject: Re: Welcome Obododimma*

Murat,

True, but that "almost" is key for Barthes "early" and "late": the fact that not every word or phrase is code-determined is precisely why there is, for Barthes, "pleasure." Indeed, he argues that there is pleasure reveling in the codes themselves...

Tyrone

-----Original Message-----
*From: Murat Nemet-Nejat <[REDACTED]>
Sent: Mar 1, 2008 12:32 PM
To: [REDACTED]
Subject: Re: Welcome Obododimma*

*Is there a break among those interested in Barthes between those who focus on his work before *The Pleasure of the Text* and those who focus on this work and what comes after.*

Murat

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

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

53. **Aryanil Mukherjee**
Kaurab Archive Update

93

Please visit

<http://www.kaurab.com/english>

Archiving is a difficult task, often underrated and overlooked.

But we stay committed to the cause and look forward to your comments to help us serve ourselves better.

Aryanil Mukherjee

Editor, KAURAB

www.kaurab.com

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54. **tyrone williams**

Re: Welcome Obododimma

Sun 2 Mar 2008

Agree. That's what Tom and Laura imply by the seeming arbitrariness of Barthes' application of the codes. However, my discussion with Murat was more about the extent to which Barthes does or does not "recognize" the role of pleasure in his early texts.

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

>From: ALDON L NIELSEN <[REDACTED]>

>Sent: Mar 2, 2008 6:24 PM

>To: [REDACTED]

>Subject: Re: Welcome Obododimma

>

>I haven't been able to follow this whole thread, so this may have been said
>already -- but one significant pressure that moved us from structuralism to
>poststructuralism was precisely (or imprecisely) the recognition that there is
>no code so rigid as to be fully determining -- there is always and everywhere
>play --

>

>On Sun, Mar 2, 2008 05:31 PM, laura hinton <[REDACTED]> wrote:

>

>> Thanks, Tyrone and Tom -- Barthes' definitely "sidesteps" the rigidity

>>assigned to his "codes," he *plays* with "codes," as if

>>signifiers to be

>>messed with. I have a great deal of "pleasure" in reading both S/Z

>>and The

>>Pleasure of the Text, in that they both allow us to play with and work (as

>>readers) with their texts and others.

>>

>> Laura
>>
>> On Sun, Mar 2, 2008 at 4:47 PM, Tom Orange <[REDACTED]> wrote:
>>
>>> tyrone: right, i remember part of the pleasure of reading S/Z was
>>> trying to determine what after a while seems like his fairly arbitrary
>>> assignation of certain codes to certain lexia. e.g. why did he label a
>>> given section the hermeneutic code rather than the proairetic? his
>>> explanations often seem to sidestep such questions...
>>>
>>> allbests,
>>> tom
>>>
>>>
>>>
>>> -----
>>> Date: Sat, 1 Mar 2008 13:22:09 -0500
>>> From: tyrone williams <[REDACTED]>
>>> Subject: Re: Welcome Obododimma
>>>
>>> Murat,
>>>
>>> True, but that "almost" is key for Barthes "early" and
>> "late": the
>>> fact that not every word or phrase is code-determined is precisely why
>>> there is, for Barthes, "pleasure." Indeed, he argues that there
>> is
>>> pleasure reveling in the codes themselves...
>>>
>>> Tyrone
>>>
>>> -----Original Message-----
>>> >From: Murat Nemet-Nejat <[REDACTED]>
>>> >Sent: Mar 1, 2008 12:32 PM
>>> >To: [REDACTED]
>>> >Subject: Re: Welcome Obododimma
>>> >
>>> >Is there a break among those interested in Barthes between those who
>>> focus
>>> >on his work before *The Pleasure of the Text* and those who focus on
>> this
>>> >work and what comes after.

[illegible]

Tyrone Williams

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55. **K. R. Waldrop**

2 new books from Burning Deck

Mon 3 Mar 2008

2 new Burning Deck titles are available from:

Small Press Distribution, www.spdbooks.org or 

In Europe: H Press: www.hpress.no

1. vol. 51 of the "BURNING DECK POETRY BOOKS":

CYRUS CONSOLE

Brief Under Water

Poetry, 64 pages, offset, smyth-sewn

ISBN13: 978-1-886224-87-2, original paperback \$14

ISBN13: 978-1-886224-88-9, limited signed edition \$20

Publication date: March 15, 2008

Brief Under Water is a sequence of 55 short passages that uses prose narrative as a design element in a larger lyric structure. The title refers to Kafka's 1919 *Brief an den Vater*, reflecting a struggle with the notion of literary inheritance. So does Console's sentence, refined nearly to the point of anachronism, that owes a great deal to Melville and to Garnett's translations of Dostoevsky, Tolstoy, and Turgenev.

The book was written while the author supported himself as a metalworker, housepainter, and waiter. The clashing of these professional spheres contributed to the struggle outlined above. The binary numbering (1, 10, 11, 100, 101...) is meant to express his sense of movement-in-place.

"[The] manuscript is terrific....The sensory detail of the writing, not surrealistic, not plot-oriented, is not even with the sense of 'leading anywhere' but accumulating both detail and expansion at once, opening a floating, fascinating, sometimes apparently violent yet detached terrain, as if not the author's psyche...but the world itself... seen from at once extreme and mundane edges."—Leslie Scalapino

2. volume 20 of SERIE D'ECRITURE:

Caroline Dubois

You Are the Business

translated from the French by Cole Swensen

Poetry, 104 pages, offset, smyth-sewn

ISBN 978-1-886224-86-5 original paperback \$14

Publication date: March 15, 2008

C'est toi le business uses an eerie cadence to examine the construction of identity in a media-saturated world. Focusing on icons of cult film from Simone Simon to *Blade Runner*, she develops a haunting collage of overlay and echo,

populated by unsettling twins (a “sister,” a clone, a verbal stutter), that evokes the doubles with which a society based on representation invests us. In “talala” for instance, the terms of identity taken from the film Blade Runner (human being vs. “fake” or “android”) are used to raise questions of authorship: do phrases come to us or do we make them, and if they come to us, then from where? Always conscious of the role that language plays in the mediation between self and media, the book is poetry in its linguistic freedom, film criticism in its thematic aspects, prose in its physical shape. But it always pushes language toward new sensual territory.

Caroline Dubois lives in Paris and teaches at the Ecole des Beaux-Arts in Rueil-Malmaison. She has translated American poets like Norma Cole and Deborah Richards. *C'est toi le business* is her most recent book (2005). Earlier books include *Je veux être physique* [I want to be physical; P.O.L., 1999], *Arrête maintenant* [Stop now; Editions de l'Attente, 2001] and *Malécot* [Ed. contrat maint, 2003]. Cole Swensen's recent books include *The Book of a Hundred Hands* (2005), *The Glass Age* (2007), *Noon Try, Oh, and Such Rich Hour*. She has translated Pierre Alferi, Olivier Cadiot, Pascale Monnier, Jean Frémon and others. Both her poetry and her translations have won many prizes.=

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56. **steve russell**

NAZI LITERATURE IN THE AMERICAS/Michael Dirda/Washington Post

Mon 3 Mar 2008

Michael Dirda reviews Bolano

www.washingtonpost.com/books

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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57. **Alexander Jorgensen**

Toot-toot! "Schadenfreude" -- new work appearing in Big Bridge

Mon 3 Mar 2008

Poem was written in memory of Otto Dix, and appears in mesh of English and German.

<http://www.bigbridge.org/WAR-PAP3.HTM#AJorgensen>

Best and thanks!

<http://www.alexanderjorgensen.com>

--

<http://www.fastmail.fm> - I mean, what is it about a decent email service?

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58. **Adam Fieled**

PFS Post: Introducing Mary Walker Graham

Mon 3 Mar 2008

Mary Walker Graham is an amazing poet based in Boston. She has an MFA from New England College and runs the Rope-a-Dope publishing collective. She has been featured in Poetry, Opus 42, and Ocho. Three poems are up on PFS:

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

along w work from Matina Stamatakis, Larissa Shmailo, Melissa Severin, and others...

Books!

"Opera Bufo"

<http://www.lulu.com/content/1137210>

"Beams"

<http://www.blazevox.org/ebk-af.pdf>

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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59. **Alexander Dickow**

forthcoming first book

Mon 3 Mar 2008

Friends and fellow poets at Buffalo Poetics,

I've been lurking lately, but I am very excited to announce (officially) the forthcoming release of my first book, *Caramboles*, due out in October 2008 from Argol Editions (Paris). The book is a bilingual collection, and you can read the French versions of the book presentation and my bio here:

book:

http://www.argol-editions.fr/f/index.php?sp=liv&livre_id=33

bio:

http://www.argol-editions.fr/f/index.php?sp=livAut&auteur_id=83

You'll find the English version of the book
presentation (not quite as good as the French blurb,
I'm afraid) on my blog, here:
<http://www.alex dickow.net/blog/article/110/announcing-caramboles-forthcoming-caramboles-a-paraitre>

Finally, if you'd like to read a few recent poems, you
can try Sitaudis:

<http://www.sitaudis.com/Poemes-et-fictions/deux-rencontres.php>

Apologies for cross-posting, and thanks for your time!

Amicalement,

Alex

www.alex dickow.net/blog/

les mots! ah quel désert à la fin
merveilleux. -- Henri Droguet

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60. **Michael Kelleher**

Literary Buffalo Newsletter 03.03.08-03.09.08

Mon 3 Mar 2008

LITERARY BUFFALO

03.03.08-03.09.08

BABEL

WE ARE NOW OFFERING A 2-EVENT SPRING SUBSCRIPTION FOR \$40.

Tickets for individual Babel events are also on sale. Call [REDACTED] or visit
<http://www.justbuffalo.org/babel>.

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

BABEL EXTRA

Just Buffalo/International Institute of Buffalo present
Caribbean Night

Food, Music, Culture from Derek Walcott's Home

Friday, March 7, 6:30 p.m.

International Institute of Buffalo, 864 Delaware

EVENTS THIS WEEK

03.05.08

Just Buffalo/Center For Inquiry Literary Cafe

Karen Lewis and Susan Marie

Poetry Reading (8 open slots to read)

Wednesday, March 5, 7:30 p.m.

Center for Inquiry, 1310 Sweet Home Rd., Amherst

03.06.08

Canisius Contemporary Writers Series

Sebastian Barry

Poetry Reading

Thursday, March 6, 7 p.m.

Montante Cultural Center, Canisius College

03.07.08

Just Buffalo/Gusto at the Gallery

Nickel City Poetry Slam

Feature: Tom Noy

Friday, March 7, 7 p.m.

Clifton Hall, Albright-Knox Art Gallery

&

Just Buffalo/Small Press Poetry

Laynie Browne and Sina Queyras

Poetry Reading

Friday, March 7, 7 p.m.

Hallwalls Cinema, 341 Delaware Ave. @ Tupper

03.09.08

Just Buffalo/Spoken Word Sundays

Aaron Lowinger & Karen Lewis

Poetry Reading (10 open slots for readers)

Sunday, March 9, 8 p.m.

Allen Street Hardware Cafe, 245 Allen St.

OPEN READINGS

As of January, Just Buffalo's Open Reading series is no longer active. Lee Farallo has told us that he needs a change. We are grateful for all the years he has put in and wish him luck as he moves on. At present, there is no one to take over for Lee, so we are suspending the third Sunday readings at Rust Belt Books and the second Wednesday readings at the Carnegie Art Center indefinitely. If these events become active again, we will let you know.

Meantime, we are still sponsoring two open mic readings a month - one at Center for Inquiry on the first Wednesday, and one at Tru-teas on the first Sunday of each month.

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, twice-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilà, you will find yourself in literary heaven. For more info, or to join now, go to our website:

<http://www.justbuffalo.org/membership/index.shtml>

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Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203



(fax)

www.justbuffalo.org



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61. **Mary Jo Malo**

Re: PFS Post: Introducing Mary Walker Graham

Mon 3 Mar 2008

Larissa Shmailo's poems engage me intellectually AND emotionally. Thanks, Adam.

Mary Jo Malo

<http://thisshiningwound.blogspot.com>

<http://apophisdeconstructingabsurdity.blogspot.com>

On Mon, Mar 3, 2008 at 8:29 AM, Adam Fieled <[REDACTED]> wrote:

> Mary Walker Graham is an amazing poet based in Boston. She has an MFA from New England College and runs the Rope-a-Dope publishing collective. She has been featured in Poetry, Opus 42, and Ocho. Three poems are up on PFS:

>

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

>

> along w work from Matina Stamatakis, Larissa Shmailo, Melissa Severin, and others...

>

>

>

> Books!

> "Opera Bufo"

> <http://www.lulu.com/content/1137210>

>

> "Beams"

> <http://www.blazevox.org/ebk-af.pdf>

>

>

>

> -----

> Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

>

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62. **Barrett Watten**

Carla Harryman in Chicago this week

Mon 3 Mar 2008

Carla Harryman's **Memory Play** is being staged at the Renaissance Society at the University of Chicago this Friday; she is also reading there Tuesday. Here's the link and copy below:

http://renaissancesociety.org/site/Exhibitions/Events.594.0.0.0.0.html?RENSOC_SESSID=f5ab19ffe1a7b2a27c895a26625a18ec#805

Tue, Mar 4, 2008 5:30 pm

Reading

Carla Harryman

Location: Classics, Room 110, The University of Chicago

Admission: free

One of the preeminent Language poets, Carla Harryman is the author of twelve books of poetry, prose plays, and essays. A 2004 recipient of the award in poetry from The Foundation for Contemporary Performing Arts, Harryman is widely acknowledged as an innovator in poetry, prose, and interdisciplinary performance. She teaches Women's Studies, Creative Writing, and Literature at Wayne State University in Detroit.

This event is presented in conjunction with Poem Present, with support from Poets & Writers, Inc. through a grant it has received from an anonymous donor. This event will take place in Classics Hall room 110. (Classic Hall is 1010 E. 59th St.) FREE

Fri, Mar 7, 2008 8:00 pm

Staged Reading

Memory Play, by Carla Harryman

Location: University Theater, The Reynolds Club, 5706 S. University Avenue

Admission: free

Harryman is widely acknowledged as an innovator in poetry, prose, and interdisciplinary performance and nothing exemplifies this more than *Memory Play* where "the audience," writes Sara Schulman, "is invited into a whirlwind exploration of hierarchies through the mouths of Bosch-like talking animals." The hierarchies mentioned being social, political, economic, biological and evolutionary.

This event is supported by a UChicagoArts grant from the Arts Planning Council. This event will take place at University Theater located in The Reynolds Club, 5706 S. University Avenue. FREE.

63. **CA Conrad**

for those interested in looking at a REAL NAZI instead of imagined ones

Mon 3 Mar 2008

for those interested in looking at a REAL NAZI instead of imagined ones

Lady Bunny posted this to her blog on February 28th about the death of William F. Buckley.

Here's her post:

<http://ladybunny.net/blog/2008/02/real-william-f-buckley.html>

Here's the post in case that link doesn't work:

In the precious "he was an intellectual conservative who passed away" obituaries that appeared, no one seems to want to say that he advocated mandatory TATTOOING of people who were HIV positive in the 80's. MANDATORY.

He wanted to FORCE everyone who was HIV+ to be tattooed, so the general public would be able to easily identify --- thanks to those tattoos --- just who was "infected" and "dangerous." The Good People could run and hide! The esteemed William F. Buckley advocated forced, permanent physical markings for people who were HIV+.

Nazi Germany's yellow stars and pink triangles, anyone? Not really...those stars and triangles the Nazis instigated were sewn onto clothes. Clothes can be discarded. The esteemed Mr. Buckley demanded permanent markings on people's flesh.

Why is this important so many years later? Because he was so socially connected back then with politicians, media figures, and NYC's high society in the 80's that his horrifying views were given credence. And were seriously discussed. When people were frightened they looked for help from people they trusted.

And before anyone tries to say that people were ignorant then, and that we've all learned better in the interim, here comes Adolf Buckley in 2005 (in the National Review) boasting about having come up with the idea and suggesting it should still be implemented --- even making fun of the Concentration Camp connection. Har de har, Nazis! Heehee, Buchenwald jokes!
(<http://www.nationalreview.com/buckley/wfb200502191155.asp>)

I'm proud to say I was the one in ACT-UP who delivered his home address for picketing purposes back in the day. And I'm happy to realize that his neo-Nazi

ideas were perceived as so stupid in 2005 that no one noticed when he said them then, or even remembers them now.

In the downtown NYC world in which I live, people often say how awful it is that "The Old New York Is Dying." Sometimes it isn't so awful. Some parts of The Old New York were really, really shitty. What do you do when you find yourself in the room with something so shitty? I don't know about you, but I happily flush the toilet.

Mr. Buckley wanted to FORCIBLY tattoo everyone who was HIV+ back in the 80's. He STILL wanted to 20 years later. One word for that: Fascist. Who gives a fuck about his magazine, or his fashion-plate society wife and her friends, or his upper-crust, erudite way with words? Hey, Mussolini made the trains run on time, and Hitler could paint a nice picture, I've heard.

He made his legacy.

He made his epitaph, too: RIP, Asshole.

Chip Duckett

PS: Don't forget to flush the toilet..

(Chip is the veteran club/cabaret producer/pr whiz who
runsspincyclenyc.com<[http://click.icptrack.com/icp/relay.php?
r=328336&msgid=123613&act=UHTJ&c=159857&admin=0&destination=htt
p%3A%2F%2Fwww.spincyclenyc.com%2F](http://click.icptrack.com/icp/relay.php?r=328336&msgid=123613&act=UHTJ&c=159857&admin=0&destination=http%3A%2F%2Fwww.spincyclenyc.com%2F)>
.)

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64. **St. Thomasino**

issue 1 of mgversion2>datura, English version is now online

Mon 3 Mar 2008

The first issue of mgversion2>datura, English version is now online.

http://mgversion2.free.fr/esect/mgv2_en_01/mgv2_en_01%20index.html

With poems by:

Steve Klepetar

Noah Eli Gordon

John McMahon

Harry Wilkens

Gregory Vincent St Thomasino

Jan Oskar Hansen

Jeff Crouch

Patricia Wellingham Jones

Taylor Graham
Norman J. Olson

And music by: J  r  my B  renger

"Mgversion2.0>datura was first known as Mauvaise graine -- a British based, French literature magazine published from 1996 to 2000. It stopped for a while and started again on line in 2002 with some new authors found here and there on the web and older ones from the paper era. Then, in 2005, a new section opened. It was dedicated to poems in English translated into French. Today, 2008, sees a new face and an English language-only side, a genuine literature ezine publishing not only poems but stories and music too."

Edited by Walter Ruhlmann

http://mgversion2.free.fr/eselect/mgv2_en_01/mgv2_en_01%20index.html

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65. **Concord Poetry Center**

Upcoming at CPC

Mon 3 Mar 2008

Upcoming at the Concord Poetry Center

ONLINE POETRY WORKSHOP: THE DRAMATIC MONOLOGUE

Instructor: Reginald Shepherd,

<<http://www.concordpoetry.org/zShepherd.html>> Nationally Renowned Poet and Editor

Course Description

<<http://www.concordpoetry.org/OnlinePoetryWorkshop.htm>>

STARTS MONDAY, MARCH 10

BUILDING A BETTER POEM: CRAFT & THE MARKETPLACE

Instructor: Joan Houlihan <<http://www.concordpoetry.org/zHoulihan.html>>

, CPC Founder, Poet & Editor

Course Description <<http://www.concordpoetry.org/BuildingBetterPoem.htm>>

STARTS WEDNESDAY, MARCH 5

POEMS I DIDN'T KNOW I LOVED*

*Until I paid them attention

Instructor: Steven Cramer <<http://www.concordpoetry.org/zCramer.html>> ,

Founding Member, Poet, Director of Lesley MFA Creative Writing Program

Course Description <<http://www.concordpoetry.org/Poems.htm>> STARTS
THURSDAY, MARCH 27

"Off-the-Grid" Reading

Sunday, April 13th 7pm

X.J. KENNEDY and the LIGHT BRIGADE!

Emerson Umbrella Theater

40 Stow Street

Concord, MA 01742

Admission \$4

Refreshments follow

Benefit Reading featuring XJ Kennedy

<<http://www.thehypertexts.com/X%20.%20J.%20Kennedy%20Poetry%20Picture%20>

and%20Bio.htm> with members Barb Crane, Bob Clawson

<<http://www.concordpoetry.org/zClawson.html>> , Joan Kimball

<<http://www.concordpoetry.org/zKimball.html>> and Amy Woods

Sunday Afternoon Community Reading Series

Presenting established and emerging poets affiliated with the Center and
introducing poets from the greater Boston community.

All readings take place on Sunday at 3:00 pm. Refreshments and
conversation follow.

Admission only at the door: \$6.00 (students \$3.00).

Sunday, April 27 at 3:00 pm

Featured Poet David Rivard <<http://www.concordpoetry.org/zRivard.html>>

and emerging poet Michael Ansara with community readers Colleen Ottomano
and Lindsay Kramer (Hopkinton High School).

Sunday, May 18th at 3:00 pm

Featured Poet Afaa Michael Weaver

<<http://www.concordpoetry.org/zWeaver.html>> and emerging poet Bob

Clawson <<http://www.concordpoetry.org/zClawson.html>> with community
readers from Simmons College.

For more information, visit: www.concordpoetry.org

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

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66. **CA Conrad**

Re: for those interested in looking at a REAL NAZI instead of imagined ones

Mon 3 Mar 2008

One of the most interesting interviews I've ever seen in my life is William F. Buckley interviewing Gloria Steinem for TV. You might be able to find it online. It's about twenty years old is my guess. My local library here in Philadelphia has it on video cassette and I HAD TO SEE IT, of course! I remember thinking when first seeing it on the shelf, "REALLY!?! HOW WEIRD!"

And weird it was! I wound up watching it about 20 times, FASCINATED by these two very different iconic forces sitting there together. What was obvious, IN FACT VERY OBVIOUS, was that Buckley really didn't know who the hell he was interviewing. He had a lot of information like a lot of people do about Gloria Steinem that was mostly based on IDEAS about who she is, and WHY she "is the way she is," and it's all mostly wrong. For instance he asks in this flippant kind of tone about her father, wanting to know what her relationship with her father was like, DO YOU LOVE YOU FATHER OR WHAT?, kind of thing, the tone leading the listeners for a response that would indicate maybe she's a man hater AND HERE'S THE REASON WHY. But Gloria Steinem in her clear, honest, ZEN style didn't flinch, DID NOT FLINCH at his tone and launched into a beautiful story about her father, and who he was, and how important he was to her.

Buckley of course was not just conservative about gender, but very much so about class. It was interesting hearing Steinem, and watching Buckley as she talked about class. At one point she told this marvelous story about going to her high school reunion in Toledo and her college reunion at Smith in the same year. She said that the contrast taught her so much about the strength of her working class roots that she had wanted to always remember. She said that her old friends in Toledo understood feminist practice and life practice better than her friends with degrees in Women's Studies because THEY KNEW the difficulties and unfairness of having to work full time, THEN also take care of kids, cook dinner, do laundry, etc. It was a nice moment, and made me think of friends I have in Philadelphia who work with The Global Women's Strike who ACTUALLY work every single day helping women get medical care for themselves and their children, and work at fighting with them in Family Court

over DHS bullshit, and set up groups to help care for prostitutes with AIDS and so much more. Almost ALL of the women at The Global Women's Strike are working class, or from working class backgrounds.

Another BRILLIANT moment in the interview is when Buckley was CLEARLY irritated by the fact that when Steinem turned 40 she made a very public announcement about it. She answered yet again with that disarming, calm tone, "Well, women have been hiding their age for years and I wanted everyone to see what a woman looks like when she turns 40." It's a marvelous interview from start to finish! What's especially good is that an angry, nasty conservative like Buckley asks the right kinds of questions for his crowd who think they have all of these things figured out. And it's PERFECT that it's Gloria Steinem because she's such a tower of focus that cannot be toppled.

Gloria Steinem's calm and intelligent interview style reminds me of another hero of mine Faye Wattleton, former head of Planned Parenthood. I've seen Wattleton in several interviews about abortion where she has had to deal with some seriously ANGRY pro-life people and she ALWAYS ALWAYS ALWAYS winds up saying things that throw them completely off track. Like, "So are you going to take care of these children yourself? Do you have a very roomy house, I hope so because you're going to need a lot of room." Very calm, smart, full of statistics, she's a genius. In fact here is a direct Wattleton quote, "Whoever is providing leadership needs to be as fresh and thoughtful and reflective as possible to make the very best fight."

CAConrad

<http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>

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67. **David Chiot**

reading, Ed Foster anthology, & Holocaust Memoir Turns Out to Be Fiction - New York Times

Mon 3 Mar 2008

Holocaust Memoir Turns Out to Be Fiction - New York Times

http://www.nytimes.com/2008/03/03/books/03arts-HOLOCAUSTMEM_BRF.html?_r=1&ref=arts&oref=login---

The book "Mishcha's Memoire of the Holocaust years," a huge bestseller and translated into 18 languages and made into a French film, turns out to be fantasy which the "author" has been living out in fact her actual daily reality.

The realities which fiction creates and then are exposed as fictions become in turn "new realities." This latest revelation of how both an author and a huge number of people across many languages and supplemented by the cinema,

may all be participating in a fantasy which in itself answers a real deeply felt need and desire is the latest major example of an "Author" who in her own actual life lives her fantasy and becomes a leading "spokesperson" for millions.

Keeping track of the number of invented authors and lives who are continually turning up as well as the creators of "vibrant new works" and nationally respected historians" and scholars who make use of a patchwork quilt of plagiarisms, is a form of literary studies in its own right, one which Bolano, Borges, Nabokov, Pessoa, Poe, Kierkegaard, Yasusada and a myriad 18th century writers have all investigated in a multitude of ways.

One of the great effects of fictions is how they advise one of the realities of the fictional becoming realities which have vast consequences in the "real worlds" of history and economics, ideologies and religion, poetics and propaganda.

This is why I felt on first reading Bolano three years ago that his Chilean world post 9/11/1973 is very instructive and illuminating in the USA's post 9/11/2001 versions of fascism and Naomi Klein's "disaster capitalism" using Milton Friedman's "Shock Doctrine" which, first applied Pinochet's Chile, is now being used in the USA on itself.

One of the difficulties with the critique of the self and the author is that both author and self can easily be invented, and not once, but many times, as "real" historical authors for centuries and the fictional ones in Bolano's work, demonstrate. The heyday for this method of earning a living as a writer was the 18th century, in which authors like "Daniel Defoe" were known by a multitude of names, all thought to be different persons, whose works when totaled up as the "author" now known as Defoe number over two hundred.

(One of the heteronyms of Tagle-Ruis aka Carlos Weider in Bolano's Distant Star, who is the novella's version of Lieutenant Ramirez Hoffman in the Nazi Literatures book is Jules Defoe.)

A few days ago I sent a letter in which thinking of "reading carefully" or "attentively" I used the term "close reading," in regards to language poetry (though I think Marjorie Perloff does do this), and Barry Schwabsky, associating the term with Cleanth Brook's form of New Criticism, quite rightly wrote back that that form of reading isn't the kind that is understood to be applied to reading language writing. I've never read Brooks but recognize the form of reading Barry is thinking of, which isn't what I meant, as I don't know how to do that kind of Close reading. I thank him for the correction. Though I have wondered often if one may actually use any form of reading one wants to, if the "reader is the producer of their own meanings" of the texts produced by a number of the language and language influenced authors who assert this.

Barry wrote:

This (Close reading) is not the best way to appreciate language poetry, which opens up much more under a more free-floating field of attention. This is something that I remember Ron Silliman writing about somewhere, though someone else will have to supply a specific reference.

I had to laugh affectionately with this, as, if one looks at it--the "free-floating attention" followed by "something that I remember Ron Silliman writing somewhere," which "someone else will have to supply" the reference for, doesn't seem to argue well for "free-floating attention" as a method that will "stand up in court." (A standard good to bear in mind in regards to various aspects of textuality, for sure!)

(When I first was reading language poetry and showed it to my wife, she said--"Oh--yuppies with degrees on pot," to describe the effect of the writing, which goes well with the "free floating attention" aspect, to be humorous about it.)

I thought about this "free-floating form of attention" a lot the last few days as I had usually associated it with "creative misreading," as well as much more profound examinations of it in Bachelard's writings. Creative misreading in itself is a great tool to use for the dislocations of authors and texts and extending these into new realms of authorship, textuality and reading. I've tried keeping notebooks of all the words, titles and names I've misread during the course of the day, which often produce names, titles and ideas far more intriguingly attractive and chaotic than what usually turns out to be the rather prosaic words of origin. Usually, though I start laughing too hard and forget to write the titles of these "unknown masterpieces" down.

I think a form of "creative misreading" carried into the "critical realm" occurred here recently, with some interesting effects, which carry the misreading into other areas of fictionality.

The discussion here provoked by the NY Times book review of Roberto Bolano's *Nazi Literatures of the Americas*, provided several examples of the ways in which misreadings/readings of a few words can inspire the passionate creation of new authors and areas of literature which had not existed until the writer of a piece came along. For example, two list writers read into the review that its author is anti-Semitic and one of these list members, judging from the review's description of a couple writers from Bolano's book, lept to the assumption that many of them must be "New Formalists."

The reviewer is actually a Gay writer and the winner of a Lambda Award. She has had quite a distinguished professional career working for a number of publishers and journals including the *Voice Literary Supplement*, as well as teaching and participating in writers colonies. Granted, the literary sphere she inhabits may not be the same that writers here are interested in or sympathetic

with, yet I think without reading more of her works fictional as well as non-fiction, it seems rather presumptuous to smear her, as well as idle speculation to determine without reading it what a book's writers actually are. On the other hand, these posts did something which is related with actual events in literature concerning real persons, as well as the fictional beings who inhabit Bolano's imagination. That is, they created a fictional being out of an actual one, a new "anti-Semitic" writer publishing in of all places, the New York Times, a feat which is almost impossible to conceive. And as well, there was created for Bolano's legacy the post-humous addition to his compendium that of the group of American New Formalist writers, though they would not qualify for entry in the "real sense" of the book.

These spontaneous creations are part and parcel of Bolano's vision of literature at one point, that it "is a surreptitious form of violence, a passport to respectability, and can, in certain young and sensitive nations, disguise the social climber's origins."

Yet there seem to be other and stranger motives behind some of the violences done by authors to themselves and to others, ones which perhaps and at times directly have to do as much as with their readers as the authors themselves.

The best selling Holocaust memoir, translated into 18 languages and made in to a French film--now turns out to be a fantasy created by a woman who turns out not to be Jewish. Yet obviously she has a great sympathy for the cause which she has come to embody until now. And obviously her readers, already immensely invested in the realities which her fantasy is taking part in, warmly welcomed her.

It's not quite as bizarre as the *The Education of Little Tree* the huge bestseller taught across the US in schools and a work beloved by the Environmental Movement. Forrest Carter, the book's "American Indian" author, turned out to be Asa Carter, former speech writer for the Segregationist Governor George Wallace and had been a member of some White Suprematist groups.

A huge number of fake Indians have produced their versions of New Age Pan-Indianism with quite a lot of success.

The not-so-successful writer of gay and pornographic literature Timothy Burrus became a best selling New Agey "Navajo" known to the world as Nasdijj. His rise to fame began in 1999 when a story of his in *Esquire* won a Timothy Dwight Award. As (real Indian) Sherman Alexie writes in "When the Story Stolen Is Your Own," Nasdijj's prize winning story is basically a thinly disguised copy of a story by Alexie which had also appeared in *Esquire*, in 1993, and had launched Alexie's own career.

"Nasdijj" then is someone who is not only stealing a story, but in effect, "walking in Alexie's shoes" in order to find, like Alexie, a huge readership and success.

Despite the exposures of these and many other fakes, the Fake Indian Business continues to be a billion dollar a year one for non-Indians who sell "Indian Crafts" and "Indian art work," and become "Native-American" experts and teachers who exploit the fake ethnicity for gain and advancement. Of course, for decades Indians could find the bones of their actual grandparents on exhibit in museums throughout the USA. An Indian writer has written a piece on the Museum of the American Indian in Washington D.C. as "A Monument to Amnesia" a brilliant title which explains a great deal of monuments and the histories they "stand for."

A Palestinain writer suggested a couple years ago that this will be the future of Palestinians--an almost entirely vanished people whose "arts and crafts," "songs and dances," poetry, cuisine, music and traditions will be adopted and exploited in all manner of ways by anthropologists, hucksters, and all sorts of bizarre fantasizers of the very people who exterminated them, just as it is in the USA.

Then there is the interesting career of another writer, the terrorist and later Prime Minister of Israel, Menachim Begin. His *Revolt: Story of the Irgun* (US edition 1951) was widely used as a handbook by Al Queda in its training camps in the earlier period of its development. It's considered one of the founding works of modern terrorism, as its based on direct experience and the development of many ideas in great use today.

Interestingly, Begin's Revisionist Zionists were attracted to Fascism (for its anti-Communist, anti-Socialist attitudes and policies) in the 1930's, until the anti-Semitism of Hitler's regime had begun to become more widely known of.

The Irgun and Stern gang were also the introducers of the car bomb to the Middle East, which was famously used in the USA in the 1920's from Wall Street to Milwaukee by primarily Anarchists. When Anarchism was brutally and effectively stamped into near non-existence by the Palmer Raids and fledging FBI--car bombing passed to the gangsters of Chicago to keep it for a while alive in the USA

The example of the Irgun and Stern's successful uses of the car bomb introduced to others in the Middle East has traveled world wide including back to the USA in Oklahoma City, so that today it has become as its historian Mike Davis calls it, "the poor man's air force."

None of the writers in Bolano's *Nazi Literatures of the Americas* is any kind of success on the scale of these authors. Instead what Bolano does is chart the careers and strange lives of a heterogeneous assortment of bizarre and

sometimes entertaining figures, whose lives are marked by an attraction to the creation of texts, in forms ranging from mimeographed Soccer Fanzines to expensive limited editions by Vanity publishers, with introductions by lovers or friends of the author possessed by delusions of literary grandeur. These writers work in a wide variety of genre, as well as creating a multitude of hybrid genres and in one case, that of an American writer whose father was a friend of Charles Olson, attempting to write out his demented conceptions of Projective and Non-Projective verse, which he himself has not really studied but absorbed via process of distorted osmosis by being the son of his father, friend of Olson.

In *Distant Star* and *By Night in Chile*, as well as *The Savage Detectives*, *Amulet* and several short stories, Bolano also uses his fictional poets, critics, editors and independent workshop teachers as commentators on the actual historical literary scenes of Latin and Central America. The bizarre effects of a real Olson on a fictional character can be turned around to become, in terms of method, the creation of literary criticism via the fictional, which, in becoming someday a real "Bolanian method of criticism" be used in turn on the fictions of others.

In and out of the stories flow a phantasmagoria of invented characters, whose brief biographies are given among the book's appendices, along with a bibliography for each author with a chapter in the book, and a heady and crazy description of the bizarre and variously funded and appearing journals to which they have contributed.

The strange thing is, that Bolano's inventions--inspired by those of Borges' stories and his *Book of Imaginary Beings*--are not that different from the very same kinds of lists and descriptions of obscure writers and publications, little known precursors, dandies and thugs, dope addicts and Old Family heirs who inhabit that amazing collection assembled with genius and gusto by Ed Foster, *Decadents, Symbolists & Aesthetes in America Fin-de-Siecle American Poetry: an Anthology*. Foster's book, though a number of the writers are still well or somewhat known today, captures also those long forgotten figures who played interesting and contributing roles in the literary circles of their day, and whose lives and works are jammed with a fervor and passion for literature and the arts and travel the equal of many far more famous writers and bohemians, editors and poets, muckrakers and translators of scandalous works. Reading this along side the Bolano is a doubled enjoyment, as one careens among the "real" and the fictional writers, with their publications, coteries, rivalries, friendships and causes.

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68. **Mark Weiss**

forward from Simon Pettet

Mon 3 Mar 2008

I have a new limited-edition booklet just out, *Feast or Famine* (tiny little thing, just five poems, but nicely printed and presented a la one-page (accordion-style) as an item about the size of a cigarette pack. Other titles (in this format, advertized on the same page) include one by Anne Waldman, and one by Peter Lambourne Wilson, and great scholarly translation of old Cold Mountain himself, Han Shan - not to mention their (Longhouse's) (you've seen it already on line, yes?) *Origin* CD-Rom - and all sorts of other things. Well, just wanting to put the word out about my little precious gem (copies of which they have for sale, for the present time anyway, at 13 bucks)

<http://www.longhousepoetry.com/longhouse2008.html#anchor135804>

Cheers!

Simon

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69. **Jim Andrews**

not going to elo conference

Mon 3 Mar 2008

thought i'd mention that i won't be going to the elo conference in vancouver washington usa.

can't afford it and health problems in the family, so definitely a no-go for me.

my name is on the list of attendees, but i can't make it.

ja

<http://vispo.com>

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70. **Jane Sprague**

Imaginary Syllabi: Reading period extended

Mon 3 Mar 2008

Hello List:

Many of you wrote to me after this initial call for work was posted to this list and other places on the Internet. Now, I write to remind you that the deadline for contributions has been extended and if you are one of those people with whom I have corresponded about sending work yet you haven't gotten around

to actually sending me the work--please consider doing so at this time. Hard copy is best.

The reading period for this project has been extended until 3/31/08. So that gives you about a month to put something together and send it my way. If you remain confused or worried about imagining writing and thinking perhaps 'differently' than some of what's often meted out in 'schools' of many kinds, or writing which imagines the whole school and schooling aspect of human experience otherly, send me a note and I'll catch you up on some of what people have sent and also some of what I hope people will send.

Please forward this call to others whom you think might be likewise inclined to send some work.

Thank you,

Jane Sprague
Palm Press

Imaginary Syllabi:

CALL FOR WORK

Imaginary Syllabi, a book-length project of contributions by multiple authors, aims to collect writings which investigate, uncover, examine, complicate, question, spoof, spark, incite, meditate, mediate, mix, sample, nettle, navigate, question, provoke, and otherwise (essentially) challenge pedagogical strategies pursuant to the work of teaching writing and other disciplines. Or, writings which dream up, concoct and explore fabulist fantasy syllabi for potential imagined or real classroom endeavors: Educational projects undertaken and employed (deployed) in and outside of official as well as mongrel "schools." Official spaces might harbor (or cultivate) the mongrel & vice versa.

MATERIAL:

--Sample syllabi which have been implemented or might/could be implemented AND the opposite of this condition: wholly fantastical stuff more suited to investigations in outer space and other socio-cultural vacuums.

--Syllabi composed entirely of images or text or some combination of both. Syllabi may be scattered or comprehensive lists of pertinent, esoteric, weird or terribly useful URLs.

--Documents from classroom practices which were successful, compelling, disturbing etc. and which their authors wish to share, distribute, make known.

--Essays/Syllabi which mention other teachers and communities of teachers &/or documents, critiques, etc. &/or explore and extend the work of other

teachers and communities of teachers, theorists, scholars, activist, revolutionaries, radicals, & intellectual insurgents.... There is no intended fixed, predetermined or official meaning attached in this CFW to the word "teacher"; "A thing which shows or points something out."; teachers are sometimes not necessarily human organisms.

--Writings which disclose, assay, weigh the idea of the "syllabus" itself.

--Unimagined documents for unimagined learners among whom we would also group teachers / professors / instructors / mentors / advisors / and so on.

READING PERIOD:

--Deadline = 3/31/08

PUBLICATION:

--Summer 2008. Each contributor will receive 2 copies of the published book and additional copies at minimal cost.

QUESTIONS?

--The intent of this CFW is to spur and develop a sense of critical inquiry, partnership, collaboration, critique and rebellion which the final book object also aims to cultivate among and within its readers.

Points to Consider:

Imaginary Syllabi is primarily (though not exclusively) concerned with work undertaken by students and teachers who are working as writers in some capacity: as documentarians, compositionists, art critics, journalists, performance artists, poets and others.

INTERESTED?

--Send queries, manuscripts, proposals and questions to:

Imaginary Syllabi

Editor, Jane Sprague

Palm Press

143 Ravenna Drive

Long Beach, CA 90803

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71. **Lou Rowan**

Bromige, Meltzer, McClure, Rowan reading 3/5, 3/6--7:30 PM

Mon 3 Mar 2008

Dear Colleagues, To launch my two new books in the Bay Area, David Bromige, David Meltzer and I will read Wednesday at Moe's in Berkeley (www.moesbooks.com), and Michael McClure and I Thursday at the Beat Museum in San Francisco (www.thebeatmuseum.org). Details in my website, www.lourowan.com. Hope to see you there. Lou

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72. **K. Silem Mohammad**

Abraham Lincoln #2

Tue 4 Mar 2008

ABRAHAM LINCOLN

issue the second

fall/winter 2007-2008

editors: K. SILEM MOHAMMAD & ANNE BOYER

<http://abrahamlincolnmagazine.blogspot.com>

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Ashland, OR 97520

--

K. Silem Mohammad
<http://lime-tree.blogspot.com>

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73. **Gabrielle Welford**
granddaughter needs a little help

Tue 4 Mar 2008

i thought this sounded like great. :-) write to [REDACTED]
so she can send you flat stanley. g

Date: Tue, 04 Mar 2008 12:06:38 +1300

From: Clarke <[REDACTED]>

Kia ora Dodie,

Sure. No problem. I don't have a digi cam but a cell phone that can take pictures any way.

Also, this might be something a few of us could help you with, so am forwarding your request to our wahine.

Naku na

Chooky

on 3/4/08 11:57 AM, Dodie at [REDACTED] wrote:

> Hi Jankaraka , I hate to bother you but my granddaughter Callie needs
> help with a school project. She has a little paper guy named Flat
> Stanley, Flat is suppose to take a vacation to other countries or states
> by mail. He needs to have his picture taken at your home or a local site
> to show where he has been. He also needs a short or long note from you
> explaining something about your country. The picture can be digital and
> I will print it off for Callie from an e-mail attachment or you can send
> it by mail if you don't have a digital camera. I will be glad to
> reimburse you for the cost of the film and postage. It will be fine if
> you or a family member is holding Flat for the picture. I was suppose to
> have gotten this sent sometime during the last month but there was a
> death in the family and this project was the last thing on my mind. So
> speed is sort of important in getting it back to us. I am sorry to be so
> much trouble but Callie is excited about this project and I've let her
> down so far. If you can't do it or would rather not I will understand.
> If you don't mind doing it I will send the picture and an envelope to
> mail back the note/picture if you will give me your address Again I
> apologize for bothering you and will certainly understand if you don't
> have time or the inclination to do this. Dodie
>

Date: Mon, 03 Mar 2008 23:33:37 +0000

From: Karaka <[REDACTED]>

on 3/4/08 12:24 PM, Dodie Finstead at [REDACTED] wrote:

THANK YOU SO MUCH! I will need your address so I can send the cut out guy to you to make the pictures with him in it. I will send an addressed envelope or more if needed for the short notes telling about your country and people to be sent back to me. We need the post marked envelopes to show that Flat Stanley the paper cut out did visit your country. We live in a small rural community and the kids have no idea about your country and people. This will be very exciting for Callie to show the pictures to her class and read the notes. The idea of the project is so the kids can learn about as many different places and people as possible. Again, thank you soooooo much.

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74. **steve d. dalachinsky**

Re: for those interested in looking at a REAL NAZI instead of imagined ones

Tue 4 Mar 2008

CA nice gig the other nite ast donavan's

On Mon, 3 Mar 2008 11:29:12 -0500 CA Conrad <[REDACTED]>
writes:

> for those interested in looking at a REAL NAZI instead of imagined
> ones
>
> Lady Bunny posted this to her blog on February 28th about the death
> of
> William F. Buckley.
> Here's her post:
> <http://ladybunny.net/blog/2008/02/real-william-f-buckley.html>
>
> Here's the post in case that link doesn't work:
>
> In the precious "he was an intellectual conservative who passed
> away"
> obituaries that appeared, no one seems to want to say that he
> advocated
> mandatory TATTOOING of people who were HIV positive in the 80's.
> MANDATORY.
>
> He wanted to FORCE everyone who was HIV+ to be tattooed, so the
> general
> public would be able to easily identify --- thanks to those tattoos
> --- just
> who was "infected" and "dangerous." The Good People could run and
> hide! The
> esteemed William F. Buckley advocated forced, permanent physical
> markings
> for people who were HIV+.
>
> Nazi Germany's yellow stars and pink triangles, anyone? Not
> really...those
> stars and triangles the Nazis instigated were sewn onto clothes.
> Clothes can
> be discarded. The esteemed Mr. Buckley demanded permanent markings
> on

> people's flesh.
>
> Why is this important so many years later? Because he was so
> socially
> connected back then with politicians, media figures, and NYC's high
> society
> in the 80's that his horrifying views were given credence. And were
> seriously discussed. When people were frightened they looked for
> help from
> people they trusted.
>
> And before anyone tries to say that people were ignorant then, and
> that
> we've all learned better in the interim, here comes Adolf Buckley in
> 2005
> (in the National Review) boasting about having come up with the idea
> and
> suggesting it should still be implemented --- even making fun of
> the
> Concentration Camp connection. Har de har, Nazis! Heehee, Buchenwald
> jokes!
> ckley/wfb200502191155.asp)
>
> I'm proud to say I was the one in ACT-UP who delivered his home
> address for
> picketing purposes back in the day. And I'm happy to realize that
> his
> neo-Nazi ideas were perceived as so stupid in 2005 that no one
> noticed when
> he said them then, or even remembers them now.
>
> In the downtown NYC world in which I live, people often say how
> awful it is
> that "The Old New York Is Dying." Sometimes it isn't so awful. Some
> parts of
> The Old New York were really, really shitty. What do you do when you
> find
> yourself in the room with something so shitty? I don't know about
> you, but I
> happily flush the toilet.
>
> Mr. Buckley wanted to FORCIBLY tattoo everyone who was HIV+ back in

> the
> 80's. He STILL wanted to 20 years later. One word for that: Fascist.
> Who
> gives a fuck about his magazine, or his fashion-plate society wife
> and her
> friends, or his upper-crust, erudite way with words? Hey, Mussolini
> made the
> trains run on time, and Hitler could paint a nice picture, I've
> heard.
>
> He made his legacy.
>
> He made his epitaph, too: RIP, Asshole.
>
> Chip Duckett
>
> PS: Don't forget to flush the toilet..
> (Chip is the veteran club/cabaret propducer/pr whiz who
>
runsspincycleny.com<http://click.icptrack.com/icp/relay.php?r=328336&msgi
d=123613&act=UHTJ&c=159857&admin=0&destination=http%3A%2F
%2Fwww.spincycle
nyc.com%2F>
> .)
>
>

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75. **Small Press Traffic**

Kenny Goldsmith & Andrew Choate at SPT 3/7

Tue 4 Mar 2008

Small Press Traffic is thrilled to present:

Andrew Choate & Kenny Goldsmith

Friday, March 7, 2008

Timken Lecture Hall 7:30 p.m.

Refreshments will be served

Join us!

Andrew Choate was born and raised in Columbia, South Carolina and educated at Northwestern University and CalArts. His latest book, *Language Makes Plastic of the Body*, was published by Palm Press in 2006. It includes a CD of his

singing and reading. Pigs in Blankets, a radio play from 2004, and Spir-ahchoo!-ality, a sneeze-based recording from 2005, have been audially exhibited in London, Long Beach, Los Angeles, Rome and Yerevan. His writings on music and art have been published in d'Art International, Coda, Facsimile Magazine, Signal to Noise, Urb and the Wire since 1998. As "The Unwrinkled Ear," he has hosted a weekly radio show since 1994; the current incarnation can be heard on www.killradio.org from 21:00-22:30 PST, Thursdays. He is a member of The Little Fakers, an urban marionette collective.

Kenneth Goldsmith's writing has been called some of the most "exhaustive and beautiful collage work yet produced in poetry" by Publishers Weekly.

Goldsmith is

the author of nine books of poetry, founding editor of the online archive UbuWeb

(<http://ubu.com>), and the editor of "I'll Be Your Mirror: The Selected Andy Warhol

Interviews," which is the basis for an opera, "Trans-Warhol," premiered in Geneva

in March of 2007. An hour-long documentary on his work, "sucking on words: Kenneth

Goldsmith" premiered at the British Library in 2007. Kenneth Goldsmith is the host

of a weekly radio show on New York City's WFMU. He teaches writing at The University

of Pennsylvania, where he is a senior editor of PennSound, a online poetry archive.

More about Goldsmith can be found on his author's page at the University of Buffalo's

Electronic Poetry Center: <http://epc.buffalo.edu/authors/goldsmith>.

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



<http://www.sptraffice.org>

www.smallpresstraffice.blogspot.com

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76. **Murat Nemet-Nejat**

Titbit of Information

Tue 4 Mar 2008

Interesting bit of information you, guys: I'd just typed the word google in a word office file. My spell checker notified me with its customary cute wriggle that I was misspelling a word.

Now, I would call this some kind of cautionary parable.

Ciao,

Murat

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77. **L Trent**

7th Issue of 21 Stars Review

Tue 4 Mar 2008

Hey all, the 7th issue of 21 Stars Review is up, including work from Micah Bateman, Allyson Boggess, Robert M. Detman, Glenn R. Frantz, D. E. Fredd, PJ Nights Maurice Oliver, Steven D. Schroeder, and Jane Wong. Read it here: <http://sundress.net/21stars>. It's short and sweet and tasty.

Submission info: We have a strong leaning toward work that uses constraints (Oulipian or otherwise), innovative meter and form, or carefully executed collage/cut-up techniques. Prose with amazing sentences will be preferred over prose with unamazing sentences. Plotless or intricately- plotted very short fiction (ideally under 1000 words) is also something we enjoy. We take subs year-round but will be reading in December, March, June, and September. So you'll be getting responses in those months.

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78. **Ann Stephenson**

Wayne Koestenbaum @ The Contemporary / Saturday, March 8, 11 am

Tue 4 Mar 2008

GOOD PEOPLE OF ATLANTA:

DO NOT MISS Wayne Koestenbaum

@ The Contemporary Saturday, March 8, 11 am

P L E A S E F O R W A R D W I D E L Y
T O A L L Y R A . T . L . F R I E N D S

Saturday, March 8, 11 am

Wayne Koestenbaum

\$5 Admission, Free to members

http://www.thecontemporary.org/education_currentschedule.asp

Poet and critic Wayne Koestenbaum reads from his published works which have examined the social and mental life of American queer intellectuals, art, fashion, celebrity, opera, and hotels. Curator Stuart Horodner interviews Koestenbaum about his work following the reading.

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79. **Steve Tills**

Bravo alternative sendoffs to Willy F (is for fascist) Schmuckley.

Tue 4 Mar 2008

Ditto, yer sentiments, Chip Duckett and CA Conrad, re: Lil Con Poseur Buckley, most indescribably tedious and despicable boob of the "Rights" since the dark ages now finally evaporated into all of history and oblivion anybody wants to own, or forget.

I used to refer to him as Bill "Fuck" Buckley, but I always had reservations about that moniker because in fact I like the word Fuck and have strong feelings about reserving it as a special and sacred word, so associating it with Buckley seemed kind of sacrilegious, always, too. Like using the expression "mother****er," which Mr. Silliman taught me in _Tjanting_ 23 years ago sucked and should be replaced by "other****er."

Yeah, too bad a whole bunch of folks couldn't get together and write a true history of Little Ole Pasty Face. Maybe one that would somehow show compassion for him in some way, but "compassion" that somehow brought greater and more genuine attention to just how truly rotten and absurd and unfeeling and annoying and wack and weird and messed-up and destructive he was, how lacking he was in that department, Compassion, how dangerous he

was, how he was a true terrorist, actually. Hmmm, yeah, that would be a good project, an anthology of Buckley, "the REAL Buckley," in all his inglorious unrealness.

Anyways, ditto Chip Duckett and CA Conrad. My sentiments, too. Buckley was a true scourge, a scumball, a creep, a "tragically" delusional "soul."

Steve Tills

P.S. Of course, it's six of one and half a dozen of the other whether the most effective way of dissing a jerk like Buckley is to write his "true history" or refuse to give him any more attention ("history") at all. Hmmm, that's an interesting question, to me. What's best, sometimes -- giving "this person or that event MORE ATTENTION" or ignoring the given fool or the given acts of buffoonery altogether...

P.S. II Or should I use the term "cognomen," or perhaps "sobriquet," in keeping with Buckley's eerie, obnoxious, notorious pretentiousness - something he developed into an artwork of (the proverbial) monumental proportions. His entire Life's Work is nothing but the supreme American commodification of pretentiousness, itself, is it not?

P.S. III And another thing - how is it that an entire reputation, "ouerve," or Life's Work can be built up, inflated into, made into a commercially successful cultural object/commodity simply by virtue of its being a moronic "contrast" to something else (Liberalism, Progressivism, etc.) made of genuine standards, common sense, intelligence, integrity, decency, wisdom, originality, virtue, and authenticity? How could "a William F. Buckley," or a William F. Buckley's so-called "Work" and enterprise even exist if a culture accepted or rejected things based on genuinely meaningful standards? Isn't Buckley's entire Life Work nothing but a forerunner of "reality TV" in the world of American intellectual production? Is there anything in or of Buckley's entire Life Work that is real or that stands up to the rigors of true intellectual workmanship and integrity?

P.S. IV Incredibly amazing! In America, morons can so easily turn Harvard/Yale privileged college "educations"/unionCARDS into insufferably profitable careers simply by marketing their "products" and Being as (psuedo) alternatives to what is good and just and wise and worthwhile Substance...

Quote of the week: "When one door of happiness closes, another opens; but often we look so long at the closed door that we do not see the one which has opened for us."

-Helen Keller

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80. **Barry Schwabsky**

Re: reading, Ed Foster anthology, & Holocaust Memoir Turns Out to Be Fiction - New York Times

Tue 4 Mar 2008

Glad to have given you a laugh, David! I'm sure you'd have laughed the same if I had been able to cite you chapter and verse on the Language poets' reflections on how to read poetry. Wouldn't that have been funny? But I can't. I'm not a scholar, just a reader, and like most readers, I forget most of what I read (where "forget" means something like "subsume", maybe) though that doesn't mean I forget that I have read it. Anyway, it's true, the "creative misreading" you discuss is my primary activity as a poet.

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

From: David Chirot <[REDACTED]>

To: [REDACTED]

Sent: Monday, 3 March, 2008 6:06:16 PM

Subject: reading, Ed Foster anthology, & Holocaust Memoir Turns Out to Be Fiction - New York Times

Holocaust Memoir Turns Out to Be Fiction - New York Times

http://www.nytimes.com/2008/03/03/books/03arts-HOLOCAUSTMEM_BRF.html?_r=1&ref=arts&oref=login---

The book "Mishcha's Memoire of the Holocaust years," a huge bestseller and translated into 18 languages and made into a French film, turns out to be fantasy which the "author" has been living out in fact her actual daily reality.

The realities which fiction creates and then are exposed as fictions become in turn "new realities." This latest revelation of how both an author and a huge number of people across many languages and supplemented by the cinema, may all be participating in a fantasy which in itself answers a real deeply felt need and desire is the latest major example of an "Author" who in her own actual life lives her fantasy and becomes a leading "spokesperson" for millions.

Keeping track of the number of invented authors and lives who are continually turning up as well as the creators of "vribant new works" and nationally respected historians" and scholars who make use of a patchwork quilt of plagiarisms, is a form of literary studies in its own right, one which Bolano, Borges, Nabokov, Pessoa, Poe, Kierkegaard, Yasusada and a myriad 18th century writers have all investigated in a multitude of ways.

One of the great effects of fictions is how they advise one of the realities of the fictional becoming realities which have vast consequences in the "real worlds" of history and economics, ideologies and religion, poetics and propaganda.

This is why I felt on first reading Bolano three years ago that his Chilean world post 9/11/1973 is very instructive and illuminating in the USA's post 9/11/2001 versions of fascism and Naomi Klein's "disaster capitalism" using Milton Friedman's "Shock Doctrine" which, first applied Pinochet's Chile, is now being used in the USA on itself.

One of the difficulties with the critique of the self and the author is that both author and self can easily be invented, and not once, but many times, as "real" historical authors for centuries and the fictional ones in Bolano's work, demonstrate. The heyday for this method of earning a living as a writer was the 18th century, in which authors like "Daniel Defoe" were known by a multitude of names, all thought to be different persons, whose works when totaled up as the "author" now known as Defoe number over two hundred.

(One of the heteronyms of Tagle-Ruis aka Carlos Weider in Bolano's Distant Star, who is the novella's version of Lieutenant Ramirez Hoffman in the Nazi Literatures book is Jules Defoe.)

A few days ago I sent a letter in which thinking of "reading carefully" or "attentively" I used the term "close reading," in regards to language poetry (though I think Marjorie Perloff does do this), and Barry Schwabsky, associating the term with Cleanth Brook's form of New Criticism, quite rightly wrote back that that form of reading isn't the kind that is understood to be applied to reading language writing. I've never read Brooks but recognize the form of reading Barry is thinking of, which isn't what I meant, as I don't know how do that kind of Close reading. I thank him for the correction. Though I have wondered often if one may actually use any form of reading one wants to, if the "reader is the producer of their own meanings" of the texts produced by a number of the language and language influenced authors who assert this.

Barry wrote:

This (Close reading) is not the best way to appreciate language poetry, which opens up much more under a more free-floating field of attention. This is something that I remember Ron Silliman writing about somewhere, though someone else will have to supply a specific reference.

I had to laugh affectionately with this, as, if one looks at it--the "free-floating attention" followed by "something that I remember Ron Silliman writing somewhere," which "someone else will have to supply" the reference for, doesn't seem to argue well for "free-floating attention" as a method that will "stand up in court." (A standard good to bear in mind in regards to various aspects of textuality, for sure!)

(When I first was reading language poetry and showed it to my wife, she said--"Oh--yuppies with degrees on pot," to describe the effect of the writing,

which goes well with the "free floating attention" aspect, to be humorous about it.)

I thought about this "free-floating form of attention" a lot the last few days as I had usually associated it with "creative misreading," as well as much more profound examinations of it in Bachelard's writings. Creative misreading in itself is a great tool to use for the dislocations of authors and texts and extending these into new realms of authorship, textuality and reading. I've tried keeping notebooks of all the words, titles and names I've misread during the course of the day, which often produce names, titles and ideas far more intriguingly attractive and chaotic than what usually turns out to be the rather prosaic words of origin. Usually, though I start laughing too hard and forget to write the titles of these "unknown masterpieces" down.

I think a form of "creative misreading" carried into the "critical realm" occurred here recently, with some interesting effects, which carry the misreading into other areas of fictionality.

The discussion here provoked by the NY Times book review of Roberto Bolano's *Nazi Literature of the Americas*, provided several examples of the ways in which misreadings/readings of a few words can inspire the passionate creation of new authors and areas of literature which had not existed until the writer of a piece came along. For example, two list writers read into the review that its author is anti-Semitic and one of these list members, judging from the review's description of a couple writers from Bolano's book, left to the assumption that many of them must be "New Formalists."

The reviewer is actually a Gay writer and the winner of a Lambda Award. She has had quite a distinguished professional career working for a number of publishers and journals including the *Voice Literary Supplement*, as well as teaching and participating in writers colonies. Granted, the literary sphere she inhabits may not be the same that writers here are interested in or sympathetic with, yet I think without reading more of her works fictional as well as non-fiction, it seems rather presumptuous to smear her, as well as idle speculation to determine without reading it what a book's writers actually are. On the other hand, these posts did something which is related with actual events in literature concerning real persons, as well as the fictional beings who inhabit Bolano's imagination. That is, they created a fictional being out of an actual one, a new "anti-Semitic" writer publishing in all places, the *New York Times*, a feat which is almost impossible to conceive. And as well, there was created for Bolano's legacy the post-humous addition to his compendium that of the group of American New Formalist writers, though they would not qualify for entry in the "real sense" of the book.

These spontaneous creations are part and parcel of Bolano's vision of literature at one point, that it "is a surreptitious form of violence, a passport to respectability, and can, in certain young and sensitive nations, disguise the social climber's origins."

Yet there seem to be other and stranger motives behind some of the violences done by authors to themselves and to others, ones which perhaps and at times directly have to do as much as with their readers as the authors themselves.

The best selling Holocaust memoir, translated into 18 languages and made in to a French film--now turns out to be a fantasy created by a woman who turns out not to be Jewish. Yet obviously she has a great sympathy for the cause which she has come to embody until now. And obviously her readers, already immensely invested in the realities which her fantasy is taking part in, warmly welcomed her.

It's not quite as bizarre as the *The Education of Little Tree* the huge bestseller taught across the US in schools and a work beloved by the Environmental Movement. Forrest Carter, the book's "American Indian" author, turned out to be Asa Carter, former speech writer for the Segregationist Governor George Wallace and had been a member of some White Suprematist groups.

A huge number of fake Indians have produced their versions of New Age Pan-Indianism with quite a lot of success.

The not-so-successful writer of gay and pornographic literature Timothy Burrus became a best selling New Agey "Navajo" known to the world as Nasdijj. His rise to fame began in 1999 when a story of his in *Esquire* won a Timothy Dwight Award. As (real Indian) Sherman Alexie writes in "When the Story Stolen Is Your Own," Nasdijj's prize winning story is basically a thinly disguised copy of a story by Alexie which had also appeared in *Esquire*, in 1993, and had launched Alexie's own career.

"Nasdijj" then is someone who is not only stealing a story, but in effect, "walking in Alexie's shoes" in order to find, like Alexie, a huge readership and success.

Despite the exposures of these and many other fakes, the Fake Indian Business continues to be a billion dollar a year one for non-Indians who sell "Indian Crafts" and "Indian art work," and become "Native-American" experts and teachers who exploit the fake ethnicity for gain and advancement. Of course, for decades Indians could find the bones of their actual grandparents on exhibit in museums throughout the USA. An Indian writer has written a piece on the Museum of the American Indian in Washington D.C. as "A Monument to

Amnesia" a brilliant title which explains a great deal of monuments and the histories they "stand for."

A Palestinian writer suggested a couple years ago that this will be the future of Palestinians--an almost entirely vanished people whose "arts and crafts," "songs and dances," poetry, cuisine, music and traditions will be adopted and exploited in all manner of ways by anthropologists, hucksters, and all sorts of bizarre fantasizers of the very people who exterminated them, just as it is in the USA.

Then there is the interesting career of another writer, the terrorist and later Prime Minister of Israel, Menachim Begin. His *Revolt: Story of the Irgun* (US edition 1951) was widely used as a handbook by Al Qaeda in its training camps in the earlier period of its development. It's considered one of the founding works of modern terrorism, as its based on direct experience and the development of many ideas in great use today.

Interestingly, Begin's Revisionist Zionists were attracted to Fascism (for its anti-Communist, anti-Socialist attitudes and policies) in the 1930's, until the anti-Semitism of Hitler's regime had begun to become more widely known of.

The Irgun and Stern gang were also the introducers of the car bomb to the Middle East, which was famously used in the USA in the 1920's from Wall Street to Milwaukee by primarily Anarchists. When Anarchism was brutally and effectively stamped into near non-existence by the Palmer Raids and fledgling FBI--car bombing passed to the gangsters of Chicago to keep it for a while alive in the USA

The example of the Irgun and Stern's successful uses of the car bomb introduced to others in the Middle East has traveled world wide including back to the USA in Oklahoma City, so that today it has become as its historian Mike Davis calls it, "the poor man's air force."

None of the writers in Bolano's *Nazi Literatures of the Americas* is any kind of success on the scale of these authors. Instead what Bolano does is chart the careers and strange lives of a heterogeneous assortment of bizarre and sometimes entertaining figures, whose lives are marked by an attraction to the creation of texts, in forms ranging from mimeographed Soccer Fanzines to expensive limited editions by Vanity publishers, with introductions by lovers or friends of the author possessed by delusions of literary grandeur. These writers work in a wide variety of genre, as well as creating a multitude of hybrid genres and in one case, that of an American writer whose father was a friend of Charles Olson, attempting to write out his demented conceptions of Projective and Non-Projective verse, which he himself has not really studied but absorbed via process of distorted osmosis by being the son of his father, friend of Olson.

In *Distant Star* and *By Night in Chile*, as well as *The Savage Detectives*, *Amulet* and several short stories, Bolano also uses his fictional poets, critics, editors and independent workshop teachers as commentators on the actual historical literary scenes of Latin and Central America. The bizarre effects of a real Olson on a fictional character can be turned around to become, in terms of method, the creation of literary criticism via the fictional, which, in becoming someday a real "Bolanian method of criticism" be used in turn on the fictions of others.

In and out of the stories flow a phantasmagoria of invented characters, whose brief biographies are given among the book's appendices, along with a bibliography for each author with a chapter in the book, and a heady and crazy description of the bizarre and variously funded and appearing journals to which they have contributed.

The strange thing is, that Bolano's inventions--inspired by those of Borges' stories and his *Book of Imaginary Beings*--are not that different from the very same kinds of lists and descriptions of obscure writers and publications, little known precursors, dandies and thugs, dope addicts and Old Family heirs who inhabit that amazing collection assembled with genius and gusto by Ed Foster, *Decadents, Symbolists & Aesthetes in America Fin-de-Siecle American Poetry: an Anthology*. Foster's book, though a number of the writers are still well or somewhat known today, captures also those long forgotten figures who played interesting and contributing roles in the literary circles of their day, and whose lives and works are jammed with a fervor and passion for literature and the arts and travel the equal of many far more famous writers and bohemians, editors and poets, muckrakers and translators of scandalous works. Reading this along side the Bolano is a doubled enjoyment, as one careens among the "real" and the fictional writers, with their publications, coteries, rivalries, friendships and causes.

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81. **Thomas savage**

Re: for those interested in looking at a REAL NAZI instead of imagined ones

Tue 4 Mar 2008

It's rare that I cheer when anyone, whether a public or a private person, dies. But I did so when Buckley died the other day. Anyone who ever saw his horrendous interview with Jack Kerouac at the end of that writer's life knew that Buckley was totally inhuman. So he joins Reagan and Nixon among my hierarchy of people whose death gives us joy. Not very Buddhist, I suppose. But no one is perfect. That Buckley was a spoiled, over-protected intellectual ogre whose influence was almost totally negative doesn't make him Satan. I

doubt the devil would have learned how to play the harpsichord, the only good thing Buckley did in his life of which I am aware. Regards, Tom Savage

"steve d. dalachinsky" <[REDACTED]> wrote: CA nice gig the other nite ast donavan's

On Mon, 3 Mar 2008 11:29:12 -0500 CA Conrad writes:

- > for those interested in looking at a REAL NAZI instead of imagined
- > ones
- >
- > Lady Bunny posted this to her blog on February 28th about the death
- > of
- > William F. Buckley.
- > Here's her post:
- > <http://ladybunny.net/blog/2008/02/real-william-f-buckley.html>
- >
- > Here's the post in case that link doesn't work:
- >
- > In the precious "he was an intellectual conservative who passed
- > away"
- > obituaries that appeared, no one seems to want to say that he
- > advocated
- > mandatory TATTOOING of people who were HIV positive in the 80's.
- > MANDATORY.
- >
- > He wanted to FORCE everyone who was HIV+ to be tattooed, so the
- > general
- > public would be able to easily identify --- thanks to those tattoos
- > --- just
- > who was "infected" and "dangerous." The Good People could run and
- > hide! The
- > esteemed William F. Buckley advocated forced, permanent physical
- > markings
- > for people who were HIV+.
- >
- > Nazi Germany's yellow stars and pink triangles, anyone? Not
- > really...those
- > stars and triangles the Nazis instigated were sewn onto clothes.
- > Clothes can
- > be discarded. The esteemed Mr. Buckley demanded permanent markings
- > on
- > people's flesh.

>
> Why is this important so many years later? Because he was so
> socially
> connected back then with politicians, media figures, and NYC's high
> society
> in the 80's that his horrifying views were given credence. And were
> seriously discussed. When people were frightened they looked for
> help from
> people they trusted.
>
> And before anyone tries to say that people were ignorant then, and
> that
> we've all learned better in the interim, here comes Adolf Buckley in
> 2005
> (in the National Review) boasting about having come up with the idea
> and
> suggesting it should still be implemented --- even making fun of
> the
> Concentration Camp connection. Har de har, Nazis! Heehee, Buchenwald
> jokes!
> ckley/wfb200502191155.asp)
>
> I'm proud to say I was the one in ACT-UP who delivered his home
> address for
> picketing purposes back in the day. And I'm happy to realize that
> his
> neo-Nazi ideas were perceived as so stupid in 2005 that no one
> noticed when
> he said them then, or even remembers them now.
>
> In the downtown NYC world in which I live, people often say how
> awful it is
> that "The Old New York Is Dying." Sometimes it isn't so awful. Some
> parts of
> The Old New York were really, really shitty. What do you do when you
> find
> yourself in the room with something so shitty? I don't know about
> you, but I
> happily flush the toilet.
>
> Mr. Buckley wanted to FORCIBLY tattoo everyone who was HIV+ back in
> the

> 80's. He STILL wanted to 20 years later. One word for that: Fascist.
> Who
> gives a fuck about his magazine, or his fashion-plate society wife
> and her
> friends, or his upper-crust, erudite way with words? Hey, Mussolini
> made the
> trains run on time, and Hitler could paint a nice picture, I've
> heard.
>
> He made his legacy.
>
> He made his epitaph, too: RIP, Asshole.
>
> Chip Duckett
>
> PS: Don't forget to flush the toilet..
> (Chip is the veteran club/cabaret propducer/pr whiz who
>
runsspincycleny.comd=123613&act=UHTJ&c=159857&admin=0&destination
=http%3A%2F%2Fwww.spincycle
nyc.com%2F>
> .)
>
>

Never miss a thing. Make Yahoo your homepage.

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82. **Barry Schwabsky**

Re: reading, Ed Foster anthology, & Holocaust Memoir Turns Out to Be Fiction - New York Times

Tue 4 Mar 2008

I was surprised, btw, that you did not mention the story in today's times about yet another literary hoax--headline, "Gang Memoir, Turning Page, is Pure Fiction": <http://www.nytimes.com/2008/03/04/books/04fake.html?th&emc=th>

The article begins:

In "Love and Consequences," a critically acclaimed memoir published last week, Margaret B. Jones wrote about her life as a half-white, half-Native American girl growing up in South-Central Los Angeles as a foster child among gang-bangers, running drugs for the Bloods.

The problem is that none of it is true.

Margaret B. Jones is a pseudonym for Margaret Seltzer, who is all white and grew up in the well-to-do Sherman Oaks section of Los Angeles, in the San Fernando Valley, with her biological family.

Like you, David, I am fascinated by such cases, however, I can't take a moralistic stance toward it. I'm sure it is done in part, as you say, "for fame and advancement"--well, that's what Freud said was the motive behind all art; and the same would have been the case if the memoirs were "authentic." But at the same time, as you say with regard to the fake Shoah memoirist, there is a genuine emotional identification at work. What's interesting is how intertwined empathy and exploitation can be.

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

From: David Chirot <[REDACTED]>

To: [REDACTED]

Sent: Monday, 3 March, 2008 6:06:16 PM

Subject: reading, Ed Foster anthology, & Holocaust Memoir Turns Out to Be Fiction - New York Times

Holocaust Memoir Turns Out to Be Fiction - New York Times

http://www.nytimes.com/2008/03/03/books/03arts-HOLOCAUSTMEM_BRF.html?_r=1&ref=arts&oref=login---

The book "Mishcha's Memoire of the Holocaust years," a huge bestseller and translated into 18 languages and made into a French film, turns out to be fantasy which the "author" has been living out in fact her actual daily reality.

The realities which fiction creates and then are exposed as fictions become in turn "new realities." This latest revelation of how both an author and a huge number of people across many languages and supplemented by the cinema, may all be participating in a fantasy which in itself answers a real deeply felt need and desire is the latest major example of an "Author" who in her own actual life lives her fantasy and becomes a leading "spokesperson" for millions.

Keeping track of the number of invented authors and lives who are continually turning up as well as the creators of "vribant new works" and nationally respected historians" and scholars who make use of a patchwork quilt of plagiarisms, is a form of literary studies in its own right, one which Bolano, Borges, Nabokov, Pessoa, Poe, Kierkegaard, Yasusada and a myriad 18th century writers have all investigated in a multitude of ways.

One of the great effects of fictions is how they advise one of the realities of the fictional becoming realities which have vast consequences in the "real worlds" of history and economics, ideologies and religion, poetics and propaganda.

This is why I felt on first reading Bolano three years ago that his Chilean world post 9/11/1973 is very instructive and illuminating in the USA's post 9/11/2001 versions of fascism and Naomi Klein's "disaster capitalism" using Milton Friedman's "Shock Doctrine" which, first applied Pinochet's Chile, is now being used in the USA on itself.

One of the difficulties with the critique of the self and the author is that both author and self can easily be invented, and not once, but many times, as "real" historical authors for centuries and the fictional ones in Bolano's work, demonstrate. The heyday for this method of earning a living as a writer was the 18th century, in which authors like "Daniel Defoe" were known by a multitude of names, all thought to be different persons, whose works when totaled up as the "author" now known as Defoe number over two hundred.

(One of the heteronyms of Tagle-Ruis aka Carlos Weider in Bolano's Distant Star, who is the novella's version of Lieutenant Ramirez Hoffman in the Nazi Literatures book is Jules Defoe.)

A few days ago I sent a letter in which thinking of "reading carefully" or "attentively" I used the term "close reading," in regards to language poetry (though I think Marjorie Perloff does do this), and Barry Schwabsky, associating the term with Cleanth Brook's form of New Criticism, quite rightly wrote back that that form of reading isn't the kind that is understood to be applied to reading language writing. I've never read Brooks but recognize the form of reading Barry is thinking of, which isn't what I meant, as I don't know how do that kind of Close reading. I thank him for the correction. Though I have wondered often if one may actually use any form of reading one wants to, if the "reader is the producer of their own meanings" of the texts produced by a number of the language and language influenced authors who assert this.

Barry wrote:

This (Close reading) is not the best way to appreciate language poetry, which opens up much more under a more free-floating field of attention. This is something that I remember Ron Silliman writing about somewhere, though someone else will have to supply a specific reference.

I had to laugh affectionately with this, as, if one looks at it--the "free-floating attention" followed by "something that I remember Ron Silliman writing somewhere," which "someone else will have to supply" the reference for, doesn't seem to argue well for "free-floating attention" as a method that will "stand up in court." (A standard good to bear in mind in regards to various aspects of textuality, for sure!)

(When I first was reading language poetry and showed it to my wife, she said--"Oh--yuppies with degrees on pot," to describe the effect of the writing,

which goes well with the "free floating attention" aspect, to be humorous about it.)

I thought about this "free-floating form of attention" a lot the last few days as I had usually associated it with "creative misreading," as well as much more profound examinations of it in Bachelard's writings. Creative misreading in itself is a great tool to use for the dislocations of authors and texts and extending these into new realms of authorship, textuality and reading. I've tried keeping notebooks of all the words, titles and names I've misread during the course of the day, which often produce names, titles and ideas far more intriguingly attractive and chaotic than what usually turns out to be the rather prosaic words of origin. Usually, though I start laughing too hard and forget to write the titles of these "unknown masterpieces" down.

I think a form of "creative misreading" carried into the "critical realm" occurred here recently, with some interesting effects, which carry the misreading into other areas of fictionality.

The discussion here provoked by the NY Times book review of Roberto Bolano's *Nazi Literature of the Americas*, provided several examples of the ways in which misreadings/readings of a few words can inspire the passionate creation of new authors and areas of literature which had not existed until the writer of a piece came along. For example, two list writers read into the review that its author is anti-Semitic and one of these list members, judging from the review's description of a couple writers from Bolano's book, left to the assumption that many of them must be "New Formalists."

The reviewer is actually a Gay writer and the winner of a Lambda Award. She has had quite a distinguished professional career working for a number of publishers and journals including the *Voice Literary Supplement*, as well as teaching and participating in writers colonies. Granted, the literary sphere she inhabits may not be the same that writers here are interested in or sympathetic with, yet I think without reading more of her works fictional as well as non-fiction, it seems rather presumptuous to smear her, as well as idle speculation to determine without reading it what a book's writers actually are. On the other hand, these posts did something which is related with actual events in literature concerning real persons, as well as the fictional beings who inhabit Bolano's imagination. That is, they created a fictional being out of an actual one, a new "anti-Semitic" writer publishing in all places, the *New York Times*, a feat which is almost impossible to conceive. And as well, there was created for Bolano's legacy the post-humous addition to his compendium that of the group of American New Formalist writers, though they would not qualify for entry in the "real sense" of the book.

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The strange thing is, that Bolano's inventions--inspired by those of Borges' stories and his *Book of Imaginary Beings*--are not that different from the very same kinds of lists and descriptions of obscure writers and publications, little known precursors, dandies and thugs, dope addicts and Old Family heirs who inhabit that amazing collection assembled with genius and gusto by Ed Foster, *Decadents, Symbolists & Aesthetes in America Fin-de-Siecle American Poetry: an Anthology*. Foster's book, though a number of the writers are still well or somewhat known today, captures also those long forgotten figures who played interesting and contributing roles in the literary circles of their day, and whose lives and works are jammed with a fervor and passion for literature and the arts and travel the equal of many far more famous writers and bohemians, editors and poets, muckrakers and translators of scandalous works. Reading this along side the Bolano is a doubled enjoyment, as one careens among the "real" and the fictional writers, with their publications, coteries, rivalries, friendships and causes.

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83. **Nate Pritts** *fighting lessons*

Tue 4 Mar 2008

Are you tired of getting sand kicked in your face while trying to enjoy a nice day at the beach?

If so, COMBATIVES is the answer.

COMBATIVES is a single author 'zine produced by H_NGM_N, an online journal of poetry. Vol 2 of COMBATIVES just kicked off with poems by Juliet Cook.

Each issue is available as a free PDF download. Go here -->

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

If you'd like some history on the series, or to download any of the issues from Vol. 1, go here -->

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

Happy Fighting!

Nate

_____ :: Nate Pritts :: <http://www.h-ngm-n.com/nate-pritts/> ::
http://www.bookslut.com/poetry/2008_02_012486.php

_____ Helping your
favorite cause is as easy as instant messaging. You IM, we give.
http://im.live.com/Messenger/IM/Home/?source=text_hotmail_join=

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84. **John Cunningham**
paid reviewing gigs in US

Tue 4 Mar 2008

I'm trying to track down a few reviews I might contact in the US who pay reviewers to review books. Would you be able to suggest some? John Cunningham

No virus found in this outgoing message.

Checked by AVG Free Edition.

Version: 7.5.516 / Virus Database: 269.21.4/1309 - Release Date: 03/03/2008

6:50 PM

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85. **David Chirot**
Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times

Tue 4 Mar 2008

Yet another occurrence of what seems to be multiplying --
in the last few decades--
yet at the same a very old trope--

<http://www.nytimes.com/2008/03/04/books/04fake.html?ref=arts> ---

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86. **John Latta**

Isola di Rifiuti

Tue 4 Mar 2008

Some recent notes:

The Grand Piano Notes 5 (Silliman and Discursive Control)

A New Book about Talks at Langton & The Grand Piano Notes 5 (Mandel:
"literature is like a great sailing ship")

Haroldo de Campos's Novas: Selected Writings

Ron Padgett's Pierre Reverdy (and my own)

With + Stand 1 & high noise-to-signal ratios

John Latta

<http://isola-di-rifiuti.blogspot.com/>

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87. **Brian Howe**

Re: Titbit of Information

Tue 4 Mar 2008

I've always found it quite odd that MS Word's spellchecker doesn't recognize the word "spellcheck"

best

brian

On 3/4/08, Murat Nemet-Nejat <[REDACTED]> wrote:

>

> Interesting bit of information you, guys: I'd just typed the word google

> in

> a word office file. My spell checker notified me with its customary cute

> wriggle that I was misspelling a word.

>

> Now, I would call this some kind of cautionary parable.

>

> Ciao,

>

> Murat

>

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88. **David Chirot**

Re: reading, Ed Foster anthology, & Holocaust Memoir Turns Out to Be Fiction - New York Times

Tue 4 Mar 2008

Dear Barry:

My deepest apologies--

i had hoped i conveyed i am laughing affectionately--

and i note in my letter i do creative misreadings many times a day--

and periodically try to keep a notebook of them--

my reading here is a creative one, i am not laughing AT you nor at language poetry

i am just laughing at the ways words have lives of their own--

completely independent often of anyone--

and makes a good deal of the love of words--

be for just this independence--

i indicated my immediate associated image is with being in court and trying to convince the judge of some point while essaying this methodology as why i have misunderstood what i am in fact charged with

all my life i have had to "prove" my "identity" and endless problems in many countries including often here in the USA--grew out of not being believed even with the right documents so one is arrested for being "someone else"-- and, having the "fake" papers of course assumed to be someone "dangerous" which makes the trouble much much worse--

because one is not one self, but "someone else"--

when i wrote for the Boston Phoenix after a while the editors told me they used to check all the names i would cite and the ideas, and allusions--

because they hadn't heard of them, and thought maybe i was making it all up--

i am not a scholar either--

my life experience and many writers that i like are ones that make one very aware of "examples," "proofs," "evidences" and the like--

because of the forms of comedy and tragedy involved in these--

as well as life and death very much--

can hang by the thread of some detail--

being shoved in political jails for being someone one has never heard of

because the papers one has can't possibly be one's own-

or writing of actual things and having been doubted as creating fictions--

is always a good way to be reminded regarding the reasons and explanations given for things--
as often they may include many contradictions--
which it is understood one is to "take for granted"--
rather than to be wondered about--

and so there is often something humorous to be found in the most serious things
and serious things to be found in the humorous--

i've been reading over and over again in the last months one of the greatest books i have ever come across re reading/writing-- Leonardo Sciascia's The Moro Affair--it has increased even more my thinking on words in relations with contexts in which the "symptoms in the language" are what the reader/writer has to go on in examining a society via its documents, and how documents may be indicating from within them something which they have trained themselves previously to hide--

and that by essaying to use the language of concealment now to essay a revealing--the powers that be can say--the writer has changed--it is no longer he--and attribute this to various causes which they "assume to be self evident"--and which are not at all true, yet, being turned into the "general opinion" are used as a method for effectively blocking that which is essaying to be recognized from within--

when i was a kid in some religious instruction Sunday School class this obsessiveness with forms of rationale and assumption and "what is natural" and what is constructed, what is hidden, what is concealed, what is a secret code and what is a decoy code--all these things fascinated me and still do--- and to be sure this always got me in trouble one time for example--i was asked to explain why in the "the Beginning was the Word"-- and what that meant i said it was because of course since we learned this from a book and books are by writers, they would be the first to have people believe that the word, their trade in hand, was at the beginning, and so the most important thing--

but why believe someone who in a book tells you that words are the beginning other than that it must be to further make one believe in the book--
which in turn is dependent on the word--
because it is the book which has "planted" as it were the word to be there at the start--
to be "found" later in the book--
as "at the beginning"--
which means to say of course--
how important and amazing and truly strange that writing can be!!!!
to have undertaken and dared this fantastic manoeuvre--and pulled it off!

in broad daylight so to speak!!
"Let there be Light!!" indeed--!

i hope you understand that i am truly not laughing at you at all nor at language poetry--

i am just laughing with the lifelong delight in the ways in which writing exists in the world
which is to say that writing and poems and books--
all also have lives of their own also
quite often independent of writers and poets
and perform all sorts of stunts
completely unexpectedly--

-

and so many times a day that one is truly deeply thankful--
with all my friendship and respect--
david

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89. **steve russell**

Re: for those interested in looking at a REAL NAZI instead of imagined ones

Tue 4 Mar 2008

What about Vidal punching Buckley. An urban legend, I think. Vidal did call Buckley a cyrpto facist, but he did so during a heated argument. No, Bukley was never any sort of Nazi although I'm sure you were deliberatley glib in calling him one. His son is an entertaining noveliest. Sad, but the right has a claim to owning the small niche known as comic writing.

CA Conrad <[REDACTED]> wrote: One of the most interesting interviews I've ever seen in my life is William F. Buckley interviewing Gloria Steinem for TV. You might be able to find it online. It's about twenty years old is my guess. My local library here in Philadelphia has it on video cassette and I HAD TO SEE IT, of course! I remember thinking when first seeing it on the shelf, "REALLY?! HOW WEIRD!"

And weird it was! I wound up watching it about 20 times, FASCINATED by these two very different iconic forces sitting there together. What was obvious, IN FACT VERY OBVIOUS, was that Buckley really didn't know who the hell he was interviewing. He had a lot of information like a lot of people do about Gloria Steinem that was mostly based on IDEAS about who she is, and WHY she "is the way she is," and it's all mostly wrong. For instance he asks in this flippant kind of tone about her father, wanting to know what her relationship

with her father was like, DO YOU LOVE YOU FATHER OR WHAT?, kind of thing, the tone leading the listeners for a response that would indicate maybe she's a man hater AND HERE'S THE REASON WHY. But Gloria Steinem in her clear, honest, ZEN style didn't flinch, DID NOT FLINCH at his tone and launched into a beautiful story about her father, and who he was, and how important he was to her.

Buckley of course was not just conservative about gender, but very much so about class. It was interesting hearing Steinem, and watching Buckley as she talked about class. At one point she told this marvelous story about going to her high school reunion in Toledo and her college reunion at Smith in the same year. She said that the contrast taught her so much about the strength of her working class roots that she had wanted to always remember. She said that her old friends in Toledo understood feminist practice and life practice better than her friends with degrees in Women's Studies because THEY KNEW the difficulties and unfairness of having to work full time, THEN also take care of kids, cook dinner, do laundry, etc. It was a nice moment, and made me think of friends I have in Philadelphia who work with The Global Women's Strike who ACTUALLY work every single day helping women get medical care for themselves and their children, and work at fighting with them in Family Court over DHS bullshit, and set up groups to help care for prostitutes with AIDS and so much more. Almost ALL of the women at The Global Women's Strike are working class, or from working class backgrounds.

Another BRILLIANT moment in the interview is when Buckley was CLEARLY irritated by the fact that when Steinem turned 40 she made a very public announcement about it. She answered yet again with that disarming, calm tone, "Well, women have been hiding their age for years and I wanted everyone to see what a woman looks like when she turns 40." It's a marvelous interview from start to finish! What's especially good is that an angry, nasty conservative like Buckley asks the right kinds of questions for his crowd who think they have all of these things figured out. And it's PERFECT that it's Gloria Steinem because she's such a tower of focus that cannot be toppled.

Gloria Steinem's calm and intelligent interview style reminds me of another hero of mine Faye Wattleton, former head of Planned Parenthood. I've seen Wattleton in several interviews about abortion where she has had to deal with some seriously ANGRY pro-life people and she ALWAYS ALWAYS ALWAYS winds up saying things that throw them completely off track. Like, "So are you going to take care of these children yourself? Do you have a very roomy house, I hope so because you're going to need a lot of room." Very calm, smart, full of statistics, she's a genius. In fact here is a direct Wattleton quote, "Whoever is providing leadership needs to be as fresh and thoughtful and reflective as possible to make the very best fight."

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

Never miss a thing. Make Yahoo your homepage.

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90. **Joanna Fuhrman**
Free Poetry Workshop

Tue 4 Mar 2008

I am teaching a three week poetry workshop at the Pelham Public Library. I think it should be fun. Please forward to anyone you think might be interested.
Poetry Writing Workshop:

Spark your creativity and see poetry in a new way with Brooklyn poet Joanna Fuhrman. Read work by contemporary poets and try your hand at writing games that will stretch your imagination. Possible topics include: subjective scale, false translation, slant-rhyme, dictionary poems, ekphrastic writing and dream fables. Come to the first class prepared to write. Open to beginners as well as experienced writers.

Poetry Writing Workshop with Joanna Fuhrman

Please call [REDACTED] to register

March 13, 20, 27 at 7:15 pm

April 17 at 7:15 pm: Group Reading

@ Town of Pelham Library

530 Colonial Avenue, Pelham, NY

[REDACTED]

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

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91. **CA Conrad**
WINTER SOLDIER HEARINGS March 13th to 16th, 2008

Tue 4 Mar 2008

For those who BELIEVE beyond the cynics that this war CAN end!

IRAQ VETERANS AGAINST THE WAR site:

<http://ivaw.org/wintersoldier/viewinglocations/submit>

PAYDAY site: <http://www.refusingtokill.net/>

"To stop this war, for the soldiers to stop fighting it, they must have the unconditional support of the people... Convince them that no matter how long they sit in prison, no matter how long this country takes to right itself, their families will have a roof over their heads, food in their stomachs, opportunities and education. How do you support the troops but not the war? By supporting those who can truly stop it; let them know that resistance to participate in an illegal war is not futile and not without a future." * --Lt. Ehren Watada, first commissioned officer to refuse to go to Iraq

CAConrad

<http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>

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92. **Matt Henriksen**

Laura Goode, Kristi Maxwell & Kate Schapira Fri 3?7 in Brooklyn

Tue 4 Mar 2008

The Burning Chair Readingsoffer three reasons why awoman should be president w/

Laura Goode, Kristi Maxwell & Kate Shapira

Friday, March 7th, 7:30 PM

The Fall Café

307 Smith Street

btwn. Union & President

Carroll Gardens, Brooklyn

F/G to Carroll

FREE & good for you

Laura

Goode was raised outside Minneapolis, Minnesota, and counts Midwesternness amongher finest traits. She received her B.A. from Columbia

University in 2006, and will, barring catastrophe, receive her M.F.A. from the same university this spring. She recently served on thecommittee to select the first poet laureate of Minnesota. Her favorite dress was made by Hmong artisans inthe Twin Cities, and it is green.

Kristi

Maxwell currently lives andwrites in Cincinnati. She is the author of *Realm Sixty-Four* (Ahsahta Press, 2008), *Elsewhere & Wise* (Dancing GirlPress, forthcoming in 2008), and *Hush Sessions* (SaturnaliaBooks, forthcoming in 2009). Her individual poems have most recently appeared, or will very soon appear, in *Practice: New Writing & Art and Forklift, Ohio*.

Kate

Schapira lives in Providence, RI, where she organizes the PubliclyComplex reading series, featuring innovative work by soon-to-be-famouswriters. She's the author of two chapbooks, Phoenix Memory (horseless press) and The Saint's Notebook (forthcoming from the CAB/NETChapbook Series). She's taught poetry workshops to incarcerated women, middle-school students, college students and first-graders, and is proud of recent acceptances to and appearances in A Sing Economy (an anthology from Flim Forum Press), Denver Quarterly, Cannibal, Word for/Word and Practice.

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<http://tools.search.yahoo.com/newsearch/category.php?category=shopping>

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93. **Stephen Vincent**
Kyger & New de Blog

Tue 4 Mar 2008

I have a review of Joanne Kyger's ABOUT NOW - her Collected - up on the new Big Bridge. Go to: <http://www.bigbridge.org/REV-JKSV.HTM>

Got new, diverse stuff - pix & text - up on the blog:

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

Laura Ulewicz (American poet - 1930 - 2007) Paying Respects in Locke (CA) - includes poem, "Michigan"

Youth - starting off to Mexico at the Oakland Greyhound Bus Station in 1963.
(Pic)

Whiskey, Old Age & Emptiness (pic & commentary)

Tower Haptics in Accordion Folds and Stripes (art work and intersplined essay on the nature of haptics as marks & conceiving their relationship with language)

As always, appreciate your comments.

Stephen Vincent

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

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94. **Barry Schwabsky**

Re: reading, Ed Foster anthology, & Holocaust Memoir Turns Out to Be Fiction - New York Times

Tue 4 Mar 2008

Apologies? For what? Just as empathy cannot be disentangled from exploitation, so aggressiveness cannot be disentangled from affection. So if I did not feel at least a little barb in your virtual laughter I would feel no engagement with what I'd written. I've got to read that Sciascia book about Aldo Moro. As an investigator of what you call "symptoms in the language" Sciascia is nearly as sublime as the writer who is otherwise perhaps least like him, Henry James. Yes, *je est un autre*--but isn't interesting that in the past, when fiction sold better and was taken more seriously than autobiography, the great problem was people pretending their memoirs were novels--the roman a clef--while today, when the situation in the marketplace (including the marketplace of reputations) has reversed, it's more typical to pretend one's novel is a memoir. In any case, confusion between the two has always reigned.

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

From: David Chiot <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, 4 March, 2008 6:03:05 PM

Subject: Re: reading, Ed Foster anthology, & Holocaust Memoir Turns Out to Be Fiction - New York Times

Dear Barry:

My deepest apologies--

i had hoped i conveyed i am laughing affectionately--

and i note in my letter i do creative misreadings many times a day--

and periodically try to keep a notebook of them--

my reading here is a creative one, i am not laughing AT you nor at language poetry

i am just laughing at the ways words have lives of their own--

completely independent often of anyone--

and makes a good deal of the love of words--

be for just this independence--

i indicated my immediate associated image is with being in court and trying to convince the judge of some point while essaying this methodology as why i have misunderstood what i am in fact charged with

all my life i have had to "prove" my "identity" and endless problems in many countries including often here in the USA--grew out of not being believed even with the right documents so one is arrested for being "someone else"-- and,

having the "fake" papers of course assumed to be someone "dangerous" which makes the trouble much much worse--

because one is not one self, but "someone else"--

when i wrote for the Boston Phoenix after a while the editors told me they used to check al the names i would cite and the ideas, and allusions--

because they hadn't heard of them, and thought maybe i was making it all up--

i am not a scholar either--

my life experience and many writers that i like are ones that make one very aware of "examples," "proofs," "evidences" and the like--

because of the forms of comedy and tragedy involved in these--

as well as life and death very much--

can hang by the thread of some detail--

being shoved in political jails for being someone one has never heard of

because the papers one has can't possibly be one's own-

or writing of actual things and having been doubted as creating fictions--

is always a good way to be reminded regarding the reasons and explanations given for things--

as often they may include many contradictions--

which it is understood one is to "take for granted"--

rather than to be wondered about--

and so there is often something humorous to be found in the most serious things

and serious things to be found in the humorous--

i've been reading over and over again in the last months one of the greatest books i have ever come across re reading/writing-- Leonardo Sciascia's The Moro Affair--it has increased even more my thinking on words in relations with contexts in which the "symptoms in the language" are what the reader/writer has to go on in examining a society via its documents, and how documents may be indicating from within them something which they have trained themselves previously to hide--

and that by essaying to use the language of concealment now to essay a revealing--the powers that be can say--the writer has changed--it is no longer he--and attribute this to various causes which they "assume to be self evident"--and which are not at all true, yet, being turned into the "general opinion" are used as a method for effectively blocking that which is essaying to be recognized fro within--

when i was a kid in some religious instruction Sunday School class this obsessiveness with forms of rationale and assumption and "what is natural" and

what is constructed, what is hidden, what is concealed, what is a secret code and what is a decoy code--all these things fascinated me and still do--- and to be sure this always got me in trouble one time for example--i was asked to explain why in the "the Beginning was the Word"-- and what that meant i said it was because of course since we learned this from a book and books are by writers, they would be the first to have people believe that the word, their trade in hand, was at the beginning, and so the most important thing--

but why believe someone who in a book tells you that words are the beginning other than that it must be to further make one believe in the book--

which in turn is dependent on the word--

because it is the book which has "planted" as it were the word to be there at the start--

to be "found" later in the book--

as "at the beginning"--

which means to say of course--

how important and amazing and truly strange that writing can be!!!!

to have undertaken and dared this fantastic manoeuvre--and pulled it off!

in broad daylight so to speak!!

"Let there be Light!!" indeed--!

i hope you understand that i am truly not laughing at you at all nor at language poetry--

i am just laughing with the lifelong delight in the ways in which writing exists in the world

which is to say that writing and poems and books--

all also have lives of their own also

quite often independent of writers and poets

and perform all sorts of stunts

completely unexpectedly--

-

and so many times a day that one is truly deeply thankful--

with all my friendship and respect--

david

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95. **Jason Quackenbush**

Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times

Wed 5 Mar 2008

This stuff just baffles me. Of course, it gives the lie of the 'memoir' genre which is little more than sensationalism and voyeuristic pornography these days, but if the book's good the book's good. who cares if it's fiction or not? it strikes me that the problem here isn't people writing fiction and selling it as non-fiction, it's that people can only seem to invest in a book if they're assured by the publisher that the stories contained within are about real people and are not made up. that these selfsame people then have the audacity to get peevish about it when writers pull the wool over their eyes in order to get them to pay attention to what they're saying is really just idiotic.

David Chirot wrote:

- > Yet another occurrence of what seems to be multiplying --
- > in the last few decades--
- > yet at the same a very old trope--
- >
- > <http://www.nytimes.com/2008/03/04/books/04fake.html?ref=arts> ---
- >

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96. **Jim Andrews**

Re: Shine Over Babylon

Wed 5 Mar 2008

earlier i sent a link to <http://youtube.com/watch?v=o4Gbphh4U1Y> which is Shine Over Babylon by Sheryl Crow.

i've watched this several times now.

some comments.

sheryl crow is an amazing singer. not only in how she hits the often rather high notes pretty much always (no high ones in 'shine over babylon'--i mean other songs), but in the percussive quality of her timing; her voice is not solely melodic; it's also percussive. try singing along using the lyrics at <http://sherylcrow.com/lyrics/default.aspx/pid/439/tid/5514> and you'll see what i mean.

also, she has picked up in this song something new to her repertoire: a kind of dylan-esque delivery in this song of protest. it's dylan-esque, isn't it? perhaps a kind of cross between dylan and the strong individual word emphasis in much rap. each word is enunciated with some force which is both rhetorical and

rhythmic. it conveys conviction in what is being said, and outrage. sometimes this is quite beautiful and memorable:

Freedones etched on Sacred pillars
Hollow stones of mindless filler
Can lead to madman oil drillers
Won't be long before we all are killers

that last line has real force in the song. not so much in reading it. so too here:

I wait for shouts from crazy cranks
I stand amidst the brown shirt ranks

the force is not just a matter of the words themselves, but of how the last lines of the above verses acquire part of their power in the climax of a musical arrangement and strong vocalization.

sometimes the lyrics are erm somewhat blonde:

I walked the heat of seven hills
Endless talk of losing wills
Geat highways in a constant melt
Men and women and children all have overbuilt

"Men and women and children all have overbuilt"? Isn't that a bit daft? But it sounds so good in the song! The rhythm of that line. The percussive quality. The arpeggio of the first part of the line and the slowing down at the end. One feels she settled for the musical quality in this line and didn't mind too much that the line itself was weak in sense. I guess we see in this line a mixture of strength and weakness: strong phrasing but weak poetry. Anyway, she's an incredibly good singer. if you ever see her sing with other notable singers, note that they're often rather nervous to be singing with her. Like in the duet with Sarah McLaughlan in 'The Difficult Kind' at <http://sherylcrow.com/video> .

Hey, in the backing vocals you first hear in the song--which are repeated throughout the song--aren't those backing vocals played backwards??? Sounds really great.

The text in this video is prominent and kind of interesting. The look of it varies from newspaper columns to the dots of such text. The zoom into dots is also zoom away from the text and concentration on Sheryl. The zoom into the text is zoom into a parallelism between lyric and newspaper headline.

Sometimes this parallel is kind of funny. The verse I quoted of "Men and women and children all have overbuilt" goes with newspaper headlines about rising population and overcrowding. Yes, that line needed a bit of explanatory text!

Also, the lyrics and the headlines carom from one fret to another, not necessarily all that related except as a critique of life in the USA under comrade

W in an age that has big problems politicians hesitate to address, such as global warming and the pressures of rising populations.

The look of the newspaper text, and its motion, is within a 3d space that follows the lyrics and Sheryl walking. Quite web-3D in its look.

Anyway, I thought it was a pretty interesting video and the song itself, despite the lyrics not being as strong as they could have been, in parts, is I think quite a beautiful and uplifting song, surely one of Crow's best, and that's saying a lot because she's the real thing as a singer-song writer and has a dozen or more songs that will be heard for many years to come. Most of the really good ones are not particularly 'political'; they're often storyful, not ballads, but something out of contemporary short fiction.

The use of visual text in this video is at least as much about look as what it says. It's well-done visually but not as well-done in the poetical quality of its expression. Also, that parallelism with the lyrics is a bit too subordinated to the lyrics to be art on its own. It comes across as having been done by somebody doing a job for a paycheck rather than by an artist with a mind of his/her own.

Still, it's interesting to see the influence of poetical visual work with text in work like this.

ja

<http://vispo.com>

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97. **erica kaufman**

Jean Day & Kathy Lou Schultz @ Belladonna* on 3/11

Wed 5 Mar 2008

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98. **amy king**

Posts to the Poetics Listserve

Wed 5 Mar 2008

Please do not include additional private email addresses in the "To" section of an email sent to the Poetics listserve. The listserve is publicly archived, which means those published email addresses become fodder for spambots. Also, many people may not want their email addresses published in the archives as they will then be available on search engines.

Please address emails to the listserve using only the listserve address:

██████████.

Thank you.

Blog

<http://www.amyking.org/blog>

Faculty Page

<http://faculty2.ncc.edu/kinga>

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<http://tools.search.yahoo.com/newsearch/category.php?category=shopping>

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99. **Mary Jo Malo**

Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times

Wed 5 Mar 2008

It is curious how fraudulent, rather than merely pseudonymous or created, authors desire an aura of authenticity yet seem oblivious to the probability of ethical scrutiny and consequences -- not to mention the real dangers from certain violent or criminal communities. Does the value of the text trump authorship? If so, then post-structural literary theory might become a scapegoat via association. Obviously the philosopher is not responsible for misappropriation; but if as David suggests, this is a new, or at least continuing area of study, I welcome some references. I don't mean the author-as-dead but the author-as-a-fraud. Perhaps literary genres should "die" along with authors and readers :)

Mary Jo Malo

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

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

On Wed, Mar 5, 2008 at 12:52 AM, Jason Quackenbush <[REDACTED]> wrote:

- > This stuff just baffles me. Of course, it gives the lie of the 'memoir'
- > genre which is little more than sensationalism and voyeuristic
- > pornography these days, but if the book's good the book's good. who
- > cares if it's fiction or not? it strikes me that the problem here isn't
- > people writing fiction and selling it as non-fiction, it's that people
- > can only seem to invest in a book if they're assured by the publisher

> that the stories contained within are about real people and are not made
> up. that these selfsame people then have the audacity to get peevish
> about it when writers pull the wool over their eyes in order to get them
> to pay attention to what they're saying is really just idiotic.
>
>
> David Chirot wrote:
> > Yet another occurrence of what seems to be multiplying --
> > in the last few decades--
> > yet at the same a very old trope--
> >
> > <http://www.nytimes.com/2008/03/04/books/04fake.html?ref=arts> ---
> >
>

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100. **Barry Schwabsky**

Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times

Wed 5 Mar 2008

Yeah, funny that the book is actually being pulped, when the notoriety would actually probably help sales. They would rather maintain the distinction between fiction and nonfiction than make money. What kind of capitalists are these anyway? It would just cost them pennies a copy to sticker each copy to read "a novel" instead of "a memoir."

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

From: Jason Quackenbush <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, 5 March, 2008 5:52:43 AM

Subject: Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times

This stuff just baffles me. Of course, it gives the lie of the 'memoir' genre which is little more than sensationalism and voyeuristic pornography these days, but if the book's good the book's good. who cares if it's fiction or not? it strikes me that the problem here isn't people writing fiction and selling it as non-fiction, it's that people can only seem to invest in a book if they're assured by the publisher that the stories contained within are about real people and are not made up. that these selfsame people then have the audacity to get peevish about it when writers pull the wool over their eyes in order to get them to pay attention to what they're saying is really just idiotic.

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>

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101. **Peter Conners**

Emily Ate the Wind

Wed 5 Mar 2008

Howdy, My novella Emily Ate the Wind is now available in both hardcover and paperback through all bookstores and online venues. You can order the book at your local bookstore, through Amazon.com [Here], or all other on-line vendors. You can also order the book directly from the the publisher, Marick Press [Here]. To read what Joanna Scott, Gary Lutz, and Eleni Sikelianos had to say about the book click [Here]. If you feel moved by the spirit, please leave a comment about the book on its Amazon.com page too. Those notes do help bring in other readers and create energy behind the book. Many Thanks and Cheers to One and All!Peter www.peterconners.com

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<http://biggestloser.msn.com/>=

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102. **paolo javier**

Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times

Wed 5 Mar 2008

Pfft, this is yet another sadly persistent case of taking everything but the burden <<http://www.randomhouse.com/boldtype/0303/tate/>>. I dont care what her reasons are for writing the book, noone else but Seltzer and her publisher were gonna profit from it.

On Tue, Mar 4, 2008 at 12:01 PM, David Chirot <[REDACTED]> wrote:

*Yet another occurrence of what seems to be multiplying --
in the last few decades--
yet at the same a very old trope--*

<http://www.nytimes.com/2008/03/04/books/04fake.html?ref=arts> ---

--

<http://blog.myspace.com/paolojavier>

<http://www.2ndavepoetry.com/>

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103. **Peter Ciccariello**

Two whys II

Wed 5 Mar 2008

Two whys II <<http://www.cgi7.com/peterimages/two-whys-II-B.jpg>>

- Peter Ciccariello

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

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104. **Grant Jenkins**

Susan Briante, Kate Greenstreet, and Linda Russo in Tulsa Mar 10

Wed 5 Mar 2008

Susan Briante, Kate Greenstreet, and Linda Russo will be reading on the campus of the University of Tulsa March 10 at 7:30 pm in the Tyrrell Hall Auditorium. Briante is an Assistant Professor at the University of Texas at Dallas whose latest book, *Pioneers in the Study of Motion* <<http://www.idbsu.edu/english/ahsahta/books/briante/briante-author.htm>>, was released by Ahsahta Press in 2007. Greenstreet <<http://kategreenstreet.com/>> is the author of */case sensitive/*, also from Ahsahta (2006), will be reading from it and from new work. She lives in New Jersey. Russo, who received her PhD from SUNY Buffalo, teaches writing at the University of Oklahoma. Her latest book is *Mirth* <<http://www.chax.org/poets/russo.htm>>, from Chax Press.

--

G. Matthew Jenkins

Director of the Writing Program

Faculty of English Language & Literature

The University of Tulsa

Tulsa, OK 74104



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105. **steve d. dalachinsky**

some readings

Wed 5 Mar 2008

> > MARCH 8, 2008 8 pm
>
> > @ the YIPPIE CAFE - 9 Bleeker Street
> >
> > steve dalachinsky
> > jake marmer
> > david grollman
> marc edwards
> > and many musicians
> >
> > \$5 suggested contribution
> >
> >
>

> >
> > MARCH 9th, 2008
> >
> > PRAISE BUKOWSKI NIGHT
> > @ THE BOWERY POETRY CLUB
> >
> > 10 pm - Midnight Hosted by Tsuarah Litsky
> >
> > many readers
> >
> >
>

> > ____
> >
> MARCH 16, 2008
> >
> > @ THE JEWISH MUSEUM
> > 1109 5TH AVE. @ 92ND ST
> >
> > 4-5 PM
> >
> > STEVE DALACHINSKY

> > MATTHEW ROTH
> > JAKE MARMER & others
> >
> >
>

> >
> > MARCH 21, 2008
> >
> > a very special evening at the BRECHT FORUM
> > BANK STREET & WEST ST
> >
> > JOELLE LEANDRE
> > J.D. PARRAN
> > MATT MANERI with guest poet STEVE DALACHINSKY
> >
> > \$10
> >
>

> _____
>
> MARCH 28,29, 30
>
> premier od VA BANG DANCE COMP
>
> 83 Leonard Street, 5th floor, 8pm.
>
> with guest poet steve dalachinsky March 29 and 30
>
>

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106. **ALDON L NIELSEN**
FW: Re: Tidbit of Information
Wed 5 Mar 2008

on my desktop, MS word suggests either "spell check" or "spell-check." not quite so odd after all --

----- Forwarded Message -----
From: Brian

Howe <[REDACTED]>
Date: Tue, Mar 4, 2008 12:13
PM
Subject: Re: Tidbit of Information
To:
[REDACTED]

I've always found it quite odd that MS Word's spellchecker doesn't
recognize
the word
"spellcheck"

best
brian

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107. **Dustin Williamson**
March 9 in NYC: Elizabeth Reddin & justin sirois
Wed 5 Mar 2008

Sunday March 9 at the Zinc-TRS:

ELIZABETH REDDIN & JUSTIN SIROIS

6:30 PM

Zinc Bar

90 West Houston (beneath the barbie fur shop)

\$5 goes to the poets. If you don't have \$5, come anyway.

Elizabeth Reddin is the author of the *The *Hot Garment Of Love* Is Insecure* from Ugly Duckling Presse. She was born in Torrance, California at the Little Company of Mary Hospital; in 1993 she moved to New York City. She is also a recorded talking thoughts performer and plays music in a story band called Legends, with Raquel Vogl and James Loman. Her work has been published in *The *Brooklyn Rail** as well as in UDP's newspaper **New York Nights** and poetry journal **6x6**.

justin sirois is founder and one of three co-directors of narrow house, that publishing thing that used to be only a record thing. His new book, **Secondary Sound** (BlazeVOX Books) explores copyright reform, digital piracy, and listening for the ringtones that aren't really there. He lives in Baltimore,

Maryland where he occasionally designs security documents for the Social Security Administration.

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108. **David Chirot**

Fwd: More re Literary frauds etc//Fallout from a Literary Fraud-NY Times

Wed 5 Mar 2008

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

From: David Chirot <[REDACTED]>

Date: Wed, Mar 5, 2008 at 11:05 AM

Subject: More re Literary frauds etc//Fallout from a Literary Fraud-NY Times

To: [REDACTED]

Mary asked if there is more re literary frauds--following these links i write of a few that have existed since the Sumerians

Tragically in the deepest sense, the site of the first writing as well as the first forgeries of writing, is being annihilated by the American Invasion and Occupation of Iraq, based on the use of forgeries--

Forgeries, frauds not only "fake" a reality and/or fiction, they in turn have direct consequences in the world.

A great many frauds are generated for just this reason--war, occupation, conquest, the control of the "historical record."

Everywhere where there are colonizers, the historical and archeological record becomes altered, forged, erased, in order to demonstrate the "right" of the invaders to lands which they have stolen.

From today's paper:

Fallout From a Literary Fraud - Love and Consequences - Margaret Seltzer - Margaret B. Jones - New York Times

<http://www.nytimes.com/2008/03/05/books/05fake.html?th&emc=th> ---

Holocaust Memoir Turns Out to Be Fiction - New York Times

http://www.nytimes.com/2008/03/03/books/03arts-HOLOCAUSTMEM_BRF.html?_r=1&ref=arts&oref=login---

(The book "Mishcha's Memoire of the Holocaust years," a huge bestseller and translated into 18 languages and made into a French film, turns out to be fantasy which the "author" has been living out in fact her actual daily reality.)

Mary asks if there is more re literary frauds and the like.

There is a very great deal more as I wrote the other day --

Frauds in writing are far more common and damaging than is realized, which is why the focus tends to be on the literary and journalistic examples of these, as they are able to be blamed on a single person usually, rather than on many, which begins to entail steadily more problems in exposing and proving what is going on, the more powerful the many are.

The reasons for the pulping of the editions of the "gang member's" book I think it's possible may be due to clauses in the contract which were signed, in which the author swore to the truth of her writing. In that sense, by the book not living up to its contract, it becomes a form of legal fraud which the company cannot market in its present edition without breaking the law. I am only suggesting this as a possibility, as its marketing would constitute, until repackaged, an example of false advertising. In many cases a sticker alone cannot change this, because it is the "complete package" as it were which has been marketed as "truth" and signed to be legally true, and is found not to be true.

Of course, the more copies of the book that are destroyed, the more those remaining editions may someday be worth something.

(I co-managed a new/used/rare record store for six years, a business in which there are myriad fakes, bootlegs, unlicensed copies and the like one has to be on the look out for, because, ironically, some of them are highly valuable due to their scarcity., often created by their having been "pulled" for just such reasons, among a great many other strange reasons--.)

A series of pieces i am working on for close to a year now involves literary frauds, forgeries, the proliferation of "authors" from a single person--both "real" and "fictional" "authors"--and as well the building up of a form of meta-criticism which these "authors" and works create in their wake, and within the fictions of various writers, along side the examples of works which within the works themselves are various forms of fictions which generate in turn real documents.

I'm interested in the ways in which the literary and artistic forgeries also operate in a continuum of the much larger forgeries they often distract one from.

One finds by examining these interrelationships that literary and artistic frauds and forgeries are a part of as well as often being for that reason seen as apart from the much vaster ones of which they are the symptoms, in order to "control the damage" of this coming to light.

I think if one extends the existence and proliferation of the creation of "fakes" as a symptom rather than isolated incidents, limited to the literary sphere, they open the ways outward into which language itself functions in a society which has long been given to the use of forgeries and fakes to justify its actions., and

itself was for centuries the land most often presented in faked descriptions to attract explorers, colonists and investments, and continues to do this daily for the seeking of the same aboard.

The history of what is now the USA for centuries was made up of faked maps, forged land claims, tall tales, hallucinations, fictions and minglings of plagiarisms, inventions, forgeries and the stray fact to try to pin the donkey to the tail so to speak.

Not surprisingly, I think this makes Americans particularly gullible, in that one is so surrounded by the non-stop production of faked news and "ideas" and "opinions" that the basis for determining the "truth" is largely the same as it is for fiction--the willing suspension of disbelief. One is told that some forms of writing are more in the possession of truth--and if the sales pitch is convincing enough, one goes along with it. After a while the belief turns into fact and one lives it as an actuality. And once it becomes an actuality, it becomes necessary to guard it, create a security system for it and start to generate forms of conformity and regulation.

The exposure of fakes sends tremors through the various forms of writing which see themselves as truth-based, because they reveal the crack in The Golden Bowl as Henry James presented it.

When fakes are exposed, one witnesses a kind of scurrying to prove that not all writing is shot through with these cancerous rhizomatic fissurings. The great need is to quarantine the fakes so they do not contaminate the "healthy" and "real" texts and writings. It is too much to ask of persons to bear the idea that what they take to be real may be as fake as these "sick" cells.

Yet the "fictional" and "real" "authors" are not limited to a single person, but extend from small coteries and groups to such large collectives as the US Government's inner circles, huge news agencies, and the Dis-Information Highways on the Internet. A great many things which have become quite large "bodies of knowledge" often turn out to have been based on forged or faked or deliberately "mistranslated" bases.

In a very "real" way the world is continually awash in "fakes," "forgeries," "frauds," and simulations. The art world for example is continually being rocked by the exposure of fakes, which for a brief period open a window on the vast number of fakes parading in the world's museums and art galleries and private collections. The curtain has to be pulled back hurriedly, though to protect the agents and experts and insurance companies involved.

The proliferation of faked objects, memorabilia and documents of all sorts, of collectibles and "rare editions," and "Bibliophile" treasures has been immense since the introduction of Ebay and other on line auctions, stores, sellers of

collectibles and low profile operators and scam artists. (No to mention "Antiques Roadshow's planting the hallucinatory dreams of El Dorado in basements and at8tics throughout its viewing publics.) The moment a new area is opened for the marketplace--whether of objects or ideas--the way is opened for the introduction of ever more "bootlegs."

A paradox of Benjamin's critique of the "Work of Art in the Age of Mechanical Reproduction" has been not the destruction of the "Aura" of the original and unique work of art, but the mass production of millions of new forms of "original pressings/editions/models" of manufactured objects ever more sought after with the same fervor as was previously reserved for the "Aura of the Original." Rather than being extinguished, the Aura has run amok. And since the Aura has from time immemorial drawn in its wake forgeries, fakes, copies and sometimes copies which become more valued than the original, of course the fakes in turn run amok.

This invasion of the real by ever more fakes produces the uses of the fake to manipulate the real on ever more grand scales.

A very dramatic example of a forgery literally exploding into the world is the "Italian Letter" used by the US as part of their "reasons" to invade Iraq. The US combined the Italian Letter with the fabrications of "Curveball" to create the causes for War which were not actually there at all, yet in the presentation given by Colin Powell, these "fakes" convinced the majority of Americans and many in the world that one had to strike pre emptively the greatest evil since Hitler. (By then Osama Bin Missing was already relegated to the remote past-as the Most Wanted and Evil Man in the World. No one could really tell if the videos he produced were real or memorex--let alone pre recorded to be played later by anyone with a stake in his reappearances through time, whether the US or Al Queda or someone else. Saddam has long been replaced by the President of Iran using the usual collections of mistranslations, "evidences" which have never surfaced and for four years now the buildup to an attack which is generating al manner of forgeries the most recent being the "attack" "video taped" and "audio" recorded by Iranian speed boats on an American ship.)

Forgeries and frauds have been used for political ends throughout history, and in recent years have become a very real problem in journalism, not just in "memoirs." The biggest example of them all is MEMRI which provides almost all the news from the Mid East which is carried by the American Media. MEMRI is a constant practitioner of disinformation, faked translations of planted stories, censorship by omission as well as commission, and outright fabrication and manipulation of events and facts which are loosely based on a kind of tangential alternate reality. Yet, since that is the accepted point of view which is heard and seen and read over and over 24/7, it becomes taken as "truth." As Josef

Goebbels said--(in paraphrase), "the longer and louder one repeats a lie--the more it becomes accepted as the Truth."

The history of forgeries and frauds is very ancient, as throughout history for many different reasons writers could not express what they wanted to without resorting to various subterfuges--pseudonyms, false "translations," heteronyms, the forging of documents to in turn be used as the "proofs" of the forgeries which were in need of such "proofs," and a vast array of stews of plagiarisms, misinformation, disinformation, fraudulent facts and complete fabrications. The literature of the 18th Century in England and Europe especially is an incredible out pouring of textualities which to shame contemporary attempts at producing various forms of hyper-hybrid forms. The 18th century is stupefying as well as stupendous in their creations of multiplicities of texts and authors and translators and editors and reference books all intermingling in ways which go farther out there than all but a very few writers have since.

And,, not surprisingly, this proliferation was generated by the discovery of and the race to colonize and exploit the New Worlds of the Western Hemispheres. In a very real historical sense, the present USA has emerged from centuries of faked documents, plagiarized and recombined and half invented guide books, invented tribes of Indians with invented languages and customs, Northwest Passages, North East Passages, a multiplicity of hallucinations and concoctions of garbled misunderstandings, mis readings, false clues, forged maps, a continual storm of controversies and violence generated by disputes over lands which did or not exist only on paper, as well as rivers and mountains claimed by the creation of expeditions to the middle of nowhere in search of El Dorados.

The USA is actually continually being "rediscovered" by the findings of real/forged 'evidences" of the Chinese, the Phoenicians, the Vikings having been "here" "first," conveniently ignoring as usual that there already were people inhabiting the vast lands, and had been for a very long time.

The first known forgery of a text not surprisingly is found where the earliest known texts are from--present day Iraq. Immediately that there is writing, it reveals the possibilities of its own forgery, and, by extension, the creation of "authors" who never "existed," as well as ones who did but were hidden under various guises created for public in order to protect themselves, or to advance various strategies within the social structures in which they hoped to climb. (One of the desires which poets use poetry for, in part of Bolano's formulation of this in the Nazi Literatures book.)

One of the greatest forgers of modern times was singlehandedly undermining the Mormon Church by the production of "fake" documents exposing the founding documents of Mormonism themselves as fraudulent. . Hoffman also produced a forgery not only of an Emily Dickinson manuscript, but created as

well a "previously unknown" Dickinson poem which was purchased to be used for a collection honoring the poet in her native Amherst, and which only at the last moment the curator who had purchased it was able to prove was a fake. The forms of violence which Bolano notes are related with literature caught up dramatically with Hoffman, who murdered two people and accidentally or not nearly car bombed himself to death.

The exposure of fakes in a sense becomes a way to have the examples of scape goats so that one may direct the attention towards them exclusively rather than extending the examples to essay the directions in which they may lead one.

Paradoxically, often the opening of writing does not occur in these cases, but the furthering of efforts for its containment, and for the complacencies and easy condemnations offered by these containments.

On the one hand fakes open the doors for invasions of elsewhere, and on the other, they produce the closing of them "closer to home."

Yet if seen as being a part of and not apart from writing, the fake, taken as a fake, offers a further journeying into what are the possibilities of the real and unreal in and with writing--into the unexpected and unknown--which the insistence on the unquestioned authority of a "reality" which denies the possibility of its own falseness denies.

There is then a difference which opens between censure and censorship--a thin line which is dangerously easy to cross.

If it is kept in mind that what one works with is quite possibly a fake and that the inquiry is not for and from a preconceived "truth"--but from an understanding of the continually punning and doubling nature of writing itself--then the questioning which a fake introduces becomes an opening outwards--

Writing as it moves on a page is erasing the open space on which it inscribes itself. Its presence as it moves makes absent what it is erasing by marking--yet at the same time its presence is a sign of the absence of the other.

is it then possible that what is absent yet present in that sign is in turn an erasure of what is present--and so in turn that absence becomes re-presented--as the sign of the erasure of what had been its own absence--and on outwards--

The example of the fake is a way which opens further the questioning of what is taken to be real--

By being a symptom and not an exception--

After all, in many places which are offices having a control over lives, there is posted a sign which says--"If it's not in writing it never happened."

One is tempted at times when no one is watching to cross out the "not"-- "If it's in writing it never happened"--

or to simply add a "k" and proclaim the existence of this "knot" which is in writing--

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109. **Dodie Bellamy**

[2nd floor projects] presents TARIQ ALVI hanging matters

Wed 5 Mar 2008

2nd floor projects presents

T A R I Q A L V I

hanging matters

March 8 - April 13, 2008

Opening reception Saturday March 8, 7-10pm

The Bandaged Lady

by D O D I E B E L L A M Y chapbook (edition of 100)

[2nd floor projects]

3740 25th street, no.205

san francisco CA 94110



projects2ndfloor.blogspot.com

sunday 12-5pm + by appointment

* Opening nights parking is limited in the neighborhood-

Ride public transportation

4 blocks from 24th Street BART station,

MUNI lines 14, 49, 48, 24, 26, J Church, and more

* Please no smoking or bicycles in the building

Best regards.

Margaret Tedesco

Support for this project is provided by Southern Exposure's Alternative Exposure Grant Program.

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110. **David-Baptiste Chirot**

FW: Transpoetry: A Workshop with Beth Bretl & Oody Petty THIS SATURDAY! 3/8/08

Wed 5 Mar 2008

Date: Wed, 5 Mar 2008 11:39:44 -0800

From: [REDACTED]

Subject: Transpoetry: A Workshop with Beth Bretl & Oody Petty THIS SATURDAY! 3/8/08

To: [REDACTED]

Transpoetry with Beth Bretl and Oody Petty

Saturday, March 8, 1-4pm \$35 / \$30 members

In the movement between departure and arrival, winter and spring, sleep and wakefulness, there is a threshold, a liminal, undefined space of creativity. The disorientation of such moments is ripe for poetic work. This workshop makes use of writing exercises that will guide us to places of instability and help us explore the transitional phases in our lives. Appropriate for experienced writers and those just beginning.

Oody Petty and Beth Bretl are Milwaukee area poets. They have both taught English and creative writing at UW-Milwaukee and served as poetry editors for The Cream City Review. Currently, Bretl and Petty are offering poetry seminars throughout Southeastern Wisconsin.

To register call [REDACTED]

Woodland Pattern Book Center

celebrating the contemporary imaginations since 1979.

NEXT WEEKEND

I as Correspondent: A Master Class with Hoa Nguyen

Saturday, March 15, 1-3pm \$25 (includes a ticket to her 7pm reading)

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

Woodland Pattern Book Center

720 E. Locust Street

Milwaukee, WI 53212

phone [REDACTED]

Helping your favorite cause is as easy as instant messaging. You IM, we give.

http://im.live.com/Messenger/IM/Home/?source=text_hotmail_join=

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111. **steve russell**

Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times

Wed 5 Mar 2008

Remember James Frey, his dopey confession on Oprah? "A Million Little Pieces" would have been a decent first novel. The guy knew something about addiction, spun a reasonably compelling narrative, etc. But gosh, some of it was made up. Most of it was made up. What do people want -- True Confessions?

Jason Quackenbush <[REDACTED]> wrote: This stuff just baffles me. Of course, it gives the lie of the 'memoir' genre which is little more than sensationalism and voyeuristic pornography these days, but if the book's good the book's good. who cares if it's fiction or not? it strikes me that the problem here isn't people writing fiction and selling it as non-fiction, it's that people can only seem to invest in a book if they're assured by the publisher that the stories contained within are about real people and are not made up. that these selfsame people then have the audacity to get peevish about it when writers pull the wool over their eyes in order to get them to pay attention to what they're saying is really just idiotic.

David Chirot wrote:

> Yet another occurrence of what seems to be multiplying --
> in the last few decades--
> yet at the same a very old trope--
>
> <http://www.nytimes.com/2008/03/04/books/04fake.html?ref=arts> ---
>

Never miss a thing. Make Yahoo your homepage.

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112. **Alan Sondheim**

ALAN SONDHEIM at MILLENNIUM FILM, New York City, March 15

Wed 5 Mar 2008

(Please come if you can! Whatever you think of the work, it's most likely unique and on some sort of strange frontier between 'real' and 'virtual,' 'analog' and 'digital' and the boundaries of modeling and recognition. We're down in West Virginia until August; this is probably the only chance to see the videos and images 'live.' Thanks! - Alan

ALAN SONDHEIM at MILLENNIUM FILM, New York City, March 15

Film Workshop, Inc. 66 East 4th St.
New York, N.Y. 10003
Personal Cinema Program
Winter Series 2008

*STARTING TIME - 8PM

*ADMISSION - \$8 / \$6 (for members)

*INFORMATION - [REDACTED]

www.millenniumfilm.org

[REDACTED]

FILM SERIES STAFF

Program Director - Howard Guttenplan

Projection - Michael Park, Lorenzo Gattorna

MARCH 15 (Sat.)

ALAN SONDHEIM

CUTTING THE EDGE. Alan Sondheim, Azure Carter, Sandy Baldwin and Gary Manes have been working for the past several months at the Virtual Environments Laboratory, West Virginia University, Morgantown. Sondheim will be presenting the results of that research, which involves avatars, human modeling, phenomenology of virtual lives, choreography, motion capture, and a host of other issues. Some of the work has been completed with renowned dancer/choreographer Foofwa d'Imobilite, based in New York and Geneva, Switzerland. The modeling includes distorted and misconfigured mappings, crystal and other radio mappings of the environment, and other material which literally cut the edge, live on the edge of software, hardware, and real-life environments, including Second Life, Brooklyn, West Virginia, and spaces internal to 3D modeling programs. This work is supported by National Science Foundation (WVU) and New York State Council On The Arts grants. The prolific Alan Sondheim has been a regular part of the Personal Cinema Series for many years and this program contains his usual collection of surprises, sexual meditations and formal adventures. He has been constructing audio and video, performing, and inscribing within cyberspace since 1994. Since that time he has been working on an "internet text," a continuous meditation on philosophy, psychology, language, body and virtuality.

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113. **Aryanil Mukherjee**

Obama Poems

Wed 5 Mar 2008

for those Obama fans feeling a little low after his tuesday "momentum-check"
here is some mild consolation. two poems (fished out from the net) Barack
wrote in his college days.

pretty decent poems for a 19-year-old, especially the second one.

aryanil

=====

Pop

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.

I listen, nod,

Listen, open, till I cling to his pale,

Beige T-shirt, yelling,

Yelling in his ears, that hang

With heavy lobes, but he's still telling

His joke, so I ask why
He's so unhappy, to which he replies . . .
But I don't care anymore, cause
He took too damn long, and from
Under my seat, I pull out the
Mirror I've been saving; I'm laughing,
Laughing loud, the blood rushing from
his face
To mine, as he grows small,
A spot in my brain, something
That may be squeezed out, like a
Watermelon seed between
Two fingers.
Pop takes another shot, neat,
Points out the same amber
Stain on his shorts that I've got on mine,
and
Makes me smell his smell, coming
From me; he switches channels, recites
an old poem
He wrote before his mother died,
Stands, shouts, and asks
For a hug, as I shink*, my
Arms barely reaching around
His thick, oily neck, and his broad back;
'cause
I see my face, framed within
Pop's black-framed glasses
And know he's laughing too.

=====

Underground
Under water grottos, caverns
Filled with apes
That eat figs.
Stepping on the figs
That the apes
Eat, they crunch.
The apes howl, bare
Their fangs, dance,
Tumble in the
Rushing water,
Musty, wet pelts
Glistening in the blue.

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114. **Jason Quackenbush**

Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times

Wed 5 Mar 2008

I'm also thinking of the JT Leroy dust up here. And those weren't even memoirs, they were billed as novels. The only falseness there was the persona of the author, how the author chose to represent herself in public. The whole thing is ridiculous. I don't think people want True Confessions, I think they want the literary equivalent of Reality TV. I shudder for the future of our culture.

On Wed, 5 Mar 2008, steve russell wrote:

Remember James Frey, his dopey confession on Oprah? "A Million Little Pieces" would have been a decent first novel. The guy knew something about addiction, spun a reasonably compelling narrative, etc. But gosh, some of it was made up. Most of it was made up. What do people want -- True Confessions?

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that the stories contained within are about real people and are not made up. that these selfsame people then have the audacity to get peevish about it when writers pull the wool over their eyes in order to get them to pay attention to what they're saying is really just idiotic.

David Chirot wrote:

*Yet another occurrence of what seems to be multiplying --
in the last few decades--
yet at the same a very old trope--*

<http://www.nytimes.com/2008/03/04/books/04fake.html?ref=arts> ---

Never miss a thing. Make Yahoo your homepage.

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115. **Jason Quackenbush**

Re: Obama Poems

Wed 5 Mar 2008

No kidding about the second one. I wonder if he still writes poetry. Where did these come from?

On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:

*for those Obama fans feeling a little low after his tuesday "momentum-check"
here is some mild consolation. two poems (fished out from the net) Barack
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I'm sure he's unaware of his
Dark, watery eyes, that
Glance in different directions,
And his slow, unwelcome twitches,
Fail to pass.
I listen, nod,
Listen, open, till I cling to his pale,
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With heavy lobes, but he's still telling
His joke, so I ask why
He's so unhappy, to which he replies . . .
But I don't care anymore, cause
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his face
To mine, as he grows small,
A spot in my brain, something
That may be squeezed out, like a
Watermelon seed between
Two fingers.
Pop takes another shot, neat,
Points out the same amber
Stain on his shorts that I've got on mine,
and
Makes me smell his smell, coming
From me; he switches channels, recites
an old poem
He wrote before his mother died,
Stands, shouts, and asks
For a hug, as I shink*, my
Arms barely reaching around
His thick, oily neck, and his broad back;
'cause
I see my face, framed within
Pop's black-framed glasses
And know he's laughing too.

=====

Underground

Under water grottos, caverns

Filled with apes

That eat figs.

Stepping on the figs

That the apes

Eat, they crunch.

The apes howl, bare

Their fangs, dance,

Tumble in the

Rushing water,

Musty, wet pelts

Glistening in the blue.

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116. **steve russell**

Re: Obama Poems

Wed 5 Mar 2008

Chirot posted this a couple of weeks ago. It's a fun article. Bloom read the Obama poems. He thought they were decent. Bloom goes on to ridicule politicians and other public figures and their dismal verse. He calls Jimmy Carter "the worst poet in America." Poor Jimmy. And yet, he (Carter) remains distinguished, if only as very bad.

Jason Quackenbush <[REDACTED]> wrote: No kidding about the second one. I wonder if he still writes poetry. Where did these come from?

On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:

for those Obama fans feeling a little low after his tuesday "momentum-check" here is some mild consolation. two poems (fished out from the net) Barack wrote in his college days.

pretty decent poems for a 19-year-old, especially the second one.

aryanil

=====

Pop

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.

I listen, nod,

Listen, open, till I cling to his pale,

Beige T-shirt, yelling,

Yelling in his ears, that hang

With heavy lobes, but he's still telling

*His joke, so I ask why
He's so unhappy, to which he replies . . .
But I don't care anymore, cause
He took too damn long, and from
Under my seat, I pull out the
Mirror I've been saving; I'm laughing,
Laughing loud, the blood rushing from
his face
To mine, as he grows small,
A spot in my brain, something
That may be squeezed out, like a
Watermelon seed between
Two fingers.
Pop takes another shot, neat,
Points out the same amber
Stain on his shorts that I've got on mine,
and
Makes me smell his smell, coming
From me; he switches channels, recites
an old poem
He wrote before his mother died,
Stands, shouts, and asks
For a hug, as I shink*, my
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His thick, oily neck, and his broad back;

'cause

I see my face, framed within

Pop's black-framed glasses

And know he's laughing too.

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That eat figs.

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Eat, they crunch.

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Their fangs, dance,

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Rushing water,

Musty, wet pelts

Glistening in the blue.

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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117. **Daniel Godston**

Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times

Wed 5 Mar 2008

James Frey & Margaret B. Jones ought to go on Oprah & embark on a faux memoir tour called "A Million Little Consequences."

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

From: UB Poetics discussion group

[mailto:██████████]On Behalf Of steve russell

Sent: Wednesday, March 05, 2008 3:06 PM

To: ██████████

Subject: Re: Author Admits Acclaimed "Gang" Memoir Is Fantasy - New York Times

Remember James Frey, his dopey confession on Oprah? "A Million Little Pieces" would have been a decent first novel. The guy knew something about addiction, spun a reasonably compelling narrative, etc. But gosh, some of it was made up. Most of it was made up. What do people want -- True Confessions?

Jason Quackenbush <██████████> wrote: This stuff just baffles me. Of course, it gives the lie of the 'memoir' genre which is little more than sensationalism and voyeuristic pornography these days, but if the book's good the book's good. who cares if it's fiction or not? it strikes me that the problem here isn't people writing fiction and selling it as non-fiction, it's that people can only seem to invest in a book if they're assured by the publisher that the stories contained within are about real people and are not made up. that these selfsame people then have the audacity to get peevish about it when writers pull the wool over their eyes in order to get them to pay attention to what they're saying is really just idiotic.

David Chirot wrote:

> Yet another occurrence of what seems to be multiplying --

> in the last few decades--

> yet at the same a very old trope--

>

> <http://www.nytimes.com/2008/03/04/books/04fake.html?ref=arts> ---

>

Never miss a thing. Make Yahoo your homepage.

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118. **Eleni Stecopoulos**

Kocik & Stecopoulos: March 13, the Poetry Center

Wed 5 Mar 2008

the Poetry Center
presents

two readings by poets
ELENI STECOPOULOS and ROBERT KOCIK

Thursday MARCH 13, 2008

3:30 pm @ the Poetry Center
HUM 512, San Francisco State University

7:30 pm @ the Unitarian Center
1187 Franklin (at Geary), San Francisco
admission: \$5

Eleni Stecopoulos, author of *Autoimmunity* (Taxt, 2006), studied literature and Hellenic Studies at Princeton, creative writing at U. Virginia, poetics and anthropology at SUNY Buffalo. She is completing two projects: *Idiopathic: Visceral Poetics and the Chronic Syndrome of the West* (criticism/memoir) and *Earth Also is a Private Language*, a book-length poem about the island of Evvia (Euboea), its geothermal springs and ancient healing sanctuaries, and family stories from the island. She is guest-curator for the Poetry Center's special afternoon-length program *The New Asklepiion: Poetics and Healing*, taking place March 15, with Eric Greenleaf on Balinese trance-healing ritual and Robert Kocik on "prosodic" building in relation to the ancient Greek dream-healing sanctuary.

Robert Kocik, poet, essayist, artist, design/builder, lives in Brooklyn, NY, where he directs the Bureau of Material Behaviors. He is currently developing a building based on "prosody" and poets' imagined relevance to our society. With the choreographer Daria Fain, he has initiated the Prosodic Body-an aesthetics or artscience based on prosody as the bringing forth of everything. His publications include: *Overcoming Fitness* (Autonomedia, 2001), and *Rhrurbarb* (Field Books, 2007).

Coming up:

Full details at: <http://www.sfsu.edu/~poetry>

The New Asklepiion Poetics and Healing curated by Eleni Stecopoulos with ERIC GREENLEAF and ROBERT KOCIK Saturday MARCH 15 2:00-6:00 pm @ the Unitarian Center 1187 Franklin (at Geary), \$5

SALUTE to GEORGE OPPEN Saturday APRIL 26 2:00-4:00 pm @ the Koret Auditorium San Francisco Main Public Library 100 Larkin St (Civic Center

BART), free o In honor of Oppen's Centenary, the Salute to George Oppen on April 26 will be the Poetry Center's sole public event during the month of April 2008. Co-sponsored by San Francisco Public Library and Friends of the SF Public Library PHILIP WHALEN's Collected Poems celebration and tribute Saturday MAY 32:00-4:00 pm @ the Koret Auditorium San Francisco Main Public Library 100 Larkin St (at Civic Center BART), free Co-sponsored by San Francisco Public Library and Friends of the SF Public Library

JUAN FELIPE HERRERA with 187 Reasons Mexicanos Can't Cross the Border: Undocumented 1971-2007 Monday MAY 512:00 noon @ the Poetry Center HUM 512, SFSU, free
live word & music performance with the Shambhalla Cruisers: Francis Wong, John Carlos Perea...
Full details at:
<http://www.sfsu.edu/~poetry>

--

=====

Poetry has no ebb and flow. It is, it abides. Even if you take away its "social" efficacy, you cannot take away its living, human fullness, profundity, autonomy. After all, it can visibly penetrate also into those spheres where sleep is so active. To "dare" to dwell in sleep, to draw nourishment from it, such, if you like, is the unhurried confidence of poetry in itself - it does not need to be "shown the way," to be "authorized," to be controlled (so too, correspondingly, the reader). Does poetry lose something in such circumstances, or does it gain? Let me leave this as an unanswered question. The main thing is that it survives. Drive it out of the door, it comes back through the window.** in memoriam GENNADY AYGI b. 1934 Chuvashia - d. 2006 Moscow

from SLEEP-AND-POETRY tr. Peter France (CHILD-AND-ROSE, New Directions, 2003)

=====

Steve Dickison, Director
The Poetry Center & American Poetry Archives
San Francisco State University
1600 Holloway Avenue, San Francisco 94132
<http://www.sfsu.edu/~poetry>

Climb to the top of the charts! Play the word scramble challenge with star power.
http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_jan=

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119. **Ryan Daley**

Re: More re Literary frauds etc//Fallout from a Literary Fraud-NY Times

Wed 5 Mar 2008

David,

Wow...I didn't realize that about MEMRI. Any link to where you found information about them?

Best,

Ryan

On Wed, Mar 5, 2008 at 3:22 PM, David Chirot <[REDACTED]> wrote:

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

From: David Chirot <[REDACTED]>

Date: Wed, Mar 5, 2008 at 11:05 AM

Subject: More re Literary frauds etc//Fallout from a Literary Fraud-NY Times

To: [REDACTED]

Mary asked if there is more re literary frauds--following these links i write of a few that have existed since the Sumerians

Tragically in the deepest sense, the site of the first writing as well as the first forgeries of writing, is being annihilated by the American Invasion and Occupation of Iraq, based on the use of forgeries--

Forgeries, frauds not only "fake" a reality and/or fiction, they in turn have direct consequences in the world.

A great many frauds are generated for just this reason--war, occupation, conquest, the control of the "historical record."

Everywhere where there are colonizers, the historical and archeological record becomes altered, forged, erased, in order to demonstrate the "right" of the invaders to lands which they have stolen.

From today's paper:

Fallout From a Literary Fraud - Love and Consequences - Margaret Seltzer - Margaret B. Jones - New York Times

<http://www.nytimes.com/2008/03/05/books/05fake.html?th&emc=th> ---

Holocaust Memoir Turns Out to Be Fiction - New York Times

http://www.nytimes.com/2008/03/03/books/03arts-HOLOCAUSTMEM_BRF.html?

[_r=1&ref=arts&oref=login---](#)

(The book "Mishcha's Memoire of the Holocaust years," a huge bestseller and translated into 18 languages and made into a French film, turns out to be fantasy which the "author" has been living out in fact her actual daily reality.)

Mary asks if there is more re literary frauds and the like.

There is a very great deal more as I wrote the other day --

Frauds in writing are far more common and damaging than is realized, which is why the focus tends to be on the literary and journalistic examples of these, as they are able to be blamed on a single person usually, rather than on many, which begins to entail steadily more problems in exposing and proving what is going on, the more powerful the many are.

The reasons for the pulping of the editions of the "gang member's" book I think it's possible may be due to clauses in the contract which were signed, in which the author swore to the truth of her writing. In that sense, by the book not living up to its contract, it becomes a form of legal fraud which the company cannot market in its present edition without breaking the law.

I am only suggesting this as a possibility, as its marketing would constitute, until repackaged, an example of false advertising. In many cases a sticker alone cannot change this, because it is the "complete package" as it were which has been marketed as "truth" and signed to be legally true, and is found not to be true.

Of course, the more copies of the book that are destroyed, the more those remaining editions may someday be worth something.

(I co-managed a new/used/rare record store for six years, a business in which there are myriad fakes, bootlegs, unlicensed copies and the like one has to be on the look out for, because, ironically, some of them are highly valuable due to their scarcity., often created by their having been "pulled" for just such reasons, among a great many other strange reasons--.)

A series of pieces i am working on for close to a year now involves

literary frauds, forgeries, the proliferation of "authors" from a single person--both "real" and "fictional" "authors"--and as well the building up of a form of meta-criticism which these "authors" and works create in their wake, and within the fictions of various writers, along side the examples of works which within the works themselves are various forms of fictions which generate in turn real documents.

I'm interested in the ways in which the literary and artistic forgeries also operate in a continuum of the much larger forgeries they often distract one from.

One finds by examining these interrelationships that literary and artistic frauds and forgeries are a part of as well as often being for that reason seen as apart from the much vaster ones of which they are the symptoms, in order to "control the damage" of this coming to light.

I think if one extends the existence and proliferation of the creation of "fakes" as a symptom rather than isolated incidents, limited to the literary sphere, they open the ways outward into which language itself functions in a society which has long been given to the use of forgeries and fakes to justify its actions., and itself was for centuries the land most often presented in faked descriptions to attract explorers, colonists and investments, and continues to do this daily for the seeking of the same aboard.

The history of what is now the USA for centuries was made up of faked maps, forged land claims, tall tales, hallucinations, fictions and minglings of plagiarisms, inventions, forgeries and the stray fact to try to pin the donkey to the tail so to speak.

Not surprisingly, I think this makes Americans particularly gullible, in that one is so surrounded by the non-stop production of faked news and "ideas" and "opinions" that the basis for determining the "truth" is largely the same as it is for fiction--the willing suspension of disbelief. One is told that some forms of writing are more in the possession of truth--and if the sales pitch is convincing enough, one goes along with it. After a while the belief turns into fact and one lives it as an actuality. And once it becomes an actuality, it becomes necessary to guard it, create a security

system for it and start to generate forms of conformity and regulation.

The exposure of fakes sends tremors through the various forms of writing which see themselves as truth-based, because they reveal the crack in The Golden Bowl as Henry James presented it.

*When fakes are exposed, one witnesses a kind of scurrying to prove that not
al writing is shot through with these cancerous rhizomatic fissurings. The great need is to quarantine the fakes so they do not contaminate the "healthy" and "real" texts and writings. It is too much to ask of persons to
bear the idea that what they take to be real may be as fake as these "sick" cells.*

*Yet the "fictional" and "real" "authors" are not limited to a single person,
but extend from small coteries and groups to such large collectives as the US Government's inner circles, huge news agencies, and the Dis-Information Highways on the Internet. A great many things which have become quite large
"bodies of knowledge" often turn out to have been based on forged or faked or deliberately "mistranslated" bases.*

*In a very "real" way the world is continually awash in "fakes," "forgeries,"
"frauds," and simulations. The art world for example is continually being rocked by the exposure of fakes, which for a brief period open a window on the vast number of fakes parading in the world's museums and art galleries and private collections. The curtain has to be pulled back hurriedly, though
to protect the agents and experts and insurance companies involved.*

*The proliferation of faked objects, memorabilia and documents of all sorts,
of collectibles and "rare editions," and "Bibliophile" treasures has been immense since the introduction of Ebay and other on line auctions, stores, sellers of collectibles and low profile operators and scam artists. (No
to mention "Antiques Roadshow's planting the hallucinatory dreams of El Dorado
in basements and at8tics throughout its viewing publics.) The moment a new area is opened for the marketplace--whether of objects or ideas--the way is
opened for the introduction of ever more "bootlegs."*

A paradox of Benjamin's critique of the "Work of Art in the Age of Mechanical Reproduction" has been not the destruction of the "Aura" of the original and unique work of art, but the mass production of millions of new

forms of "original pressings/editions/models" of manufactured objects ever more sought after with the same fervor as was previously reserved for the "Aura of the Original." Rather than being extinguished, the Aura has run amok. And since the Aura has from time immemorial drawn in its wake forgeries, fakes, copies and sometimes copies which become more valued than the original, of course the fakes in turn run amok.

This invasion of the real by ever more fakes produces the uses of the fake to manipulate the real on ever more grand scales.

A very dramatic example of a forgery literally exploding into the world is the "Italian Letter" used by the US as part of their "reasons" to invade Iraq. The US combined the Italian Letter with the fabrications of "Curveball" to create the causes for War which were not actually there at all, yet in the presentation given by Colin Powell, these "fakes" convinced

the majority of Americans and many in the world that one had to strike preemptively the greatest evil since Hitler.

(By then Osama Bin Missing was already relegated to the remote past-as the

Most Wanted and Evil Man in the World. No one could really tell if the videos he produced were real or memorex--let alone pre recorded to be played

later by anyone with a stake in his reappearances through time, whether the

US or Al Queda or someone else. Saddam has long been replaced by the President of Iran using the usual collections of mistranslations, "evidences" which have never surfaced and for four years now the buildup to

an attack which is generating al manner of forgeries the most recent being the "attack" "video taped" and "audio" recorded by Iranian speed boats on an

American ship.)

Forgeries and frauds have been used for political ends throughout history, and in recent years have become a very real problem in journalism, not just

in "memoirs." The biggest example of them all is MEMRI which provides almost all the news from the Mid East which is carried by the American Media. MEMRI is a constant practitioner of disinformation, faked translations of planted stories, censorship by omission as well as commission, and outright fabrication and manipulation of events and facts which are loosely based on a kind of tangential alternate reality. Yet,

since that is the accepted point of view which is heard and seen and read over and over 24/7, it becomes taken as "truth." As Josef Goebbels said--(in paraphrase), "the longer and louder one repeats a lie--the more it becomes accepted as the Truth."

The history of forgeries and frauds is very ancient, as throughout history for many different reasons writers could not express what they wanted to without resorting to various subterfuges--pseudonyms, false "translations," heteronyms, the forging of documents to in turn be used as the "proofs" of the forgeries which were in need of such "proofs," and a vast array of stews of plagiarisms, misinformation, disinformation, fraudulent facts and complete fabrications. The literature of the 18th Century in England and Europe especially is an incredible out pouring of textualities which to shame contemporary attempts at producing various forms of hyper-hybrid forms. The 18th century is stupefying as well as stupendous in their creations of multiplicities of texts and authors and translators and editors and reference books all intermingling in ways which go farther out there than all but a very few writers have since.

And,, not surprisingly, this proliferation was generated by the discovery of and the race to colonize and exploit the New Worlds of the Western Hemispheres. In a very real historical sense, the present USA has emerged from centuries of faked documents, plagiarized and recombined and half invented guide books, invented tribes of Indians with invented languages and customs, Northwest Passages, North East Passages, a multiplicity of hallucinations and concoctions of garbled misunderstandings, mis readings, false clues, forged maps, a continual storm of controversies and violence generated by disputes over lands which did or not exist only on paper, as well as rivers and mountains claimed by the creation of expeditions to the middle of nowhere in search of El Dorados.

The USA is actually continually being "rediscovered" by the findings of real/forged 'evidences" of the Chinese, the Phoenicians, the Vikings having been "here" "first," conveniently ignoring as usual that there already were people inhabiting the vast lands, and had been for a very long time.

The first known forgery of a text not surprisingly is found where the earliest known texts are from--present day Iraq. Immediately that there is writing, it reveals the possibilities of its own forgery, and, by extension, the creation of "authors" who never "existed," as well as ones

who did but were hidden under various guises created for public in order to

protect themselves, or to advance various strategies within the social structures in which they hoped to climb. (One of the desires which poets use poetry for, in part of Bolano's formulation of this in the *Nazi Literatures* book.)

One of the greatest forgers of modern times was singlehandedly undermining the Mormon Church by the production of "fake" documents exposing the founding documents of Mormonism themselves as fraudulent. . Hoffman also produced a forgery not only of an Emily Dickinson manuscript, but created as

well a "previously unknown" Dickinson poem which was purchased to be used for a collection honoring the poet in her native Amherst, and which only at

the last moment the curator who had purchased it was able to prove was a fake. The forms of violence which Bolano notes are related with literature caught up dramatically with Hoffman, who murdered two people and accidentally or not nearly car bombed himself to death.

The exposure of fakes in a sense becomes a way to have the examples of scape

goats so that one may direct the attention towards them exclusively rather than extending the examples to essay the directions in which they may lead one.

Paradoxically, often the opening of writing does not occur in these cases, but the furthering of efforts for its containment, and for the complacencies and easy condemnations offered by these containments.

On the one hand fakes open the doors for invasions of elsewhere, and on the other, they produce the closing of them "closer to home."

Yet if seen as being a part of and not apart from writing, the fake, taken as a fake, offers a further journeying into what are the possibilities of the real and unreal in and with writing---into the unexpected and unknown--which the insistence on the unquestioned authority of a "reality" which denies the possibility of its own falseness denies.

There is then a difference which opens between censure and censorship--a thin line which is dangerously easy to cross.

If it is kept in mind that what one works with is quite possibly a fake and

that the inquiry is not for and from a preconceived "truth"--but from an understanding of the continually punning and doubling nature of writing itself--then the questioning which a fake introduces becomes an opening outwards--

Writing as it moves on a page is erasing the open space on which it inscribes itself. Its presence as it moves makes absent what it is erasing by marking--yet at the same time its presence is a sign of the absence of the other.

is it then possible that what is absent yet present in that sign is in turn an erasure of what is present--and so in turn that absence becomes re-presented--as the sign of the erasure of what had been its own absence--and on outwards--

The example of the fake is a way which opens further the questioning of what is taken to be real--

By being a symptom and not an exception--

After all, in many places which are offices having a control over lives, there is posted a sign which says--"If it's not in writing it never happened."

One is tempted at times when no one is watching to cross out the "not"--"If it's in writing it never happened"--

or to simply add a "k" and proclaim the existence of this "knot" which is in writing--

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120. **Nate Pritts** **A Ric Caddel Sampler**

Thu 6 Mar 2008

H_NGM_N #7 went live a few months ago and it included a note by Aaron Tieger, part of his preface to the forthcoming Uncertain Time, The Collected Ric Caddel that he's edited for Pressed Wafer.

A little late, but we've finally posted a selection of Caddel's poetry to go along with it - a perfect teaser for the new essential volume. Click over and check out this & everything issue #7 has to offer:

http://www.h-ngm-n.com/cur_ent-i_sue

Also, don't forget to check out the new issue of COMBATIVES, the single author 'zine operating within H_NGM_N's borders, by clicking here:

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

n8_____:: Nate Pritts <http://correspondentbreeze.blogspot.com/>

Shed those extra pounds with MSN and The Biggest Loser! <http://biggestloser.msn.com/>=

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121. **Barry Schwabsky**

Re: Obama Poems

Thu 6 Mar 2008

But do poets do any better as politicians than politicians do as poetry? Has anyone read the campaign speech Ezra Pound wrote when he ran for class president in high school?

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

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Thursday, 6 March, 2008 1:26:05 AM

Subject: Re: Obama Poems

Chirot posted this a couple of weeks ago. It's a fun article. Bloom read the Obama poems. He thought they were decent. Bloom goes on to ridicule politicians and other public figures and their dismal verse. He calls Jimmy Carter "the worst poet in America." Poor Jimmy. And yet, he (Carter) remains distinguished, if only as very bad.

Jason Quackenbush <[REDACTED]> wrote: No kidding about the second one. I wonder if he still writes poetry. Where did these come from?

On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:

for those Obama fans feeling a little low after his tuesday "momentum-check" here is some mild consolation. two poems (fished out from the net) Barack wrote in his college days.

pretty decent poems for a 19-year-old, especially the second one.

aryanil

=====

Pop

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.

I listen, nod,

Listen, open, till I cling to his pale,

Beige T-shirt, yelling,

Yelling in his ears, that hang

With heavy lobes, but he's still telling

His joke, so I ask why

He's so unhappy, to which he replies . . .

But I don't care anymore, cause

He took too damn long, and from

*Under my seat, I pull out the
Mirror I've been saving; I'm laughing,
Laughing loud, the blood rushing from
his face
To mine, as he grows small,
A spot in my brain, something
That may be squeezed out, like a
Watermelon seed between
Two fingers.
Pop takes another shot, neat,
Points out the same amber
Stain on his shorts that I've got on mine,
and
Makes me smell his smell, coming
From me; he switches channels, recites
an old poem
He wrote before his mother died,
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For a hug, as I shink*, my
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And know he's laughing too.

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Under water grottos, caverns

Filled with apes

That eat figs.

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The apes howl, bare

Their fangs, dance,

Tumble in the

Rushing water,

Musty, wet pelts

Glistening in the blue.

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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122. **blacksox**

Alexander Jorgensen In Winter Park Fl.

Thu 6 Mar 2008

Anybody in listville come out and join us

Winter Park Poetry Community makes World Connection. On Wednesday March Nineteenth at 8:30, Austin's Coffee and Film, in Winter Park Florida, will have a special featured poet. Alexander Jorgensen will be visiting from China. He has lived in the United States, the Czech Republic, the Galapagos Archipelago, India's Himachal Pradesh (in the lap of Himalaya), and the

People's Republic of China, where he has resided since 2002. His work has appeared all over the web and print including: Big Bridge, Kabita Pakshik, One Less, Otoliths, to name a few. His "Letters to A Young Poet," correspondences with the late Robert Creeley, appears In Jacket Magazine #31. In addition to being a poet and visual artist, He is the managing editor of Black Robert Journal.

Russ Golata

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123. **Philip Metres**

The Moe Green Radio Hour Featuring Harvey Shapiro, Philip Metres, and Larry Gavin

Thu 6 Mar 2008

The Moe Green Radio Show Featuring Harvey Shapiro, Philip Metres, and Larry Gavin...

<http://www.blogtalkradio.com/onword/2008/03/06/The-Moe-Green-Poetry-Hour-Hosted-By-Rafael-F-J-Alvarado-Corrie-Greathouse>

Last night, I phoned in a poetry talk/reading to Rafael Alvarado (& Corrie Greathouse), the brains behind The Moe Green Poetry Hour on Blog Talk Radio. A good time, though somewhat uncanny as an experience of reading, since Rafael quietly listens on the other end. It was something like poetry psychoanalysis, and I was fully engaged in trying to elicit some sign from the analyst...

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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124. **Obododimma Oha**

Re: Obama Poems

Thu 6 Mar 2008

Thanks for digging up these poems. A commendable research. Honestly, I enjoyed reading them. Obododimma.

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

From: Aryanil Mukherjee <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, March 5, 2008 11:45:45 PM

Subject: Obama Poems

for those Obama fans feeling a little low after his tuesday "momentum-check" here is some mild consolation. two poems (fished out from the net) Barack wrote in his college days.

pretty decent poems for a 19-year-old, especially the second one.

aryanil

=====

Pop

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.
I listen, nod,
Listen, open, till I cling to his pale,
Beige T-shirt, yelling,
Yelling in his ears, that hang
With heavy lobes, but he's still telling
His joke, so I ask why
He's so unhappy, to which he replies . . .
But I don't care anymore, cause
He took too damn long, and from
Under my seat, I pull out the
Mirror I've been saving; I'm laughing,
Laughing loud, the blood rushing from
his face
To mine, as he grows small,
A spot in my brain, something
That may be squeezed out, like a
Watermelon seed between
Two fingers.
Pop takes another shot, neat,
Points out the same amber
Stain on his shorts that I've got on mine,
and
Makes me smell his smell, coming
From me; he switches channels, recites
an old poem
He wrote before his mother died,
Stands, shouts, and asks
For a hug, as I shink*, my
Arms barely reaching around

His thick, oily neck, and his broad back;

'cause

I see my face, framed within

Pop's black-framed glasses

And know he's laughing too.

=====

Underground

Under water grottos, caverns

Filled with apes

That eat figs.

Stepping on the figs

That the apes

Eat, they crunch.

The apes howl, bare

Their fangs, dance,

Tumble in the

Rushing water,

Musty, wet pelts

Glistening in the blue.

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.

http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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125. **amy king**
Poets Off Poetry

Thu 6 Mar 2008

Thanks to Jackie Clark for inviting me to participate in this series -- my entry,
"Fed You From the Blood of My Nose: A Medley Melodic" is here:

<http://thisrecording.wordpress.com/2008/03/05/in-which-nearly-every-human-knows-this-desire/>

Previous entries by Matt Henriksen and Clay Matthews here:
<http://thisrecording.wordpress.com/poets-off-poetry/>

More poets to come!

Amy

Blog

<http://www.amyking.org/blog>

Never miss a thing. Make Yahoo your home page.
<http://www.yahoo.com/r/hs>

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126. **Sarah Sarai**

Re: Obama poems/poet politicians

Thu 6 Mar 2008

Aime Cesaire (I'm leaving off the accents) was a poet politician (in Martinique).
As far as poets making politics more noble...that's one tall order.

>But do poets do any better as politicians than politicians do as poetry?
>Has anyone read the campaign speech Ezra Pound wrote when he ran for
class president in high school?

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

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Thursday, 6 March, 2008 1:26:05 AM

Subject: Re: Obama Poems

Chirot posted this a couple of weeks ago. It's a fun article. Bloom read the
Obama poems. He thought they were decent. Bloom goes on to ridicule
politicians and other public figures and their dismal verse. He calls Jimmy
Carter "the worst poet in America." Poor Jimmy. And yet, he (Carter) remains
distinguished, if only as very bad.

Jason Quackenbush <[REDACTED]> wrote: No kidding about the second one. I
wonder if he still writes poetry. Where did these come from?

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That the apes

Eat, they crunch.

The apes howl, bare

Their fangs, dance,

Tumble in the

Rushing water,

Musty, wet pelts

Glistening in the blue.

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127. **Lynn Xu**

Re: Obama Poems

Thu 6 Mar 2008

AH Ha ha he he. No. I think this does the opposite if it does anything at all. But I just thought ... it would be lighter hearted? Things are not going to end badly. ... Oh one important thing I forgot to ask you ... tho maybe it doesn't really affect yr opinion of other people but, does Ben like Obama?

On Wed, Mar 5, 2008 at 2:45 PM, Aryanil Mukherjee <[REDACTED]> wrote:

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128. **Mendi Lewis Obadike**
Re: Obama poems/poet politicians
Thu 6 Mar 2008

As was Leopold Senghor (in Senegal)

On Thu, Mar 6, 2008 at 9:23 AM, Sarah Sarai <[REDACTED]> wrote:

Aime Cesaire (I'm leaving off the accents) was a poet politician (in Martinique). As far as poets making politics more noble...that's one tall order.

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Rushing water,
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Glistening in the blue.*

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||| ^ _ () |||

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129. **David Chirot**

2 Lit Hoaxes Lists, Ginsberg & Foundation Questioned - Love and Consequences - Margaret B. Jones - Margaret Seltzer - Books - New York Times

Thu 6 Mar 2008

Subject: Foundation Questioned - Love and Consequences - Margaret B. Jones - Margaret Seltzer - Books - New York Times

<http://www.nytimes.com/2008/03/06/books/06fake.html?th&emc=th> ---

here are two overlapping lists of some of the most famous literary hoaxes -- two i wrote of previously are here--

The Education of Little Tree by Forrest/Asa Carter and the forger Mark Hoffman, a fervently anti-Mormon Mormon who rose to become an expert on Mormon documents that he was also forging in order to sabotage the Church by in turn forging further documents that would prove its founding documents were fakes, Hoffman also forged and wrote a "previously unknown" Emily Dickinson poem that at first was "verified" and purchased for a collection in Amherst and then proved fake at the last hour by the curator who had purchased it.

A really interesting character is Clifford Irving, author of the great book FAKE which inspired the Orson Welles film of that name, which is based on Irving's book on the forger of paintings Emile de Houry and on Irving's own forging of the Diaries of Howard Hughes listed below. .From writing about a forger, Irving was inspired to become one himself!!

Margaret B. Jones/Seltzer seems to have really believed in some way that her story was real. The day before the book was announced to be a fake, my mom had told me about it, as she heard a show on the public radio in which Jones had called in and talked about her life and been grilled by people who said how could you live in a gang? (Taking her story to be true.)

Jones/Seltzer, claiming to be half-Indian and as well involved with drugs--and James Frey with jail and drugs--and I think many more who haven't really "come clean" or been bothered to be looked into--play on a real and deep interest in and empathy for persons struggling with drug problems and at the same time the fascination with the glamorized aspects of this, as well as the glamorized "slumming" aspects.

The sad thing is that for all the "feel good" stories like the Holocaust Memoires and addict stories that turn out to be false, there are the true stories which are violently attacked and ultimately "kill the messenger."

Note: Allen Ginsberg and i often used to discuss the issues and concerns below that are raised in part by the various fake Holocaust and drug/gang/prison books-- often the "fake" books sell very well and get a lot of attention, and then work agsint the actaul writings which get attacked and suppressed--

Allen for decades kept records he collected having to do with the government involvement with drug distributions, illegal busts, corruption, uses of drug money for various fundings of operations--which only mushroomed through the years--

the criminalization of activism by linking it with drugs was one method of easily rounding people up that used to be discussed---Allen had been interested in that before it became really an open policy in the Sixties--the harrassment of artists, musicians and writers made easy by their use of drugs (Billie Holiday, Charlie Parker--couldn't play in the clubs in NYC, let alone "Birdland" just for two examples; Lenny Bruce, etc etc)

we used to share information on government involvements with shipping of dope related to funding overseas covert operations--

the latest revelations about the US fundings to destroy Hamas in an Iran Contra style set up barely legal are among the few in decades that don't so far seem to have involved dope money--

the latest ongoing example of drug money and war funding is the colassal explosion of heroin since the US invasion of Afghanistan--each crop exceeding the dizzying record levels of the previous--and the drug money flowing into the drug/ar lords and now the Taliban, who stamped it out when in power, also using it to purchase weapons and influence-- Heroin of the strongest most addictive kind ever known is flooding into the US--treatment centers and detoxes report an astronomical rise in suburban kids whacked out in a very short time on H

and of course the the Narco-Terrorism wars in Colombia which the US uses to get involved in the war against FARC and saber rattling with Venezuela and Ecuador--another potential for Invasion for oil--not to mention the massive amount of money in cocaine-- (oil and dope: addictions)

some of the concerns i write about below with the books which are fake or part fake re drugs and the true writings which were attacked by the national press and the CIA and did indeed "kill the messenger"-- The sad thing is that for all the "feel good" stories like the Holocaust Memoires and addict stories that turn

out to be false, there are the true stories which are violently attacked and ultimately "kill the messenger."

Drug treatment programs and treatment centers, training programs for counselors, community health centers where counseling may be had, have been routinely slashed since the early 1990's. The violence of crack gangs and users brought on a backlash against sympathy for addicts--the CIA was active in introducing crack to be distributed initially by gangs in LA, fanning eastward. Journalist Gary Webb who in 1996 originally covered this for the San Jose Mercury was attacked by all the national papers and hounded to his death, committing suicide in 2004. The CIA-Contra-Cocaine connection was lined to the coordinated attack by all the nation's newspapers simultaneously on Webb and the Mercury.

There's a very good book about this called Kill the Messenger: How the CIA's Crack Cocaine Controversy Destroyed Journalist Gary Webb by Nick Schou, to go with Webb's great book Dark Alliance The CIA, the Contras, and the Crack Cocaine Explosion

There are two new highly touted books by the Scheff father and son to do with the son's addiction to meth.

William S Burroughs Jr wrote an excellent book on this, with an intro by Allen G called SPEED The government actually labels people who are addicts and controls their lives to some extent via this. Getting SSI, as a "chronic substance abuser" one has to have monies handled by a certified payee. Its like having a prison record added to your information when you apply for anything that requires background checks.

All those things Allen talked about and was interested in decades before I knew him have all come true. (they were true then, just not as widely and openly true--which means things now are worse--)

whenever I come across these things he comes to mind and his example of always keeping alive the connections of poetry with events in the world as not only reporting but using reporting/kerouac's sketching/Cezanne's "motifs" as a way of seeing into the future-- his Blakean prophecies--

or reading Bolano's Chilean post 9/11 as US post 9/11 as the Shock Doctrine coming home--

from being introduced by the US to Chile--to being introduced here--

with torture routinely going on, discussions of pre emptive strikes on more countries, sanctioning apartheid and ethnic cleansing-all in a routine day's work, eh--

I watched the other day the cspan of the hearings on the changing the automatic sentencing which have been in use for crack cocaine possession and dealing. Crack cocaine crimes get far greater prison time and fines than do the predominantly "white collar" cocaine crimes. The bias of the system is very heavily weighted against crack users, who are predominantly poor people-- Black, White and Latino. The system is so blatantly unjust that in the hearings there was across the board support to repeal the laws.

Top 10 literary hoaxes

15.11.2001: Afghan book author 'was never in SAS' <<http://books.guardian.co.uk/news/articles/0,,593834,00.html>> Bestselling author Tom Carew may have been somewhat economical with the truth in his colourful account of his adventures in Afghanistan - according to the Ministry of Defence, he never served in the SAS. However, Carew's stunt is just the latest in a long line of literary hoaxes, from Shakespearean 'discoveries' to flying saucer frauds

*Thursday November 15, 2001
guardian.co.uk <<http://www.guardian.co.uk/>>*

1. The Donation of Constantine

This Latin document, used for centuries to justify the popes' power over mere temporal rulers, described Constantine the Great's ceding of his rights to Pope Sylvester I, who had cured his leprosy, in the fourth century. It was probably written in the 760s. A scholar denounced it in 1440, but the argument continued until the 18th century.

2. Thomas Chatterton

The teenage Chatterton had been writing faux-medieval poems since he was 12. In 1769, desperate to have his work published, he cashed in on the vogue for literary antiquity by touting his verse as the work of a 15th-century monk. The hoax was discovered, and he killed himself before his 18th birthday; but he achieved his longed-for literary immortality as the much-beloved "marvellous boy" of the Romantic movement.

3. The bard Ossian

Another poet cashing in on the primitivism craze, James Macpherson wowed the literary world in the 1760s with fragments of a third-century epic by the bard Ossian, which he had "translated" from the Scottish Gaelic. Goethe and Napoleon were fans, but Samuel Johnson was sceptical from the start. It took until the end of the 19th century for the verse to be definitively declared an invention.

4. Vortigern and Rowena

The wonderful, if over-ambitious, 18th-century hoaxer William Ireland had an anonymous friend who owned a chest stuffed with Shakespearian treasures: love letters, a missive to Elizabeth I, annotated volumes from his library, the manuscript of King Lear. All were judged to be authentic. However, Ireland overdid himself when he went on to forge a lost play, Vortigern and Rowena, in 1796. Amid a scholarly furore and much public interest, an increasingly doubtful Sheridan mounted a production. It closed after only one performance, and Ireland quickly 'fessed up.

5. Protocols of the Elders of Zion

A hoax with a pernicious and enduring legacy: the Protocols, detailing a plot by a secret cabal of Jewish financiers to take over the world, were probably fabricated in 1905. In the 1920s, Henry Ford fulminated against the 'secret cabal' in his anti-semitic newspaper, and fringe groups have given the Protocols credence ever since.

6. The Education of Little Tree

This acclaimed autobiography of a Native American orphan discovering his heritage and struggling against racism was actually written by Asa Carter, a Ku Klux Klan member and the author of George Wallace's notorious speech, "Segregation now! Segregation tomorrow! Segregation forever!" Carter's brother described the touching memoir as an exercise in "creative writing".

7. Fragments: Memories of a Childhood (1939-1948)

Binjamin Wilkomirski's first-hand account of the Holocaust was a child's-eye depiction of life in a Polish concentration camp. Published in 1995, it won many prizes and was hailed as a classic of Holocaust literature. Four years later, after doubts over its authenticity, it was withdrawn by its publishers. It appears that the author hadn't sought deliberately to deceive, but really believed the traumatic history he had invented for himself.

8. The Day After Roswell

... or how the legendary flying-saucer crash outside Roswell, New Mexico in 1947 helped America win the cold war. Retired colonel Philip Corso had, he claimed in these colourful 1997 memoirs, worked on alien technology recovered from the crash, and managed to obtain a glowing blurb for the book from a US senator. The senator later claimed that he'd been deceived by Corso - his testimonial had been written for a different book altogether - and his plug was removed from later editions.

9. Howard Hughes's biography

Clifford Irving claimed to have been commissioned by Hughes himself to write a life of the notorious recluse; a delighted publisher quickly stumped up an

advance of \$750,000. Irving, who had never met Hughes, was eventually exposed when no book materialised, and he was sent to prison.

10. The Hitler diaries

In 1983 a German magazine bought 62 volumes of the 'lost diaries' of Adolf Hitler. These had supposedly been discovered by farmers after the plane in which the diaries had been dispatched, shortly before Hitler's suicide, crashed. They contained such fascinating snippets of Hitler's domestic life as "on my feet all day long" and "must not forget to get tickets for the Olympic Games for Eva Braun." Historians Hugh Trevor-Roper and David Irving were fooled, and the Times published extracts, but the forgeries were eventually exposed as fakes, given away by their historical inaccuracies and anachronistic inks. It later emerged that the man behind the fraud had a long career of impersonating the Fuhrer, forging watercolours and manuscripts of Mein Kampf.

The Busybody 20 October 2005

1. The Donation of Constantine, in the fourth century. Fabricated in the eighth century by the papacy. Debunked by Lorenzo Valla in 1440. The most famous forgery in European history, describing Constantine being cured by Pope Sylvester I, and then rewarding him by giving the papacy power over temporal rulers. Valla was a pioneer of certain debunking techniques, involving the study of word usage variations.

2. The Secret Gospel of Mark, cited by Clement of Alexandria in the second century. Fabricated by Morton Smith in the 1950s and placed in the Mar Saba library in 1958. Disbelieved by Quentin Quesnell in 1973. Debunked by Stephen Carlson in 2005. Smith's prank fooled many scholars and called forth intriguing theories about early Christians who used an unorthodox version of Mark's gospel. Carlson finally spotted the hilarious confessions Smith planted in "Clement's" letter.

3. Fragments of Ancient Poetry, by Ossian the Bard in the third century. Fabricated by James Macpherson in the 1760s. Disbelieved by Samuel Johnson in 1775. Debunked at the end of the 19th century. As with Secret Mark, some scholars were too smart to be hoodwinked, but it took almost a century and a half to put to the ghost to rest.

4. Letters of Historical Figures -- Robert Boyle, Isaac Newton, Blaise Pascal, Cleopatra, Pontius Pilate, Judas Iscariot, Joan of Arc, Cicero, Dante, etc. All fabricated by Vrain Denis-Lucas between 1854-1868. Debunked in 1869. Relatively short-lived, but one of the most embarrassing hoaxes ever: all these letters were written in French, yet not only did people buy into them -- they bought them, and Denis-Lucas ended up making hundreds of thousands of francs off the fools.

5. The Protocols of the Elders of Zion, by "Jewish elders". Written by Hermann Goedsche in the 1860s, and redacted by Matvei Golovinski in the 1890s. First printed in 1897. Debunked by Lucien Wolf in 1920. But these anti-semitic legends of a Jewish conspiracy to take over the world (and using the blood of Christian children for passover) continued to find adherents, mostly because the hoax played on prejudice more than gullibility per se.

6. Parthenopaeus, by Sophocles in the 5th century BCE. Fabricated by Dionysius the Renegade in the 4th century BCE. (Dionysius confessed.) One of the most amusing hoaxes, whereby Dionysius set out to fool his rival Heraclides and succeeded with a vengeance. Heraclides insisted that Sophocles wrote the play even when told it was a fake. Only when Dionysius pointed out the nasty insult embedded in an acrostic ("Heraclides is ignorant of letters") did his rival realize he'd been had in the worst way.

7. The Hitler Diaries, published in 1983. Fabricated by Konrad Kujau. Debunked soon after extracts were published in magazines like *Time*. One of the most notorious hoaxes, especially for having fooled an expert like Hugh Trevor-Roper. *Stern* magazine paid about ten million marks for the diaries.

8. Vortigern and Rowena, by Shakespeare in the 16th century. Fabricated by William Ireland in 1790s, along with Shakespeare's love letters to Anne Hathaway, a letter to Elizabeth I, and early manuscripts of other plays. Debunked soon after by Edmond Malone. But that didn't prevent it from being performed in 1796 to a packed house. Ireland had done all the forgeries to please his father.

9. Pedigree of the Merovingian dynasty, recorded by Godfrey de Boullion in the 11th century. Fabricated by Pierre Plantard in the 1960s, along with other forged manuscripts relating to the "Priory of Sion", all of which were placed in the Paris National Library between 1965-1967. Discredited in the 1980s. Thoroughly debunked in a 1996 BBC documentary. This hoax has had lasting influence in the conspiracy theory promoted in *Holy Blood, Holy Grail*, which in turn was used as a basis for the blockbuster novel, *The DaVinci Code*.

10. The Diary of His Excellency Ching-shan, and other Chinese memoirs, found in Ching-san's study in 1900. Actually fabricated by Edmund Backhouse around this time. Denounced as a forgery in 1963. Debunked by Hugh Trevor-Roper in 1976. Backhouse ended up donating tons of bogus manuscripts to the Bodleian library between 1913-1923, and used other forgeries to establish himself as an Asian scholar.

11. The Malley Poems, published in 1944. Fabricated by James McAuley and Harold Stewart. McAuley and Stewart confessed that "Ern Malley" never existed, and they had written nonsense simply to prove how easy it is to fool people with pastiche and randomly plagiarized lines. Interesting anecdote: the

American poet John Ashbery asked his students to read a Malley poem in conjunction with one of Geoffrey Hill's poems and decide, without knowing in advance, which was fake. Half the students thought Malley's poem had to be the genuine one.

*12. *Fragments: Memories of a Childhood*,* by Holocaust survivor Benjamin Wilkomirski, published in 1995. Wilkomirski's real name is Bruno Dossekker, and he's neither a Holocaust survivor nor Jewish. Debunked by Daniel Ganzfried in 1998. Many people have excused this hoax for being emotionally honest, a lie pointing to a greater truth which can help victims of the Shoah.

*13. *The Education of Littletree*,* an autobiography of a Cherokee published in 1976. Actually written by KKK member Asa Carter. Debunked the year it was published. This book continues to inspire children and is still considered good literature by some teachers, regardless of authorship and the racist stereotypes it promotes.

*14. *Poems by Thomas Rowley*,* a 15th-century monk. Fabricated in 1769 by Thomas Chatterton. Debunked soon after, and Chatterton killed himself. He was romanticized after his suicide; many people were so moved by his poetry and didn't care if they were forgeries.

15. "Transgressing the Boundaries: Toward a Transformative Hermeneutics of Quantum Gravity", by Alan Sokol. Published in 1996. Sokol soon confessed that what he had written was nothing more than a postmodern joke. (Sokol's hoax differs from the others on this list in that it's not a forgery; he submitted the hoax in his own name. But it's a great example of an academic prank done for the sake of testing one's colleagues.)

*16. *The Salamander Letter*,* by Martin Harris (companion of Joseph Smith) in 1830. Fabricated by Mark Hofmann in the 1980s. Debunked in 1985. Hofmann forged other anti-Mormon documents, as well as a poem by Emily Dickinson. Motivated partly by his hatred for Mormonism, he did it mostly for the money, and Mormon leaders were indeed willing to pay considerable amounts to sequester these heresies. Hofmann was a murderer too, and perhaps got his just deserts when wounded by one of his own bombs.

*17. *Notes and Emendations to the Text of Shakespeare's Plays*,* from Shakespeare in the 16th century. Fabricated by John Payne Collier in 1852. Disbelieved by Samuel Singer and Alexander Dyce right away. Debunked by Clement Ingleby in 1861.

*18. *Irenaeus Fragments** from the second century. Fabricated by Christopher Pfaff in 1715. Disbelieved by Scipio Maffei. Debunked by Adolf von Harnack in 1900. Pfaff used these extracts to support his views during Pietist-Lutheran controversies.

19. The Autobiography of Howard Hughes, written in 1971 (never published), co-authored by Hughes and Clifford Irving. Actually written by Irving alone. In 1972 Irving confessed that he never met Hughes. But before this, many authorities who read the manuscript pronounced it genuine "beyond doubt", and leading handwriting experts said the signatures possessed by Irving were indeed those of Howard Hughes. Experts declared: "It is beyond human capability to forge this mass of material."

20. "An Amusing Agraphon", about a verse in the Gospel of Matthew. Fabricated by Paul Coleman-Norton in 1950. Debunked by Bruce Metzger soon after it was published. [EDIT: see below] Known as the "denture joke", this is one of my favorite hoaxes, in which Jesus assures people that in the afterlife God will provide teeth to the toothless, so that everyone will be able to weep and gnash their teeth.

EDIT: With regards to #20, Stephen Carlson pointed out to me that not only did Bruce Metzger deduce the hoax before it was published, he didn't go public with it until 1971, after Coleman-Norton's death. So I stand corrected on two accounts. Hoax debunked in 1971.

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130. **David-Baptiste Chirot**

Re: Obama Poems

Thu 6 Mar 2008

CHAIRMAN MAO

POET WARRIOR PHILOSOPHER CHAIRMAN

(one could hold in one hand the Little Red Book and in the other his Poems--and read them going back and forth--a poem, and then some thoughts from the Little Red Book-- very amazing!)

"Let a Hundred Flowers Bloom"

(and have their heads cut off!)

yes--

POL POT or shall we call him Pol Poet?

POETRY LOVER AND RECITER

Favorite Poet: Paul Verlaine

wrote occasional verses--

Date: Wed, 5 Mar 2008 22:36:58 -0800

From: [REDACTED]

Subject: Re: Obama Poems

To: [REDACTED]

*But do poets do any better as politicians than politicians do as poetry?
Has anyone read the campaign speech Ezra Pound wrote when he ran for class
president in high school?*

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

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Thursday, 6 March, 2008 1:26:05 AM

Subject: Re: Obama Poems

Chirot posted this a couple of weeks ago. It's a fun article. Bloom read the Obama poems. He thought they were decent. Bloom goes on to ridicule politicians and other public figures and their dismal verse. He calls Jimmy Carter "the worst poet in America." Poor Jimmy. And yet, he (Carter) remains distinguished, if only as very bad.

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for those Obama fans feeling a little low after his tuesday "momentum-check" here is some mild consolation. two poems (fished out from the net) Barack wrote in his college days.

pretty decent poems for a 19-year-old, especially the second one.

arynil

=====
=====

Pop

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

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

*A spot in my brain, something
That may be squeezed out, like a
Watermelon seed between
Two fingers.
Pop takes another shot, neat,
Points out the same amber
Stain on his shorts that I've got on mine,
and
Makes me smell his smell, coming
From me; he switches channels, recites
an old poem
He wrote before his mother died,
Stands, shouts, and asks
For a hug, as I shink*, my
Arms barely reaching around
His thick, oily neck, and his broad back;
'cause
I see my face, framed within
Pop's black-framed glasses
And know he's laughing too.*

=====

*Underground
Under water grottos, caverns
Filled with apes*

That eat figs.

Stepping on the figs

That the apes

Eat, they crunch.

The apes howl, bare

Their fangs, dance,

Tumble in the

Rushing water,

Musty, wet pelts

Glistening in the blue.

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131. **Barry Schwabsky**

Re: Obama Poems

Thu 6 Mar 2008

Oh, that reminds me, I seem to remember that back in the day, Donovan put out a record on the back cover of which were printed some poems by Ho Chi Minh, along with words something like, "Is this really the enemy?" Sorry, David, as I am even less of a scholar of Donovan or of Ho than I am of Language poetry, I can't say which album this was--it must have been one of the early records released in the US on the Hickory label. But I did find these translations by Kenneth Rexroth of Ho's poems: <http://www.zianet.com/summer/hochi.html>

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To: [REDACTED]

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Subject: Re: Obama Poems

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http://im.live.com/Messenger/IM/Home/?source=text_hotmail_join

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132. **Aryanil Mukherjee**
Re: Obama poems/poet politicians

Thu 6 Mar 2008

Ho Chi Minh wrote pretty good poetry I thought. here are some prison poems translated by Kenneth Rexroth.

<http://www.zianet.com/summer/hochi.html>

and don't forget the guy who apart from being a poet himself, inspired thousands of great poems all across the world - che guevara. the day he was executed in a Bolivian jungle, his backpack was filled with at least two books of poetry.

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Sarah Sarai
Sent: Thursday, March 06, 2008 9:24 AM
To: ██████████
Subject: Re: Obama poems/poet politicians

Aime Cesaire (I'm leaving off the accents) was a poet politician (in Martinique).
As far as poets making politics more noble...that's one tall order.

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133. **Robin Hamilton**
Re: Obama Poems

Thu 6 Mar 2008

<<

CHAIRMAN MAO

POET WARRIOR PHILOSOPHER CHAIRMAN

>>

A fragment of a Mao poem:

I cut my wrists on the whipping post
and instead of blood,
the pity ran from my veins.

This is from memory -- I don't know who translated it. I think the whole poem was about the rape of Mao's wife by the Komintang.

R.

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134. **David A. Kirschenbaum**

Small Press Needed for April 29 Boog NYC Series

Thu 6 Mar 2008

Greetings,

Boog City¹s looking for a small press to pinch-hit in our ³d.a. levy lives: celebrating the renegade press² series here in nyc for one that had to bow out. The event is on Tues. April 29, 2008 at 6:00 p.m.

Below this note is our invite letter, which spells everything out.

Please backchannel any inquiries or suggestions.

Thanks,

David

██████████

Hi,

David Kirschenbaum here. I¹m the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 17th year. I¹d like to invite your press to be considered to take part in year five of our ³d.a. levy lives: celebrating the renegade press² series.

The series is held at Chelsea¹s ACA Galleries (<http://acagalleries.com/>), which is owned by the son-in-law and daughter of the poet Simon Perchik. It's a nice space, and we fit 100 people, including a nine-piece jazz flash orchestra, in it for Chax Press¹s event, with plenty of room to spare. The gallery provides wine and other beverages, and cheese and crackers and hummus and chips.

Once a month I have a different non-NYC press host and feature three or more of their authors to read (we¹ve had as many as 10 for one press and usually have 3-6) for 60 minutes total. We also have a musical act perform two 15-20 minute sets. If the visiting press is able to book a musical act that's preferred, so it's truly their night, if not I can book one that I think will work well with the night. (Also, once a year we play host to our NYC brethren.)

The series is held on the last Tuesday of each month, with the open date being Tues. April 29, 2008.

We started the series in August 2003. In our first four-plus seasons we¹ve hosted (or will host by season¹s end in July):

(locations are at the time of the event)

Non-nyc presses ACA, 2003 to present

a+bend press (Davis, Calif.), Jill Stengel, ed.

above/ground press (Ottawa, Canada), Rob McLennan, ed.

Aerial Magazine/Edge Books (Washington, D.C.), Rod Smith, ed.

Ahadada Books (Burlington, Canada), Jesse Glass and Daniel Senddecki, eds.

Ambit/Furniture Press (Baltimore), Christophe Casamassima, ed.

Anchorite Editions (Albany, N.Y.), Chris Rizzo, ed.

Antennae (Chicago and Berlin), Jesse Seldess, ed.

Big Game Books (Washington, D.C.), Maureen Thorson, ed.

BlazeVOX Books (Kenmore, N.Y.), Geoffrey Gatza, ed.

Braincase Press (Northampton, Mass.), Noah Eli Gordon.

Burning Deck Press (Providence, R.I.), 45th anniversary party, Rosmarie and Keith Waldrop, eds.

The Canary (Kemah, Texas), Joshua Edwards, Anthony Robinson, and Nick Twemlow, eds.

Carve (Cambridge, Mass.), Aaron Tieger, ed.

Chax Press (Tucson, Ariz.), 20th anniversary party, Charles Alexander, ed.

Combo (Providence, R.I.), Michael Magee, ed.

Conundrum (Chicago), Kerri Sonnenberg, ed.

Corollary Press (Philadelphia), Juliette Lee, ed.

Critical Documents/Plantarchy (Oxford, Ohio), Justin Katko, ed.

Cy Press (Cincinnati), Dana Ward, ed.

Ducky (Philadelphia), Scott Edward Anderson, Dennis DiClaudio, Tom Hartman, and Jason Toogood, eds.

Duration Press (San Rafael, Calif.), Jerrold Shiroma, ed.

Ecopoetics (Lewiston, Maine), Jonathan Skinner, ed.

Effing Press (Austin, Texas), Scott Pierce, ed.

Fewer & Further Press (Wendell, Mass.), Jess Mynes, ed.

Firewheel Editions/Sentence, a magazine (Danbury, Conn.), Brian Clements, ed.

Habenicht Press (San Francisco), David Hadbawnik, ed.

House Press (Chicago, Buffalo, New York City), Eric Gelsinger, founder.

Instance Press (Boulder, Colo.; New York City; Oakland, Calif.), Stacy Szymaszek, co-ed.

Ixnay Press (Philadelphia), Chris and Jenn McCreary, eds.

Katalanché Press (Cambridge, Mass.), Michael Carr and Dorothea Lasky, eds.

Kelsey Street Press (Berkeley, Calif.), 30th anniversary party, Patricia Dienstfrey and Rena Rosenwasser, eds.

Kenning Editions (Berkeley, Calif.), Patrick Durgin, ed.
Meritage Press (San Francisco/St. Helena, Calif.), Eileen Tabios, ed.
Mooncalf Press (Philadelphia), CA Conrad, ed.
Narrow House Recordings (Gwyn Oak, Md.), Justin Sirois, ed.
New American Writing (Mill Valley, Calif.),
 Maxine Chernoff and Paul Hoover, eds.,
O Books (Oakland, Calif.), Leslie Scalapino, ed.
One Less Magazine (Williamsburg, Mass.),
 Nikki Widner and David Gardner, eds.
Outside Voices (Brooklyn, N.Y.), Jessica Smith, ed.
The Owl Press (Woodacre, Calif.), Albert Flynn DeSilver, ed.
Palm Press (Long Beach, Calif.), Jane Sprague, ed.
Pavement Saw Press (Columbus, Ohio), David Baratier, ed.
The Poker (Cambridge, Mass.), Dan Bouchard, ed.
Punch Press/damn the caesars (Buffalo, N.Y.), Richard Owens, ed.
Skanky Possum (Austin, Texas), Hoa Nguyen and Dale Smith, eds.
Talisman House Press (Jersey City, N.J.), Edward Foster, ed.
Talonbooks (Vancouver, Canada).
The Tangent (Walla Walla, Wash.), Kaia Sand and Jules Boykoff, eds.
3rd Bed (Lincoln, R.I.), Vincent Standley, ed.
Tougher Disguises (Oakland, Calif.), James Meetze, ed.
Tripwire (San Francisco), David Buuck, ed.
The Wandering Hermit Review (Buffalo, N.Y.), Steve Potter, ed.
NYC presses, Aug. '03 to present
A Rest Press, Ryan Murphy and Patrick Masterson, eds.
Beet/Pink Pages, Joe Maynard, ed.
Belladonna Books, Erica Kaufman and Rachel Levitsky, eds.
Cuneiform Press, Kyle Schlesinger, ed.
Cy Gist Press, Mark Lamoureux, ed.
Detour Press, Gary Sullivan, ed.
Explosive magazine/Spectacular Books, Katy Lederer, ed.
Fence, Charles Valle, co-ed, and Max Winter, poetry ed.
Fungo Monographs, Ryan Murphy ed.
Futurepoem books, Dan Machlin, ed.
Granary Press, Steve Clay, ed.
Hanging Loose Press, Bob Hershon, ed.
The Hat, Jordan Davis, co-ed.
Kitchen Press, editor Justin Marks, ed.
Litmus Press/Aufgabe, E. Tracy Grinnell, ed.
Lungfull, Brendan Lorber, ed.
Open 24 Hours, John Coletti and Greg Fuchs, ed.

Pompom, Allison Cobb, Jennifer coleman, Ethan Fugate, and
Susan Landers, eds.

Portable Press at YoYo Labs, Brenda Iijima, ed.

Sona Books, Jill Magi, ed.

Stay Free! magazine, Carrie McLaren, ed.

Tender Buttons, Lee Ann Brown, ed.

Ugly Duckling Presse, Anna Moschovakis and
Matvei Yankelevich, collective members.

United Artists, Lewis Warsh, ed.

Urban Folk zine, Dave Cuomo, ed.

Hope this finds you well.

as ever,

David

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://welcometoboogcity.com/>

T: (212) 842-BOOG (2664)

F: [REDACTED]

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135. **Peter Quartermain**

Re: A Ric Caddel Sampler

Thu 6 Mar 2008

This is terrific news. For those on this list who don't know Ric's work, well,
you've got a rare treat in store.

=====

Peter Quartermain

846 Keefer Street

Vancouver

BC Canada V6A 1Y7

[REDACTED] (voice and fax)

[REDACTED]

=====

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

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

Behalf Of Nate Pritts

Sent: 05 March 2008 09:36 PM

To: [REDACTED]

Subject: A Ric Caddel Sampler

H_NGM_N #7 went live a few months ago and it included a note by Aaron Tieger, part of his preface to the forthcoming *Uncertain Time*, The Collected Ric Caddel that he's edited for Pressed Wafer.

A little late, but we've finally posted a selection of Caddel's poetry to go along with it - a perfect teaser for the new essential volume. Click over and check out this & everything issue #7 has to offer:

http://www.h-ngm-n.com/cur_ent-i_sue

Also, don't forget to check out the new issue of COMBATIVES, the single author 'zine operating within H_NGM_N's borders, by clicking here:

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

n8_____:: Nate Pritts <http://correspondentbreeze.blogspot.com/>

_____ Shed those
extra pounds with MSN and The Biggest Loser! <http://biggestloser.msn.com/>

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136. **Jilly Dybka**

Re: Obama poems/poet politicians

Thu 6 Mar 2008

Stalin.

Blaga Dimitrova (former Bulgarian VP)

--

Jilly Dybka, WA4CZD

[REDACTED]

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137. **Christophe Casamassima**

Allen and Me

Thu 6 Mar 2008

In the early 90's, when I was attending Queens College in NYC, I met Allen Ginsberg through a friend and we used to eat lunch together when I'd be uptown near Columbia. We became lovers soon after, and for two years shared very good memories. When he dies he said to me, "goodbye," that was it. Simple.

He still owes me \$1.50 for a cup of coffee.

=

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[redirectid=d2ac29b2da43d388823a37a244d902a7](http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=d2ac29b2da43d388823a37a244d902a7)

--

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138. **steve russell**

beat news you can use/kerouac.com/McClure/Rowan

Thu 6 Mar 2008

THREE BIG EVENTS in the next six days you DON'T want to miss!

1). Thursday, March 6th - 7:30 PM - FREE

Michael McClure & Lou Rowan Reading

Event Details:

<http://www.thebeatmuseum.org/events.htm>

Never miss a thing. Make Yahoo your homepage.

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139. **David Chirot**

Re: Obama Poems

Thu 6 Mar 2008

dear Barry--

thanks for the Rexroth--

the Donovan and Ho Chi Minh--wasn't this during his Maharishi Mahesh period of lovingness of enemiesness?--

groovin with Mia Farrow and the Beatles in India--
or after?--

sometime before Jane Fonda went to North Vietnam to become immortalized in photos analyzed in a film by Godard--

the period from "Sunshine Superman" to "From a Flower to A Garden" is kind of a Purple Haze --or

Strawberry Fields Tet Offensives blur--on the way to "Atlantis"--

isn't this when Ron Silliman was in Hari Krishna and first got the idea for "Chanting"?--

and the origins of the "new sentence" came from the "new math"?--

and the Grand Piano was a Scientology recruiting center--

and--hey--wow man--was that the gate fold album we used to use to roll bud in?

i think i remember that one man--

i thought that was charles manson-man---not ho chi minh!

On Thu, Mar 6, 2008 at 9:12 AM, Barry Schwabsky <[REDACTED]> wrote:

*Oh, that reminds me, I seem to remember that back in the day, Donovan put out a record on the back cover of which were printed some poems by Ho Chi Minh, along with words something like, "Is this really the enemy?" Sorry, David, as I am even less of a scholar of Donovan or of Ho than I am of Language poetry, I can't say which album this was--it must have been one of the early records released in the US on the Hickory label. But I did find these translations by Kenneth Rexroth of Ho's poems:
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For a hug, as I shink*, my
Arms barely reaching around
His thick, oily neck, and his broad back;
'cause
I see my face, framed within
Pop's black-framed glasses
And know he's laughing too.*

=====

Underground

Under water grottos, caverns

Filled with apes

That eat figs.

Stepping on the figs

That the apes

Eat, they crunch.

The apes howl, bare

Their fangs, dance,

Tumble in the

Rushing water,

Musty, wet pelts

Glistening in the blue.

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140. **steve russell**

Re: Obama Poems

Thu 6 Mar 2008

Chairman Mao, that man had a unique approach to poetics: be very ruthless and maybe you can out sell the bible. Really, I think Mao out sold the Old Testament. Imagine.

Eugene McCarthy wrote some rather tepid, bad verse. Reading Jimmy Carter doesn't get one locked up, although I think it should get Jimmy parole time.

Barry Schwabsky <[REDACTED]> wrote:

Oh, that reminds me, I seem to remember that back in the day, Donovan put out a record on the back cover of which were printed some poems by Ho Chi Minh, along with words something like, "Is this really the enemy?" Sorry, David, as I am even less of a scholar of Donovan or of Ho than I am of Language poetry, I can't say which album this was--it must have been one of the early records released in the US on the Hickory label. But I did find these translations by Kenneth Rexroth of Ho's poems:

<http://www.zianet.com/summer/hochi.html>

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

From: David-Baptiste Chirot

To: [REDACTED]

Sent: Thursday, 6 March, 2008 3:15:09 PM

Subject: Re: Obama Poems

CHAIRMAN MAO

POET WARRIOR PHILOSOPHER CHAIRMAN

(one could hold in one hand the Little Red Book and in the other his Poems--and read them going back and forth--a poem, and then some thoughts from the Little Red Book-- very amazing!)

"Let a Hundred Flowers Bloom"

(and have their heads cut off!)

yes--

POL POT or shall we call him Pol Poet?

POETRY LOVER AND RECITER

Favorite Poet: Paul Verlaine

wrote occasional verses--

| Date: Wed, 5 Mar 2008 22:36:58 -0800

| From: [REDACTED]

| Subject: Re: Obama Poems

To: [REDACTED]

*But do poets do any better as politicians than politicians do as poetry?
Has anyone read the campaign speech Ezra Pound wrote when he ran for class
president in high school?*

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

From: steve russell

To: [REDACTED]

Sent: Thursday, 6 March, 2008 1:26:05 AM

Subject: Re: Obama Poems

Chirot posted this a couple of weeks ago. It's a fun article. Bloom read the Obama poems. He thought they were decent. Bloom goes on to ridicule politicians and other public figures and their dismal verse. He calls Jimmy Carter "the worst poet in America." Poor Jimmy. And yet, he (Carter) remains distinguished, if only as very bad.

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*for those Obama fans feeling a little low after his tuesday "momentum-check"
here is some mild consolation. two poems (fished out from the net) Barack
wrote in his college days.*

pretty decent poems for a 19-year-old, especially the second one.

aryanil

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Pop

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

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

*A spot in my brain, something
That may be squeezed out, like a
Watermelon seed between
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141. **Barry Schwabsky**

Re: Obama poems/poet politicians

Thu 6 Mar 2008

----- Original Messag

But do you seriously approve of his politics?

----- Original Message ----

From: Aryanil Mukherjee <[REDACTED]>

To: [REDACTED]

Sent: Thursday, 6 March, 2008 5:20:14 PM

Subject: Re: Obama poems/poet politicians

Ho Chi Minh wrote pretty good poetry I thought. here are some prison poems translated by Kenneth Rexroth.

<http://www.zianet.com/summer/hochi.html>

and don't forget the guy who apart from being a poet himself, inspired thousands of great poems all across the world - che guevara. the day he was executed in a Bolivian jungle, his backpack was filled with at least two books of poetry.

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

From: UB Poetics discussion group [mailto:] On

Behalf Of Sarah Sarai

Sent: Thursday, March 06, 2008 9:24 AM

To:

Subject: Re: Obama poems/poet politicians

Aime Cesaire (I'm leaving off the accents) was a poet politician (in Martinique). As far as poets making politics more noble...that's one tall order.

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142. **Barry Schwabsky**

Re: Obama Poems

Thu 6 Mar 2008

----- Original Message ----

No, man, it was way before all that.

----- Original Message ----

From: David Chirot < >

To:

Sent: Thursday, 6 March, 2008 6:59:04 PM

Subject: Re: Obama Poems

dear Barry--

thanks for the Rexroth--

the Donovan and Ho Chi Minh--wasn't this during his Maharishi Mahesh period of lovingness of enemiesness?--

groovin with Mia Farrow and the Beatles in India--
or after?--

sometime before Jane Fonda went to North Vietnam to become immortalized in photos analyzed in a film by Godard--

the period from "Sunshine Superman" to "From a Flower to A Garden" is kind of a Purple Haze --or

Strawberry Fields Tet Offensive blur--on the way to "Atlantis"--

isn't this when Ron Silliman was in Hari Krishna and first got the idea for "Chanting"?--

and the origins of the "new sentence" came from the "new math"?--

and the Grand Piano was a Scientology recruiting center--

and--hey--wow man--was that the gate fold album we used to use to roll bud in?

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i thought that was charles manson-man---not ho chi minh!

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To: [REDACTED]

Sent: Thursday, 6 March, 2008 3:15:09 PM

Subject: Re: Obama Poems

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To: [REDACTED]

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To: [REDACTED]

Sent: Thursday, 6 March, 2008 1:26:05 AM

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I'm sure he's unaware of his

Dark, watery eyes, that

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http://im.live.com/Messenger/IM/Home/?source=text_hotmail_join

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143. **David-Baptiste Chirot**

Re: Obama Poems

Thu 6 Mar 2008

good!

Date: Thu, 6 Mar 2008 13:34:41 -0800
From: [REDACTED]
Subject: Re: Obama Poems
To: [REDACTED]

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

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To: [REDACTED]

Sent: Thursday, 6 March, 2008 1:26:05 AM

Subject: Re: Obama Poems

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I'm sure he's unaware of his
Dark, watery eyes, that
Glance in different directions,
And his slow, unwelcome twitches,
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I listen, nod,
Listen, open, till I cling to his pale,
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Yelling in his ears, that hang
With heavy lobes, but he's still telling
His joke, so I ask why
He's so unhappy, to which he replies . . .
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Eat, they crunch.

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Their fangs, dance,

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Helping your favorite cause is as easy as instant messaging. You IM, we give.
http://im.live.com/Messenger/IM/Home/?source=text_hotmail_join

Need to know
the score, the latest news, or you need your Hotmail®-get your "fix".
<http://www.msnmobilefix.com/Default.aspx>=

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144. **Alan Sondheim**

At Club 123: David Bello and myself (get well Kira!)

Thu 6 Mar 2008

At Club 123: David Bello and myself (get well Kira!)

club1: soloing on flamenco/concert nylon guitar

club2: David Bello vocal loops, 3 songs

club3: solo on electronic organ

club4: solo on parlor guitar then joined by David Bello on synthesizer
this is the complete set

<http://www.alansondheim.org/123club1.mp3>

<http://www.alansondheim.org/123club2.mp3>

<http://www.alansondheim.org/123club3.mp3>

<http://www.alansondheim.org/123club4.mp3>

-rw-r--r-- 1 jubqrsrsu jubqrsrsu 26967771 Mar 6 00:53 123club1.mp3

-rw-r--r-- 1 jubqrsrsu jubqrsrsu 20808098 Mar 6 00:48 123club2.mp3

-rw-r--r-- 1 jubqrsrsu jubqrsrsu 34319673 Mar 6 01:00 123club3.mp3

-rw-r--r-- 1 jubqrsrsu jubqrsrsu 40602645 Mar 6 00:45 123club4.mp3

===

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145. **Stephen Baraban**

Donovan didn't print Ho--Ochs printed Mao

Thu 6 Mar 2008

Barry S.) I'm pretty sure that what you are (mis) remembering is the fact that Phil Ochs printed some poems by Mao on the back cover of an album (a live album, I believe), indeed accompanied by the question "is this really the enemy?"

I guess I "wasn't there", like they say, since I remember the 60's too well...

Pretty damn specious, I would like--you should have friendly feelings towards a world figure because that person is capable of decent versifying. That sort of sophistry is why Phil Ochs is no Favorite of mine, though I think he was a very interesting composer and performer and person. That in his last phase of mental disturbance he often identified himself as "John Train" suggests a wish to become TRANE; just as Bob Dylan, as Charles Bernstein posited in his Brooklyn Rail essay, might have had a stronger affinity for Free Jazz than people tend to think.

For what it's worth--maybe my 2nd favorite male folk singer (after Dylan) is John Prine--a delightful Populist. Onward!

> Oh, that reminds me, I seem to remember that back in
> the day, Donovan put out a record on the back cover
> of which were printed some poems by Ho Chi Minh,

> along with words something like, "Is this really the
> enemy?" Sorry, David, as I am even less of a scholar
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>

>

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

> From: David-Baptiste Chirot

> <[REDACTED]>

> To: [REDACTED]

> Sent: Thursday, 6 March, 2008 3:15:09 PM

> Subject: Re: Obama Poems

>

> CHAIRMAN MAO

>

> POET WARRIOR PHILOSOPHER CHAIRMAN

>

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> Little Red Book--

> very amazing!)

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> "Let a Hundred Flowers Bloom"

>

> (and have their heads cut off!)

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> yes--

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> Favorite Poet: Paul Verlaine

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> > Subject: Re: Obama Poems
> > To: [REDACTED]
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> > To: [REDACTED]
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>
=== message truncated ===

Never miss a thing. Make Yahoo your home page.
<http://www.yahoo.com/r/hs>

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146. **Susan Webster Schultz**

obama poems

Fri 7 Mar 2008

It's his PROSE that rocks. Read his memoir. It's wonderful.

One of his mentors in Hawai`i was Frank Marshall Davis, a Harlem Renaissance poet who lived in Waikiki.

Susan Schultz

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147. **Corey Frost**

Steve Dalachinsky and Jazz Poetry at The Yippie Museum, Saturday

Fri 7 Mar 2008

A reminder: SATURDAY!

Steve Dalachinsky performs along with Jazz Poetry ensemble Frantic Turtle, with Jake Marmer plus, onstage discussion of great recordings of poetry and music featuring Jack Kerouac, The Last Poets, Nikki Giovanni, David Amram, Dizzy Gillespie, Amiri Baraka, and more.

"Steve Dalachinsky was born in 1946, Brooklyn, New York. His work has appeared extensively in journals on & off line. He is included in such anthologies as Beat Indeed, The Haiku Moment and the esteemed Outlaw Bible of American Poetry. His 1999 CD, Incomplete Direction (Knitting Factory Records), a collection of his poetry read in collaboration with various musicians, such as William Parker, Matthew Shipp, Daniel Carter, Sabir Mateen, Thurston Moore (SonicYouth), and Vernon Reid (Living Colour), has garnered much praise. His latest CD is Phenomena of Interference, a collaboration with pianist Matthew Shipp (Hopscotch Records 2005). He has read throughout the U.S., Japan and Europe."

"Frantic Turtle merges poetry, music, and performance into philosophically viral mixtures like existentialist dancehall, punk- prayer, and toasted jazz poetry. We're into strictly avant expression -- the over-fed language of the urban god-piece. And jumpy grooves on the background to keep your ids dancing."

on Saturday, MARCH 8th, 2008, at 8 pm,
at the Yippie Museum (9 Bleecker Street, just west of Bowery, New York, NY), around the corner from the Bowery Poetry Club.

Presented by the CUNY Graduate Center Poetics Group and Vision Fest.
\$5 suggested donation at the door.

<http://yippiemuseum.org/>
<http://www.myspace.com/franticturtle>

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148. **Obododimma Oha**

Alphabirths

Fri 7 Mar 2008

"Alphabirths" and other poems poems of mine:
Shadowtrain, Issue 22, March - April, 2008.

<http://shadowtrain.com/id232.html>

Regards.
Obododimma.

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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149. **steve russell**

Re: Obama poems/poet politicians

Fri 7 Mar 2008

i do. it's easy as we have the luxury to shun killing, etc., but if i had to live with
the day to day shit shoved in my face, i'd gladly kill. it would my duty. we're
soft, dopey idiots. & gosh, i'm going to take a shower-- another thing many
people would kill me for...

Barry Schwabsky <[REDACTED]> wrote: ----- Original Message But do you
seriously approve of his politics?

----- Original Message ----

From: Aryanil Mukherjee

To: [REDACTED]

Sent: Thursday, 6 March, 2008 5:20:14 PM

Subject: Re: Obama poems/poet politicians

Ho Chi Minh wrote pretty good poetry I thought. here are some prison poems
translated by Kenneth Rexroth.

<http://www.zianet.com/summer/hochi.html>

and don't forget the guy who apart from being a poet himself, inspired thousands of great poems all across the world - che guevara. the day he was executed in a Bolivian jungle, his backpack was filled with at least two books of poetry.

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Sarah Sarai
Sent: Thursday, March 06, 2008 9:24 AM
To: ██████████
Subject: Re: Obama poems/poet politicians

Aime Cesaire (I'm leaving off the accents) was a poet politician (in Martinique).
As far as poets making politics more noble...that's one tall order.

Never miss a thing. Make Yahoo your homepage.

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150. **Jason Nelson**
digital poetry and netpoetic.com
Fri 7 Mar 2008

All,

I'll be launching a new digital poetry site soon called netpoetic.com, the site will include biweekly digital poetry forms, which I will be creating to act as bridges between the print and wired including their source code, explanation, video talks on each etc...

here is a preview of the first two.....comments on the first one are particularly sought....

dimension is night is night

<http://www.secrettechnology.com/night/xtine.html>

a letter today to attact a rushing hall

<http://www.secrettechnology.com/night/dpoe2.html>

cheers, Jason Nelson

Looking for last minute shopping deals? Find them fast with Yahoo! Search.

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151. **Murat Nemet-Nejat**

Re: quotations from the Oulipo Compendium

Fri 7 Mar 2008

Jim,

I have been watching Godard's *A Woman Is a Woman* a few times the last week or so, in relation to the poem I am writing. Among the auxilliary material in the DVD there is quite a long publicity video where the script/text of the movie is completely foregrounded. Watching it, one can see a completely new way a visual poem can develop (the publicity disc, made in the early 1960's is an amazing visual poem), assimilating elements from other media, in this case, basically abstract digital effects and background music from 1950's musical styles. Exquisitely witty, sad, lyrical, in other words, breathtaking.

Ciao,

Murat

On Tue, Feb 26, 2008 at 7:32 PM, Jim Andrews <[REDACTED]> wrote:

Maybe object oriented programming as a metaphor for theory. One of the things that eventually turned into my ceiling of incompetence with coding is object oriented design. In some ways it just seemed really wrong to me although I've never really been able to work out why that is. One of the things that i didn't like about it, at least in python and java which are the only two programming languages I ever tried to work with extensively that are object oriented, was the way that all the introductions to object oriented programming always started by saying that object orientation conceptually is similar to the way the world is. that is that there are objects and their extensions and properties and instantiations and methods in the real world, and so object oriented programming is just a mirror of that. I could never really wrap my head around that in code, and so was always more successful playing around with structured languages like Basic and C.

we might say that the sorts of classes we are looking at posit a poetics (as i think you also are suggesting below). a poetics of whatever sort of thing is under construction via the classes.

i had problems with oop also. it wasn't until i tackled some relatively large programming projects that its virtues started to become evident. i'd write myself into a mess that i couldn't take any further. couldn't take it any further because the spaghetti forbade it; the spaghetti rose to entwine me

and making any sort of significant addition became a herculean effort worth a brain hemorrhage while trying to remember convoluted spaghetti structures.

oop was developed to address precisely this sort of problem. oop is a programming methodology that offers the possibility of creating programming projects without getting hopelessly bogged.

so the value of the sort of classes we're discussing is not only poetical-philosophical-theoretical, but it also offers some hope of creating software art that can be developed further than it could be otherwise. that makes intuitive sense also: beginning with rich, interesting, flexible poetics might make for greater scope in a project.

oop can thereby be of use in realizing the software one would like to make, as opposed to having to lower one's aspirations in response to getting bogged early.

but to think of objects in the world not as a metaphysical ordering of reality, but rather as a phenomenological one, where the object is the thing that is, as the abstraction that allows for an ontological investigation, that to me seems like it has legs because it ties modes of being to uses and methods and properties and classes in a way that I think makes a lot of intuitive sense for the various ways of being-in-the-world that different classes of objects have. It's very easy, i notice, now that I'm thinking in this way to just slip into talking that way. The blank class then defines those objects which will become a work through being worked on by the class of implements, and maybe then the methods of an implement object define the methods of impact? this is where my understanding of programming terminology starts to get fuzzy so I think i'll just quit while I'm ahead.

*the classes you suggest are quite high-level. the higher the level, the more abstract. i don't have a sense of whether it would be useful to write code at that level, don't know if one could describe the properties and methods at that level. perhaps. but it *is* useful to realize that whether one is going to write something in generative visual art or in various other art forms, a good starting point would be the classes you suggest. that's very useful. the classes one makes into the foundation for an app end up having a large effect on the evolving shape of the thing through development.*

One thing that maybe ties this back to oulipo though is that having defined the basic classes of objects in this way, it becomes possible to address them recursively in a way that makes not just for generative works, but for a generative poetics. by defining a set of methods for given implements and the behaviors of given blanks, perhaps then it is possible to cause genetic or otherwise evolving algorithms to generate not just works but rules for creating works and even rules for judging the quality of works. I can envision then not just a program that would create work, but would then also be capable of evaluating and refining it's own output and even making a decision about when a work is "finished" based on some set of tolerances for quality that it generates for itself.

that's also very interesting.

since i started creating programmed works, my pieces have gone from relatively short and simple pieces such as Seattle Drift, which is 'one page' of code and took a month or two to make--and it was obvious to me when

these early pieces were finished--to pieces such as dbCinema which are thousands of lines long and take more than a year to make. these latter sorts of pieces have been 'finished' when it'd kill me to take them farther,

'finished' when the architecture groans, threatens to collapse, and threatens to give me a cerebral hemorrhage in trying to extend the architecture.

hence the need for really clear initial work of the sort you suggest, because a good foundation supports ambitious projects further along.

it's not quite the same sort of thing as getting bogged in writing a long poem or novel or whatever. in these cases, the spaghetti doesn't really entwine one. one simply runs out of narrative or other sorts of steam. as opposed to what one has written actively offering resistance.

maybe i've just gone off the deep end from computer science to computer science fiction, but then there's a reason i side with Wittgenstein in his debates with Turing and I've often wondered if it's because I have a fundamentally different understanding of what mathematics is than is taken to be the case in computer science. but then, i barely passed calculus and really struggled reading Tarski and Church on higher order logic, so what the hell do I know?

reading math is very difficult, or so i find it. working with others in such

an undertaking is useful. the ideas themselves are almost always quite simple. simpler than ideas in art. but understanding the language they're written in is the difficult thing.

wittgenstein was in debate with turing? what about?

ja
<http://vispo.com>

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152. **David A. Kirschenbaum**
Last Call: Advertise in Boog City 49

Fri 7 Mar 2008

Please forward

Advertise in

Boog City 49

*Deadline

--Space Reservations ASAP

--Wed. March 12-ad copy to editor

--Sat. March 15-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from \$80 to \$40. (The discount rate also applies to larger ads.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [REDACTED]
or call 212-842-BOOG(2664) for more information.

thanks,
David

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

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153. **Aryanil Mukherjee**

Re: Obama poems/poet politicians

Fri 7 Mar 2008

Barry, I will agree with Steve too. Che was a romantic revolutionary and that's how they are. I prefer to be that way versus being a robot disguised in human flesh, whom we often call soldiers, who are made to drink the opium of patriotism, made to endanger the lives of their loved ones and sent on a killing spree for a cause they don't understand very well.

aryanil

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

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

Behalf Of steve russell

Sent: Friday, March 07, 2008 6:46 AM

To: [REDACTED]

Subject: Re: Obama poems/poet politicians

i do. it's easy as we have the luxury to shun killing, etc., but if i had to live with the day to day shit shoved in my face, i'd gladly kill. it would my duty. we're soft, dopey idiots. & gosh, i'm going to take a shower-- another thing many people would kill me for...

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----- Original Message ----

From: Aryanil Mukherjee

To: [REDACTED]

Sent: Thursday, 6 March, 2008 5:20:14 PM

Subject: Re: Obama poems/poet politicians

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<http://www.zianet.com/summer/hochi.html>

and don't forget the guy who apart from being a poet himself, inspired thousands of great poems all across the world - che guevara. the day he was executed in a Bolivian jungle, his backpack was filled with at least two books of poetry.

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

From: UB Poetics discussion group [mailto:] On

Behalf Of Sarah Sarai

Sent: Thursday, March 06, 2008 9:24 AM

To:

Subject: Re: Obama poems/poet politicians

Aime Cesaire (I'm leaving off the accents) was a poet politician (in Martinique). As far as poets making politics more noble...that's one tall order.

Never miss a thing. Make Yahoo your homepage.

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154. **Barry Schwabsky**

Re: Donovan didn't print Ho--Ochs printed Mao

Fri 7 Mar 2008

Thank you for that correction!

My misremembering must have something to do with preferring Donovan to Phil Ochs.

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

From: Stephen Baraban < >

To:

Sent: Friday, 7 March, 2008 3:02:21 AM

Subject: Donovan didn't print Ho--Ochs printed Mao

Barry S.) I'm pretty sure that what you are (mis) remembering is the fact that Phil Ochs printed some poems by Mao on the back cover of an album (a live album, I believe), indeed accompanied by the question "is this really the enemy?"

I guess I "wasn't there", like they say, since I remember the 60's too well...

Pretty damn specious, I would like--you should have friendly feelings towards a world figure because that person is capable of decent versifying. That sort of sophistry is why Phil Ochs is no Favorite of mine, though I think he was a very interesting composer and performer and person. That in his last phase of mental disturbance he often identified himself as "John Train" suggests a wish to become TRANE; just as Bob Dylan, as Charles Bernstein posited in his Brooklyn Rail essay, might have had a stronger affinity for Free Jazz than people tend to think.

For what it's worth--maybe my 2nd favorite male folk singer (after Dylan) is John Prine--a delightful Populist. Onward!

> Oh, that reminds me, I seem to remember that back in
> the day, Donovan put out a record on the back cover
> of which were printed some poems by Ho Chi Minh,
> along with words something like, "Is this really the
> enemy?" Sorry, David, as I am even less of a scholar
> of Donovan or of Ho than I am of Language poetry, I
> can't say which album this was--it must have been
> one of the early records released in the US on the
> Hickory label. But I did find these translations by
> Kenneth Rexroth of Ho's poems:
> <http://www.zianet.com/summer/hochi.html>

>
>

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

> From: David-Baptiste Chirot

> <[REDACTED]>

> To: [REDACTED]

> Sent: Thursday, 6 March, 2008 3:15:09 PM

> Subject: Re: Obama Poems

>

> CHAIRMAN MAO

>

> POET WARRIOR PHILOSOPHER CHAIRMAN

>

> (one could hold in one hand the Little Red Book and
> in the other his Poems--and read them going back
> and forth--a poem, and then some thoughts from the

> Little Red Book--
> very amazing!)
>
> "Let a Hundred Flowers Bloom"
>
> (and have their heads cut off!)
>
> yes--
>
> POL POT or shal we call him Pol Poet?
>
> POETRY LOVER AND RECITER
> Favorite Poet: Paul Verlaine
>
> wrote occaisional verses--
>
> > Date: Wed, 5 Mar 2008 22:36:58 -0800
> > From: [REDACTED]
> > Subject: Re: Obama Poems
> > To: [REDACTED]
> >
> > But do poets do any better as politicians than
> politicians do as poetry?
> > Has anyone read the campaign speech Ezra Pound
> wrote when he ran for class president in high
> school?
> >
> >
> > ----- Original Message -----
> > From: steve russell <[REDACTED]>
> > To: [REDACTED]
> > Sent: Thursday, 6 March, 2008 1:26:05 AM
> > Subject: Re: Obama Poems
> >
> > Chirot posted this a couple of weeks ago. It's a
> fun article. Bloom read the Obama poems. He thought
> they were decent. Bloom goes on to ridicule
> politicians and other public figures and their
> dismal verse. He calls Jimmy Carter "the worst poet
> in America." Poor Jimmy. And yet, he (Carter)
> remains distinguished, if only as very bad.
> >

> > Jason Quackenbush <[REDACTED]> wrote: No
> kidding about the second one. I wonder if he still
> writes poetry. Where did these come from?
> >
> >
> > On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:
> >
> > > for those Obama fans feeling a little low after
> his tuesday "momentum-check"
> > > here is some mild consolation. two poems (fished
> out from the net) Barack
> > > wrote in his college days.
> > >
> > > pretty decent poems for a 19-year-old,
> especially the second one.
> > >
> > > aryanil
> > >
> > >
>

=====
=====

> > >
> > > Pop
> > >
> > > Sitting in his seat, a seat broad and broken
> > >
> > > In, sprinkled with ashes,
> > >
> > > Pop switches channels, takes another
> > >
> > > Shot of Seagrams, neat, and asks
> > >
> > > What to do with me, a green young man
> > >
> > > Who fails to consider the
> > >
> > > Flim and flam of the world, since
> > >
> > > Things have been easy for me;
> > >
> > > I stare hard at his face, a stare

> > >
> > > That deflects off his brow;
> > >
> > > I'm sure he's unaware of his
> > >
> > > Dark, watery eyes, that
> > >
> > > Glance in different directions,
> > >
> > > And his slow, unwelcome twitches,
> > >
> > > Fail to pass.
> > >
> > > I listen, nod,
> > >
> > > Listen, open, till I cling to his pale,
> > >
> > > Beige T-shirt, yelling,
> > >
> > > Yelling in his ears, that hang
> > >
> > > With heavy lobes, but he's still telling
> > >
> > > His joke, so I ask why
> > >
> > > He's so unhappy, to which he replies . . .
> > >
> > > But I don't care anymore, cause
> > >
> > > He took too damn long, and from
> > >
> > > Under my seat, I pull out the
> > >
> > > Mirror I've been saving; I'm laughing,
> > >
> > > Laughing loud, the blood rushing from
> > >
> > > his face
> > >
> > > To mine, as he grows small,
> > >
> > > A spot in my brain, something

> > >
> > > That may be squeezed out, like a
> > >
> > > Watermelon seed between
> > >
> > > Two fingers.
> > >
> > > Pop takes another shot, neat,
> > >
> > > Points out the same amber
> > >
> > > Stain on his shorts that I've got on mine,
> > >
> > > and
> > >
> > > Makes me smell his smell, coming
> > >
> > > From me; he switches channels, recites
> > >
> > > an old poem
> > >
> > > He wrote before his mother died,
> > >
> > > Stands, shouts, and asks
> > >
> > > For a hug, as I shink*, my
> > >
> > > Arms barely reaching around
> > >
> > > His thick, oily neck, and his broad back;
> > >
> > > 'cause
> > >
> > > I see my face, framed within
> > >
> > > Pop's black-framed glasses
> > >
> > > And know he's laughing too.
> > >
> > > =====
> > >
> > >

> > > Underground
> > >
> > > Under water grottos, caverns
> > >
> > > Filled with apes
> > >
> > > That eat figs.
> > >
>
=== message truncated ===

Never miss a thing. Make Yahoo your home page.
<http://www.yahoo.com/r/hs>

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155. **CA Conrad**

poetry reading: Kevin Varrone, Paul Siegell, Chris Martin

Fri 7 Mar 2008

poetry reading: Kevin Varrone, Paul Siegell, Chris Martin, MARCH 16TH,
4PM,
ROBIN'S BOOKSTORE
108 S. 13th Street
Philadelphia

DON'T MISS THIS ONE! details with links at:

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

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156. **Thomas savage**

Re: Alphabirths

Fri 7 Mar 2008

Thank you so much for showing us these wonderful poems Obododimma. Also the magazine seems very well produced. I read Jill Magis work also. Regards, Tom Savage

Obododimma Oha <[REDACTED]> wrote: "Alphabirths" and other poems poems of mine: Shadowtrain, Issue 22, March - April, 2008.

<http://shadowtrain.com/id232.html>

Regards.
Obododimma.

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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157. **Alexander Jorgensen**

Alexander Jorgensen in Cincinnati, Ohio March 12 - Xavier University

Fri 7 Mar 2008

- Xavier University, Cincinnati Ohio, in the Seurkamp Family Center in the Alumni Center Building at 7:30 p.m. Wednesday March 12, 2008.

Alexander Jorgensen is an incessant traveler. He has lived in the United States, the Czech Republic, the Galapagos Archipelago, India's Himachal Pradesh, and the People's Republic of China, where he has resided since 2002. His work has appeared in Big Bridge, Kabita Pakshik, One Less, Otoliths, Shampoo, and others. "Letters to a Younger Poet," correspondences with the late Robert Creeley, appears in Jacket Magazine #31.

In addition to writing poetry, he is a visual artist and current managing editor of Black Robert Journal.

<http://www.alexanderjorgensen.com>

--

<http://www.fastmail.fm> - A fast, anti-spam email service.

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158. **Alexander Jorgensen**

March 15: The Lit, Cleveland, Ohio - Alexander Jorgensen - Reading and Exhibition

Fri 7 Mar 2008

6 March 2008

PRESS RELEASE

Contact: Peggy Latkovich

██████████
██████████

ALEXANDER JORGENSEN READING AND EXHIBITION AT THE LIT

Alexander Jorgensen, an American poet who lives in China, will present an exhibition of his Visual Poetry, read his poems, and give a talk about poetry and Robert Creeley at

The Lit

The ArtCraft Building,

2570 Superior Ave., Suite 203

Cleveland, Ohio

Saturday March 15

7:00 pm -- doors open at 6:00 pm

Free Parking in the rear of the building

Suggested donation \$5.00.

Alexander Jorgensen is an incessant traveler. He has lived in the United States, the Czech Republic, the Galapagos Archipelago, India's Himachal Pradesh, and the People's Republic of China, where he has resided since 2002. His work has appeared in Big Bridge, Kabita Pakshik, One Less, Otoliths, Shampoo, and others. "Letters to a Younger Poet," correspondences with the late Robert Creeley, appears in Jacket Magazine #31.

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<http://www.alexanderjorgensen.com>

--

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

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

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159. **Charles Baldwin**

codework: creative writing and coding April 3-6, morganton, wv

Fri 7 Mar 2008

CODEWORK - Exploring relations between creative writing practices and software engineering

A workshop sponsored by the National Science Foundation. Held at West Virginia University, Morgantown, WV, April 3-6, 2008. Organized by the Center for Literary Computing. Contact Sandy Baldwin at [REDACTED] for more information.

****please publicize - apologies for cross-posting****

Public events, free of charge, include: * Lecture by Ted Nelson, 113 Engineering Resource Building, 8pm April 3 * Demonstrations and Performances, 130 Colson Hall, 8pm April 4 * Demonstrations and Performances, Laura Mesaros Gallery / CAC, 8pm April 5

Participants include:

- * Sandy Baldwin, WVU
- * Jay Bolter, Georgia Tech
- * Philippe Bootz, University of Paris 8
- * Mark Brazaitis, WVU
- * Helen Burgess, University of Maryland - Baltimore County
- * John Cayley, Brown University
- * Wendy Hui Kyong Chun, Brown University
- * Maria Damon, University of Minnesota
- * Aden Evens, Dartmouth College
- * Chris Funkhouser, New Jersey Institute of Technology
- * Loss Pequeño Glazier, SUNY-Buffalo
- * Wolf Kittler, University of California - Santa Barbara
- * Marjorie Coverley Luesebrink, IVCC
- * Talan Memmott, Blekinge Tekniska Högskola (Sweden)
- * Tim Menzies, WVU
- * Nick Montfort, Massachusetts Institute of Technology
- * Ted Nelson, Xanadu Corp.
- * Andy Oram, O'Reilly Publishing
- * Rita Raley, University of California at Santa Barbara
- * Jim Rosenberg, Independent Artist/Writer
- * Mary Shaw, Carnegie Mellon University
- * Alan Sondheim, WVU
- * Stephanie Strickland, Independent Artist/Writer
- * Frances van Scoy, WVU
- * Laurie Taylor, University of Florida

Contact Sandy Baldwin at [REDACTED] for more information.

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160. **Thomas savage**
Re: Obama poems/poet politicians
Fri 7 Mar 2008

To return to what was the original point of these posts, I believe: Obama's best writing is in his beautiful book *Dreams From My Father*, the reading of which convinced me to take Barack Obama seriously. Regards, Tom Savage

Mendi Lewis Obadike <[REDACTED]> wrote: As was Leopold Senghor (in Senegal)

On Thu, Mar 6, 2008 at 9:23 AM, Sarah Sarai wrote:

Aime Cesaire (I'm leaving off the accents) was a poet politician (in Martinique). As far as poets making politics more noble...that's one tall order.

*But do poets do any better as politicians than politicians do as poetry?
Has anyone read the campaign speech Ezra Pound wrote when he ran for class president in high school?*

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

From: steve russell

To: [REDACTED]

Sent: Thursday, 6 March, 2008 1:26:05 AM

Subject: Re: Obama Poems

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"momentum-check"
here is some mild consolation. two poems (fished out from the net)
Barack
wrote in his college days.*

pretty decent poems for a 19-year-old, especially the second one.

aryanil

=====
=====

Pop

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.

I listen, nod,

Listen, open, till I cling to his pale,

Beige T-shirt, yelling,

Yelling in his ears, that hang

With heavy lobes, but he's still telling

His joke, so I ask why

He's so unhappy, to which he replies . . .

But I don't care anymore, cause

He took too damn long, and from

*Under my seat, I pull out the
Mirror I've been saving; I'm laughing,
Laughing loud, the blood rushing from
his face
To mine, as he grows small,
A spot in my brain, something
That may be squeezed out, like a
Watermelon seed between
Two fingers.
Pop takes another shot, neat,
Points out the same amber
Stain on his shorts that I've got on mine,
and
Makes me smell his smell, coming
From me; he switches channels, recites
an old poem
He wrote before his mother died,
Stands, shouts, and asks
For a hug, as I shink*, my
Arms barely reaching around
His thick, oily neck, and his broad back;
'cause
I see my face, framed within
Pop's black-framed glasses*

And know he's laughing too.

=====

Underground

Under water grottos, caverns

Filled with apes

That eat figs.

Stepping on the figs

That the apes

Eat, they crunch.

The apes howl, bare

Their fangs, dance,

Tumble in the

Rushing water,

Musty, wet pelts

Glistening in the blue.

--

||| ^ ^ | _ () |||

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161. **Thomas savage**

Re: Obama Poems

Fri 7 Mar 2008

These definitely are not bad poems for a teenager, which I take it is who or what Obama was when he wrote them. I especially liked the one about his encounter with his father. Regards, Tom Savage

Obododimma Oha <[REDACTED]> wrote: Thanks for digging up these poems. A commendable research. Honestly, I enjoyed reading them. Obododimma.

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

From: Aryanil Mukherjee

To: [REDACTED]

Sent: Wednesday, March 5, 2008 11:45:45 PM

Subject: Obama Poems

for those Obama fans feeling a little low after his tuesday "momentum-check" here is some mild consolation. two poems (fished out from the net) Barack wrote in his college days.

pretty decent poems for a 19-year-old, especially the second one.

aryanil

=====

Pop

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.

I listen, nod,

Listen, open, till I cling to his pale,

Beige T-shirt, yelling,
Yelling in his ears, that hang
With heavy lobes, but he's still telling
His joke, so I ask why
He's so unhappy, to which he replies . . .
But I don't care anymore, cause
He took too damn long, and from
Under my seat, I pull out the
Mirror I've been saving; I'm laughing,
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To mine, as he grows small,
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Their fangs, dance,
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Rushing water,
Musty, wet pelts
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162. **Poetry Project**
Events at The Poetry Project March
Fri 7 Mar 2008

We have three excellent readings next week, and one tonight!

Friday, March 7, 10 PM
Lil' Norton

Lil' Norton is a publishing "collective" (actually not a collective) so far including the magazines Model Homes, President's Choice, and The Physical Poets. This reading will showcase some of the authors featured in the mags, as well as

some authors not in the mags, including Anne Tardos, Laura Elrick, Patrick Lovelace, Seth Landman, Kareem Estefan, Eddie Hopely, Diana Hamilton and Kevin Thurston. Co-curated by President's Choice editor Steven Zultanski.

Monday, March 10, 8 PM

Orlando White & Ronaldo Wilson

Orlando White is Diné (Navajo) from Sweetwater, Arizona. He is of the Zuni Water Edge People and born for the Mexican Clan. He received his A.A. and B.F.A. in Creative Writing from the Institute of American Indian Arts in Santa Fe, New Mexico. His poems have appeared in Oregon Literary Review, Ploughshares, Red Ink Magazine, To Topos, 26 Magazine, and Ur Vox. He is currently in the M.F.A. Literary Arts program at Brown University. Ronaldo V. Wilson received his BA from the University of California, Berkeley, his MA from New York University's Creative Writing Program, and is a Doctoral candidate at the Graduate Center of the City University of New York. His poetry has appeared in Blithe House Quarterly, Callaloo, FENCE, Gulf Coast, Harvard Review, Interim, Nocturnes (Re)view of Literary Arts and The Encyclopedia Project. He is the recipient of a Cave Canem Fellowship, a Provincetown Fine Arts Work Center Winter Poetry Fellowship, a Vermont Studio Center Full Scholarship and has held summer residences at Djerassi and Yaddo. He is currently a National Research Council Ford Foundation Fellow and Visiting Instructor in English at Mount Holyoke College. He is the recipient of the 2007 Cave Canem First Book Poetry Prize. His book, *Narrative of the Life of the Brown Boy and the White Man*, selected by Claudia Rankine, will be published by University of Pittsburgh Press in Fall 2008.

Wednesday, March 12, 8 PM

Sherwin Bitsui & Eliot Katz

Sherwin Bitsui, Diné (Navajo) poet, is the author of *Shapeshift*, his first poetry collection, and a recipient of the 2006 Whiting Writers' Award. Other honors include an Individual Poet Grant from the Witter Bynner Foundation for Poetry, a Truman Capote Creative Writing Fellowship, and a University of Arizona Academy of American Poets Award. His work has appeared in several literary journals including *American Poets*, *The Iowa Review*, *Frank*, *Red Ink*, and others. Eliot Katz is the author of five books of poetry: *When the Skyline Crumbles: Poems for the Bush Years* (Cosmological Knot Press, 2007); *View from the Big Woods: Poems from North America's Skull* (Cosmological Knot Press, 2007); *Unlocking the Exits* (Coffee House Press, 1999); *Les voleurs au travail* (Thieves at Work) (Paris: Messidor Press, 1992, in French translation) and *Space and Other Poems for Love, Laughs, and Social Transformation* (Northern Lights, 1990). He is a coeditor of *Poems for the Nation* (Seven Stories Press, 2000), a collection of contemporary political poems compiled by

the late poet Allen Ginsberg. A co-founder and former coeditor of Long Shot literary magazine, Katz guest-edited Long Shot's final issue, a "Beat Bush issue" released in Spring 2004. He is coeditor of a bilingual anthology published in France in 1997, titled *Changing America: Contemporary U.S. Poems of Protest, 1980-1995*. Called ³another classic New Jersey bard² by Allen Ginsberg, Katz worked for many years as a housing advocate for Central New Jersey homeless families. He currently lives in New York City and serves as poetry editor of the online politics quarterly, *Logos: A Journal of Modern Society and Culture*. For this reading, Eliot Katz will be accompanied by bassist/composer, Russell Branca. Under the banner of his organization *Aria Aperta*, Branca has recently inaugurated a Jazz Means Peace series for the benefit of grassroots peace organizations.

Friday, March 14, 10 PM
The Poetics Orchestra

Drew Gardner's Poetics Orchestra is an ensemble of poets and musicians conducted using hand signals and rhythmic forms to shape collective improvisation. Past musical participants have included many avant-jazz players, rock musicians, and the contemporary chamber orchestra *Alarm Will Sound*. The aim of the ensemble is to reunite poetry and music in a collaborative, improvisational spirit. Lineup and further details tba.

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

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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163. **Gabrielle Welford**

Re: obama poems

Fri 7 Mar 2008

i've been working on cleaning up copy of the "honolulu record"--a 40s/50s left labor newspaper out of honolulu--and frank marshall davis wrote a weekly column called "frank-ly speaking"--great stuff, very politically radical and savvy. i didn't know obama had known him. that's a very good sign, i'd say--if he listened to anything davis said.

if anyone's interested in looking at the honolulu record, i'll put up a note when the whole thing comes up on-line. at the moment, there's a shell up at <http://www.hawaii.edu/uho/clear/HonoluluRecord1/homepage.html>. the young woman, sharla hanaoka, who's working on making the webpage has made a blog out of koji ariyoshi's (the editor) editorials, and there's some other stuff. the paper came out throughout the mccarthy era and during the finagling before the u.s. got full on into vietnam. there are some great articles in it.

all best (hi susan), gabe

On Thu, 6 Mar 2008, Susan Webster Schultz wrote:

It's his PROSE that rocks. Read his memoir. It's wonderful.

One of his mentors in Hawai'i was Frank Marshall Davis, a Harlem Renaissance poet who lived in Waikiki.

Susan Schultz

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164. **David Chiro**

Re: Donovan didn't print Ho--Ochs printed Mao

Fri 7 Mar 2008

Stephen

many thanks for another vivid series of images and personas--

i think that TRAIN not Trane is the key--

for both Ochs and Dylan--

folk music, blues, country, rock and roll all came with a lot of the sounds of Train--

Little Richard demonstrating on the piano how his sound comes out of the train going by--

Johnny Cash--the train going by seen from Folsom Prison--all his train

songs--

Jimmie Rodgers--The Singing Brakeman--

all the blues songs abt the trains going to Chicago or heading out of town--

and Mystery Train by Junior Parker recorded by Elvis "Big Train From Memphis" Presley

like that late Phil Ochs lp with the cover with him in the Elvis spoofing jacket and title--

and Dylan's Slow Train Coming

John Train could be Johnny Cash at the station singing "Hey, Porter!"--

John Train like a later way to travel of Johnny Appleseed--spreading the seed-word-songs

the last song Hank Williams sang before getting into the car for his last long ride was "The Old Log Train"--

a song he wrote about his father--

or John Henry who worked on the railroad and beat that steam driver down--

and John Kerouac working on the railroad with Neal Cassady as brakemen--

or it could be indeed John Coal Train

though i think it's closer to Mystery Train--

and bob dylan, too--

on his "slow train coming"--

(John the Prophet-Train--the Apocalypse Express and the Four Little Engines that Could--)

On Thu, Mar 6, 2008 at 7:02 PM, Stephen Baraban <[REDACTED]> wrote:

Barry S.) I'm pretty sure that what you are (mis) remembering is the fact that Phil Ochs printed some poems by Mao on the back cover of an album (a live album, I believe), indeed accompanied by the question "is this really the enemy?"

I guess I "wasn't there", like they say, since I remember the 60's too well...

Pretty damn specious, I would like--you should have friendly feelings towards a world figure because that person is capable of decent versifying. That sort of sophistry is why Phil Ochs is no Favorite of mine, though I think he was a very interesting composer and performer and person. That in his last phase of mental disturbance he often identified himself as "John Train" suggests a wish to become TRANE; just as Bob Dylan, as Charles Bernstein posited in his Brooklyn Rail essay, might have had a stronger affinity for

Free Jazz than people tend to think.

For what it's worth--maybe my 2nd favorite male folk singer (after Dylan) is John Prine--a delightful Populist. Onward!

*Oh, that reminds me, I seem to remember that back in the day, Donovan put out a record on the back cover of which were printed some poems by Ho Chi Minh, along with words something like, "Is this really the enemy?" Sorry, David, as I am even less of a scholar of Donovan or of Ho than I am of Language poetry, I can't say which album this was--it must have been one of the early records released in the US on the Hickory label. But I did find these translations by Kenneth Rexroth of Ho's poems:
<http://www.zianet.com/summer/hochi.html>*

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

From: David-Baptiste Chirot

<[REDACTED]>

To: [REDACTED]

Sent: Thursday, 6 March, 2008 3:15:09 PM

Subject: Re: Obama Poems

CHAIRMAN MAO

POET WARRIOR PHILOSOPHER CHAIRMAN

*(one could hold in one hand the Little Red Book and in the other his Poems--and read them going back and forth--a poem, and then some thoughts from the Little Red Book--
very amazing!)*

"Let a Hundred Flowers Bloom"

(and have their heads cut off!)

yes--

POL POT or shall we call him Pol Poet?

POETRY LOVER AND RECITER

Favorite Poet: Paul Verlaine

wrote occasional verses--

Date: Wed, 5 Mar 2008 22:36:58 -0800

From: [REDACTED]

Subject: Re: Obama Poems

To: [REDACTED]

*But do poets do any better as politicians than
politicians do as poetry?
Has anyone read the campaign speech Ezra Pound
wrote when he ran for class president in high
school?*

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

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Thursday, 6 March, 2008 1:26:05 AM

Subject: Re: Obama Poems

*Chirot posted this a couple of weeks ago. It's a
fun article. Bloom read the Obama poems. He thought
they were decent. Bloom goes on to ridicule
politicians and other public figures and their
dismal verse. He calls Jimmy Carter "the worst poet
in America." Poor Jimmy. And yet, he (Carter)
remains distinguished, if only as very bad.*

*Jason Quackenbush <[REDACTED]> wrote: No
kidding about the second one. I wonder if he still
writes poetry. Where did these come from?*

On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:

*for those Obama fans feeling a little low after
his tuesday "momentum-check"
here is some mild consolation. two poems (fished
out from the net) Barack
wrote in his college days.*

*pretty decent poems for a 19-year-old,
especially the second one.*

aryanil

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Pop

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.

I listen, nod,

Listen, open, till I cling to his pale,

Beige T-shirt, yelling,

Yelling in his ears, that hang

With heavy lobes, but he's still telling

His joke, so I ask why

He's so unhappy, to which he replies . . .

But I don't care anymore, cause

*He took too damn long, and from
Under my seat, I pull out the
Mirror I've been saving; I'm laughing,
Laughing loud, the blood rushing from
his face
To mine, as he grows small,
A spot in my brain, something
That may be squeezed out, like a
Watermelon seed between
Two fingers.
Pop takes another shot, neat,
Points out the same amber
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Makes me smell his smell, coming
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an old poem
He wrote before his mother died,
Stands, shouts, and asks
For a hug, as I shink*, my
Arms barely reaching around
His thick, oily neck, and his broad back;
'cause
I see my face, framed within*

Pop's black-framed glasses

And know he's laughing too.

=====

Underground

Under water grottos, caverns

Filled with apes

That eat figs.

=== message truncated ===

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<http://www.yahoo.com/r/hs>

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165. **David Chirot**

Fwd: [WIB-LA] CODEPINK: Do you know how this war has affected the women of Iraq?

Fri 7 Mar 2008

----- Forwarded message -----From: CODEPINK <

 >

To: 

Date: Thu, 6 Mar 2008 17:33:29 -0500 (EST)

Subject: Do you know how this war has affected the women of Iraq?

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March 6, 2008

Dear Tony,

As you read this, women in Iraq live in a Hell we have created.

In Central Iraq, 91.8% of women polled by Women for Women International say that violence against women is increasing. 74.5% of Iraqi women avoid leaving

their homes. 63.2% have regularly not sent their children to school. 65.3% report that US security forces are only making security worse. One woman who was interviewed commented, "They gave us freedom and they took from us security...but if I have to choose, I will choose safety and security."

We cannot allow this to continue.

As we gear up to honor International Women's Day on March 8, let us remember the dire situation of our Iraqi sisters. Let us use our voices to make their voices heard.

On March 11, we will deliver a letter to every woman Member of Congress. We will provide them with chilling information about the struggle of Iraqi women living under occupation, and press them to take supportive action in the next few weeks by voting to fund human needs, not warfare, in Iraq, and legislate the return of all the troops and contractors. We hope you will read it yourself to learn more about the tragic circumstances they are living in. Legislate the return of all the troops and contractors. Please add your name to our letter here<<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=XglwPxDd8zT6bGuxWGMnoKBgvQaKjLkH>>. The letter will include the Women for Women International report on the status of Iraqi women<<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=FTnJ1PLWgisjXMA9fZE3gqBgvQaKjLkH>>.

If you attend a local International Women's Day event, please print these sign up sheets<<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=dP3TLPZEqft4Md%2BV2rWqkqBgvQaKjLkH>> Fax them to us for delivery on Monday, [REDACTED].

You can also honor International Women's Day by joining one of our regional training camps this weekend. Click here<<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=mo8Qca8GZL6x9qP8vrOtZ6BgvQaKjLkH>> to find an inspiring day of community, creativity, skills-building and inspiration in your area.

In solidarity with women around the world,
Dana, Desiree, Farida, Gael, Gayle, Jodie, Liz, Medea, Nancy and Rae

P.S. These training camps will also serve to get us ready to mobilize for actions on the 5th anniversary of the war, March 18th and 19th. Click here<<http://salsa.democracyinaction.org/dia/track.jsp?v=2&c=oPc4%2B0MyGCG6ztDCnn2by1bQjqxwVqsG>> to find out how to join us to tell Washington we've had Five Years Too Many of this devastating war.

Sign our letter to women members of Congress

Read the Women for Women International report on Iraqi women

Join a regional International Women's Day training this weekend

Download the sign up sheet to take to IWD events this weekend

Join CODEPINK

in New Orleans,

April 11th and 12th, as we celebrate V to the 10th, the 10th anniversary of
Eve Ensler's V-Day!

unsubscribe

from this list

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166. **Eleni Stecopoulos**

***SF, MAR 15: Poetics & Healing, Eric GREENLEAF & Robert KOCIK,
2-6pm***

Fri 7 Mar 2008

the Poetry Center
presents

The New Asklepion Poetics and Healing
curated by Eleni Stecopoulos
with ERIC GREENLEAF and ROBERT KOCIK

Saturday MARCH 15, 2008

2:00-6:00 pm @ the Unitarian Center

1187 Franklin (at Geary), San Francisco

admission: \$5

The New Asklepion. Under the holistic sign of the ancient healing sanctuary, we initiate an interdisciplinary dialogue among those who work at intersections of poetry, dream or altered consciousness, and healing. This special afternoon-length program is guest-curated and introduced by Eleni Stecopoulos, and features presentations by, and public conversations with writer-practitioners Eric Greenleaf and Robert Kocik. Eric Greenleaf, Balinese Healing of the Visible and Invisible Worlds, a presentation in three parts, with original videos: 1) Ayurvedic Healing: The Interior Mantram as Medicine; 2) The Balian Ketakson: Healing in Trance in the Ancestors' Voices; 3) Community Trance Rituals: Healing While Possessed by the Gods.

A clinical psychologist and author of *The Problem of Evil: Disturbance and its Resolution in Modern Psychotherapy*, Eric Greenleaf directs The Milton H. Erickson Institute of the Bay Area. He does research on trance and healing in Bali, teaches internationally, and trains therapists and Feldenkrais Practitioners in hypnotic communication.

Robert Kocik, *Designing a Prosodic Building: The Missing Science of Health, Homelessness of Poetry, and Livelihood of Poets*. "What, exactly, do words heal? Under what circumstances? The asklepian sanitarium serves as initial focal point for the designing of a prosodic building because it specifies at once a potent function of words, the corresponding role of a language practitioner, as well as the architectural space in which this language function was carried out. I'll focus, in particular, on the 'abaton' and the amphitheater-place of the secluded, epiphanic word and the public, cathartic word, respectively."

Poet, essayist, artist, design/builder, Robert Kocik lives in Brooklyn, NY, where he directs the Bureau of Material Behaviors. He is currently developing a building based on "prosody" and poets' imagined relevance to our society. With the choreographer Daria Fain, he has initiated the Prosodic Body-an aesthetics or artscience based on prosody as the bringing forth of everything. His publications include: *Overcoming Fitness* (Autonomedia, 2001), and *Rhrurbarb* (Field Books, 2007).

pdf mini-poster attached

Coming up:

Full details at: <http://www.sfsu.edu/~poetry>

Two readings with poets ELENi STECOPOULOS and ROBERT KOCIK Thursday MARCH 13 3:30 pm @ the Poetry Center HUM 512, SFSU, free 7:30 pm @ the Unitarian Center 1187 Franklin (at Geary), \$5

The New Asklepion Poetics and Healing curated by Eleni Stecopoulos with ERIC GREENLEAF and ROBERT KOCIK Saturday MARCH 15 2:00-6:00 pm @ the Unitarian Center 1187 Franklin (at Geary), \$5

SALUTE to GEORGE OPPEN Saturday APRIL 26 2:00-4:00 pm @ the Koret Auditorium San Francisco Main Public Library 100 Larkin St (Civic Center BART), free o In honor of Oppen's Centenary, the Salute to George Oppen on April 26 will be the Poetry Center's sole public event during the month of April 2008. Co-sponsored by San Francisco Public Library and Friends of the SF Public Library PHILIP WHALEN's Collected Poems a celebration and tribute Saturday MAY 31 2:00-4:00 pm @ the Koret Auditorium San Francisco Main Public Library 100 Larkin St (at Civic Center BART), free Co-sponsored by San Francisco Public Library and Friends of the SF Public Library

JUAN FELIPE HERRERA with 187 Reasons Mexicanos Can't Cross the Border: Undocumented 1971-2007 Monday MAY 5 12:00 noon @ the Poetry Center HUM 512, SFSU, free

live word & music performance with the Shambhalla Cruisers: Francis Wong, John Carlos Perea...

Full details at:

<http://www.sfsu.edu/~poetry>

--

=====

Poetry has no ebb and flow. It is, it abides. Even if you take away its "social" efficacy, you cannot take away its living, human fullness, profundity, autonomy. After all, it can visibly penetrate also into those spheres where sleep is so active. To "dare" to dwell in sleep, to draw nourishment from it, such, if you like, is the unhurried confidence of poetry in itself - it does not need to be "shown the way," to be "authorized," to be controlled (so too, correspondingly, the reader). Does poetry lose something in such circumstances, or does it gain? Let me leave this as an unanswered question. The main thing is that it survives. Drive it out of the door, it comes back through the window.** in memoriam GENNADY AYGI b. 1934 Chuvashia - d. 2006 Moscow

from SLEEP-AND-POETRY tr. Peter France (CHILD-AND-ROSE, New Directions, 2003)

=====

Steve Dickison, Director
The Poetry Center & American Poetry Archives
San Francisco State University
1600 Holloway Avenue, San Francisco 94132
<http://www.sfsu.edu/~poetry>

Connect and share in new ways with Windows Live. Get it now!

http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_jan= Climb to the top of the charts! Play the word scramble challenge with star power.

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167. **Stephen Vincent** ***Water Boarding USA Reality Check***

Fri 7 Mar 2008

The "Decider" Decides to Torture no matter What. To put these people on trial for the support and commission of War Crimes is not going to come too soon (as it must). Let's hope the Presidential candidates will make this into the campaign. We know the "monster" now, too well.

WASHINGTON - The White House says President Bush will veto legislation on Saturday that would have barred the CIA from using waterboarding — a technique that simulates drowning — and other harsh interrogation methods on terror suspects.

Bush has said the bill would harm the government's ability to prevent future attacks. Supporters of the legislation argue that it preserves the United States' right to collect critical intelligence while boosting the country's moral standing abroad.

"The bill would take away one of the most valuable tools on the war on terror, the CIA program to detain and question key terrorist leaders and operatives," deputy White House press secretary Tony Fratto said Friday.

The bill would restrict the CIA to using only the 19 interrogation techniques listed in the Army field manual.

The legislation would bar the CIA from using waterboarding, sensory deprivation or other coercive methods to break a prisoner who refuses to answer questions. Those practices were banned by the military in 2006.

The legislation cleared the House in December and won Senate approval last month.

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168. **steve d. dalachinsky**

Re: Obama Poems

Fri 7 Mar 2008

kwami nkruma sorry about spelling made a great lp singing ing playing guitar

>

> for those Obama fans feeling a little low after his tuesday

> "momentum-check"

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> That deflects off his brow;
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> I'm sure he's unaware of his
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> Glance in different directions,
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> With heavy lobes, but he's still telling
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> His joke, so I ask why
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> He took too damn long, and from
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> Under my seat, I pull out the
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> Mirror I've been saving; I'm laughing,
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> Laughing loud, the blood rushing from
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> his face
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> To mine, as he grows small,
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> A spot in my brain, something
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> Watermelon seed between
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> Two fingers.
>
> Pop takes another shot, neat,
>
> Points out the same amber
>
> Stain on his shorts that I've got on mine,
>
> and
>
> Makes me smell his smell, coming
>
> From me; he switches channels, recites
>
> an old poem
>
> He wrote before his mother died,
>
> Stands, shouts, and asks
>

> For a hug, as I shink*, my
>
> Arms barely reaching around
>
> His thick, oily neck, and his broad back;
>
> 'cause
>
> I see my face, framed within
>
> Pop's black-framed glasses
>
> And know he's laughing too.
>
> =====
>
>
> Underground
>
> Under water grottos, caverns
>
> Filled with apes
>
> That eat figs.
>
> Stepping on the figs
>
> That the apes
>
> Eat, they crunch.
>
> The apes howl, bare
>
> Their fangs, dance,
>
> Tumble in the
>
> Rushing water,
>
> Musty, wet pelts
>
> Glistening in the blue.

>
>
>

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>
>
>
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> Search.
>
>

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169. **Andrew Jones**

Blah Blah Blog

Fri 7 Mar 2008

one in several billion, but have a look if you're that sort of person
<http://andrewjjones.blogspot.com/>
peace

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170. **Barry Schwabsky**

Re: Obama poems/poet politicians

Fri 7 Mar 2008

I wonder how you tell the difference--is it just between the leader and the followers?

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

From: Aryanil Mukherjee <[REDACTED]>

To: [REDACTED]

Sent: Friday, 7 March, 2008 3:09:27 PM

Subject: Re: Obama poems/poet politicians

Barry, I will agree with Steve too. Che was a romantic revolutionary and that's how they are. I prefer to be that way versus being a robot disguised in human flesh, whom we often call soldiers, who are made to drink the opium of

patriotism, made to endanger the lives of their loved ones and sent on a killing spree for a cause they don't understand very well.

aryanil

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of steve russell
Sent: Friday, March 07, 2008 6:46 AM
To: ██████████
Subject: Re: Obama poems/poet politicians

i do. it's easy as we have the luxury to shun killing, etc., but if i had to live with the day to day shit shoved in my face, i'd gladly kill. it would my duty. we're soft, dopey idiots.. & gosh, i'm going to take a shower-- another thing many people would kill me for...

Barry Schwabsky <████████> wrote: ----- Original Message But do you seriously approve of his politics?

----- Original Message ----

From: Aryanil Mukherjee
To: ██████████
Sent: Thursday, 6 March, 2008 5:20:14 PM
Subject: Re: Obama poems/poet politicians

Ho Chi Minh wrote pretty good poetry I thought. here are some prison poems translated by Kenneth Rexroth.

<http://www.zianet.com/summer/hochi.html>

and don't forget the guy who apart from being a poet himself, inspired thousands of great poems all across the world - che guevara. the day he was executed in a Bolivian jungle, his backpack was filled with at least two books of poetry.

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Sarah Sarai
Sent: Thursday, March 06, 2008 9:24 AM
To: ██████████
Subject: Re: Obama poems/poet politicians

Aime Cesaire (I'm leaving off the accents) was a poet politician (in Martinique). As far as poets making politics more noble...that's one tall order.

Never miss a thing. Make Yahoo your homepage.

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171. **Daniel Godston**
interfaith concert for peace
Fri 7 Mar 2008

An interfaith concert for peace happens at The Chicago Temple on Sunday, March 16, beginning at 2 p.m. Here are the participants and performances:

- * The Chicago Temple Handbell Ensemble performs "Transformation" and "Circle Bell Mantra" by Australian composer Sarah Hopkins. Erik Nussbaum, who is The Chicago Temple's Director of Music and the Arts, conducts the Handbell Ensemble.
- * Osama Zeadan (nay, mejwiz, mizmar) and Vahi Zakarian (daf, doumbek, tabla) perform music from Iraq and Egypt.
- * "Living Sculptures" is a performance art piece choreographed by Shanti Foundation for Peace lead artist Alpha Bruton, with music by Siddha Webber and a performance by the Ancestral Resurrection Ensemble. The dancers dramatize, through improvisation, a metamorphosis that symbolizes Christianity, Judaism, and Islam, and the spiritual "CRY" for world peace. This is a cry of pain, of love, and of joy. It is not just the physical act of crying, but an inner psychic cry, the longing and hoping, and the giving of all you have.
- * Iranian Canadian poet Saghi Ghahraman reads several poems.
- * The Pan-African Junior Dance Troupe and the Interfaith All Stars Dance Troupe give performances. These dance troupes are part of the Interfaith Refugee and Immigration Ministries' Youth Program.
- * Buddhist monks from Wat Dhammaram read verses of the Dhammapada and give blessing chants.
- * We perform Pauline Oliveros' composition entitled "The Heart Chant."
- * "Four Poets Engage the Divine" (Nina Corwin, Judy Valente, Kent Foreman, and Larry Janowski): Consider the story of the blind men and the elephant. As each approaches the oversized beast, s/he describes, in his/her turn: religion, spirit, faith, moral dogma, utopia, oppressive institution, answer to the universal question. One grows up in its shadow, another goes searching for it. One embraces it while another questions it and peers under its skirt. One spars with it, another dances with it. At some point, we take up our pens and attempt to share the encounter. In a time when discord abounds in the world, often surrounding this very issue, we offer a chorus of poems assembled in something like harmony.
- * A jazz ensemble performs (Dan Godston (trumpet), David Boykin (drums), Jon Godston (soprano saxophone), Jayve Montgomery (saxophones) and Alex Wing (upright bass)).

There is a free will offering during this interfaith concert for peace. The proceeds from this event will go to the Interfaith Refugee and Immigration Ministries and the Shanti Foundation for Peace.

The Mission of Interfaith Refugee and Immigration Ministries, in partnership with congregations, organizations, and others in Illinois, is to provide direct services to refugees and immigrants and to encourage involvement in world and domestic refugee issues and immigration concerns.

Shanti Foundation for Peace was established in Chicago in 1993 to foster greater peace between cultures through the arts, education, and grass roots community development. The Foundation accomplishes its mission by promoting educational peace initiatives through the arts that show people how their individual efforts can help forge lasting peace.

Shanti Foundation for Peace addresses problems of violence, racism and intolerance that undermine families, communities and society in general. Art is the medium we teach with as creativity and the peace process are linked: both require brainstorming, critical thinking and respect for life. When participants experience the power of imagination, are given a safe venue to voice their visions and work collectively to bring these to fruition, there is a palpable change in their level of self-respect and respect for others. They begin to understand their ability and responsibility to affect positive change in their world. These are building blocks for peace.

This event is being organized by the Borderbend Arts Collective. For more information, please contact Dan at [REDACTED] or [REDACTED].

The Chicago Temple
77 W. Washington Ave., Chicago, IL 60602
[REDACTED]
www.chicagotemple.org

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172. **steve russell**

Re: Obama Poems

Fri 7 Mar 2008

Yeah, decent juvenilia.

Thomas savage <[REDACTED]> wrote: These definitely are not bad poems for a teenager, which I take it is who or what Obama was when he wrote them. I especially liked the one about his encounter with his father. Regards, Tom Savage

Obododimma Oha wrote: Thanks for digging up these poems. A commendable research. Honestly, I enjoyed reading them. Obododimma.

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

From: Aryanil Mukherjee

To: [REDACTED]

Sent: Wednesday, March 5, 2008 11:45:45 PM

Subject: Obama Poems

for those Obama fans feeling a little low after his tuesday "momentum-check" here is some mild consolation. two poems (fished out from the net) Barack wrote in his college days.

pretty decent poems for a 19-year-old, especially the second one.

aryanil

=====

Pop

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.

I listen, nod,

Listen, open, till I cling to his pale,

Beige T-shirt, yelling,
Yelling in his ears, that hang
With heavy lobes, but he's still telling
His joke, so I ask why
He's so unhappy, to which he replies . . .
But I don't care anymore, cause
He took too damn long, and from
Under my seat, I pull out the
Mirror I've been saving; I'm laughing,
Laughing loud, the blood rushing from
his face
To mine, as he grows small,
A spot in my brain, something
That may be squeezed out, like a
Watermelon seed between
Two fingers.
Pop takes another shot, neat,
Points out the same amber
Stain on his shorts that I've got on mine,
and
Makes me smell his smell, coming
From me; he switches channels, recites
an old poem
He wrote before his mother died,
Stands, shouts, and asks
For a hug, as I shink*, my
Arms barely reaching around
His thick, oily neck, and his broad back;
'cause
I see my face, framed within

Pop's black-framed glasses
And know he's laughing too.

=====

Underground
Under water grottos, caverns
Filled with apes
That eat figs.
Stepping on the figs
That the apes
Eat, they crunch.
The apes howl, bare
Their fangs, dance,
Tumble in the
Rushing water,
Musty, wet pelts
Glistening in the blue.

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173. **steve russell**

Re: Obama poems/poet politicians

Fri 7 Mar 2008

The play "Aunt Dan and Lemon" by Wallace Shawn deals with this subject matter. It was one of the 2 or 3 best plays of the eighties. As for my earlier post, I was rather drunk. I'm not sure if the Drunk me is the Real me so I won't disown the comment.

Violence does seem necessary, too often. For the powerless, it's a form of speech. It's hard to ignore a bomb. Explosions speak louder...

Aryanil Mukherjee <[REDACTED]> wrote: Barry, I will agree with Steve too. Che was a romantic revolutionary and that's how they are. I prefer to be that way versus being a robot disguised in human flesh, whom we often call soldiers, who are made to drink the opium of patriotism, made to endanger the lives of their loved ones and sent on a killing spree for a cause they don't understand very well.

aryanil

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

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

Behalf Of steve russell

Sent: Friday, March 07, 2008 6:46 AM

To: [REDACTED]

Subject: Re: Obama poems/poet politicians

i do. it's easy as we have the luxury to shun killing, etc., but if i had to live with the day to day shit shoved in my face, i'd gladly kill. it would my duty. we're soft, dopey idiots. & gosh, i'm going to take a shower-- another thing many people would kill me for...

Barry Schwabsky wrote: ----- Original Messag

But do you seriously approve of his politics?

----- Original Message ----

From: Aryanil Mukherjee

To: [REDACTED]

Sent: Thursday, 6 March, 2008 5:20:14 PM

Subject: Re: Obama poems/poet politicians

Ho Chi Minh wrote pretty good poetry I thought. here are some prison poems translated by Kenneth Rexroth.

<http://www.zianet.com/summer/hochi.html>

and don't forget the guy who apart from being a poet himself, inspired thousands of great poems all across the world - che guevara. the day he was executed in a Bolivian jungle, his backpack was filled with at least two books of poetry.

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

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

Behalf Of Sarah Sarai

Sent: Thursday, March 06, 2008 9:24 AM

To: [REDACTED]

Subject: Re: Obama poems/poet politicians

Aime Cesaire (I'm leaving off the accents) was a poet politician (in Martinique).
As far as poets making politics more noble...that's one tall order.

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174. **CA Conrad**

60 Poets 4 Bob Holman's 60th Birthday BASH

Fri 7 Mar 2008

details here:

<http://caconradevents.blogspot.com/2008/03/60-poets-4-bob-holmans-60th-birthday.html>

SEE YA THERE!

CAConrad

<http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>

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175. **Alan Sondheim**

3 z-axis non-scaled mods from Foofwa/Kira mocap

Fri 7 Mar 2008

3 z-axis non-scaled mods from Foofwa/Kira mocap

trilled/waltz are from the same bvh; one presents sheave-skin interior

This is as close as I can get to... ..gutsy organs, sloughed wade. It's not very close; the sheave-skin breaks into air. I'd note that even its mathematical substructure defines manifolds emptied of anything but nurbs, splines, whatever - tension across the sheave.

Or rather the sheave/manifold - tension defined on the two-dimensional curved surface. One might draw vectors for example. One pulls, pushes - directly or through bvh and other manipulations. Mobility/intention in Second Life for example.

These vectors breathe in the surrounding space. With poles and polars, space is on the move. So you're saying? That abstractions, mapping, might, on a metaphorical level, pucker just about everywhere, a slid ontology.

It's sight, then? It's sight, or rather what's seen is what's sheave. Although of course one might make sheave or sheaves invisible; it's an option.

And there might be invisibilites built-in - everywhere, in SL, in Poser, across the true world? Yes, what we call ghosts are only these slid ontologies.

<http://www.alansondheim.org/foxtrot.mp4>

<http://www.alansondheim.org/trilled.mp4>

<http://www.alansondheim.org/waltz.mp4>

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176. **Jim Andrews**

Re: digital poetry and netpoetic.com

Fri 7 Mar 2008

hi jason,

i'm interested in netpoetic.com. could you tell me more about it? is this a sort of 'how to' site? how do you see netpoetic.com as bridge between print and wired?

the most popular page on vispo.com is lee worden's cutup machine (<http://vispo.com/cgi-bin/wonder/cutup/cutup.cgi>). this is really the only 'tool' on the site. i think it's popular because it's well-done, simple, easy to use, and featureful. but, also, because it's a tool. that writers and amateurs can use in *their work* or occassionally as entertainment. it's not an art work of a typical kind, if it's an art work.

it has certain properties that are art-like. it's entertaining. it creates an archive of work that you can choose to participate in or not. it creates writing that is of some utility to those who use the tool/work. it changes peoples' ideas about writing. not in an original way (the cutup is not lee's idea of course). but it lets people experience what the cutup does with language quite easily and thoroughly. it engages people with writing in an unusual way, and engages them quite strongly.

of course it doesn't have certain properties we associate with art works. it doesn't supply any of the content. just the form, and only part of the form, since the original writing put into it also determines the form of what the cutup engine produces.

but it's interesting to think about art that combines aspects of art and of the tool. like a manual that isn't really a manual. or a 'how to' site that isn't really a 'how to' or is in part but is also art work in part.

are these issues relevant to netpoetic.com?

ja?

<http://vispo.com>

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177. **Susan Webster Schultz**

Ho Chi Minh and Obama

Sat 8 Mar 2008

Glad to see mention of Ho's poems on this site.

Tinfish published a wonderful chap, translated by Steve Bradbury, which is still in print.

Please see <http://tinfishpress.com> under "chapbooks."

As for Obama and Frank Marshall Davis, there was an article in the NYT about a year

ago about O's memoir, which mentioned "a poet who lived in Waikiki." I wrote to tell

the author that this was none other than FM Davis. She responded that she knew this,

but didn't want "to out him." What do you suppose that meant???

aloha, Susan

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178. **Jason Quackenbush**

Re: Obama poems/poet politicians

Sat 8 Mar 2008

Is being on a killing spree like Che Guevarra's more ok because he had a very good understanding of the reasons why he was doing it? On Mar 7, 2008, at 7:09 AM, Aryanil Mukherjee wrote:

Barry, I will agree with Steve too. Che was a romantic revolutionary and that's how they are. I prefer to be that way versus being a robot disguised in human flesh, whom we often call soldiers, who are made to drink the opium of patriotism, made to endanger the lives of their loved ones and sent on a killing spree for a cause they don't understand very well.

aryanil

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

From: UB Poetics discussion group

[mailto:] On

Behalf Of steve russell

Sent: Friday, March 07, 2008 6:46 AM

To:

Subject: Re: Obama poems/poet politicians

*i do. it's easy as we have the luxury to shun killing, etc., but if
i had to
live with the day to day shit shoved in my face, i'd gladly kill.
it would
my duty. we're soft, dopey idiots. & gosh, i'm going to take a
shower--
another thing many people would kill me for...*

*Barry Schwabsky <[REDACTED]> wrote: ----- Original
Messag
But do you seriously approve of his politics?*

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

From: Aryanil Mukherjee

To: [REDACTED]

Sent: Thursday, 6 March, 2008 5:20:14 PM

Subject: Re: Obama poems/poet politicians

*Ho Chi Minh wrote pretty good poetry I thought. here are some
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translated by Kenneth Rexroth.
<http://www.zianet.com/summer/hochi.html>*

*and don't forget the guy who apart from being a poet himself, inspired
thousands of great poems all across the world - che guevara. the
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From: UB Poetics discussion group

[mailto:[REDACTED]] On

Behalf Of Sarah Sarai

Sent: Thursday, March 06, 2008 9:24 AM

To: [REDACTED]

Subject: Re: Obama poems/poet politicians

*Aime Cesaire (I'm leaving off the accents) was a poet politician (in
Martinique). As far as poets making politics more noble...that's one
tall order.*

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179. **Jason Quackenbush**
Re: Obama poems/poet politicians

Sat 8 Mar 2008

I haven't read it because I assumed it was ghost written. So he wrote both of his books himself?

On Mar 7, 2008, at 11:51 AM, Thomas savage wrote:

*To return to what was the original point of these posts, I believe:
Obama's best writing is in his beautiful book Dreams From My
Father, the reading of which convinced me to take Barack Obama
seriously. Regards, Tom Savage*

Mendi Lewis Obadike <[REDACTED]> wrote: As was Leopold
Senghor (in Senegal)

On Thu, Mar 6, 2008 at 9:23 AM, Sarah Sarai wrote:

*Aime Cesaire (I'm leaving off the accents) was a poet politician (in
Martinique). As far as poets making politics more noble...that's one
tall order.*

*But do poets do any better as politicians than politicians do as
poetry?
Has anyone read the campaign speech Ezra Pound wrote when he ran for
class president in high school?*

----- Original Message -----
From: steve russell

To: [REDACTED]
Sent: Thursday, 6 March, 2008 1:26:05 AM
Subject: Re: Obama Poems

*Chirot posted this a couple of weeks ago. It's a fun article. Bloom
read the Obama poems. He thought they were decent. Bloom goes on to
ridicule politicians and other public figures and their dismal verse.
He calls Jimmy Carter "the worst poet in America." Poor Jimmy. And
yet, he (Carter) remains distinguished, if only as very bad.*

Jason Quackenbush wrote: No kidding about the second one. I wonder if he still writes poetry. Where did these come from?

On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:

*for those Obama fans feeling a little low after his tuesday
"momentum-check"
here is some mild consolation. two poems (fished out from the net)
Barack
wrote in his college days.*

pretty decent poems for a 19-year-old, especially the second one.

aryanil

=====

Pop

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

*Glance in different directions,
And his slow, unwelcome twitches,
Fail to pass.
I listen, nod,
Listen, open, till I cling to his pale,
Beige T-shirt, yelling,
Yelling in his ears, that hang
With heavy lobes, but he's still telling
His joke, so I ask why
He's so unhappy, to which he replies . . .
But I don't care anymore, cause
He took too damn long, and from
Under my seat, I pull out the
Mirror I've been saving; I'm laughing,
Laughing loud, the blood rushing from
his face
To mine, as he grows small,
A spot in my brain, something
That may be squeezed out, like a
Watermelon seed between
Two fingers.
Pop takes another shot, neat,
Points out the same amber
Stain on his shorts that I've got on mine,*

and

Makes me smell his smell, coming

From me; he switches channels, recites

an old poem

He wrote before his mother died,

Stands, shouts, and asks

For a hug, as I shink, my*

Arms barely reaching around

His thick, oily neck, and his broad back;

'cause

I see my face, framed within

Pop's black-framed glasses

And know he's laughing too.

=====

Underground

Under water grottos, caverns

Filled with apes

That eat figs.

Stepping on the figs

That the apes

Eat, they crunch.

The apes howl, bare

Their fangs, dance,

Tumble in the

*Rushing water,
Musty, wet pelts
Glistening in the blue.*

--
||| M _ () |||

*Looking for last minute shopping deals? Find them fast with Yahoo!
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180. **Obododimma Oha**

Re: Alphabirths

Sat 8 Mar 2008

Thanks, Tom, for reading the poems. I hope you were also able to read Rupert Loydell's "Questions on Form" < <http://shadowtrain.com/id236.html> >. Such a wonderful piece, framed as a multiple choice test.

Regards.

Obododimma.

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

From: Thomas savage <[REDACTED]>

To: [REDACTED]

Sent: Friday, March 7, 2008 5:00:49 PM

Subject: Re: Alphabirths

Thank you so much for showing us these wonderful poems Obododimma. Also the magazine seems very well produced. I read Jill Magis work also. Regards, Tom Savage

Obododimma Oha <[REDACTED]> wrote: "Alphabirths" and other poems poems of mine: Shadowtrain, Issue 22, March - April, 2008.

<http://shadowtrain.com/id232.html>

Regards.

Obododimma.

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know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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181. **Pierre Joris**
Recent Nomadics Blog Posts
Sat 8 Mar 2008

Check out these recent posts on Nomadics: <http://pjoris.blogspot.com>

Wafaa Bilal's "Virtual Jihadi"
Rizzo & Joris @ P.A.s Lounge, Somerville
Giuseppe di Stefano (1921-2008)
Blast from the Past
Antarctic glaciers surge to ocean
Two by Michael Ives
Flin Reading & Book

enjoy & set that clock forward on sunday night even though it won't save us any
energy (old Ben Franklin was wrong for once, he tallied the tallow candles for
the light, but forgot the coal for the heat).

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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182. { brad brace }

The 12hr-ISBN-JPEG Project <since 1994>

Sat 8 Mar 2008

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The 12hr-ISBN-JPEG Project >>>> posted since 1994 <<<<

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You begin to sense the byshadows that stretch from the awe of global dominance. How the intersecting systems help pull us apart, leaving us vague, drained, docile, soft in our inner discourse, willing to be shaped, to be overwhelmed -- easy retreats, half beliefs. Works of art are complex formal interventions within discursive traditions and their myriad filiations. These interventions are defined precisely by their incomparable capacity to trace the dynamics of historical process in paradoxical gestures of simultaneously prognostic and mnemonic temporalities.

```

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    _      |_/

```

> > > > Synopsis: The 12hr-ISBN-JPEG Project began December 30, 1994. A `round-the-clock posting of sequenced hypermodern imagery from { brad brace }. The hypermodern minimizes the familiar, the known, the recognizable; it suspends identity, relations and history. This discourse, far from determining the locus in which it speaks, is avoiding

the ground on which it could find support. It is trying to operate a decentering that leaves no privilege to any center.

The 12-hour ISBN JPEG Project

began December 30, 1994

Pointless Hypermodern Imagery... posted/mailed every 12 hours... a spectral, trajectory alignment for the 00's! A continuum of minimalist masks in the face of catastrophe; conjuring up transformative metaphors for the everyday... A poetic reversibility of exclusive events...

A post-rhetorical, continuous, apparently random sequence of imagery... genuine gritty, greyscale... corruptable, compact, collectable and compelling convergence. The voluptuousness of the grey imminence: the art of making the other disappear. Continual visual impact; an optical drumming, sculpted in duration, on the endless present of the Net.

An extension of the printed ISBN-Book (0-9690745) series... critically unassimilable... imagery is gradually acquired, selected and re-sequenced over time... ineluctable, vertiginous connections. The 12hr dialtone...

[see <http://www.eskimo.com/~bbrace/netcom/books.txt>]

KEYWORDS:

>> Disconnected, disjunctive, distended, de-centered,
de-composed, ambiguous, augmented, ambivalent, homogeneous, reckless...
>> Multi-faceted, oblique, obsessive, obscure, obdurate...
>> Promulgated, personal, permeable, prolonged, polymorphous, provocative,
poetic, plural, perverse, potent, prophetic, pathological, pointless...
>> Robust, real, redundant, resplendent, revolutionary, redeeming...
>> Emergent, evolving, eccentric, eclectic, egregious, eternal, exciting,
entertaining, evasive, entropic, erotic, entrancing, enduring,
expansive...

Every 12 hours, another!... view them, re-post `em, save `em, trade `em, print `em, even publish them...

Here`s how:

~ Set www-links to -> <http://www.eskimo.com/~bbrace/12hr.html>
-> <http://bbrace.laughingsquid.net/12hr.html>
-> <http://bbrace.net/12hr.html>
-> <http://noemata.net/12hr/>

Look for the 12-hr-icon. Heavy traffic may require you to specify files more than once! Anarchie, Fetch, CuteFTP, TurboGopher...

* Remember to set tenex or binary. Get 12hr.jpeg

Download from -> [ftp.eskimo.com](ftp://ftp.eskimo.com) /u/b/bbrace

Download from -> [hotline://artlyin.ftr.va.com.au](http://artlyin.ftr.va.com.au)

Download from -> <http://kunst.noemata.net/12hr/>

* Remember to set tenex or binary. Get 12hr.jpeg

~ E-mail -> If you only have access to email, then you can use FTPmail to do essentially the same thing. Send a message with a body of 'help' to the server address nearest you: * [redacted] [redacted] [redacted] [redacted]

[REDACTED]

[REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]
[REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]
[REDACTED] [REDACTED] [REDACTED] [REDACTED] *

*

~ Mirror-sites requested! Archives too!

The latest new jpeg will always be named, 12hr.jpeg

Average size of images is only 45K.

*

Perl program to mirror ftp-sites/sub-directories:

src.doc.ic.ac.uk:/packages/mirror

*

~ Postings to usenet newsgroups:

12hr

alt.12hr

alt.binaries.pictures.12hr

alt.binaries.pictures.misc

alt.binaries.pictures.fine-art.misc

**** Ask your system's news-administrator to carry these groups!** (There are also usenet image browsers: TIFNY, PluckIt, Picture Agent, PictureView, Extractor97, NewsRover, Binary News Assistant, EasyNews)

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~ The sites listed above also contain information on other cultural projects and sources.

~ A very low-volume, moderated mailing list for announcements and occasional commentary related to this project has been established at topica.com/subscribe/12hr-isbn-jpeg

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--

Big Grey Bricks: This project also serves as a rehearsal for its culmination as a series of offset-printed volumes: each 800+ full-bleed pages (5x8" _300lpi), where the full integrated rhythm of greyscale-sequence can be more intricately resolved. I'd provide all design, prepress and production.

--

This project remains untainted by corrupt corporate and glib government art-subsidies. Some opportunities still exist for financially assisting the publication of editions of large (33x46") prints; perhaps (Iris giclees) inkjet duotones or extended-black quadtones. Other supporters receive rare copies of the first three web-offset printed ISBN-Books. Contributions and requests for 12hr-email-subscriptions, can also be made at <http://bbrace.laughingsquid.net/buy-into.html>, or by mailed cheque/check: \$5/mo \$50/yr. Art-institutions must pay for any images retained longer than 12 hours.

--

ISBN is International Standard Book Number. JPEG and GIF are types of image files. Get the text-file, 'pictures-faq' to learn how to view or translate these images. [<http://www.eskimo.com/~bbrace/netcom/pictures-faq.html>]

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1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007
2008

<  >

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183. **J.P. Craig**

Asa Carter, Ezra Pound, John Kasper, & desegregation

Sat 8 Mar 2008

Recently during some of the Ezra Pound kerfluffle on the list, I Googled up an article from a weekly paper in Knoxville, Tennessee on a Pound ephebe who came to Knoxville to fight, with Ez's nod, the evil that was desegregation. Given the recent appearance of The Education of Little Klansman on the list, I thought I'd pass along this URL:

http://www.metropulse.com/articles/2006/16_34/cover_story.shtml

I often enjoy Neely's articles; he's been one of the few bright spots in my recent move to Knoxville, aside from the glow in the sky to the northwest that is the radioactive (no kidding: they've had problems with radioactive ducks and radioactive trees) campus of Oak Ridge National Laboratories.

JP Craig

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

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184. **Patrick Pritchett**

Re: Jarnot & Pritchett Reading, Cambridge, 3/12

Sat 8 Mar 2008

LISA JARNOT & PATRICK PRITCHETT

Wed, March 12, 7:00 pm

Pierre Menard Gallery

12 Arrow Street, Harvard Square

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185. **John Cunningham**

Re: The 12hr ISBN-JPEG Project <since 1994>

Sat 8 Mar 2008

Fabulous fascinating stuff, bbrace

John Cunningham

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of { brad brace }

Sent: March 8, 2008 8:08 AM

To: ██████████

Subject: The 12hr ISBN-JPEG Project <since 1994>

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| _ |||()|| _/()||
_ || |||| _/ ||/||
_ || |' \/_ \ ||/||' \'| _|

The 12hr-ISBN-JPEG Project >>>> posted since 1994 <<<<

_ || |' \/_ \ ||/||' \'| _|
_ |||| _ _ ||)|| _ _
_ | _ \ () ||

You begin to sense the byshadows that stretch from the awe of global dominance. How the intersecting systems help pull us apart, leaving us vague, drained, docile, soft in our inner discourse, willing to be shaped, to be overwhelmed -- easy retreats, half beliefs. Works of art are complex formal interventions within discursive traditions and their myriad filiations. These interventions are defined precisely by their incomparable capacity to trace the dynamics of historical process in paradoxical gestures of simultaneously prognostic and mnemonic temporalities.

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> > > > Synopsis: The 12hr-ISBN-JPEG Project began December 30, 1994. A `round-the-clock posting of sequenced hypermodern imagery from { brad brace }. The hypermodern minimizes the familiar, the known, the recognizable; it suspends identity, relations and history. This discourse, far from determining the locus in which it speaks, is avoiding the ground on which it could find support. It is trying to operate a decentering that leaves no privilege to any center.

The 12-hour ISBN JPEG Project

began December 30, 1994

Pointless Hypermodern Imagery... posted/mailed every 12 hours... a spectral, trajectory alignment for the 00`s! A continuum of minimalist masks in the face of catastrophe; conjuring up transformative metaphors for the everyday... A poetic reversibility of exclusive events...

A post-rhetorical, continuous, apparently random sequence of imagery... genuine gritty, greyscale... corruptable, compact, collectable and compelling convergence. The voluptuousness of the grey imminence: the art of making the other disappear. Continual visual impact; an optical drumming, sculpted in duration, on the endless present of the Net.

An extension of the printed ISBN-Book (0-9690745) series... critically unassimilable... imagery is gradually acquired, selected and re-sequenced over time... ineluctable, vertiginous connections. The 12hr dialtone...

[see <http://www.eskimo.com/~bbrace/netcom/books.txt>]

KEYWORDS:

>> Disconnected, disjunctive, distended, de-centered,
de-composed, ambiguous, augmented, ambivalent, homogeneous, reckless...
>> Multi-faceted, oblique, obsessive, obscure, obdurate...
>> Promulgated, personal, permeable, prolonged, polymorphous, provocative,
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Look for the 12-hr-icon. Heavy traffic may require you to specify files more
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Download from -> [ftp.eskimo.com /u/b/bbrace](ftp://eskimo.com/u/b/bbrace)
Download from -> [hotline://artlyin.ftr.va.com.au](http://artlyin.ftr.va.com.au)
Download from -> <http://kunst.noemata.net/12hr/>

* Remember to set tenex or binary. Get 12hr.jpeg

~ E-mail -> If you only have access to email, then you can use FTPmail to do
essentially the same thing. Send a message with a body of 'help' to the server
address nearest you: *

██
██
██

~ Mirror-sites requested! Archives too!

Average size of images is only 45K.

Perl program to mirror ftp-sites/sub-directories:

src.doc.ic.ac.uk:/packages/mirror

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335

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--

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1994 1995 1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007
2008

<[REDACTED]>

No virus found in this incoming message.

Checked by AVG.

Version: 7.5.518 / Virus Database: 269.21.6/1318 - Release Date: 07/03/2008
2:01 PM

No virus found in this outgoing message.

Checked by AVG.

Version: 7.5.518 / Virus Database: 269.21.6/1318 - Release Date: 07/03/2008
2:01 PM

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186. **Barry Schwabsky**

Re: Asa Carter, Ezra Pound, John Kasper, & desegregation

Sat 8 Mar 2008

But there is no documentation whatsoever in that article to show that Pound was responsible for or encouraged Kasper's adventures in the south. What guilty verdict can you draw from stuff like this?:

When MacLeish asked Pound whether he was actually helping Kasper, the old man didn't reply directly. "I doubt if Kasper hates anyone," Pound said elliptically, "his actions in keeping open shack for stray cats and humans seem to indicate a kind heart, with no exclusion of nubians."

It just makes it clear that Pound was really in the right place being institutionalized.

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

From: J.P. Craig <[REDACTED]>

To: [REDACTED]

Sent: Saturday, 8 March, 2008 2:14:28 PM

Subject: Asa Carter, Ezra Pound, John Kasper, & desegregation

Recently during some of the Ezra Pound kerfluffle on the list, I Googled up an article from a weekly paper in Knoxville, Tennessee on a Pound ephebe who came to Knoxville to fight, with Ez's nod, the evil that was desegregation. Given the recent appearance of The Education of Little Klansman on the list, I thought I'd pass along this URL:

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I often enjoy Neely's articles; he's been one of the few bright spots in my recent move to Knoxville, aside from the glow in the sky to the northwest that is the radioactive (no kidding: they've had problems with radioactive ducks and radioactive trees) campus of Oak Ridge National Laboratories.

JP Craig

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

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187. **mIEKAL aND**

MPLS sound poetry performance, December 2007

Sat 8 Mar 2008

Hi there,

It is still winter outside. Hopefully we're closer to the END of it. At the beginning of this winter, I video taped the Sound Poetry Event at Minnesota

Center for Book Arts, Minneapolis . Took me a while, but finally I uploaded the video sequences of the event to my youtube account.

Here are the links:

Be Blank playlist (7 video sequences):

http://www.youtube.com/view_play_list?p=9255EADDA5DE5CA5

Sound Poetry Performance playlist (7 video sequences) with pieces by mIEKAL aND, Sheila Murphy, John Bennett, Scott Helmes, Geof Huth, Tom Cassidy & Matthew Rucker

http://www.youtube.com/view_play_list?p=58AF40D6D0A41093

Introduction by Jeff Rathermel:

<http://youtube.com/watch?v=J-s4Xa4Hzvw>

Hope that will give a glimpse of the event.

All the best from WI,

camilleE

Camille Bacos



<http://driftlessmedia.com>

cell phone:

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188. **steve russell**

Rezko: Could Obama Be Finished Politically? (The Pope), Bob Cellini. (The Rabbi), Stuart Levin

Sat 8 Mar 2008

Interesting reading. Rezko is a Syrian immigrant. He has ties to an Iraqi billionaire living in London who was associated with the Saddam regime and oil for food money. It has not been proven that any of that money went to Obama. But some certainly went to Rezko. Obama and the Iraqi did meet briefly when the Iraqi was in Chicago. The foreign connections with Iraq and Hussien make this way more explosive than anything with the Rose law firm or Whitewater. The Whitewater investigation basically wrecked the Clintons for years. There is already a federal prosecutor involved. Auch, the Iraqi has an incredibly sordid history of dealing with Hussien, Khaddafi, etc. Questions are coming up about why Obama was against the war. He may have been right for entirely different reasons than people think. The dots are not all connected, which is why Obama is not yet finished as a politician. Nadhmi Auch was charged along with Saddam Hussein for conspiring to assassinate Iraqi President Abdul-Karim

Qasim in 1959. Qasim was injured while his bodyguard was killed; Saddam managed to flee the country. Auchi was arrested for delivering weapons to the assassins but was later pardoned by President Qasim. Could it perhaps be because of Obama's 15-to-20-year friendship with indicted Syrian and Chicago resident Tony Rezko, his political fundraiser patron? Could it possibly be because of Rezko's long-term relationship with exiles and former residents of Iraq, Syria and Jordan, many of whom have either resided in or visited Chicago? Could it possibly be because of Rezko's affiliation with corrupt Iraqi-British billionaire Nadhmi Auchi, the long-time bagman for Saddam Hussein's secret money-laundering trail, to whom Rezko was "introduced several years" prior to 2005 "by a mutual acquaintance in London" and with whom he entered into a multi-million dollar 62-acre Chicago development deal, and the source of the \$3.5 million "loan" wired from a Middle East bank that landed Rezko back in jail January 29, 2008, to await jury selection March 3, 2008? Could it possibly be because of Rezko's affiliation with corrupt Iraqi exile and Chicago resident Aiham Alsammarae who returned to Iraq in 2003 to serve as the Coalition Provisional Authority's minister of electricity and who was jailed in Iraq in relation to missing millions in reconstruction funds? Could it possibly be because of the joint plan in 2003 by Rezko, Auchi and Alsammarae to build a power plant in Kurdish Iraq—a plan yet unfilled as recently as December 2006? Brush aside Obama's claims of being guilty of making "bone-headed" mistakes in regards to his Rezko-related issues. This very significant one-degree of separation between himself and Rezko's Iraqi business partners and Saddam Hussein is much more troubling. The apparently now dead-in-the-water plan for the Iraqi power plant—a plan, by the way, openly discussed by Chicago media—raises greater concerns about his judgement where his ties to Rezko are concerned, extending far beyond the unseemly Rezko-facilitated Obama house deal in Chicago or any other assumptions or assertions about political pay-to-play in Illinois. Recently, Chicago political blogger Bill Baar raised questions about the connections between Baghdad and Chicago, saying that Rep. Henry A. Waxman (D-Ill.), Chairman of the House Committee on Oversight and Government Reform, "[may] not [be] looking hard enough. There is a fascinating trail of philanthropy between Chicago and Baghdad worth sorting out, and considerable sorting it's going to take." On February 5, 2008, Baar added in regards to the upcoming Rezko trial: We're going to hear blunt recordings from [the] man who was Obama's mentor for over 17 years with guys who called themselves "The Pope" (Bob Cellini) and "The Rabbi" (Stuart Levin). They're going to sound like players out of the Sopranos raising money for Obama: the unnamed Political Candidate in the proffer. (A connection leaked to the [Chicago] Sun Times by maybe Levine or Rezko themselves? I doubt Fitz's office did that.) All it takes is for Obama's name to pop up a few more times in these documents and recordings and I think Obama will be finished

politically. Won't matter if Obama knew about the wrongdoing or not. Add in the Iraq reconstruction connection when Rezko goes on trial for that, and I think it will be a very damaging picture of Obama's character and judgement. He won't survive Illinois politics and Patrick Fitzgerald. We can only hope.

This article is cross-posted from RezkoWatch. The indictment of Rezko on federal charges has drawn attention to his relationship with Illinois Senator Barack Obama, though Obama is not accused of wrongdoing.[9][10] In November 2006, Obama drew media scrutiny when it came to light that in 2005, he had purchased his house on the South Side of Chicago for \$300,000 below the asking price on the same day that Rezko's wife, Rita, purchased the adjoining empty lot for the full asking price.[11] The lots had originally been a single lot, but the previous owners decided to sell the land as two separate lots and, according to Obama, the owners required that the sale of both lots be closed on the same date.[12] Obama subsequently bought a 10 foot (3.0 m) wide strip of Rita's property for \$104,500, \$60,000 above the assessed value. [11] According to Chicago Sun-Times columnist, Mark Brown, "Rezko definitely did Obama a favor by selling him the 10-foot strip of land, making his own parcel less attractive for development." [13] Obama acknowledges that the exchange may have created the appearance of impropriety, and stated "I consider this a mistake on my part and I regret it." [12] On December 28, 2006, Rita sold the property to a company owned by her husband's former business attorney for \$575,000, netting a profit of \$54,500 prior to expenses and property taxes. [14] In October 2007, the new owners put the still vacant land up for sale again, this time for \$1.5 million. [15] In June 2007, the Sun-Times published a story about letters Obama had written in 1997 to city and state officials in support of a low-income senior citizen development project headed by Rezko and partner Allison Davis. The project received more than \$14 million in taxpayer funds, including \$885,000 in development fees for Rezko and Davis. Of Obama's letters in support of the Cottage View Terrace apartments development, Obama spokesman Bill Burton said "This wasn't done as a favor for anyone, it was done in the interests of the people in the community who have benefited from the project. I don't know that anyone specifically asked him to write this letter nine years ago. There was a consensus in the community about the positive impact the project would make and Obama supported it because it was going to help people in his district." Rezko's attorney responded that "Mr. Rezko never spoke with, nor sought a letter from, Senator Obama in connection with that project. [16] Obama had told the Sun-Times that Rezko raised "between \$50,000 and \$60,000" during Obama's political career, although the New York Times reports a total of about \$150,000. [9] Since then, Obama has returned or donated to charity more than \$84,000 of funds linked to Rezko. [17]

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Iraq

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multi-million dollar 62-acre...

Go to Site

Search the Web

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189. **steve russell**

Re: Obama poems/poet politicians

Sat 8 Mar 2008

& Sorel, he had the Last word as far as politics and violence is concerned.

steve russell <[REDACTED]> wrote: The play "Aunt Dan and Lemon" by Wallace Shawn deals with this subject matter. It was one of the 2 or 3 best plays of the eighties. As for my earlier post, I was rather drunk. I'm not sure if the Drunk me is the Real me so I won't disown the comment.

Violence does seem necessary, too often. For the powerless, it's a form of speech. It's hard to ignore a bomb. Explosions speak louder...

Aryanil Mukherjee wrote: Barry, I will agree with Steve too. Che was a romantic revolutionary and that's how they are. I prefer to be that way versus being a robot disguised in human flesh, whom we often call soldiers, who are made to drink the opium of patriotism, made to endanger the lives of their loved ones and sent on a killing spree for a cause they don't understand very well.

aryanil

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

From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of steve russell

Sent: Friday, March 07, 2008 6:46 AM

To: [REDACTED]

Subject: Re: Obama poems/poet politicians

i do. it's easy as we have the luxury to shun killing, etc., but if i had to live with the day to day shit shoved in my face, i'd gladly kill. it would my duty. we're

soft, dopey idiots. & gosh, i'm going to take a shower-- another thing many people would kill me for...

Barry Schwabsky wrote: ----- Original Message
But do you seriously approve of his politics?

----- Original Message ----

From: Aryanil Mukherjee

To: [REDACTED]

Sent: Thursday, 6 March, 2008 5:20:14 PM

Subject: Re: Obama poems/poet politicians

Ho Chi Minh wrote pretty good poetry I thought. here are some prison poems translated by Kenneth Rexroth.

<http://www.zianet.com/summer/hochi.html>

and don't forget the guy who apart from being a poet himself, inspired thousands of great poems all across the world - che guevara. the day he was executed in a Bolivian jungle, his backpack was filled with at least two books of poetry.

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

From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of Sarah Sarai

Sent: Thursday, March 06, 2008 9:24 AM

To: [REDACTED]

Subject: Re: Obama poems/poet politicians

Aime Cesaire (I'm leaving off the accents) was a poet politician (in Martinique). As far as poets making politics more noble...that's one tall order.

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190. **steve d. dalachinsky**

Re: Donovan didn't print Ho--Ochs printed Mao

Sat 8 Mar 2008

very good david

On Fri, 7 Mar 2008 14:28:56 -0800 David Chirot <[REDACTED]>

writes:

> Stephen
>
> many thanks for another vivid series of images and personas-!
>
> i think that TRAIN not Trane is the key--
> for both Ochs and Dylan--
> folk music, blues, country, rock and roll all came with a lot of the
> sounds
> of Train--
> Little Richard demonstrating on the piano how his sound comes out of
> the
> train going by--
> Johnny Cash--the train going by seen from Folsom Prison--all his
> train
> songs--
> Jimmie Rodgers--The Singing Brakeman--
> all the blues songs abt the trains going to Chicago or heading out
> of town--
> and Mystery Train by Junior Parker recorded by Elvis "Big Train
> From
> Memphis" Presley
> like that late Phil Ochs lp with the cover with him in the Elvis
> spoofing
> jacket and title--
> and Dylan's Slow Train Coming
>
> John Train could be Johnny Cash at the station singing "Hey,
> Porter!"--
> John Train like a later way to travel of Johnny Appleseed--spreading
> the
> seed-word-songs
> the last song Hank Williams sang before getting into the car for his
> last
> long ride was "The Old Log Train"--
> a song he wrote about his father--
> or John Henry who worked on the railroad and beat that steam driver
> down--
>
> and John Kerouac working on the railroad with Neal Cassady as
> brakemen--
>
> or it could be indeed John Coal Train

> though i think it's closer to Mystery Train--
> and bob dylan, too--
> on his "slow train coming"--
> (John the Prophet-Train--the Apocalypse Express and the Four Little
> Engines
> that Could--)
>
>
>
>
> On Thu, Mar 6, 2008 at 7:02 PM, Stephen Baraban
> <[REDACTED]>
> wrote:
>
> > Barry S.) I'm pretty sure that what you are (mis)
> > remembering is the fact that Phil Ochs printed some
> > poems by Mao on the back cover of an album (a live
> > album, I believe), indeed accompanied by the question
> > "is this really the enemy?"
> >
> > I guess I "wasn't there", like they say, since I
> > remember the 60's too well...
> >
> > Pretty damn specious, I would like--you should have
> > friendly feelings towards a world figure because that
> > person is capable of decent versifying. That sort of
> > sophistry is why Phil Ochs is no Favorite of mine,
> > though I think he was a very interesting composer and
> > performer and person. That in his last phase of mental
> > disturbance he often identified himself as "John
> > Train" suggests a wish to become TRANE; just as Bob
> > Dylan, as Charles Bernstein posited in his Brooklyn
> > Rail essay, might have had a stronger affinity for
> > Free Jazz than people tend to think.
> >
> > For what it's worth--maybe my 2nd favorite male folk
> > singer (after Dylan) is John Prine--a delightful
> > Populist. Onward!
> > > Oh, that reminds me, I seem to remember that back in
> > > the day, Donovan put out a record on the back cover
> > > of which were printed some poems by Ho Chi Minh,
> > > along with words something like, "Is this really the

> > > enemy?" Sorry, David, as I am even less of a scholar
> > > of Donovan or of Ho than I am of Language poetry, I
> > > can't say which album this was--it must have been
> > > one of the early records released in the US on the
> > > Hickory label. But I did find these translations by
> > > Kenneth Rexroth of Ho's poems:
> > > <http://www.zianet.com/summer/hochi.html>
> > >
> > >
> > > ----- Original Message -----
> > > From: David-Baptiste Chirot
> > > <[REDACTED]>
> > > To: [REDACTED]
> > > Sent: Thursday, 6 March, 2008 3:15:09 PM
> > > Subject: Re: Obama Poems
> > >
> > > CHAIRMAN MAO
> > >
> > > POET WARRIOR PHILOSOPHER CHAIRMAN
> > >
> > > (one could hold in one hand the Little Red Book and
> > > in the other his Poems--and read them going back
> > > and forth--a poem, and then some thoughts from the
> > > Little Red Book--
> > > very amazing!)
> > >
> > > "Let a Hundred Flowers Bloom"
> > >
> > > (and have their heads cut off!)
> > >
> > > yes--
> > >
> > > POL POT or shall we call him Pol Poet?
> > >
> > > POETRY LOVER AND RECITER
> > > Favorite Poet: Paul Verlaine
> > >
> > > wrote occasional verses--
> > >
> > > > Date: Wed, 5 Mar 2008 22:36:58 -0800
> > > > From: [REDACTED]
> > > > Subject: Re: Obama Poems

> > > > To: [REDACTED]
> > > >
> > > > But do poets do any better as politicians than
> > > politicians do as poetry?
> > > > Has anyone read the campaign speech Ezra Pound
> > > wrote when he ran for class president in high
> > > school?
> > > >
> > > >
> > > > ----- Original Message -----
> > > > From: steve russell <[REDACTED]>
> > > > To: [REDACTED]
> > > > Sent: Thursday, 6 March, 2008 1:26:05 AM
> > > > Subject: Re: Obama Poems
> > > >
> > > > Chirot posted this a couple of weeks ago. It's a
> > > fun article. Bloom read the Obama poems. He thought
> > > they were decent. Bloom goes on to ridicule
> > > politicians and other public figures and their
> > > dismal verse. He calls Jimmy Carter "the worst poet
> > > in America." Poor Jimmy. And yet, he (Carter)
> > > remains distinguished, if only as very bad.
> > > >
> > > > Jason Quackenbush <[REDACTED]> wrote: No
> > > kidding about the second one. I wonder if he still
> > > writes poetry. Where did these come from?
> > > >
> > > >
> > > > On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:
> > > >
> > > > > for those Obama fans feeling a little low after
> > > his tuesday "momentum-check"
> > > > here is some mild consolation. two poems (fished
> > > out from the net) Barack
> > > > wrote in his college days.
> > > >
> > > > pretty decent poems for a 19-year-old,
> > > especially the second one.
> > > >
> > > > aryanil
> > > >
> > > >

> > >
> >
>

=====
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=

> > > > >
> > > > > Pop
> > > > >
> > > > > Sitting in his seat, a seat broad and broken
> > > > >
> > > > > In, sprinkled with ashes,
> > > > >
> > > > > Pop switches channels, takes another
> > > > >
> > > > > Shot of Seagrams, neat, and asks
> > > > >
> > > > > What to do with me, a green young man
> > > > >
> > > > > Who fails to consider the
> > > > >
> > > > > Flim and flam of the world, since
> > > > >
> > > > > Things have been easy for me;
> > > > >
> > > > > I stare hard at his face, a stare
> > > > >
> > > > > That deflects off his brow;
> > > > >
> > > > > I'm sure he's unaware of his
> > > > >
> > > > > Dark, watery eyes, that
> > > > >
> > > > > Glance in different directions,
> > > > >
> > > > > And his slow, unwelcome twitches,
> > > > >
> > > > > Fail to pass.
> > > > >
> > > > > I listen, nod,
> > > > >

> > > > Listen, open, till I cling to his pale,
> > > >
> > > > Beige T-shirt, yelling,
> > > >
> > > > Yelling in his ears, that hang
> > > >
> > > > With heavy lobes, but he's still telling
> > > >
> > > > His joke, so I ask why
> > > >
> > > > He's so unhappy, to which he replies . . .
> > > >
> > > > But I don't care anymore, cause
> > > >
> > > > He took too damn long, and from
> > > >
> > > > Under my seat, I pull out the
> > > >
> > > > Mirror I've been saving; I'm laughing,
> > > >
> > > > Laughing loud, the blood rushing from
> > > >
> > > > his face
> > > >
> > > > To mine, as he grows small,
> > > >
> > > > A spot in my brain, something
> > > >
> > > > That may be squeezed out, like a
> > > >
> > > > Watermelon seed between
> > > >
> > > > Two fingers.
> > > >
> > > > Pop takes another shot, neat,
> > > >
> > > > Points out the same amber
> > > >
> > > > Stain on his shorts that I've got on mine,
> > > >
> > > > and
> > > >

> > > > > Makes me smell his smell, coming
> > > > >
> > > > > From me; he switches channels, recites
> > > > >
> > > > > an old poem
> > > > >
> > > > > He wrote before his mother died,
> > > > >
> > > > > Stands, shouts, and asks
> > > > >
> > > > > For a hug, as I shink*, my
> > > > >
> > > > > Arms barely reaching around
> > > > >
> > > > > His thick, oily neck, and his broad back;
> > > > >
> > > > > 'cause
> > > > >
> > > > > I see my face, framed within
> > > > >
> > > > > Pop's black-framed glasses
> > > > >
> > > > > And know he's laughing too.
> > > > >
> > > > > =====
> > > > >
> > > > >
> > > > > Underground
> > > > >
> > > > > Under water grottos, caverns
> > > > >
> > > > > Filled with apes
> > > > >
> > > > > That eat figs.
> > > > >
> > >
> > === message truncated ===
> >
> >
> >
> >
> >
> >

>

> > Never miss a thing. Make Yahoo your home page.

> > <http://www.yahoo.com/r/hs>

> >

>

>

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191. **amy king**

How To Help

Sat 8 Mar 2008

World-renowned writers from China and North A
From PEN American Center

World-renowned writers from China and North America marked International Human Rights Day by launching We Are Ready for Freedom of Expression, a campaign that challenges the Chinese government to release all the writers and journalists it is holding in prisons before the August 8, 2008 opening of the Olympic Games. Noted Chinese authors Liu Xiaobo and Zheng Yi were among those joining international counterparts including Margaret Atwood, Francine Prose, and Salman Rushdie in issuing the challenge on behalf of PEN.

PEN'S LETTER TO THE CHINESE GOVERNMENT

PEN Presidents Francine Prose, Zheng Yi, and Nelofer Pazira write to the Chinese government on behalf of PEN.

Excellencies:

We are writing on behalf of our members and the entire community of International PEN, the worldwide association of writers, to urge you to release 40 of our colleagues who are in prison in your country in violation of their right to freedom of expression.

Continue the rest of the letter here -

<http://pen.org/viewmedia.php/prmMID/1812/prmID/172>

~~

Please take thirty seconds for the following:

1. Sign the petition to the Chinese government -

<http://www.pen.org/page.php/prmID/1545>

2. Sign the petition to the U.S. Congress -

<http://www.pen.org/page.php/prmID/1546>

3. Sign up to receive breaking campaign news and action alerts -

mailto: [REDACTED]?subject=Add%20me%20to%20the%20China%20Campaign%20List

Also, PEN American Center has been working tirelessly to get the word out as these petitions really do have an impact. Four writers have recently been released as the Chinese government does respond to international pressure. If you have a blog or an email list, please help spread the word about these petitions. Thank you!

Amy

Blog

<http://www.amyking.org/blog>

Looking for last minute shopping deals?

Find them fast with Yahoo! Search.

<http://tools.search.yahoo.com/newsearch/category.php?category=shopping>

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192. **David Chirot**

Re: Donovan didn't print Ho--Ochs printed Mao

Sat 8 Mar 2008

and how could i forget--SOUL TRAIN!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

On Sat, Mar 8, 2008 at 10:16 AM, steve d. dalachinsky <[REDACTED]> wrote:

very good david

On Fri, 7 Mar 2008 14:28:56 -0800 David Chirot <[REDACTED]>

writes:

Stephen

many thanks for another vivid series of images and personas--!

i think that TRAIN not Trane is the key--

for both Ochs and Dylan--

folk music, blues, country, rock and roll all came with a lot of the sounds

of Train--
Little Richard demonstrating on the piano how his sound comes out of
the
train going by--
Johnny Cash--the train going by seen from Folsom Prison--all his
train
songs--
Jimmie Rodgers--The Singing Brakeman--
all the blues songs abt the trains going to Chicago or heading out
of town--
and Mystery Train by Junior Parker recorded by Elvis "Big Train
From
Memphis" Presley
like that late Phil Ochs lp with the cover with him in the Elvis
spoofing
jacket and title--
and Dylan's Slow Train Coming

John Train could be Johnny Cash at the station singing "Hey,
Porter!"--
John Train like a later way to travel of Johnny Appleseed--spreading
the
seed-word-songs
the last song Hank Williams sang before getting into the car for his
last
long ride was "The Old Log Train"--
a song he wrote about his father--
or John Henry who worked on the railroad and beat that steam driver
down--

and John Kerouac working on the railroad with Neal Cassady as
brakemen--

or it could be indeed John Coal Train
though i think it's closer to Mystery Train--
and bob dylan, too--
on his "slow train coming"--
(John the Prophet-Train--the Apocalypse Express and the Four Little
Engines
that Could--)

On Thu, Mar 6, 2008 at 7:02 PM, Stephen Baraban

<[REDACTED]>

wrote:

Barry S.) I'm pretty sure that what you are (mis) remembering is the fact that Phil Ochs printed some poems by Mao on the back cover of an album (a live album, I believe), indeed accompanied by the question "is this really the enemy?"

I guess I "wasn't there", like they say, since I remember the 60's too well...

Pretty damn specious, I would like--you should have friendly feelings towards a world figure because that person is capable of decent versifying. That sort of sophistry is why Phil Ochs is no Favorite of mine, though I think he was a very interesting composer and performer and person. That in his last phase of mental disturbance he often identified himself as "John Train" suggests a wish to become TRANE; just as Bob Dylan, as Charles Bernstein posited in his Brooklyn Rail essay, might have had a stronger affinity for Free Jazz than people tend to think.

For what it's worth--maybe my 2nd favorite male folk singer (after Dylan) is John Prine--a delightful Populist. Onward!

Oh, that reminds me, I seem to remember that back in the day, Donovan put out a record on the back cover of which were printed some poems by Ho Chi Minh, along with words something like, "Is this really the enemy?" Sorry, David, as I am even less of a scholar of Donovan or of Ho than I am of Language poetry, I can't say which album this was--it must have been one of the early records released in the US on the Hickory label. But I did find these translations by Kenneth Rexroth of Ho's poems:
<http://www.zianet.com/summer/hochi.html>

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

From: David-Baptiste Chirot

<[REDACTED]>

To: [REDACTED]

Sent: Thursday, 6 March, 2008 3:15:09 PM

Subject: Re: Obama Poems

CHAIRMAN MAO

POET WARRIOR PHILOSOPHER CHAIRMAN

*(one could hold in one hand the Little Red Book and in the other his Poems--and read them going back and forth--a poem, and then some thoughts from the Little Red Book--
very amazing!)*

"Let a Hundred Flowers Bloom"

(and have their heads cut off!)

yes--

POL POT or shall we call him Pol Poet?

POETRY LOVER AND RECITER

Favorite Poet: Paul Verlaine

wrote occasional verses--

Date: Wed, 5 Mar 2008 22:36:58 -0800

From: [REDACTED]

Subject: Re: Obama Poems

To: [REDACTED]

*But do poets do any better as politicians than politicians do as poetry?
Has anyone read the campaign speech Ezra Pound wrote when he ran for class president in high school?*

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

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Thursday, 6 March, 2008 1:26:05 AM

Subject: Re: Obama Poems

Chirot posted this a couple of weeks ago. It's a fun article. Bloom read the Obama poems. He thought they were decent. Bloom goes on to ridicule politicians and other public figures and their dismal verse. He calls Jimmy Carter "the worst poet in America." Poor Jimmy. And yet, he (Carter) remains distinguished, if only as very bad.

Jason Quackenbush <[REDACTED]> wrote: No kidding about the second one. I wonder if he still writes poetry. Where did these come from?

On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:

*for those Obama fans feeling a little low after
his tuesday "momentum-check"
here is some mild consolation. two poems (fished
out from the net) Barack
wrote in his college days.*

*pretty decent poems for a 19-year-old,
especially the second one.*

aryanil

=====

Pop

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

*Glance in different directions,
And his slow, unwelcome twitches,
Fail to pass.
I listen, nod,
Listen, open, till I cling to his pale,
Beige T-shirt, yelling,
Yelling in his ears, that hang
With heavy lobes, but he's still telling
His joke, so I ask why
He's so unhappy, to which he replies . . .
But I don't care anymore, cause
He took too damn long, and from
Under my seat, I pull out the
Mirror I've been saving; I'm laughing,
Laughing loud, the blood rushing from
his face
To mine, as he grows small,
A spot in my brain, something
That may be squeezed out, like a
Watermelon seed between
Two fingers.
Pop takes another shot, neat,
Points out the same amber
Stain on his shorts that I've got on mine,*

and

Makes me smell his smell, coming

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an old poem

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Pop's black-framed glasses

And know he's laughing too.

=====

Underground

Under water grottos, caverns

Filled with apes

That eat figs.

=== message truncated ===

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<http://www.yahoo.com/r/hs>

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193. **Gabrielle Welford**
Re: Ho Chi Minh and Obama
Sat 8 Mar 2008

how strange... she didn't want to out obama or fmd? from what i've read, fmd was far more radical than obama. maybe she didn't want to put into question fmd's radicality or... make obama look too radical? can you ask her? all best, gabe

On Fri, 7 Mar 2008, Susan Webster Schultz wrote:

*Glad to see mention of Ho's poems on this site.
Tinfish published a wonderful chap, translated by Steve Bradbury, which is still in print.
Please see <http://tinfishpress.com> under "chapbooks."*

As for Obama and Frank Marshall Davis, there was an article in the NYT about a year ago about O's memoir, which mentioned "a poet who lived in Waikiki." I wrote to tell the author that this was none other than FM Davis. She responded that she knew this, but didn't want "to out him." What do you suppose that meant???

aloha, Susan

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194. **Alan Sondheim**
Of the most beautiful captured images of dance
Sat 8 Mar 2008

Of the most beautiful captured images of dance

Last night I thought: Karl Krauss and Nietzsche, stillborn, damaged; no matter how clear the crystal, how strong an insistent dna produces those semblances of originary moments, everything disappears in the end. Or in the end is wounded, a wound. Nothing from the past needs to / can / heal; the past is superseded, bypassed; culture and species take circuitous routes. Death churns

bodies as homes and habitus dissolve. These dances, however striated, remain unique as orbitals; our lab room will is perhaps close to abandonment, outside the snow is falling, perhaps for the very last time.

I. results from the large Cyrex laser: Foofwa solo / Foofwa & Azure & Kira, 27 small gifs - <http://www.alansondheim.org/> the lasedance series.

II. With Motion Builder scaffolding, not too large - <http://www.alansondheim.org/booboo.mp4> - the last of the bvh transformed.

The lasedance series is cloud clusters; it takes, as Gary Manes would have it, considerable AI to decide on object choices. So these are raw data files which are by far the most beautiful, convey the most information. When you look at the gifs, click on the + sign to see them at the original size; otherwise, you'll get odd moire patterns which can be nuisance.

The exaggerated perspective exalts the performative aspects of the poses which capture in fact a compressed space-time dynamic. In booboo (named after Rat Pfink a Boo Boo) it's inverse; the motion is de/jected, reduced to that of an alien crab or daddy-long-legs (neither insect nor spider).

Five yeses to these: yes yes yes yes yes.

abacus actant actants aesthetic aesthetics aether alan alansondheim alterities alterity Amidah analogic anorectic anysign aphoristic app apperception archaea aristotelian arounds artworks asondheim asymbolia audion audiophiles authorial avatar avatars avatartist awk Badiou BBS bio biome biomes blogging blogs bmp Boojum bookshops bricolage buddha bushido bvh CA camcorder Carboniferous castrated cataclysm cathect cathected cathecting cd cdrom CEN Centre chiasm chiasmus chora choreographies chthonic circumlocuted circumscription clits clots codework codeworks coherencies collocations com communality Compaq complicit conceivings confluence consciousnesses consensualities contestation cordons cum cums cunt cunts Cybermind cyberspace cyborg cyborgs d'eruzza d'Imobilite d'nala dancework darknet decathected decathecting decathection decathects decathexis deconstruct deconstructed deconstructing deconstruction deconstructs deerflies defuge dementia denudation Derrida desiccated destabilization dharma dhtml diachronically diachrony diegesis diegetic differance differend Difilter dis disassociating disassociations discomfiture discomforted disinvested disinvestment dismember distantiation Distributivities dreamwork DSL ecologies ectoplasm effusions electricks emanants emanent emanents emergences empathetic empathized encapsulations entasic entropic episteme epistemologies ether ethernet everglades exe experientials expulsions extasis extensivity exteriority externality extinctions extrusions familiarity fantasm fantasmic fasciatus feedforward fetishism fictivity filmmaker filmstock filterings fingerboard foofwa foregrounded frisson futurology gamespace gameworld

genidentical genidentity genitals geomatics gestural gesturally gigabytes
glossolalia Google Graphemes grep gridlines habitus halfgroupoid hallucinatory
harmonica hee hemiptera heterological hir himself historiographies holarchy
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magatama malnourishment mandala manifesto mantra Marvellous masochism
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messay miami microworlds minefields mishmash misrecognition Moab mocap
moil monoculture monopole Morgantown moron morphing morphs motility mov
mp ms Mt multiculturalism multiculturalisms multilathing multlathe muybridge
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narratology negationed neighborhooding Netscape netsplit neurophysiologies
newbies nietzsche nijinsky nikuko Nikuko's nostalgias Nothing's nub NYC
objecthood oeuvre offline ok ontologies org organelles originary ornithology
othering overdetermined paleolithic Panamarenko panix panopticon
particulation paysage PDA Peachboy peerings penis performative
performativity periphyton perl phallogentric phallus phantasms
phenomenologist physico playnt pneumosphere poolings portico positionings
postmodern postmodernism postmodernity pre presencing presentification
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protolanguage psychoanalytical psychoanalytically psychoanalytics punctum
punning qbasic Quicktime realspace rearticulation rebirths redhat regimens
reification reifications reify reinscribed reinscription releasement remakes rills
RNA romola rotifera RSS runnels sac saccadic sado safewords Sagdish satori
sawgrass schizophrenias seamount sed sememe sememes Semiology semiosis
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sondheim soundwork sourceless sourcess spam spatio speakings specicide
sprites steerage stentor striations stromatolite structuralism subgroupoids
subjectivities Subsonic substructural subtext subtexted subtextual susan Sutra
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trAce traceroute tracert trans trope tropes txt typifications ulpan ums un
unfoldings unhinging unicode uninscribed unix untheorized upwelling ur URL
URLs valium vicodin videowork virtualities virtuality vlf voiceovers voyeur
VRML Waypoint webboard webcam Webpage Webpages website websites
wetware wetwares WiFi willets worlding wryting www yamabushi yamantaka
ytalk zaurus zazen zither

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195. **Gary Sullivan**

PPL in a Depot

Sat 8 Mar 2008

To order see:

<http://garysullivan.blogspot.com>

An excerpt:

From "B" a Road Movie:

Fast food drive-thru.

RITA [From speaker]: I am Living Water, a submissive woman. Order on-line ...
release your pain ... I am the message that Christ's come again.

LEONARD [Loudly, leaning out car window, into intercom mic]: Uhhh, can I get
two double-decker supremes, a chicken chalupa-wrap, a, uh nacho
cheeseburger, uh, the uh, and, uh - what do you guys want to drink?

RITA [Speaker noise]: I am the water that quenches your thirst, I am the last, I
was the first. I am one with what the tree vole drinks.

BABARA [Yelling over LEONARD's shoulder]: Hey, why does Jesus never say, "I
am the water of life"?

DUTCH: That's a very good question.

RITA [More speaker noise]: I am the elf in the trees. I am the mermaid of your
peach. I am the water's wash of flame's desire. See my quest in the words you
hear, in the songs of the no-wind-in-there.

LEONARD [Snorts]: ... I am Big Water, Big Water is me!

RITA [Encouraged]: I am the ocean, the lake, the river, pond and creek. I am
the mountains, the valleys, the desert and the trees. I am Earth ...

DUTCH: ... Ich bin der Dreck unter deinen Walzen, Ich bin dein geheimer
Schmutz Und verlorenes Metallgeld, Ich bin deine Ritze, Ich bin ...

BARBARA: God, I feel like I'm drinking water ...

RITA: Air I am. Fire I am. Water, earth and Spirit I am. Breeze I am. Sun I am. Brook, Mountain and Goddess ...

CHORUS OF AUTOMOBILES: Honk! Honk! HONK!

BARBARA: I'm wearing: Hot Pink & Black Zebra Striped Skirt, Black Lace Trimmed Shirt. Soon I will have vegetarian un-chicken nuggets with everything that lives in water. Until then, I'm gnawing on water --

LEONARD [Forcefully, into intercom mic]: You are my licorice. I am your dandelion; you are my first wish. I am your water wings; you are my deep. I am your open arms; you are my running leap.

BARBARA and DUTCH: I am the house that protects you I am the car that takes you places I am the water that you drink I am the food that you eat I am the pencil that you write --

RITA [Speaker noise]: My name is Orianna. I am a rainbow goddess. I am water, gas and sunshine. I live in the clouds. I make rainbows. I feel happy because I'm making other kids ... oh, wait, no [Sudden shame.] ... pride ... ohhh ... pride ... my ... scalp ... begins to tighten. Have mercy! Lord, I am afraid! Water, I thirst, I thirst!

LEONARD [Shouting into intercom mic]: I am like water, whose surface you have disturbed! You see your reflection in me - distorted!

RITA [Sudden strength]: I AM THE THUNDERBOLT AMONG WEAPONS, AND I AM THE WATER GOD AND THE NAMES. I AM THE CONTROLLER OF DEATH.

Curtain.

Shed those extra pounds with MSN and The Biggest Loser!
<http://biggestloser.msn.com/>=

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196. **Gabriel Gudding**

[Fwd: Survey: The Writing Workshop Model: Is It Still Working?]

Sat 8 Mar 2008

This is a multi-part message in MIME format.

fyi

--

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

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

Content-language: en-us

This is a multipart message in MIME format.

charset="us-ascii"

Dear Colleague,

The writing workshop model, the staple of the creative writing program since the Iowa model, is over one-hundred years old. Some writers/teachers contend that the workshop is alive, working well, and good for the profession. Others suggest that given the recent galvanization of the creative writing field and the increasing enrollment in creative writing programs across the nation, theory and pedagogical issues regarding the writing workshop model have become pressing and valid concerns.

This survey (click on the link below) presents an opportunity for you as a creative writing teacher to respond to the question: The Writing Workshop Model: Is It Still Working?

http://www.surveymonkey.com/s.aspx?sm=5IoA2U20DZaQ7G7wokZnKQ_3d_3d

Collected responses will be critical to scholarship that will assess the patterns and practices of the workshop model across many undergraduate creative writing programs in the nation.

Your contribution (your response can be anonymous) is both appreciated and important to the on-going dialogue on the status of the writing workshop model.

Thank you for your time and response.

Best,

Dianne Donnelly

Department of English

University of South Florida

Tampa, Florida

-----000908040606080203070503--

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197. **Murat Nemet-Nejat**

Re: Donovan didn't print Ho--Ochs printed Mao

Sun 9 Mar 2008

David,

Also, trains fill the movies, particularly of the fifties and sixties. Ozu, the Taiwanese director HHH, Godard, etc., all have scenes in trains (or waiting at train stations), often for the mere pleasure of recording the passage of time, or

objects passing by outside the window. There are so many movie strips where the train is entering a tunnel or coming out of it. What about Hitchcocks, North by Northwest or Strangers on the Train, or the Westerns or Anna Karenina at the train station meeting her future lover for the first time or killing herself? Of course, the famous Lumiere shot of the train rushing the audience, etc., etc.

What about the great train stations of iron construction, the demolition of one of which in New York City, The Pennsylvania Station, started the architectural preservation movement in the city. To think that I was in New York when the building stood up and I never went to see it, while I spent hours and hours at all night movie houses at Times Square (also early sixties).

Trains are our technological dream objects, man-made (synthetic) rivers. I am reading Chris Funkhouser's* Prehistoric Digital Poetry* (a fascinating book) at the moment and these questions are on my mind.

Easy
Like drinking from
The tap water.

When minarets
Are at the train window
In Erzurum,
Drinking tea
Reminds me of you
Darling

Ciao,

Murat

On Fri, Mar 7, 2008 at 6:28 PM, David Chirot <[REDACTED]> wrote:

Stephen

many thanks for another vivid series of images and personas-!

*i think that TRAIN not Trane is the key--
for both Ochs and Dylan--
folk music, blues, country, rock and roll all came with a lot of the
sounds
of Train--
Little Richard demonstrating on the piano how his sound comes out of the
train going by--
Johnny Cash--the train going by seen from Folsom Prison--all his train
songs--
Jimmie Rodgers--The Singing Brakeman--
all the blues songs abt the trains going to Chicago or heading out of
town--*

and Mystery Train by Junior Parker recorded by Elvis "Big Train From Memphis" Presley

like that late Phil Ochs lp with the cover with him in the Elvis spoofing jacket and title--

and Dylan's Slow Train Coming

*John Train could be Johnny Cash at the station singing "Hey, Porter!"--
John Train like a later way to travel of Johnny Appleseed--spreading the seed-word-songs*

the last song Hank Williams sang before getting into the car for his last long ride was "The Old Log Train"--

a song he wrote about his father--

or John Henry who worked on the railroad and beat that steam driver down--

and John Kerouac working on the railroad with Neal Cassady as brakemen--

or it could be indeed John Coal Train

though i think it's closer to Mystery Train--

and bob dylan, too--

on his "slow train coming"--

(John the Prophet-Train--the Apocalypse Express and the Four Little Engines

that Could--)

On Thu, Mar 6, 2008 at 7:02 PM, Stephen Baraban <

wrote:

Barry S.) I'm pretty sure that what you are (mis) remembering is the fact that Phil Ochs printed some poems by Mao on the back cover of an album (a live album, I believe), indeed accompanied by the question "is this really the enemy?"

I guess I "wasn't there", like they say, since I remember the 60's too well...

Pretty damn specious, I would like--you should have friendly feelings towards a world figure because that person is capable of decent versifying. That sort of sophistry is why Phil Ochs is no Favorite of mine, though I think he was a very interesting composer and performer and person. That in his last phase of mental disturbance he often identified himself as "John Train" suggests a wish to become TRANE; just as Bob

Dylan, as Charles Bernstein posited in his Brooklyn Rail essay, might have had a stronger affinity for Free Jazz than people tend to think.

For what it's worth--maybe my 2nd favorite male folk singer (after Dylan) is John Prine--a delightful Populist. Onward!

*Oh, that reminds me, I seem to remember that back in the day, Donovan put out a record on the back cover of which were printed some poems by Ho Chi Minh, along with words something like, "Is this really the enemy?" Sorry, David, as I am even less of a scholar of Donovan or of Ho than I am of Language poetry, I can't say which album this was--it must have been one of the early records released in the US on the Hickory label. But I did find these translations by Kenneth Rexroth of Ho's poems:
<http://www.zianet.com/summer/hochi.html>*

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

From: David-Baptiste Chirot

<[REDACTED]>

To: [REDACTED]

Sent: Thursday, 6 March, 2008 3:15:09 PM

Subject: Re: Obama Poems

CHAIRMAN MAO

POET WARRIOR PHILOSOPHER CHAIRMAN

*(one could hold in one hand the Little Red Book and in the other his Poems--and read them going back and forth--a poem, and then some thoughts from the Little Red Book--
very amazing!)*

"Let a Hundred Flowers Bloom"

(and have their heads cut off!)

yes--

POL POT or shall we call him Pol Poet?

POETRY LOVER AND RECITER

Favorite Poet: Paul Verlaine

wrote occasional verses--

Date: Wed, 5 Mar 2008 22:36:58 -0800

From: [REDACTED]

Subject: Re: Obama Poems

To: [REDACTED]

*But do poets do any better as politicians than
politicians do as poetry?
Has anyone read the campaign speech Ezra Pound
wrote when he ran for class president in high
school?*

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

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Thursday, 6 March, 2008 1:26:05 AM

Subject: Re: Obama Poems

*Chirot posted this a couple of weeks ago. It's a
fun article. Bloom read the Obama poems. He thought
they were decent. Bloom goes on to ridicule
politicians and other public figures and their
dismal verse. He calls Jimmy Carter "the worst poet
in America." Poor Jimmy. And yet, he (Carter)
remains distinguished, if only as very bad.*

*Jason Quackenbush <[REDACTED]> wrote: No
kidding about the second one. I wonder if he still
writes poetry. Where did these come from?*

On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:

*for those Obama fans feeling a little low after
his tuesday "momentum-check"
here is some mild consolation. two poems (fished
out from the net) Barack
wrote in his college days.*

*pretty decent poems for a 19-year-old,
especially the second one.*

aryanil

=====

=====

Pop

Sitting in his seat, a seat broad and broken

In, sprinkled with ashes,

Pop switches channels, takes another

Shot of Seagrams, neat, and asks

What to do with me, a green young man

Who fails to consider the

Flim and flam of the world, since

Things have been easy for me;

I stare hard at his face, a stare

That deflects off his brow;

I'm sure he's unaware of his

Dark, watery eyes, that

Glance in different directions,

And his slow, unwelcome twitches,

Fail to pass.

I listen, nod,

Listen, open, till I cling to his pale,

Beige T-shirt, yelling,

Yelling in his ears, that hang

With heavy lobes, but he's still telling

His joke, so I ask why

He's so unhappy, to which he replies . . .

But I don't care anymore, cause

He took too damn long, and from

Under my seat, I pull out the

Mirror I've been saving; I'm laughing,

Laughing loud, the blood rushing from

his face

To mine, as he grows small,

A spot in my brain, something

That may be squeezed out, like a

Watermelon seed between

Two fingers.

Pop takes another shot, neat,

Points out the same amber

Stain on his shorts that I've got on mine,

and

Makes me smell his smell, coming

From me; he switches channels, recites

an old poem

He wrote before his mother died,

Stands, shouts, and asks

For a hug, as I shink, my*

Arms barely reaching around

His thick, oily neck, and his broad back;

'cause

I see my face, framed within

Pop's black-framed glasses

And know he's laughing too.

=====

Underground

Under water grottos, caverns

Filled with apes

That eat figs.

=== message truncated ===

Never miss a thing. Make Yahoo your home page.
<http://www.yahoo.com/r/hs>

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198. **ellen baxt**
Dallas Bookstores

Sun 9 Mar 2008

Does anyone know of poetry-friendly bookstores in
Dallas? Please backchannel.

Thanks,
Ellen Baxt
Brooklyn, NY

Looking for last minute shopping deals?
Find them fast with Yahoo! Search.
<http://tools.search.yahoo.com/newsearch/category.php?category=shopping>

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199. **Gabriel Gudding**

Survey: The Writing Workshop Model: Is it Working

Sun 9 Mar 2008

my apologies - the forwarded message part of my forward didn't go thru. here it is. - gabe

Subject:

Survey: The Writing Workshop Model: Is It Still Working?

From:

Dianne Donnelly <[REDACTED]>

Date:

Sat, 08 Mar 2008 19:07:39 -0500

To:

'Curtis White' <[REDACTED]>, 'Gabriel Gudding'
<[REDACTED]>, 'Kass Fleisher' <[REDACTED]>, 'Ricardo
Cortez Cruz' <[REDACTED]>

Dear Colleague,

The writing workshop model, the staple of the creative writing program since the Iowa model, is over one-hundred years old. Some writers/teachers contend that the workshop is alive, working well, and good for the profession. Others suggest that given the recent galvanization of the creative writing field and the increasing enrollment in creative writing programs across the nation, theory and pedagogical issues regarding the writing workshop model have become pressing and valid concerns.

This survey (click on the link below) presents an opportunity for you as a creative writing teacher to respond to the question: The Writing Workshop Model: Is It Still Working?

http://www.surveymonkey.com/s.aspx?sm=5IoA2U20DZaQ7G7wokZnKQ_3d_3d

Collected responses will be critical to scholarship that will assess the patterns and practices of the workshop model across many undergraduate creative writing programs in the nation.

Your contribution (your response can be anonymous) is both appreciated and important to the on-going dialogue on the status of the writing workshop model.

Thank you for your time and response.

Best,
Dianne Donnelly
Department of English
University of South Florida
Tampa, Florida

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200. **Halvard Johnson**
Another goddamned list to aspire to
Sun 9 Mar 2008

<http://www.thestranger.com/seattle/Content?oid=520472>

"Some dangerous poem is always stalking you."
--Heberto Padilla

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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201. **Philip Metres**
TO SEE THE EARTH
Sun 9 Mar 2008

dC5jb20NCg==

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202. **Charles Borkhuis**
Re: Dawn Michaelle Baude & Brenda Coultas @ Bowery Poetry Club
4 PM 3-15-08
Sun 9 Mar 2008

PLEASE DON'T MISS THE SEGUE READING ON SATURDAY MARCH 15!

DAWN MICHELLE BAUDE
and
BRENDA COULTAS

Saturday, March 15 at 4 PM
at the BOWERY POETRY CLUB
308 Bowery, just north of Houston St.
\$6 admission goes to support the readers

Dawn Michelle Baude is the author of *The Flying House* (Parlor Press, 2008), *Egypt* (Post-Apollo, 2002) and *The Beirut Poems* (Skanky Possum, 2001). The winner of a 2006 Senior Fulbright Award in Creative Writing, Baude has lived for the last fifteen years in Europe and the Middle East where she works as a professional writer and teacher. Brenda Coultas is the author of *The Marvelous Bones of Time* and *A Handmade Museum*, both published by Coffee House Press. She lives in the East Village.

*****It's Tax Time! Get tips, forms, and advice on AOL Money & Finance. (<http://money.aol.com/tax?NCID=aolprf00030000000001>)

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203. **Daniel Godston**
poetry reading in Philadelphia
Sun 9 Mar 2008

Hi,

Two poet friends and I will be coming to Philadelphia next month. I would like to set up a poetry reading for the three of us, if possible. If anyone on this listserv has suggestions, please backchannel me.

Thanks,

Dan

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204. **David Chirot**
Re: Donovan didn't print Ho--Ochs printed Mao///Mystery Train & Water/Surfboarding
Sun 9 Mar 2008

Dear Murat and Friends--

I learned something today regarding a topic i've been following for some time--
which Wordforword will be publishing a piece i did on : "Waterboarding, Translation & Poetry"--
a year ago i started sending my mother drawings i made with "Waterboarding" being a form of "surfboarding"--
and so when Mulkasey couldn't answer questions about what he thought it

was--

I did more drawings of his confusion as he thought only of "surfboarding"--
as a form of getting around even seeing the image in his mind of

"waterboarding"--

so as not to utter a word in this regard and blow things wide open for his
bosses--

it turns out that what was a kind of "gallows" half serious-half joking series of
drawings and postcards and invented "news stories" i sent in the last year is
indeed connected with a form of humor itself-- although one that is a bit more
literal than one may necessarily like, but then that is the way language works--

i found by surprise- today via link to an old William Safire's column that indeed
Waterboarding and Surfboarding ARE related!

Why did *boarding* take over from *cure*, *treatment* and *torture*? Darius
Rejali, the author of the recent book "Torture and Democracy" and a professor
at Reed College, has an answer: "There is a special vocabulary for torture.
When people use tortures that are old, they rename them and alter them a wee
bit. They invent slightly new words to mask the similarities. This creates an
inside club, especially important in work where secrecy matters.

Waterboarding is clearly a jailhouse joke. It refers to surfboarding" — a word
found as early as 1929 — "they are attaching somebody to a board and helping
them surf. Torturers create names that are funny to them."

so the "associative trains of thought"--

rolling along--

associative trains of thought" have always been among my favorites to
ride--always a most excellent and surprising and interesting and
entertaining mode of "transport"--

Thank you for your trains , Murat Or as the Box Tops' song has it: "Trains and
Boats and Planes"--which included in the recording the sounds of ,yes!--trains
and boats and planes--honking, hooting, taking off----

"associative trains of thought" have always been among my favorites to ride--
always a most excellent and surprising and interesting and entertaining mode
of "transport"--

*Emerson writes in "Nature" as i recall of the train being a way of changing the
perceptions of things "passing by" --suddenly the landscapes are completely
different--and as well--sounds are changed--*

*Emerson notes how from a carriage with windows up--the persons seen on
streets as one passes them by take on the air of a kind of "dumbshow"--and this
is further exaggerated by the views from trains on coming into and leaving
stations--*

even Thoreau and Emily Dickinson have trains appear in poems and surprisingly for many Greens, in a positive fashion--despite their being associated with "ecologies" of the wilds and of the wilds of one's flower and vegetable gardens and attendant insects and birds-- a book you might want to look into is

The *Railway Journey*: The Industrialization and Perception of Time and Space: Wolfgang Schivelbusch although the number of fascinating books about trains from all over the world is immense--

and then there's of course "Prose of the Trans-Siberian" by Blaise Cendrars--

and a Train which was given huge amount of poetry (most famously by Whitman) and prose and photographed by the "greats" of the day as well as a great many citizens with cameras-- Lincoln's Funeral Train --carrying his body from the Capitol back to Illinois--

there are so many thousands and thousands of train songs--

i simply chose first to look up "Mystery Train" which mentioned before, as I worked six years in a new/used/rare record store of that name--

i include here the history of the song and a partial listing of the versions of it that have been done--(i can think of many myself that aren't here--)

i also looked up for fun another favorite one--"I heard that Lonesome Whistle Blow"--which has also been covered by hordes of musicians--

for the Dylanologists present--

i included the listings of the recorded versions Dylan has done of this song through time--

as you can see, he has also covered "Mystery Train"

and who can forget his own "It Takes a Lot to Laugh, It Takes a Train to Cry"??!!

one of my all time favorite songs with a train in it--is Little Milton's version of the Chuck Willis song, "Feel So Bad" which was also covered by Elvis and about a hundred others--

the lyrics are very amazing since childhood some of the most enigmatic and powerful lines i know of have been to this day:

I feel so bad, just like a ball game

on a rainy day

yes i said--I feel so bad--just like a ballgame--

on a--on a rainy day--
I feel so bad you 'all
i just grab a train
and ride away ride away
grab a train an ride away--

here;'s the Mystery Train lyrics and history, some of the zillion artists who have covered it, and following "I heard that Lonesome Whistle Blow"--

and a very strange part of "Mystery Train" being played in Iraq while contracftors are firing at citizens to cause chaos--the song is heard in the back ground--

Mystery Train Lyrics

(words & music by h. parker - s. philips)

Train I ride, sixteen coaches long
Train I ride, sixteen coaches long
Well that long black train got my baby and gone

Train train, comin round, round the bend
Train train, comin round the bend
Well it took my baby, but it never will again (no, not again)

Train train, comin down, down the line
Train train, comin down the line
Well its bringin my baby, cause shes mine all, all mine
(shes mine, all, all mine)

Mystery Train From Wikipedia, the free encyclopedia

Jump to: navigation <http://en.wikipedia.org/wiki/Mystery_Train#column-one>,
search <http://en.wikipedia.org/wiki/Mystery_Train#searchInput>

***"Mystery Train"**

Single** <http://en.wikipedia.org/wiki/Single_%28music%29> by Little Junior's Blue Flames <http://en.wikipedia.org/wiki/Junior_Parker>**

B-side** <http://en.wikipedia.org/wiki/A-side_and_B-side>**

"Love My Baby"

Released

1953

Format

7", 45rpm

Recorded

1953, Memphis Recording Service and Sun Records<http://en.wikipedia.org/wiki/Sun_Records>at 706 Union Avenue, Memphis, Tennessee

Label <http://en.wikipedia.org/wiki/Record_label>

Sun <http://en.wikipedia.org/wiki/Sun_Records> 192

Writer(s) <<http://en.wikipedia.org/wiki/Songwriter>>

Junior Parker <http://en.wikipedia.org/wiki/Junior_Parker>, Sam Phillips<http://en.wikipedia.org/wiki/Sam_Phillips>

"*Mystery Train*" is a song written by Junior Parker<http://en.wikipedia.org/wiki/Junior_Parker>and Sam Phillips <http://en.wikipedia.org/wiki/Sam_Phillips>. It was first recorded in Phillip's Memphis Recording Service and Sun Records<http://en.wikipedia.org/wiki/Sun_Records>at 706 Union Avenue, Memphis, Tennessee in 1953. Raymond Hill and Matt Murphy were in the backing band with Bill Johnson on piano, Pat Hare on guitar, and John Bowers on drums. The band was listed on the label as Little Junior's Blue Flames <http://en.wikipedia.org/wiki/Junior_Parker>. "Mystery Train" and "Love My Baby" was released late in 1953 on Sun #192, and from the beginning the sound and feel of "Train" gave Parker his first taste of fame and name recognition.[1]<http://en.wikipedia.org/wiki/Mystery_Train#_note-0>

Elvis Presley <http://en.wikipedia.org/wiki/Elvis_Presley>'s version of "Mystery Train" was first released on August 20, 1955 as the B-side of "I Forgot to Remember to

Forget<http://en.wikipedia.org/wiki/I_Forgot_to_Remember_to_Forget>" (Sun 223). It was again produced by Sam

Phillips<http://en.wikipedia.org/wiki/Sam_Phillips>at Sun Studios, and featured Presley on vocals and rhythm guitar, Scotty Moore

<http://en.wikipedia.org/wiki/Scotty_Moore> on lead guitar and Bill Black <http://en.wikipedia.org/wiki/Bill_Black> on bass. RCA Victor rereleased this recording in December of 1955 (#47-6357) after acquiring it as part of a contract with Presley.[2]<http://en.wikipedia.org/wiki/Mystery_Train#_note-1>This version of the song peaked at #11 on the national Billboard Country Chart.[3] <http://en.wikipedia.org/wiki/Mystery_Train#_note-2>

The song has lent its name to several other works:

- *Mystery Train* was the name of a TV series that documented Presley's early career while he was at Sun. - *Mystery Train<http://en.wikipedia.org/wiki/Mystery_Train_%28film%29> * is a 1989 <<http://en.wikipedia.org/wiki/1989>> dark comedy movie written and directed by indie<http://en.wikipedia.org/wiki/Independent_film> film director

<http://en.wikipedia.org/wiki/Film_director> Jim Jarmusch<http://en.wikipedia.org/wiki/Jim_Jarmusch> . - *Mystery Train* is the title of a book (ISBN 0-452-27836-8<<http://en.wikipedia.org/w/index.php?title=Special:Booksources&isbn=0452278368>>) by Greil Marcus <http://en.wikipedia.org/wiki/Greil_Marcus> on the early history of rock and roll<http://en.wikipedia.org/wiki/Rock_and_roll> . - *Mystery Train* has been covered by Bruce Springsteen<http://en.wikipedia.org/wiki/Bruce_Springsteen>on many occasions, most recently, during his 2006 Seeger Sessions Tour by combining Mystery Train's chorus with Cadillac Ranch<http://en.wikipedia.org/wiki/Cadillac_Ranch>from the 1980 River <http://en.wikipedia.org/wiki/The_River_%28album%29> album. - *Mystery Train* is the name of an eclectic radio program hosted by David Wiley on KFAI <<http://en.wikipedia.org/wiki/KFAI>>, Fresh Air Community Radio, in Minneapolis<<http://en.wikipedia.org/wiki/Minneapolis>>, Minnesota <<http://en.wikipedia.org/wiki/Minnesota>>.[4]<http://en.wikipedia.org/wiki/Mystery_Train#_note-3> - Mystery Train is also the name of another very popular radio program on WJZF radio in Standish Maine USA, hosted by Bob Reichers. World wide broadcasts at www.wjzf.org

In early December of 2005, the US Army<http://en.wikipedia.org/wiki/US_Army>initiated a probe on a video which first appeared on the Internet <<http://en.wikipedia.org/wiki/Internet>> showing contractors in Iraq<<http://en.wikipedia.org/wiki/Iraq>>firing at civilians while Elvis' *Mystery Train* is being played in the background. The video purports to show the firing of automatic rifles shooting into traffic, causing civilian vehicles to swerve and crash on the dusty West Baghdad roads.
[edit<http://en.wikipedia.org/w/index.php?title=Mystery_Train&action=edit&section=1>] Artists who have covered the song:

- Tom Fogerty <http://en.wikipedia.org/wiki/Tom_Fogerty>
- Gazz Guzzlers<http://en.wikipedia.org/w/index.php?title=Gazz_Guzzlers&action=edit&redlink=1>
- Bulldog <<http://en.wikipedia.org/wiki/Bulldog>>
- Robert Gordon <http://en.wikipedia.org/wiki/Robert_Gordon> and Link Wray <http://en.wikipedia.org/wiki/Link_Wray>
- Robert Gordon <http://en.wikipedia.org/wiki/Robert_Gordon> with Danny Gatton <http://en.wikipedia.org/wiki/Danny_Gatton>
- Vince Maloney <http://en.wikipedia.org/wiki/Vince_Maloney>
- The Paul Butterfield Blues Band<http://en.wikipedia.org/wiki/Paul_Butterfield>(1965)
- John Hammond <http://en.wikipedia.org/wiki/John_P._Hammond> (1969)

- Uncle Dog <http://en.wikipedia.org/wiki/Uncle_Dog> (1972)
- The Band <http://en.wikipedia.org/wiki/The_Band> (1973)
- Jerry Garcia Band <http://en.wikipedia.org/wiki/Jerry_Garcia_Band>(1976)
- The Soft Boys <http://en.wikipedia.org/wiki/The_Soft_Boys> (1981)
- Emmylou Harris <http://en.wikipedia.org/wiki/Emmylou_Harris> (1986)
- Merl Saunders <http://en.wikipedia.org/wiki/Merl_Saunders>, Jerry Garcia <http://en.wikipedia.org/wiki/Jerry_Garcia>, John Kahn<http://en.wikipedia.org/wiki/John_Kahn>& Bill Vitt<http://en.wikipedia.org/w/index.php?title=Bill_Vitt&action=edit&redlink=1>(1988)
- Fairground Attraction<http://en.wikipedia.org/wiki/Fairground_Attraction>(March 1988)
- P.P. Michiels<http://en.wikipedia.org/w/index.php?title=P.P._Michiels&action=edit&redlink=1>(August 10, 1992)
- Dwight Yoakam <http://en.wikipedia.org/wiki/Dwight_Yoakam> (1994)
- Willie and the Poor Boys<http://en.wikipedia.org/wiki/Willie_and_the_Poor_Boys>(1994)
- Bootleg Kings<http://en.wikipedia.org/w/index.php?title=Bootleg_Kings&action=edit&redlink=1>(April 9, 2000)
- Scotty Moore <http://en.wikipedia.org/wiki/Scotty_Moore> (1964)
- Pat Travers <http://en.wikipedia.org/wiki/Pat_Travers> (April 11, 1992)
- Neil Young <http://en.wikipedia.org/wiki/Neil_Young> (1983)
- Grace Potter and the Nocturnals<http://en.wikipedia.org/wiki/Grace_Potter_and_the_Nocturnals>(2005)
- UFO (band) <http://en.wikipedia.org/wiki/UFO_%28band%29>
- Uncle Dog <http://en.wikipedia.org/wiki/Uncle_Dog>
- Alvin Lee <http://en.wikipedia.org/wiki/Alvin_Lee>
- Bob Dylan <http://en.wikipedia.org/wiki/Bob_Dylan> (Studio Outtake)
- Boxcar Willie <http://en.wikipedia.org/wiki/Boxcar_Willie>
- Chet Atkins <http://en.wikipedia.org/wiki/Chet_Atkins> & Jerry Reed<http://en.wikipedia.org/wiki/Jerry_Reed>
- James Burton <http://en.wikipedia.org/wiki/James_Burton>
- Jeff Beck <http://en.wikipedia.org/wiki/Jeff_Beck> and Chrissie Hynde <http://en.wikipedia.org/wiki/Chrissie_Hynde>
- Jose Feliciano <http://en.wikipedia.org/wiki/Jose_Feliciano>
- The Neville Brothers<http://en.wikipedia.org/wiki/The_Neville_Brothers>
- Richard Thompson <http://en.wikipedia.org/wiki/Richard_Thompson>

- Ricky Nelson <http://en.wikipedia.org/wiki/Ricky_Nelson>
- Gene Summers <http://en.wikipedia.org/wiki/Gene_Summers> (from "Gene Summers In Nashville"<http://en.wikipedia.org/wiki/Gene_Summers_In_Nashville>)
CD <<http://en.wikipedia.org/wiki/CD>>
1981<<http://en.wikipedia.org/wiki/1981>>
- Sam the Sham & the Pharoahs<http://en.wikipedia.org/wiki/Sam_the_Sham_%26_the_Pharoahs>
- Jimmy Velvit (from "Sounds Like Elvis CD"<http://en.wikipedia.org/w/index.php?title=Sounds_Like_Elvis_CD&action=edit&redlink=1>")
1996 <<http://en.wikipedia.org/wiki/1996>>
- The Roll-Ups
- The Stray Cats <http://en.wikipedia.org/wiki/The_Stray_Cats>
- The Dirtbombs <http://en.wikipedia.org/wiki/The_Dirtbombs>
- Bob Luman <http://en.wikipedia.org/wiki/Bob_Luman>
- Hank Marvin <http://en.wikipedia.org/wiki/Hank_Marvin>
- Johnny Waleen<http://en.wikipedia.org/w/index.php?title=Johnny_Waleen&action=edit&redlink=1>
- Ronnie McDowell <http://en.wikipedia.org/wiki/Ronnie_McDowell>
- The Smalltown Ramblers<http://en.wikipedia.org/w/index.php?title=The_Smalltown_Ramblers&action=edit&redlink=1>
- Terry Dene <http://en.wikipedia.org/wiki/Terry_Dene>
- Led Zeppelin <http://en.wikipedia.org/wiki/Led_Zeppelin> (San Diego, California 1977-06-19)
- George Kamikawa <http://en.wikipedia.org/wiki/George_Kamikawa>(2003)
- Nightlosers <<http://en.wikipedia.org/wiki/Nightlosers>> (1997)
- The Doors <http://en.wikipedia.org/wiki/The_Doors> (part of "Black Train Song", a live recording available on their 1997 boxed set)
- Los Tres <http://en.wikipedia.org/wiki/Los_Tres>
[edit<http://en.wikipedia.org/w/index.php?title=Mystery_Train&action=edit&section=2>] References
1. *^ <http://en.wikipedia.org/wiki/Mystery_Train#_ref-0>* Untitled Document <<http://home.earthlink.net/%7Ev1tiger/JrParker.html>> 2. *^ <http://en.wikipedia.org/wiki/Mystery_Train#_ref-1>* Presley, Elvis (RCS Artist Discography)<<http://rcs.law.emory.edu/rcs/artists/p/pres1000.htm>> 3. *^ <http://en.wikipedia.org/wiki/Mystery_Train#_ref-2>* Elvis Presley's Sun Recordings<http://www.elvis.com.au/presley/elvis_presley_sun_recordings.shtml> 4. *^ <http://en.wikipedia.org/wiki/Mystery_Train#_ref-3>* KFAI Radio

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Paul<<http://www.kfai.org/node/54>>

Retrieved from "http://en.wikipedia.org/wiki/Mystery_Train"

Categories <<http://en.wikipedia.org/wiki/Special:Categories>>: Elvis Presley songs <http://en.wikipedia.org/wiki/Category:Elvis_Presley_songs> | 1953 singles <http://en.wikipedia.org/wiki/Category:1953_singles> | Tom Fogerty songs <http://en.wikipedia.org/wiki/Category:Tom_Fogerty_songs> Lonesome Whistle Blues 1 (I Heard That Lonesome Whistle Blues) Hank Williams & Jimmy Davies -----

24 Apr. 1962

[image: cd img]THE FREEWHEELIN' BOB DYLAN OUTTAKES (T-304)<<http://homepage.mac.com/danielmartin/Dylan/html/boots/3/304FreewheelinOuttakes.html>>

[image: cd img]TALKING BEAR MOUNTAIN PICNIC BLUES (vinyl bootleg)<<http://homepage.mac.com/danielmartin/Dylan/html/vinylboots/TalkinBearMountain.html>>

I was riding number nine,
Goin' south from Caroline.
I heard that lonesome whistle blow.
Got in trouble, had to roam,
Left my gal, I left my home.
I heard that lonesome whistle blow.
Just a kid actin' smart,
I went and broke my baby's heart.
I guess I was too young to know.
They took me off the Georgia main,
Locked me to a ball and chain.
I heard that lonesome whistle blow.
All I do is sit and cry,
As the evenin' train goes by.
I heard that lonesome whistle blow.
I'll be locked here in this cell

Till my body's just a shell.

And my head turns whiter than snow.

I haven't seen that gal of mine

'Cos I'm in Georgia doin' time.

I heard that lonesome whistle blow.

I'll be locked here in this cell

Till my body's just a shell.

And my head turns whiter than snow.

I'll never see that gal of mine

'Cos I'm in Georgia doin' time.

I heard that lonesome whistle blow. [image: up]

<<http://homepage.mac.com/danielmartin/Dylan/html/songs/L/LonesomeWhistleBlues.html#1>>

[image:

home]<<http://homepage.mac.com/danielmartin/Dylan/html/homepage.html>> L

<<http://homepage.mac.com/danielmartin/Dylan/html/songs/Lists/L.html>>

<<http://homepage.mac.com/danielmartin/Dylan/html/songs/L/LonesomeWhistleBlues.html#records>>|

1<<http://homepage.mac.com/danielmartin/Dylan/html/songs/L/LonesomeWhistleBlues.html#1>>|

2<<http://homepage.mac.com/danielmartin/Dylan/html/songs/L/LonesomeWhistleBlues.html#2>>|

Lonesome Whistle Blues 2

13 Jan. 1962

[image: cd img]FOLKSINGERS CHOICE

(T-200)<<http://homepage.mac.com/danielmartin/Dylan/html/boots/2/200FolksingersChoice.html>>

[image: cd img]YOU DON'T KNOW ME

(T-309)<<http://homepage.mac.com/danielmartin/Dylan/html/boots/3/309YouDontKnowMe.html>>

I was riding number 9,

Goin' south from Carolina.

I heard that lonesome whistle blow.

I got in trouble, had to roam,
Left my gal, left my home.
I heard that lonesome whistle blow.
Just a kid acting smart,
I went and broke my darling's heart.
I guess I was too young to know.
They took me off that Georgia plane,
They locked me to a ball and chain.
I heard that lonesome whistle blow.
All I do is bend in shame,
I'm a number, not a name.
I heard that lonesome whistle blow.
I'll be locked here in this cell
Till my body's just a shell
And my hair turns whiter than snow.
I'll never see that gal of mine
'cause I'm in Georgia doing time.
I heard that lonesome whistle blow.
I'll be locked here in this cell
Till my body's just a shell
And my hair turns whiter than snow.
I'll never see that girl of mine
'cause I'm in Georgia doing time.
I heard that lonesome whistle blow.
All I do is sit and cry
As the evening train goes by.
I heard that lonesome whistle blow.
Just a kid acting smart
I went and broke my darling's heart.
I guess I was too young to know.

They took me off the Georgia plane

Locked me to a ball and chain.

I heard that lonesome whistle blow. [image: up]

<<http://homepage.mac.com/danielmartin/Dylan/html/songs/L/LonesomeWhistleBlues.html#2>>

Recording dates & record list

23 Nov. 1961

I WAS SO MUCH YOUNGER THEN Vol. 3 (Do It The Old Way!) (b)

13 Jan.

1962<<http://homepage.mac.com/danielmartin/Dylan/html/songs/L/LonesomeWhistleBlues.html#2>> 2

FOLKSINGERS CHOICE (b)

YOU DON'T KNOW ME (b)

24 Apr.

1962<<http://homepage.mac.com/danielmartin/Dylan/html/songs/L/LonesomeWhistleBlues.html#1>> 1

THE FREEWHEELIN' BOB DYLAN OUTTAKES (b)

TALKING BEAR MOUNTAIN PICNIC BLUES (vb)

24 Apr. 1962

DIGNITY (b)

May 1989

NEVER ENDING TOUR REHEARSALS (b)

12 Jan. 1990

TOAD'S PLACE VOL. 2 (b)

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205. **Larry O. Dean**

E-book available

Sun 9 Mar 2008

Hi all,

I have long considered gathering together selected poems from my out-of-print chapbooks into a selected edition for publication. However, considering both the current focus on two works-in-progress, as well as the vagaries of

publishing itself (especially placing older work by an underground/indie poet), I've not gotten much beyond the planning stages of such an edition.

Until now. Due to a specific request from a friend of mine in Europe, I have assembled an e-book of some past work. I surprisingly like the flow of this assortment, so if nothing else it's infused me with new enthusiasm to resurrect this work in particular and put it out there, hoping (of course) to develop a wider audience because of it.

If anyone is interested in receiving this e-book in PDF format, contact me via back channel and I'll happily forward it your way.

Thanks in advance,
Larry

<http://larryodean.com>

<http://myspace.com/larryodean>

<http://www.facebook.com/profile.php?id=774533207>

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206. **Rob McLennan**

some new above/ground press titles:

Sun 9 Mar 2008

some new above/ground press titles;
slowly working through the inevitable backlog...

WEDNESDAYS' by Douglas Barbour (Edmonton AB)

ALBERTA SERIES #7

\$6

STRUM OF UNSEEN by Pete Smith (Kamloops BC)

\$4

The Sad Phoenicians Other Woman by Amanda Earl (Ottawa ON) \$4

curse of canada by Gregory Betts (St. Catharines ON)

\$4

map of edmonton (rossdale flats) by rob mclennan (Ottawa ON/Edmonton AB)

\$2

oath in the boathouse by Pearl Pirie (Ottawa ON)

\$4

some other recent titles still available:

Forcing Bloom by Jenna Butler (Edmonton AB)

ALBERTA SERIES #6

\$6

FYRE by Catherine Owen (Edmonton AB)

ALBERTA SERIES #5

\$6

The Peter F. Yacht Club #9 (Fredericton NB issue), edited by Jesse Patrick
Ferguson

\$5

DIRTY WORK by Natalie Simpson (Calgary AB)

ALBERTA SERIES #4

\$6

The Trees of Periphery by Christine Stewart (Edmonton AB/Vancouver BC)

ALBERTA SERIES #3

\$6

TOCKING HEADS by George Bowering (Vancouver BC)

ALBERTA SERIES #2

\$6

The Peter F. Yacht Club #8 (Edmonton issue), edited by rob mclennan \$5

sex at thirty-eight: letters to unfinished g. by rob mclennan (Ottawa
ON/Edmonton AB)

ALBERTA SERIES #1

\$8

To order any of these little books, add \$2 for postage, & in Canadian currency; if sending from outside Canada, send in American, payable to rob mclennan, c/o 858 Somerset Street West, main floor, Ottawa, Ontario Canada K1R 6R7 (until the end of May 2008, write rob c/o writer-in-residence, Department of English and Film Studies, University of Alberta, 3-5 Humanities Centre, Edmonton, AB T6G 2E5); above/ground press subscribers receive (honest!) a complimentary copy; calendar year subscriptions available for \$40 & include chapbooks, broadsides, STANZAS magazine & The Peter F. Yacht Club.

further information on these titles (including author bios, some excerpts, etcetera) as well as subscription information and some other backlist, check the link here: <http://robmcclennan.blogspot.com/2008/03/some-new-aboveground-press-titles.html>

rob

-- poet/editor/publisher ...STANZAS mag, above/ground press & Chaudiere
Books (www.chaudierebooks.com) ...coord., SPAN-O + ottawa small press

fair ...13th poetry coll'n - The Ottawa City Project 2007-8 writer in residence, U of Alberta * <http://robmcclennan.blogspot.com/>

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207. **Ruth Lepson**

Re: poetry reading in Philadelphia

Sun 9 Mar 2008

hi folks

same for me for end of May, as I will reading in chestnut hill May 30. many thanks.

ruth lepson

On 3/9/08 12:31 PM, "Daniel Godston" <[REDACTED]> wrote:

Hi,

Two poet friends and I will be coming to Philadelphia next month. I would like to set up a poetry reading for the three of us, if possible. If anyone on this listserv has suggestions, please backchannel me.

Thanks,

Dan

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208. **andrea strudensky**

Bonfire Press is pleased to announce!!!!

Sun 9 Mar 2008

BONFIRE PRESS is pleased to announce the publication of The Maximum by Sarah Campbell

Description: Chapbook. 40 pages. 5 1/2 x 5 1/2 inches. (2008). Edition of 80 copies. \$7

"Just read--a first real read--The Maximum and think it is everything I am currently searching and hoping for in poetry: how a two-word poem, "Some Day," holds such worlds of feeling times thought condensed...this is the seashell Valéry talks about: the gradual and mysterious formation of six letters, sieved out of turbulence--stolen clarities amidst so much junk

subjectivity that is living. I agree with minimalism's maximal intensities. Especially in our current languo-saturated straits, these are as perfect as poems come."

--Zack Finch

To order, please visit:

<http://coloradoreview.colostate.edu/bonfire/chapbook.html>

"Maybe I am not very human - what I wanted to do was to paint sunlight on the side of a house."

Edward Hopper

Be smarter than spam. See how smart SpamGuard is at giving junk email the boot with the All-new Yahoo! Mail

[↑ Contents](#)

209. **Stephen Vincent**

Re: Donovan didn't print Ho--Ochs printed Mao///Mystery Train & Water/Surfboarding

Sun 9 Mar 2008

David, thanks for putting so much re trains - lyrics thereof - into the "round-house"!

Lets not forget John Coltrane - one of this country's ulitmate ('tranes')

The proverbial Night Train (poems, music et al) only way to begin to survive the consequence of what is going on here. Bush, Pinochet, Franco, Stalin what's the Big Dif. "Executive Privilege" read "Dictator" read "Torture" is quite alright, etc. Let's call it "Enhanced Executive Privilege".

What's that piece by who, "The Infidels"? More than ever, time to assert that, I'd say.

Stephen V

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

David Chirot <[REDACTED]> wrote: Dear Murat and Friends--

I learned something today regarding a topic i've been following for some time--

which Wordforword will bepublishing a pice i did on : "Waterboarding, Translation & Poetry"--

a year ago i started sending my mother drawings i made with "Waterboarding" being a form of "surfboarding"--

and so when Mulkasey couldn't answer questions about what he thought it was--

I did more drawings of his confusion as he thought only of "surfboarding"-- as a form of getting around even seeing the image in his mind of "waterboarding"--

so as not to utter a word in this regard and blow things wide open for his bosses--

it turns out that what was a kind of "gallows" half serious-half joking series of drawings and postcards and invented "news stories" i sent in the last year is indeed connected with a form of humor itself-- although one that is a bit more literal than one may necessarily like, but then that is the way language works-- i found by surprise- today via link to an old William Safire's column that indeed Waterboarding and Surfboarding ARE related!

Why did *boarding* take over from *cure*, *treatment* and *torture*? Darius Rejali, the author of the recent book "Torture and Democracy" and a professor at Reed College, has an answer: "There is a special vocabulary for torture. When people use tortures that are old, they rename them and alter them a wee bit. They invent slightly new words to mask the similarities. This creates an inside club, especially important in work where secrecy matters.

Waterboarding is clearly a jailhouse joke. It refers to surfboarding" — a word found as early as 1929 — "they are attaching somebody to a board and helping them surf. Torturers create names that are funny to them."

so the "associative trains of thought"-- rolling along--

associative trains of thought" have always been among my favorites to ride--always a most excellent and surprising and interesting and entertaining mode of "transport"--

Thank you for your trains , Murat Or as the Box Tops' song has it: "Trains and Boats and Planes"--which included in the recording the sounds of ,-yes!--trains and boats and planes--honking, hooting, taking off---

"associative trains of thought" have always been among my favorites to ride-- always a most excellent and surprising and interesting and entertaining mode of "transport"--

Emerson writes in "Nature" as i recall of the train being a way of changing the perceptions of things "passing by" --suddenly the landscapes are completely different--and as well--sounds are changed--

*Emerson notes how from a carriage with windows up--the persons seen on streets as one passes them by take on the air of a kind of "dumbshow"--and this

is further exaggerated by the views from trains on coming into and leaving stations--*

even Thoreau and Emily Dickinson have trains appear in poems and surprisingly for many Greens, in a positive fashion--despite their being associated with "ecologies" of the wilds and of the wilds of one's flower and vegetable gardens and attendant insects and birds-- a book you might want to look into is

The *Railway Journey*: The Industrialization and Perception of Time and Space: Wolfgang Schivelbusch although the number of fascinating books about trains from all over the world is immense--

and then there's of course "Prose of the Trans-Siberian" by Blaise Cendrars-- and a Train which was given huge amount of poetry (most famously by Whitman) and prose and photographed by the "greats" of the day as well as a great many citizens with cameras-- Lincoln's Funeral Train --carrying his body from the Capitol back to Illinois--

there are so many thousands and thousands of train songs--

i simply chose first to look up "Mystery Train" which mentioned before, as I worked six years in a new/used/rare record store of that name--

i include here the history of the song and a partial listing of the versions of it that have been done--(i can think of many myself that aren't here--)

i also looked up for fun another favorite one--"I heard that Lonesome Whistle Blow"--which has also been covered by hordes of musicians--

for the Dylanologists present--

i included the listings of the recorded versions Dylan has done of this song through time--

as you can see, he has also covered "Mystery Train"

and who can forget his own "It Takes a Lot to Laugh, It Takes a Train to Cry"??!!

one of my all time favorite songs with a train in it--is Little Milton's version of the Chuck Willis song, "Feel So Bad" which was also covered by Elvis and about a hundred others--

the lyrics are very amazing since childhood some of the most enigmatic and powerful lines i know of have been to this day:

I feel so bad, just like a ball game
on a rainy day

yes i said--I feel so bad--just like a ballgame--

on a--on a rainy day--

I feel so bad you 'all

i just grab a train

and ride away ride away

grab a train an ride away--

here;'s the Mystery Train lyrics and history, some of the zillion artists who have covered it, and following "I heard that Lonesome Whistle Blow"--

and a very strange part of "Mystery Train" being played in Iraq while contracftors are firing at citizens to cause chaos--the song is heard in the back ground--

Mystery Train Lyrics

(words & music by h. parker - s. philips)

Train I ride, sixteen coaches long

Train I ride, sixteen coaches long

Well that long black train got my baby and gone

Train train, comin round, round the bend

Train train, comin round the bend

Well it took my baby, but it never will again (no, not again)

Train train, comin down, down the line

Train train, comin down the line

Well its bringin my baby, cause shes mine all, all mine

(shes mine, all, all mine)

Mystery Train From Wikipedia, the free encyclopedia

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search

"Mystery Train"

*Single by Little Junior's

Blue Flames *

*B-side *

"Love My Baby"

Released

1953

Format

7", 45rpm

Recorded

1953, Memphis Recording Service and Sun
Recordsat 706 Union Avenue,
Memphis, Tennessee

*Label *

Sun 192

*Writer(s) *

Junior Parker , Sam
Phillips

"*Mystery Train*" is a song written by Junior
Parkerand Sam
Phillips . It was first recorded
in Phillip's Memphis Recording Service and Sun
Recordsat 706 Union Avenue,
Memphis, Tennessee in 1953. Raymond Hill and Matt
Murphy were in the backing band with Bill Johnson on piano, Pat Hare on
guitar, and John Bowers on drums. The band was listed on the label as Little
Junior's Blue Flames . "Mystery
Train" and "Love My Baby" was released late in 1953 on Sun #192, and from
the beginning the sound and feel of "Train" gave Parker his first taste of
fame and name recognition.[1]

Elvis Presley 's version of
"Mystery Train" was first released on August 20, 1955 as the B-side of "I
Forgot to Remember to
Forget"
(Sun 223). It was again produced by Sam
Phillipsat Sun Studios, and
featured Presley on vocals and rhythm guitar, Scotty
Moore on lead guitar and Bill
Black on bass. RCA Victor
rereleased this recording in December of 1955 (#47-6357) after acquiring it
as part of a contract with
Presley.[2]This
version of the song peaked at #11 on the national Billboard Country
Chart.[3]

The song has lent its name to several other works:

- *Mystery Train* was the name of a TV series that documented
Presley's early career while he was at Sun.

- *Mystery Train
- * is a 1989 dark comedy movie
written and directed by
indie film
director Jim
Jarmusch
- .
- *Mystery Train* is the title of a book (ISBN
0-452-27836-8)
by Greil Marcus on the
early history of rock and roll
- .
- *Mystery Train* has been covered by Bruce
Springsteen on many
occasions, most recently, during his 2006 Seeger Sessions Tour by
combining Mystery Train's chorus with Cadillac
Ranch from the 1980
River album.
- *Mystery Train* is the name of an eclectic radio program hosted by
David Wiley on KFAI , Fresh Air
Community Radio, in Minneapolis,
Minnesota .[4]
- Mystery Train is also the name of another very popular radio program
on WJZF radio in Standish Maine USA, hosted by Bob Reichers. World wide
broadcasts at www.wjzf.org

In early December of 2005, the US
Army initiated a probe on a video
which first appeared on the
Internet showing contractors
in Iraq firing at civilians while
Elvis'

Mystery Train is being played in the background. The video purports to
show the firing of automatic rifles shooting into traffic, causing civilian
vehicles to swerve and crash on the dusty West Baghdad roads.

[edit

] Artists who have covered the song:

- Tom Fogerty
- Gazz Guzzlers
- Bulldog
- Robert Gordon and Link
Wray

- Robert Gordon with Danny Gatton
- Vince Maloney
- The Paul Butterfield Blues

Band(1965)

- John Hammond (1969)
- Uncle Dog (1972)
- The Band (1973)
- Jerry Garcia Band (1976)
- The Soft Boys (1981)
- Emmylou Harris (1986)
- Merl Saunders , Jerry Garcia , John

Kahn& Bill

Vitt(1988)

- Fairground

Attraction(March

1988)

- P.P. Michiels(August 10, 1992)
- Dwight Yoakam (1994)
- Willie and the Poor

Boys(1994)

- Bootleg Kings(April 9, 2000)
- Scotty Moore (1964)
- Pat Travers (April 11, 1992)
- Neil Young (1983)
- Grace Potter and the

Nocturnals(2005)

- UFO (band)
- Uncle Dog
- Alvin Lee
- Bob Dylan (Studio Outtake)
- Boxcar Willie
- Chet Atkins & Jerry

Reed

- James Burton
- Jeff Beck and Chrissie

Hynde

- Jose Feliciano

- The Neville Brothers
- Richard Thompson
- Ricky Nelson
- Gene Summers (from "Gene Summers In Nashville" CD)

1981

- Sam the Sham & the Pharoahs
- Jimmy Velvit (from "Sounds Like Elvis CD")

1996

- The Roll-Ups
- The Stray Cats
- The Dirtbombs
- Bob Luman
- Hank Marvin
- Johnny Waleen
- Ronnie McDowell
- The Smalltown

Ramblers

- Terry Dene
- Led Zeppelin (San Diego, California 1977-06-19)
- George Kamikawa (2003)
- Nightlosers (1997)
- The Doors (part of "Black Train Song", a live recording available on their 1997 boxed set)
- Los Tres

[edit

] References

1. ^ * Untitled Document
2. ^ * Presley, Elvis (RCS Artist

Discography)

3. ^ * Elvis Presley's Sun

Recordings

4. ^ * KFAI Radio

Without Boundaries | 90.3 Minneapolis | 106.7 St.
Paul

Retrieved from "http://en.wikipedia.org/wiki/Mystery_Train"

Categories : Elvis Presley
songs | 1953
singles | Tom Fogerty
songs

Lonesome Whistle Blues 1 (I Heard That Lonesome Whistle Blues) Hank
Williams & Jimmy Davies

24 Apr. 1962

[image: cd img]THE FREEWHEELIN' BOB DYLAN OUTTAKES
(T-304)

[image: cd img]TALKING BEAR MOUNTAIN PICNIC BLUES (vinyl
bootleg)

I was riding number nine,
Goin' south from Caroline.
I heard that lonesome whistle blow.
Got in trouble, had to roam,
Left my gal, I left my home.
I heard that lonesome whistle blow.
Just a kid actin' smart,
I went and broke my baby's heart.
I guess I was too young to know.
They took me off the Georgia main,
Locked me to a ball and chain.
I heard that lonesome whistle blow.
All I do is sit and cry,
As the evenin' train goes by.
I heard that lonesome whistle blow.
I'll be locked here in this cell
Till my body's just a shell.

And my head turns whiter than snow.
I haven't seen that gal of mine
'Cos I'm in Georgia doin' time.
I heard that lonesome whistle blow.
I'll be locked here in this cell
Till my body's just a shell.
And my head turns whiter than snow.
I'll never see that gal of mine
'Cos I'm in Georgia doin' time.
I heard that lonesome whistle blow. [image: up]

[image: home]

L

|

1|

2|

Lonesome Whistle Blues 2

13 Jan. 1962

[image: cd img]FOLKSINGERS CHOICE
(T-200)

[image: cd img]YOU DON'T KNOW ME
(T-309)

I was riding number 9,
Goin' south from Carolina.
I heard that lonesome whistle blow.
I got in trouble, had to roam,
Left my gal, left my home.
I heard that lonesome whistle blow.
Just a kid acting smart,
I went and broke my darling's heart.
I guess I was too young to know.
They took me off that Georgia plane,

They locked me to a ball and chain.
I heard that lonesome whistle blow.
All I do is bend in shame,
I'm a number, not a name.
I heard that lonesome whistle blow.
I'll be locked here in this cell
Till my body's just a shell
And my hair turns whiter than snow.
I'll never see that gal of mine
'cause I'm in Georgia doing time.
I heard that lonesome whistle blow.
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23 Nov. 1961

I WAS SO MUCH YOUNGER THEN Vol. 3 (Do It The Old Way!) (b)

13 Jan. 1962

2

FOLKSINGERS CHOICE (b)

YOU DON'T KNOW ME (b)

24 Apr. 1962

1

THE FREEWHEELIN' BOB DYLAN OUTTAKES (b)

TALKING BEAR MOUNTAIN PICNIC BLUES (vb)

24 Apr. 1962

DIGNITY (b)

May 1989

NEVER ENDING TOUR REHEARSALS (b)

12 Jan. 1990

TOAD'S PLACE VOL. 2 (b)

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210. **Alan Sondheim**

THEORY OF THEIRS

Sun 9 Mar 2008

THEORY OF THEIRS

Things no longer split, discrete; they fissure, substance. From one side to another, the same - I might declare | as any side, but what? Disappearance (as a result) of any distinction, virtual wanderings among virtual wanderings. This sweep ANNIHILATES US, lineages forget THE NAMING OF THE DINOSAURS. Now what are left are EYES and for the purposing of eyes. CONCRETELY the incandescent world, CONCRETELY information corrodes, dissipates, from within. ALWAYS FROM WITHIN. And always NOW and HERE.:OUR BODY SKINS ARE BORROWED, nothing less than churned wheelings dig into momentary gravity. WHEN GALAXIES COLLIDE, life smears across the universe, matter-energy returns, structure loses. Somewhere a thing knows "INFORMATION is LOST" for that split peta-second before the tide. There are no TEETH to the cosmos, only lassitude, languor, and enormous clangs as sound screams through plasma. Here is my mark | and here | and here | readied and lost before reading: that split which useless inscribes simultaneously within erasure.:What was it I wanted to say? Oh yes, the Large Attractor in the universe, once this is unaccounted-for, everything is, we're lost in a cosmos, and if we CONCRETELY examine our lives thusly, do we not forfeit everything? For in space and time we already are virtual, non-existent, instinctual ghosts

hungered for a token or mark of indescribable PRESENCE...<dissipation of time, naturally, DATA UNIVERSE gone down

Come with me, Things no longer split, discrete; they fissure, substance. From one side to another, the same - I might declare | as any side, but what? Disappearance (as a result) of any distinction, virtual wanderings among virtual wanderings. This sweep ANNIHILATES US, lineages forget THE NAMING OF THE DINOSAURS. Now what are left are EYES and for the purposing of eyes. CONCRETELY the incandescent world, CONCRETELY information corrodes, dissipates, from within. ALWAYS FROM WITHIN. And always NOW and HERE., beautiful wetware!

I love these feelings, What was it I wanted to say? Oh yes, the Large Attractor in the universe, once this is unaccounted-for, everything is, we're lost in a cosmos, and if we CONCRETELY examine our lives thusly, do we not forfeit everything? For in space and time we already are virtual, non-existent, instinctual ghosts hungered for a token or mark of indescribable PRESENCE. ... Driven by drive-letters, gone world junkie ...

incandescent like me in your baby!

data Data dAta dATa daTA Data DaTa DatA dATa dAtA DATa DATa DATA DaTA <already something amiss, RECOUNT, there's hardly any time left <dissipation of time, naturally, DATA UNIVERSE gone down

srenilyc dna snoitcennoc fo stsehc::llew sa sevael ,flesti tcejbo eht ,noitatic eht dna etis eht evael i ;nrob-llits si gnihtyreve tub .emit ni tniop siht ta laticirc smees taht ygolopot ot yhpargopot morf evom a - cinagro eht ro cinihcam eht rehtie fo ecalp ni tros niatrec a fo ytivitcennoc stneserp tsacl ta hcihw ',ratava' dna ',edon' ',rednilyc' sretcarahc htiw gnitirw neeb ev'i .elpoep eht wonk neve t'nod i dna noisivelet no seispotua fo spuesolc era ereht ,doog t'nsi ereh dnuora swen eht .uoy ot kcits a dlh t'nac taht seidob ratava htiw ysub oot neeb ev'i refinnej uoy togrof i:regnuh ,htaed ,tsud ,snoteleks ,senob ,tsap eht fo xedni etaciled siht ,ti dnuof i neh w deirc i ho -

detnuah ,esacler ,derehtetnu ,etacifitrec taht evah i ;tirem fo etacifitrec a dedrawa saw enoemos 1481 ni .etag eht ta retlaf sgnitirw ym os tsuj - sdlrow fo ytiligarf eht fo ,siht fo dias eb nac tahw .kcabdeef ,ecnalab laropmet ot deit os ,eligarf os er'yeht - snoitatneserper fo nieks a ni dezinagro era skrow dna sgnignoleb ym lla .syad fo rettam eht ni ,ylkciuq denepah hcihw noisrepsid a ,sedaced revo delbmessa dna dezinagro ehs dlrow eht fo noisrepsid eht :htaed yna ni sneppah tahw ,deid rehtom ym neh w dnahtsrif denrael i ;meht evah t'nod netfo dna seman deen sgniht .msinagro dna noitcennoc fo egrem eht si rewolf eht ,epahs a si rewolf eht ,dnucef ,detcennoc si rewolf eht::dlrow eht krow .meht tegrof .emit ni tniop siht ta yrassecen ylno sporp ynam os sa raeppasid taht stcurtsnoc cinihcam ,slexip ,smirp tub

gnihton .nrobhtrae ,nrobria ,htriber fo etats tnatsnoc
ni ,sselriah ,desnaelc ,lautriv eht fo yranigami ,laer eht fo tirg
eht ,noitatneserper fo seihpargopot ,aidem fo seigolopot ,aidem dna seidob fo
seihpargopot ,erised fo seigolopot ,stnemom lla ,raeppasid sevil fo
sevaehs ,sraeppasid taht yalpsid cinagro ni selor gniyalp-xes

strap dna stnemhcatta fo tesolc drawyaw ym ni si srotcev dna sedon fo selbat
llams ruoY

refinneJ-uluJ em gninrut - strap dna stnemhcatta fo tesolc ym otni spees tsaerb
ruoY

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211. **K. R. Waldrop**

apt. leads?

Mon 10 Mar 2008

Lola Creis (Claude Royet-Journoud's goddaughter) is doing an internship with French Publishers' Agency this spring. She has lodging through April, but is looking for a place (for her +boyfriend) for May and June in Manhattan, Brooklyn or anything else on the subway line.

Any leads?

Her e-mail: [REDACTED]

Thanks-Rosmarie Waldrop

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212. **Small Press Traffic**

Bill Luoma & Laura Moriarty at SPT 3/14/08

Mon 10 Mar 2008

Small Press Traffic is thrilled to present:

Laura Moriarty & Bill Luoma

Friday, March 14, 2008

Timken Lecture Hall 7:30 p.m.

Refreshments will be served

Join us!

Bill Luoma is author of *Works and Days*, and the chapbooks *Dear Dad*, *Swoonrocket*, and *Western Love*. Recently work has appeared in *Abraham Lincoln*. He is a member of *subpress*, which gave him the opportunity to publish Jennifer Moxley's autobiography, *The Middle Room*. He lives in Berkeley with Charles, Juliana, and Sasha Berkman Tupac Spahr.

Join us in celebrating Laura Moriarty's *A Semblance, Selected and New Poems 1975-2007* just out from Omnidawn. She has published eleven books of poetry, a short novel, *Cunning* (Sputyen Duyvil 2000), and a novel of science fiction, *Ultravioleta* (Atelos 2006). Moriarty has been a very active member of the Bay Area community for 25 years, has traveled extensively to do readings and workshops, has had her work translated into half a dozen languages, has taught at Mills College, Naropa University, and Otis Art Institute, and has been a nonprofit literary organization director for 20 of those years. Moriarty currently works as Deputy Director of Small Press Distribution in Berkeley.

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>

www.smallpresstraffic.blogspot.com

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213. **Alexander Jorgensen**

Inaugural issue - Black Robert Journal - "Live"

Mon 10 Mar 2008

<http://www.black-robert-journal.com>

Inaugural issue has been completed.

Work by David-Baptiste Chirot, Bonnie MacAllister, Deborah Poe, Andy Nicholson, Ed Schenk, Cralan Kelder, Manas Bhattacharya, Pradip Datta, Alexander Jorgensen, Brent Calderwood, Pat Clifford, Kathup Tsering, Tim Martin, Subhashis Gangopadhyay, Peter Grieco, and Elena Stefoi.

Regards,
Alexander Jorgensen
Managing Editor
<http://alexanderjorgensen.com>

--

<http://www.fastmail.fm> - Access all of your messages and folders
wherever you are

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214. **Adam Fieled**

PFS Presents, Brooklyn, 3/14: Barrow, Shmailo, Lee, me

Mon 10 Mar 2008

New York area friends: the next installment of the PFS Presents reading series will take place at the Fall Cafe in Carroll Gardens, Brooklyn (307 Smith Street, near the subway stop, call [REDACTED] for directions), this Friday, March 14, at 7:30 pm. The readers: Larissa Shmailo, Samantha Barrow, Rosanna Lee, and me (Adam!). Please join us!!

New work from Rosanna Lee, Larissa Shmailo, and many others is here:

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

Check it out!!!

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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215. **Gustavo Dourado**

Cordel to Walt Whitman...Gustavo Dourado

Mon 10 Mar 2008

Cordel to Walt Whitman

Cordel to Walt Whitman

By Gustavo Dourado

"O Captain! My Captain!"

Flui the Whitmania...

Leaves of Grass in time

Press-masterpiece of poetry
Sex and free verse:
Nature and alchemia...

1819 - May 31
Walt Whitman was born
West Hills... Long Island
In New York happened
The poet came to the world:
Good poetry flourished...

Son of Walter and Louisa:
In West Hills lived
1820 - 1823...
The good boy grew
For the Brooklyn moved:
This has happened...

Attended public school
Worked in office
From law and medicine...
Exercise in office
Craft of printing:
Poeta premonitório...

In the Mirror in New York:
He worked in journalism
He has been a professor at Suffolk
Part of the criticism
Precursor of beatniks:
In the land of Capitali \$ mo...

Lessons in agricultural schools
In Queens, Walt taught
In three years of teaching
To learn previewed
God wings to poetry:
Belo dream transmutou ..

The Long Islander publishes:
Important weekly
In Huntington edited
Your hebdomadário
Verses that now are:
In Webdomadário...

Year 1840:

Whitman is voter

In New York City:

Journalist and editor

It operates in journal:

It demonstrates its value...

Write in the New World

Dynamics collaboration

Manages the Brooklin Daily

In permanent performance

Shoot stones of the way:

Search for processing...

He opened the day:

Its big trip

Has Jeff by company

Prepare your message

From Ohio to the Mississippi:

It consolidates its image...

From the Alleghenies New Orleans:

Hiking and journalism

Editor-in-Chief Crescent:

It operates in journalism...

The Freeman in Brooklin:

Vate ace in dynamism...

For the roads of life

Poeta innovative

Build homes for the people

Hábil entrepreneur

Difunde his art:

Renova the act creator...

American Election:

Van Bauren president pra

Delegate at convention

It represents its people

It poetry in politics:

It poet trancendente...

Year 1855:

The big publishing

Leaves of Grass opúsculo

You have the first edition

12 poems, first:
In times of change...

Vive a good time:
New cultural circle
Cultiva native language
Search essence National
Whitman is a highlight
n poetry universal...

In 1855:
The father's death
It strengthens your language
Renova the thought
Transcende the poetry:
Dinamiza the feeling...

The book Leaves of Grass
Earn new edition
384 pages
In good preparation
Poetry high:
Pra if read carefully...

In 1857:
It is named editor
In Brooklyn Daily Times
Expresses the act creator
Combate as injustiças:
Which brings sorrow and pain...

Destoou the majority
Criticized the meretrício
The trade of love
É o mais antigo vício
Atacou the falcatruas:
The illegal trade of...

In 1860
The third edition
Leaves of Grass upwards
Are new publication
456 pages
From art and creation...

The War of Secession
It brings the pain and suffering
Year 1861
It is a time of torment
On April 13:
Death is moving...

Year 1862
In crucial battle
Nurses by good weather
Bela social action
Much worked:
To remedy both badly...

In 1865
It occurs to surrender
Lee, Appomatox
Estanca the revolution
The conflict comes to an end:
It is time for union...

After the fight renhida
From contradictory act
The poet goes to the fight
Works in office
Nursing and poetry
Writing in office...

Leaves of Grass again
Conquest publication
"The rufar of the drum"
Sai in new edition
Poetry high level
Pra speak to the heart...

Year 1868:
Whitman in German
The poet Freiligrath
Innovation in translation
In newspaper of Augsburg
Publish your version ..

Democratic Publishes Views:
Whitman moving
Leaves of Grass reedita
Renewal of thought

Surge in 5th edition:
Leaves of Grass to the wind...

In 1873:
Suffering from paralysis
The curse the attacks
Do not forget the poetry
In the city of Washington:
The pain relates the joy...

Paralised by pain
Do not lose its essence
Search beaches in the Atlantic
In test of patience
Reside in Philadelphia
In times of penance...

Whitman into turbulence:
In New Jersey was live
Residences in Camden:
For 15 years his home
Remained to death:
Leaves of Grass in the air...

Write "Two Rivalets"
Mixing poetry and prose
Sheet Grass reedita
He works of alchemy
Poetics of feeling:
Lights of philosophy...

Osgood & Co., Boston:
It makes the seventh edition
The book Leaves of Grass
In new publication
The poet gained fame:
Along the population...

Eighth edition of the book
In Philadelphia is published
By act of David MacKay
The work is published
Leaves of Grass is:
Much work devoted...

Publish Specimen Days:
In prose of the day-to-day
The poet is resistant
Against paralysis
The writing the animated:
It autobiography...

Year 1884:
A house bought
Mickle Street, 330
Whitman lived there
Camden, New Jersey:
In the poetry he served...

Year 1888:
Unable to walk more
November Boghs in press
Ready to edit
A book of prose and verse:
At 70 to publish...

Year 1891:
Revê the ninth edition
Folha de Grass, a milestone:
Poetry in transmutation
Work revolutionary
From a genius of creation...

Year 1892:
It was a great emotion
Day March 26
Parou your heart
It is in the leaves of grass
For the fifth dimension...

"Change me of position, Warry"
Walt Whitman gave
In Camden desencarnou
His spirit só.sorriu
It was up to other worlds:
His uni.verso has expanded...

Gustavo Dourado

www.gustavodourado.com.br



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216. **Bobbi Chukran**
New member introduction

Mon 10 Mar 2008

Hi all,

Just wanted to pop in and introduce myself. I'm a poet, published author, photographer, artist living outside Austin, TX. I've recently had my first poem published and am busy getting a small chapbook collection together hopefully to be published late this year. I'd like to somehow combine my photos and poems together.

I've heard that this group is friendly towards DIY and self-publishing, so that's why I'm here....to see the "other side" of the poetry world. I have a long history of small press and self-pubbed work, so I'm anxious to see what else is out there.

This list comes highly recommended; I'm glad to be here!

Happy trails,

bobbi c.

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

<http://www.bobbichukran.com>

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217. **Halvard Johnson**
Re: Donovan didn't print Ho--Ochs printed Mao///Mystery Train & Water/Surfboarding

Mon 10 Mar 2008

And then . . . "let that Midnight Special shine
its ever-lovin' light on me."

Hal

"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 Mar 9, 2008, at 8:23 PM, Stephen Vincent wrote:

David, thanks for putting so much re trains - lyrics thereof - into the "round-house"!

Lets not forget John Coltrane - one of this country's ulitmate ('tranes')

The proverbial Night Train (poems, music et al) only way to begin to survive the consequence of what is going on here. Bush, Pinochet, Franco, Stalin what's the Big Dif. "Executive Privilege" read "Dictator" read "Torture" is quite alright, etc. Let's call it "Enhanced Executive Privilege".

What's that piece by who, "The Infidels"? More than ever, time to assert that, I'd say.

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

David Chirot <[REDACTED]> wrote: Dear Murat and Friends--

*I learned something today regarding a topic i've been following for some time--
which Wordforword will bepublishing a pice i did on : "Waterboarding, Translation & Poetry"--
a year ago i started sending my mother drawings i made with "Waterboarding"
being a form of "surfboarding"--
and so when Mulkasey couldn't answer questions about what he thought it was--
I did more drawings of his confusion as he thought only of "surfboarding"--
as a form of getting around even seeing the image in his mind of "waterboarding"--
so as not to utter a word in this regard and blow things wide open for his bosses--*

*it turns out that what was a kind of "gallows" half serious-half joking
series of drawings and postcards and invented "news stories" i sent in the
last year is indeed connected with a form of humor itself--*

*although one that is a bit more literal than one may necessarily
like, but
then that is the way language works--*

*i found by surprise- today via link to an old William Safire's
column that
indeed Waterboarding and Surfboarding ARE related!*

*Why did *boarding* take over from *cure*, *treatment* and *torture*?
Darius*

*Rejali, the author of the recent book "Torture and Democracy" and a
professor at Reed College, has an answer: "There is a special
vocabulary for
torture. When people use tortures that are old, they rename them and
alter
them a wee bit. They invent slightly new words to mask the
similarities.
This creates an inside club, especially important in work where
secrecy
matters. *Waterboarding* is clearly a jailhouse joke. It refers to
surfboarding" — a word found as early as 1929 — "they are attaching
somebody
to a board and helping them surf. Torturers create names that are
funny to
them."*

*so the "associative trains of thought"--
rolling along--
associative trains of thought" have always been among my favorites to
ride--always a most excellent and surprising and interesting and
entertaining mode of "transport"--*

*Thank you for your trains , Murat
Or as the Box Tops' song has it: "Trains and Boats and Planes"--which
included in the recording the sounds of ,-yes!--trains and boats and
planes--honking, hooting, taking off---*

*"associative trains of thought" have always been among my favorites to
ride--always a most excellent and surprising and interesting and
entertaining mode of "transport"--*

**Emerson writes in "Nature" as i recall of the train being a way of
changing the perceptions of things "passing by" --suddenly the
landscapes
are completely different--and as well--sounds are changed--**

**Emerson notes how from a carriage with windows up--the persons seen*

on
streets as one passes them by take on the air of a kind of
"dumbshow"--and
this is further exaggerated by the views from trains on coming into
and
leaving stations--*

even Thoreau and Emily Dickinson have trains appear in poems and
surprisingly for many Greens, in a positive fashion--despite their
being
associated with "ecologies" of the wilds and of the wilds of one's
flower
and vegetable gardens and attendant insects and birds--
a book you might want to look into is

The **Railway Journey**: The Industrialization and Perception of Time
and
Space: Wolfgang Schivelbusch although the number of fascinating
books about
trains from all over the world is immense--

and then there's of course "Prose of the Trans-Siberian" by Blaise
Cendrars--

and a Train which was given huge amount of poetry (most famously by
Whitman) and prose and photographed by the "greats" of the day as
well as a
great many citizens with cameras-- Lincoln's Funeral Train --
carrying his
body from the Capitol back to Illinois--

there are so many thousands and thousands of train songs--

i simply chose first to look up "Mystery Train" which mentioned
before, as I
worked six years in a new/used/rare record store of that name--

i include here the history of the song and a partial listing of the
versions
of it that have been done--(i can think of many myself that aren't
here--)

i also looked up for fun another favorite one--"I heard that Lonesome
Whistle
Blow"--which has also been covered by hordes of musicians--

for the Dylanologists present--

*i included the listings of the recrded versions Dyaln has done of
this song
through time--*

as you can see, he has also covered "Mytery Train"

*and who can forget his own "It tTakes a Lot to Laugh, It Takes a
Train to
Cry"??!!*

*one of my all time favorite songs with a train in it--is Little
Milton's
version of the Chuck Willis song, "Feel So Bad" which was also
covered by
Elvis and about a hundred others--*

*the lyrics are very amazing since childhood some of the most
enigmatic and
powerful lines i know of have been to this day:*

I feel so bad, just like a ball game

on a rainy day

yes i said--I feel so bad--just like a ballgame--

*on a--on a rainy day--
I feel so bad you 'all
i just grab a train
and ride away ride away
grab a train an ride away--*

*here;'s the Mystery Train lyrics and history, some of the zillion
artists
who have covered it, and following "I heard that Lonesome Whistle
Blow"--*

*and a very strange part of "Mystery Train" being played in Iraq while
contracftors are firing at citizens to cause chaos--the song is
heard in the
back ground--*

Mystery Train Lyrics

(words & music by h. parker - s. philips)

Train I ride, sixteen coaches long

Train I ride, sixteen coaches long

Well that long black train got my baby and gone

Train train, comin round, round the bend

Train train, comin round the bend

Well it took my baby, but it never will again (no, not again)

Train train, comin down, down the line

Train train, comin down the line

Well its bringin my baby, cause shes mine all, all mine

(shes mine, all, all mine)

Mystery Train From Wikipedia, the free encyclopedia

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search*

"Mystery Train"

**Single by Little Junior's
Blue Flames **

**B-side **

"Love My Baby"

Released

1953

Format

7", 45rpm

Recorded

*1953, Memphis Recording Service and Sun
Recordsat 706 Union Avenue,
Memphis, Tennessee*

**Label **

Sun 192

**Writer(s) **

*Junior Parker , Sam
Phillips*

*"*Mystery Train*" is a song written by Junior
Parkerand Sam
Phillips . It was first recorded
in Phillip's Memphis Recording Service and Sun
Recordsat 706 Union Avenue,
Memphis, Tennessee in 1953. Raymond Hill and Matt
Murphy were in the backing band with Bill Johnson on piano, Pat Hare
on
guitar, and John Bowers on drums. The band was listed on the label
as Little
Junior's Blue Flames . "Mystery
Train" and "Love My Baby" was released late in 1953 on Sun #192, and
from
the beginning the sound and feel of "Train" gave Parker his first
taste of
fame and name recognition.[1]*

*Elvis Presley 's version of
"Mystery Train" was first released on August 20, 1955 as the B-side
of "I
Forgot to Remember to
Forget"
(Sun 223). It was again produced by Sam
Phillipsat Sun Studios, and
featured Presley on vocals and rhythm guitar, Scotty
Moore on lead guitar and Bill
Black on bass. RCA Victor
rereleased this recording in December of 1955 (#47-6357) after
acquiring it
as part of a contract with
Presley.[2]This
version of the song peaked at #11 on the national Billboard Country
Chart.[3]*

The song has lent its name to several other works:

- *Mystery Train* was the name of a TV series that documented
Presley's early career while he was at Sun.*
- *Mystery Train
* is a 1989 dark comedy movie
written and directed by*

indie film
director Jim
Jarmusch

.
- **Mystery Train** is the title of a book (ISBN
0-452-27836-8)

by Greil Marcus on the
early history of rock and roll

.
- **Mystery Train** has been covered by Bruce
Springsteen on many
occasions, most recently, during his 2006 Seeger Sessions Tour by
combining Mystery Train's chorus with Cadillac
Ranch from the 1980

River album.

- **Mystery Train** is the name of an eclectic radio program hosted by
David Wiley on KFAI , Fresh Air
Community Radio, in Minneapolis,
Minnesota .[4]

- *Mystery Train* is also the name of another very popular radio
program
on WJZF radio in Standish Maine USA, hosted by Bob Reichers. World
wide
broadcasts at www.wjzf.org

In early December of 2005, the US
Army initiated a probe on a video
which first appeared on the
Internet showing contractors
in Iraq firing at civilians while
Elvis'

Mystery Train is being played in the background. The video
purports to
show the firing of automatic rifles shooting into traffic, causing
civilian
vehicles to swerve and crash on the dusty West Baghdad roads.
[edit

] Artists who have covered the song:

- Tom Fogerty
- Gazz Guzzlers
- Bulldog
- Robert Gordon and Link
Wray
- Robert Gordon with Danny
Gatton
- Vince Maloney
- The Paul Butterfield Blues

Band(1965)

- *John Hammond (1969)*
- *Uncle Dog (1972)*
- *The Band (1973)*
- *Jerry Garcia Band (1976)*
- *The Soft Boys (1981)*
- *Emmylou Harris (1986)*
- *Merl Saunders , Jerry Garcia , John*

Kahn& Bill

- Vitt(1988)*
- *Fairground*

Attraction(March 1988)

- *P.P. Michiels(August 10, 1992)*
- *Dwight Yoakam (1994)*
- *Willie and the Poor*

Boys(1994)

- *Bootleg Kings(April 9, 2000)*
- *Scotty Moore (1964)*
- *Pat Travers (April 11, 1992)*
- *Neil Young (1983)*
- *Grace Potter and the*

Nocturnals(2005)

- *UFO (band)*
- *Uncle Dog*
- *Alvin Lee*
- *Bob Dylan (Studio Outtake)*
- *Boxcar Willie*
- *Chet Atkins & Jerry*

Reed

- *James Burton*
- *Jeff Beck and Chrissie*

Hynde

- *Jose Feliciano*
- *The Neville Brothers*
- *Richard Thompson*
- *Ricky Nelson*
- *Gene Summers (from "Gene Summers In Nashville" CD)*

1981

- *Sam the Sham & the*

Pharoahs

- *Jimmy Velvit (from "Sounds Like Elvis*

CD")

1996

- *The Roll-Ups*
- *The Stray Cats*
- *The Dirtbombs*
- *Bob Luman*
- *Hank Marvin*
- *Johnny Waleen*
- *Ronnie McDowell*
- *The Smalltown*

Ramblers

- *Terry Dene*
- *Led Zeppelin (San Diego, California 1977-06-19)*
- *George Kamikawa (2003)*
- *Nightlosers (1997)*
- *The Doors (part of "Black Train Song", a live recording available on their 1997 boxed set)*
- *Los Tres*

[edit

] *References*

1. *^ * *Untitled*

Document

2. *^ * *Presley,*
Elvis (RCS Artist

Discography)

3. *^ * *Elvis*
Presley's Sun

Recordings

4. *^ * *KFAI Radio*
Without Boundaries | 90.3 Minneapolis | 106.7 St.

Paul

Retrieved from "http://en.wikipedia.org/wiki/Mystery_Train"

Categories : Elvis Presley

songs | 1953

singles | Tom Fogerty

songs

Lonesome Whistle Blues 1 (I Heard That Lonesome Whistle Blues) Hank Williams & Jimmy Davies

24 Apr. 1962

[image: cd img]THE FREEWHEELIN' BOB DYLAN OUTTAKES

(T-304)

[image: cd img]TALKING BEAR MOUNTAIN PICNIC BLUES (vinyl bootleg)

*I was riding number nine,
Goin' south from Caroline.
I heard that lonesome whistle blow.*

*Got in trouble, had to roam,
Left my gal, I left my home.
I heard that lonesome whistle blow.*

*Just a kid actin' smart,
I went and broke my baby's heart.
I guess I was too young to know.*

*They took me off the Georgia main,
Locked me to a ball and chain.
I heard that lonesome whistle blow.*

*All I do is sit and cry,
As the evenin' train goes by.
I heard that lonesome whistle blow.*

I'll be locked here in this cell

Till my body's just a shell.

And my head turns whiter than snow.

I haven't seen that gal of mine

'Cos I'm in Georgia doin' time.

I heard that lonesome whistle blow.

I'll be locked here in this cell

Till my body's just a shell.

And my head turns whiter than snow.

I'll never see that gal of mine

'Cos I'm in Georgia doin' time.

I heard that lonesome whistle blow. [image: up]

[image: home]

L

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Lonesome Whistle Blues 2

13 Jan. 1962

*[image: cd img]FOLKSINGERS CHOICE
(T-200)*

[image: cd img]YOU DON'T KNOW ME
(T-309)

I was riding number 9,

Goin' south from Carolina.

I heard that lonesome whistle blow.

I got in trouble, had to roam,

Left my gal, left my home.

I heard that lonesome whistle blow.

Just a kid acting smart,

I went and broke my darling's heart.

I guess I was too young to know.

They took me off that Georgia plane,

They locked me to a ball and chain.

I heard that lonesome whistle blow.

All I do is bend in shame,

I'm a number, not a name.

I heard that lonesome whistle blow.

I'll be locked here in this cell

*Till my body's just a shell
And my hair turns whiter than snow.*

*I'll never see that gal of mine
'cause I'm in Georgia doing time.
I heard that lonesome whistle blow.*

*I'll be locked here in this cell
Till my body's just a shell
And my hair turns whiter than snow.*

*I'll never see that girl of mine
'cause I'm in Georgia doing time.
I heard that lonesome whistle blow.*

*All I do is sit and cry
As the evening train goes by.
I heard that lonesome whistle blow.*

*Just a kid acting smart
I went and broke my darling's heart.
I guess I was too young to know.*

They took me off the Georgia plane

Locked me to a ball and chain.

I heard that lonesome whistle blow. [image: up]

Recording dates & record list

23 Nov. 1961

I WAS SO MUCH YOUNGER THEN Vol. 3 (Do It The Old Way!) (b)

13 Jan. 1962

2

FOLKSINGERS CHOICE (b)

YOU DON'T KNOW ME (b)

24 Apr. 1962

1

THE FREEWHEELIN' BOB DYLAN OUTTAKES (b)

TALKING BEAR MOUNTAIN PICNIC BLUES (vb)

24 Apr. 1962

DIGNITY (b)

May 1989

NEVER ENDING TOUR REHEARSALS (b)

12 Jan. 1990

TOAD'S PLACE VOL. 2 (b)

[↑ Contents](#)

218. **Peter Ciccariello**

Re: Donovan didn't print Ho--Ochs printed Mao///Mystery Train & Water/Surfboarding

Mon 10 Mar 2008

Not too forget:

How Long, How Long Blues blues (Leroy Carr)
" How long, how long, has that evenin' train been gone?
How long, how long, baby how long.
Heard the whistle blowin', couldn't see the train
Way down in my heart I had an achin' pain.
How long, how long, how long.
If I could holler like a mountain jack
I'd go up on the mountain and call my baby back.
I went up on the mountain, looked as far as I could see
The man had my woman and the blues had poor me.
I can see the green grass growin' on the hill
But I ain't seen the green grass on a dollar bill.
I'm goin' down to Georgia, been up in Tennessee
So look me over baby, last you'll see of me.
The brook runs into the river, river runs into the sea
If I don't run into my baby, a train is goin' to run into me.

- Peter

On Mon, Mar 10, 2008 at 10:20 AM, Halvard Johnson <[REDACTED]> wrote:

*And then . . . "let that Midnight Special shine
its ever-lovin' light on me."*

Hal

*"There are then quite a number of things
one does or does not know."*

--Gertrude Stein

Halvard Johnson

=====

[REDACTED]

<http://home.earthlink.net/~halvard/index.html><<http://home.earthlink.net/%7Ehalvard/index.html>>

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

<http://home.earthlink.net/~halvard/vidalocabooks.html><<http://home.earthlink.net/%7Ehalvard/vidalocabooks.html>>

On Mar 9, 2008, at 8:23 PM, Stephen Vincent wrote:

David, thanks for putting so much re trains - lyrics thereof - into the "round-house"!

Lets not forget John Coltrane - one of this country's ulitimate ('tranes')

The proverbial Night Train (poems, music et al) only way to begin to survive the consequence of what is going on here. Bush, Pinochet, Franco, Stalin what's the Big Dif. "Executive Privilege" read "Dictator" read "Torture" is quite alright, etc. Let's call it "Enhanced Executive Privilege".

What's that piece by who, "The Infidels"? More than ever, time to assert that, I'd say.

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

David Chirot <[REDACTED]> wrote: Dear Murat and Friends--

*I learned something today regarding a topic i've been following for some time--
which Wordforword will bepublishing a pice i did on : "Waterboarding, Translation & Poetry"--
a year ago i started sending my mother drawings i made with "Waterboarding"
being a form of "surfboarding"--
and so when Mulkasey couldn't answer questions about what he thought it was--
I did more drawings of his confusion as he thought only of "surfboarding"--
as a form of getting around even seeing the image in his mind of "waterboarding"--
so as not to utter a word in this regard and blow things wide open for his bosses--*

*it turns out that what was a kind of "gallows" half serious-half joking
series of drawings and postcards and invented "news stories" i sent in the
last year is indeed connected with a form of humor itself--*

*although one that is a bit more literal than one may necessarily
like, but
then that is the way language works--*

*i found by surprise- today via link to an old William Safire's
column that
indeed Waterboarding and Surfboarding ARE related!*

*Why did *boarding* take over from *cure*, *treatment* and *torture*?
Darius*

*Rejali, the author of the recent book "Torture and Democracy" and a
professor at Reed College, has an answer: "There is a special
vocabulary for
torture. When people use tortures that are old, they rename them and
alter
them a wee bit. They invent slightly new words to mask the
similarities.*

*This creates an inside club, especially important in work where
secrecy
matters. *Waterboarding* is clearly a jailhouse joke. It refers to
surfboarding" — a word found as early as 1929 — "they are attaching
somebody
to a board and helping them surf. Torturers create names that are
funny to
them."*

*so the "associative trains of thought"--
rolling along--
associative trains of thought" have always been among my favorites to
ride--always a most excellent and surprising and interesting and
entertaining mode of "transport"--*

*Thank you for your trains , Murat
Or as the Box Tops' song has it: "Trains and Boats and Planes"--which
included in the recording the sounds of ,-yes!--trains and boats and
planes--honking, hooting, taking off---*

*"associative trains of thought" have always been among my favorites to
ride--always a most excellent and surprising and interesting and
entertaining mode of "transport"--*

**Emerson writes in "Nature" as i recall of the train being a way of
changing the perceptions of things "passing by" --suddenly the
landscapes
are completely different--and as well--sounds are changed--**

**Emerson notes how from a carriage with windows up--the persons seen*

on
streets as one passes them by take on the air of a kind of
"dumbshow"--and
this is further exaggerated by the views from trains on coming into
and
leaving stations--*

even Thoreau and Emily Dickinson have trains appear in poems and
surprisingly for many Greens, in a positive fashion--despite their
being
associated with "ecologies" of the wilds and of the wilds of one's
flower
and vegetable gardens and attendant insects and birds--
a book you might want to look into is

The **Railway Journey**: The Industrialization and Perception of Time
and
Space: Wolfgang Schivelbusch although the number of fascinating
books about
trains from all over the world is immense--

and then there's of course "Prose of the Trans-Siberian" by Blaise
Cendrars--

and a Train which was given huge amount of poetry (most famously by
Whitman) and prose and photographed by the "greats" of the day as
well as a
great many citizens with cameras-- Lincoln's Funeral Train --
carrying his
body from the Capitol back to Illinois--

there are so many thousands and thousands of train songs--

i simply chose first to look up "Mystery Train" which mentioned
before, as I
worked six years in a new/used/rare record store of that name--

i include here the history of the song and a partial listing of the
versions
of it that have been done--(i can think of many myself that aren't
here--)

i also looked up for fun another favorite one--"I heard that Lonesome
Whistle
Blow"--which has also been covered by hordes of musicians--

for the Dylanologists present--

*i included the listings of the recrded versions Dyaln has done of
this song
through time--*

as you can see, he has also covered "Mytery Train"

*and who can forget his own "It tTakes a Lot to Laugh, It Takes a
Train to
Cry"??!!*

*one of my all time favorite songs with a train in it--is Little
Milton's
version of the Chuck Willis song, "Feel So Bad" which was also
covered by
Elvis and about a hundred others--*

*the lyrics are very amazing since childhood some of the most
enigmatic and
powerful lines i know of have been to this day:*

I feel so bad, just like a ball game

on a rainy day

yes i said--I feel so bad--just like a ballgame--

*on a--on a rainy day--
I feel so bad you 'all
i just grab a train
and ride away ride away
grab a train an ride away--*

*here;'s the Mystery Train lyrics and history, some of the zillion
artists
who have covered it, and following "I heard that Lonesome Whistle
Blow"--*

*and a very strange part of "Mystery Train" being played in Iraq while
contracftors are firing at citizens to cause chaos--the song is
heard in the
back ground--*

Mystery Train Lyrics

(words & music by h. parker - s. philips)

Train I ride, sixteen coaches long

Train I ride, sixteen coaches long

Well that long black train got my baby and gone

Train train, comin round, round the bend

Train train, comin round the bend

Well it took my baby, but it never will again (no, not again)

Train train, comin down, down the line

Train train, comin down the line

Well its bringin my baby, cause shes mine all, all mine

(shes mine, all, all mine)

Mystery Train From Wikipedia, the free encyclopedia

*Jump to: navigation ,
search*

"Mystery Train"

**Single by Little Junior's
Blue Flames **

**B-side **

"Love My Baby"

Released

1953

Format

7", 45rpm

Recorded

*1953, Memphis Recording Service and Sun
Recordsat 706 Union Avenue,
Memphis, Tennessee*

**Label **

Sun 192

**Writer(s) **

*Junior Parker , Sam
Phillips*

*"*Mystery Train*" is a song written by Junior
Parkerand Sam
Phillips . It was first recorded
in Phillip's Memphis Recording Service and Sun
Recordsat 706 Union Avenue,
Memphis, Tennessee in 1953. Raymond Hill and Matt
Murphy were in the backing band with Bill Johnson on piano, Pat Hare
on
guitar, and John Bowers on drums. The band was listed on the label
as Little
Junior's Blue Flames . "Mystery
Train" and "Love My Baby" was released late in 1953 on Sun #192, and
from
the beginning the sound and feel of "Train" gave Parker his first
taste of
fame and name recognition.[1]*

*Elvis Presley 's version of
"Mystery Train" was first released on August 20, 1955 as the B-side
of "I
Forgot to Remember to
Forget"
(Sun 223). It was again produced by Sam
Phillipsat Sun Studios, and
featured Presley on vocals and rhythm guitar, Scotty
Moore on lead guitar and Bill
Black on bass. RCA Victor
rereleased this recording in December of 1955 (#47-6357) after
acquiring it
as part of a contract with
Presley.[2]This
version of the song peaked at #11 on the national Billboard Country
Chart.[3]*

The song has lent its name to several other works:

- *Mystery Train* was the name of a TV series that documented
Presley's early career while he was at Sun.*
- *Mystery Train
* is a 1989 dark comedy movie
written and directed by*

indie film
director Jim
Jarmusch

.
- **Mystery Train** is the title of a book (ISBN
0-452-27836-8)

by Greil Marcus on the
early history of rock and roll

.
- **Mystery Train** has been covered by Bruce
Springsteen on many
occasions, most recently, during his 2006 Seeger Sessions Tour by
combining Mystery Train's chorus with Cadillac
Ranch from the 1980

River album.

- **Mystery Train** is the name of an eclectic radio program hosted by
David Wiley on KFAI , Fresh Air
Community Radio, in Minneapolis,
Minnesota .[4]

- *Mystery Train* is also the name of another very popular radio
program
on WJZF radio in Standish Maine USA, hosted by Bob Reichers. World
wide
broadcasts at www.wjzf.org

In early December of 2005, the US
Army initiated a probe on a video
which first appeared on the
Internet showing contractors
in Iraq firing at civilians while
Elvis'

Mystery Train is being played in the background. The video
purports to
show the firing of automatic rifles shooting into traffic, causing
civilian
vehicles to swerve and crash on the dusty West Baghdad roads.
[edit

] Artists who have covered the song:

- Tom Fogerty
- Gazz Guzzlers
- Bulldog
- Robert Gordon and Link
Wray
- Robert Gordon with Danny
Gatton
- Vince Maloney
- The Paul Butterfield Blues

Band(1965)

- *John Hammond (1969)*
- *Uncle Dog (1972)*
- *The Band (1973)*
- *Jerry Garcia Band (1976)*
- *The Soft Boys (1981)*
- *Emmylou Harris (1986)*
- *Merl Saunders , Jerry Garcia , John*

Kahn& Bill

- Vitt(1988)*
- *Fairground*

Attraction(March 1988)

- *P.P. Michiels(August 10, 1992)*
- *Dwight Yoakam (1994)*
- *Willie and the Poor*

Boys(1994)

- *Bootleg Kings(April 9, 2000)*
- *Scotty Moore (1964)*
- *Pat Travers (April 11, 1992)*
- *Neil Young (1983)*
- *Grace Potter and the*

Nocturnals(2005)

- *UFO (band)*
- *Uncle Dog*
- *Alvin Lee*
- *Bob Dylan (Studio Outtake)*
- *Boxcar Willie*
- *Chet Atkins & Jerry*

Reed

- *James Burton*
- *Jeff Beck and Chrissie*

Hynde

- *Jose Feliciano*
- *The Neville Brothers*
- *Richard Thompson*
- *Ricky Nelson*
- *Gene Summers (from "Gene Summers In Nashville" CD)*

1981

- *Sam the Sham & the*

Pharoahs

- *Jimmy Velvit (from "Sounds Like Elvis*

CD")

1996

- *The Roll-Ups*
- *The Stray Cats*
- *The Dirtbombs*
- *Bob Luman*
- *Hank Marvin*
- *Johnny Waleen*
- *Ronnie McDowell*
- *The Smalltown*

Ramblers

- *Terry Dene*
- *Led Zeppelin (San Diego, California 1977-06-19)*
- *George Kamikawa (2003)*
- *Nightlosers (1997)*
- *The Doors (part of "Black Train Song", a live recording available on their 1997 boxed set)*
- *Los Tres*

[edit

] *References*

1. **^ * Untitled*

Document

2. **^ * Presley, Elvis (RCS Artist*

Discography)

3. **^ * Elvis*

Presley's Sun

Recordings

4. **^ * KFAI Radio*

Without Boundaries | 90.3 Minneapolis | 106.7 St.

Paul

Retrieved from "http://en.wikipedia.org/wiki/Mystery_Train"

Categories : Elvis Presley

songs | 1953

singles | Tom Fogerty

songs

Lonesome Whistle Blues 1 (I Heard That Lonesome Whistle Blues) Hank Williams & Jimmy Davies

24 Apr. 1962

[image: cd img]THE FREEWHEELIN' BOB DYLAN OUTTAKES

(T-304)

[image: cd img]TALKING BEAR MOUNTAIN PICNIC BLUES (vinyl bootleg)

*I was riding number nine,
Goin' south from Caroline.
I heard that lonesome whistle blow.*

*Got in trouble, had to roam,
Left my gal, I left my home.
I heard that lonesome whistle blow.*

*Just a kid actin' smart,
I went and broke my baby's heart.
I guess I was too young to know.*

*They took me off the Georgia main,
Locked me to a ball and chain.
I heard that lonesome whistle blow.*

*All I do is sit and cry,
As the evenin' train goes by.
I heard that lonesome whistle blow.*

I'll be locked here in this cell

Till my body's just a shell.

And my head turns whiter than snow.

I haven't seen that gal of mine

'Cos I'm in Georgia doin' time.

I heard that lonesome whistle blow.

I'll be locked here in this cell

Till my body's just a shell.

And my head turns whiter than snow.

I'll never see that gal of mine

'Cos I'm in Georgia doin' time.

I heard that lonesome whistle blow. [image: up]

[image: home]

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Lonesome Whistle Blues 2

13 Jan. 1962

*[image: cd img]FOLKSINGERS CHOICE
(T-200)*

[image: cd img]YOU DON'T KNOW ME
(T-309)

I was riding number 9,

Goin' south from Carolina.

I heard that lonesome whistle blow.

I got in trouble, had to roam,

Left my gal, left my home.

I heard that lonesome whistle blow.

Just a kid acting smart,

I went and broke my darling's heart.

I guess I was too young to know.

They took me off that Georgia plane,

They locked me to a ball and chain.

I heard that lonesome whistle blow.

All I do is bend in shame,

I'm a number, not a name.

I heard that lonesome whistle blow.

I'll be locked here in this cell

*Till my body's just a shell
And my hair turns whiter than snow.*

*I'll never see that gal of mine
'cause I'm in Georgia doing time.
I heard that lonesome whistle blow.*

*I'll be locked here in this cell
Till my body's just a shell
And my hair turns whiter than snow.*

*I'll never see that girl of mine
'cause I'm in Georgia doing time.
I heard that lonesome whistle blow.*

*All I do is sit and cry
As the evening train goes by.
I heard that lonesome whistle blow.*

*Just a kid acting smart
I went and broke my darling's heart.
I guess I was too young to know.*

They took me off the Georgia plane

Locked me to a ball and chain.

I heard that lonesome whistle blow. [image: up]

Recording dates & record list

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I WAS SO MUCH YOUNGER THEN Vol. 3 (Do It The Old Way!) (b)

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2

FOLKSINGERS CHOICE (b)

YOU DON'T KNOW ME (b)

24 Apr. 1962

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THE FREEWHEELIN' BOB DYLAN OUTTAKES (b)

TALKING BEAR MOUNTAIN PICNIC BLUES (vb)

24 Apr. 1962

DIGNITY (b)

May 1989

NEVER ENDING TOUR REHEARSALS (b)

12 Jan. 1990

TOAD'S PLACE VOL. 2 (b)

[↑ Contents](#)

219. **David A. Kirschenbaum**

NYC Tomorrow/ Boog Reader Poets and Pixies Live

Mon 10 Mar 2008

Please forward

Boog City's Classic Albums Live presents

The Pixies¹ Surfer Rosa at 20

(and Doolittle at 19)

and

readings from

The Portable Boog Reader 2:

An Anthology of New York City Poetry

Tues. March 11, 7:00 p.m., \$8

Cake Shop

152 Ludlow St.

NYC

The night will open with readings from

Portable Boog Reader 2 contributors

Jim Behrle

Charles Borkhuis

Mónica de la Torre

Corrine Fitzpatrick

Joanna Sonenheim

Angela Veronica Wong

PBR2 features the work of 72 New York City poets. The online pdf is available at:

<http://welcometoboogcity.com/boogpdfs/bc47.pdf>

Followed by the first two Pixies albums performed live by

Dream Bitches

Sean T. Hanratty

Serena Jost

Bob Kerr

Chris Maher

Outlines

Poton

Preston Spurlock

The Leader

Todd Carlstrom and The Clamour

Hosted by Boog City editor and publisher David Kirschenbaum

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

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

Poet and musical acts¹ bios and websites follow albums breakdown.

The Pixies

****Surfer Rosa****

Outlines

Bone Machine

Break My Body

Something Against You

Poton

Broken Face

Gigantic

River Euphrates

Dream Bitches

Where Is My Mind?

Cactus

Tony¹s Theme

Sean T. Hanratty

Oh My Golly!

Untitled

Vamos

Todd Carlstrom and The Clamour

I¹m Amazed

Brick Is Red

****Doolittle****

Debaser

The Leader

Tame
Wave of Mutilation
I Bleed

Chris Maher

Here Comes Your Man
Dead
Monkey Gone to Heaven

Preston Spurlock

Mr. Grieves
Crackity Jones
La La Love You

Serena Jost

No. 13 Baby
There Goes My Gun
Hey

Bob Kerr

Silver
Gouge Away

Bios:

****Boog City** is a New York City-based small press now in its 17th year and East Village community newspaper of the same name. It has also published 35 volumes of poetry and various magazines, featuring work by Allen Ginsberg and Lawrence Ferlinghetti among others, and theme issues on baseball, women's writing, and Louisville, Ky. It hosts and curates two regular performance series: d.a. levy lives: celebrating the renegade press, where each month a non-NYC small press and its writers and a musical act of their choosing is hosted at Chelsea's ACA Galleries; and Classic Albums Live, where up to 13 local musical acts perform a classic album live at venues including The Bowery Poetry Club, Cake Shop, CBGB's, and The Knitting Factory. Past albums have included Elvis Costello, My Aim is True; Nirvana, Nevermind; and Liz Phair, Exile in Guyville.

****Jim Behrle****

<http://americanpoetry.biz>

Jim Behrle's *She's My Best Friend* came out in 2006 from Pressed Wafer. He lives in Brooklyn.

****Charles Borkhuis**

Charles Borkhuis¹ books include *Afterimage*, *Savoir-fear*, and *Alpa Ruins*. His play *Barely There* was produced at the Ontological-Hysteric Theater in 2006.

****Mónica de la Torre****

Mónica de la Torre is the author of the poetry books *Talk Shows* (Switchback Books) and *Acúfenos*, a collection in Spanish published recently in Mexico City by Taller Ditoria. She is co-author of the artist book *Appendices, Illustrations & Notes*, available on www.ubu.com.

****Dream Bitches**

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

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

After a debut record that merely hinted at the cacophonous pop sound of '90s bands like The Breeders and The Muffs, NYC's Dream Bitches plunge in head-first on their sophomore LP, *Coke-and-Spiritors*, out on Recommended If You Like Records this March.

The band, co-fronted by Yoko Kikuchi and Ann Zakaluk, formed back in the fall of 2003, when the two long-time friends and musical collaborators took a drive to Atlantic City and watched a bucket of quarters pour from the mouth of a slot machine. They'd struck it rich! The first Dream Bitches song was born, as was the band.

The two quickly found themselves playing all over New York, performing as a duo. Guitarist Casey Holford joined the fray just before the band recorded their 2005 debut, *Sanfransisters*, a playful folk-pop affair with jangly acoustic guitars and catchy choruses that made Dream Bitches an East Village cult sensation. To realize the full-band sound of the record, bassist Julie DeLano and drummer Jen.Knee were recruited to complete the lineup.

After two years as a five piece, the band naturally rocks harder and louder, and so does its sophomore record. *Coke-and-Spiritors* captures the band at their most volatile, featuring 10 tracks of distorted rock hooks and hyper-literate acoustic ballads. Snarling anthems like "Maniacal Mechanic" and "Bad Luck Bill" lend a new spirit of rock 'n' roll bombast to the relentlessly wordy lyrics that make Kikuchi a classic antifolk songwriter in the tradition of Rough Trade's Jeffrey Lewis and K Records' Kimya Dawson. *Coke-and-Spiritors* was recorded by Mark Ospovat of Emandee Studios (CocoRosie, Wooden Wand, Jeff Lewis) and produced by Casey Holford (*Cheese on Bread*, *Daouets*). After the release of the album, Dream Bitches will play select dates throughout the United States.

****Corrine Fitzpatrick****

<http://sonaweb.net/zamboanguenachapbook.htm>

<http://www.brooklynrail.org/2006/11/poetry/poetry-by-corrine-fitzpatrick>

Corrine Fitzpatrick has a transcription project called Zamboanguena due out from Sona Books this winter. She works for the Poetry Project at St. Mark's Church.

****Sean T. Hanratty**

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

Sean T. Hanratty is straight outta Brooklyn and on his way into your shower, by way of you singing his memorably melodic and incredibly enchanting songs in the shower, of course.

****Serena Jost**

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

<http://www.serenamusic.com>

Serena Jost is a Swiss-American singer/songwriter and cellist living in New York City. Her forthcoming record, *Closer Than Far*, was produced by Brad Albetta (Martha Wainwright, Teddy Thompson) and mixed at Monkeyboy Studios in NYC. This stunning debut features Serena singing and playing guitar, cello, and piano. Some of NYC's tastiest musicians help to bring these remarkable songs to life, which ³seamlessly merge classical and pop melodies². (Lucidculture) *Closer Than Far* will be released at Joe's Pub on March 3rd, 2008.

Serena has performed at seminal NYC venues such as The Living Room, Barbes, Joe's Pub, Tonic, Banjo Jim's, Pete's Candy Store, The Bowery Poetry Club, The Kitchen and St. Mark's Church. She is an original member of Rasputina, the well-corseted cello group, and has collaborated with numerous other artists including poet Dan Machlin (³Above Islands² on Immanent Audio), and has toured the United States and Europe extensively.

****Robert Kerr**

Robert Kerr is a playwright and songwriter living in Brooklyn. He wrote the book and lyrics for the short musical *The Sticky-Fingered Fiancée*, and the songs for his plays *Kingdom Gone* and *Meet Uncle Casper*, as well as his Brothers Grimm adaptations *Bearskin* and *The Juniper Tree*. He was a founding member of the Minneapolis band Alien Detector.

****Chris Maher**

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

<http://www.chrismaher.net>

(pronounced mar): A young songwriter from New York City, wise beyond his years and schooled below his wisdom, proud and protective of the tricks up his sleeve. His music is oft an exercise in contradiction: Neurotic and savvy, country and city, wry and idealistic. He's a deft adjuster but his fear of

pigeonholes has been his pitfall to date, he has only two ³released² songs to his credit.

This is, perhaps, because Chris has always felt most comfortable on the fence, never willing to confine himself to any one musical community. Back in the early 2000s, when first crashing the Lower East Side's love-it-or-detest-it Antifolk scene, Chris was also playing bass for hip-hop band Automato (Dim Mak/Capitol) as they were writing their DFA-produced debut what else to do when Woody Guthrie and Wu-Tang Clan make equal sense.

New York's Recommended If You Like Records released the first of two commercially available Maher-penned songs, ³Summer Song,² in 2004. It's the A-side of the debut release by The Morningsides, a two-song, 7-inch single recorded by Walter Martin of The Walkmen. The single received considerable praise and generous college radio airplay, but the band fractured before committing anything else to tape. It wasn't until late 2005 that Chris' first ³solo² release, an early version of his ³Ungrown Flowers² appeared on Seattle label Baskerville Hill's 2005 compilation Dr. Rhinoceros or, How I Learned to Stop Worrying and Love the Charge.

Chris has previewed countless other compositions in various places: On the radio (in both the U.S. and the U.K.), via the Internet and during his frequent live shows. One song, ³Pretty Smile,² made its debut in the short film, Rewind, by German filmmaker Joerg Steineck. Since 2006, Chris has spent considerable time on the road, touring throughout the United States and Europe. He has shared bills with a smorgasbord of fellow songwriters such as M. Ward (Merge / 4AD), Mike Doughty (ATO), Kimya Dawson (K), Nellie McKay (Columbia / Hungry Mouse), and Jeffrey Lewis (Rough Trade). He has also appeared, as a singer and a multi-instrumentalist, on a number of other peoples' albums, including Throw Me the Statue's Moonbeams (Secretly Canadian / Baskerville Hill), Jack Lewis' Lvov Goes to Emandee (Smoking Gun), Huggabroomstik's Ultimate Huggabroomstik (Luv-A-Lot), and Phoebe Kreutz's Big Lousy Moon (self-released).

Now, at long last, Recommended If You Like Records is gearing up to release Chris' debut long-player, Epigram on the Death of a Feeling. The 10-song collection recalls the verbose bitterness of Leonard Cohen's Songs of Love and Hate and the restrained tenderness of early Wilco as well as Paul Westerberg's aggressive melodicism. Recorded primarily in Williamsburg, Brooklyn with Mark Ospovat (Wooden Wand, Dufus), the album features an assortment of Chris' past and present musical comrades. Soon after the record's release, Chris will embark on full-scale tours of the U.S.A. and Europe.

****Outlines**

<http://www.caseyholford.com>

<http://myspace.com/casey>

FM folk on the kitchen radio, new wave vinyl from the living room, punk rock tapes on the basement boombox—these are the ancestral sounds of Outlines, a family indie rock affair. The band brings together the talents of Holford brothers Casey (Urban Barnyard) and Matt (Darediablo) on guitar and keyboards, cousin Wes Stannard (No Man=No Eyes) on bass, and godfather Daoud Tyler-Ameen (Art Sorority for Girls) on drums.

****Poton****

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

³While not walking his pet pig Oscar through the forest looking for winter truffles with Cat Stevens blaring through his iPod, Poton (aka Adam Richard Rudolf Ferretti) sits around in his hometown Staten Island abode crafting songs about Zombies, not so endangered animals and the end of time, but never ever love.²

****Joanna Sondheim****

<http://www.sonaweb.net/thaumatropechapbook.htm>

Joanna Sondheim's chapbook, *Thaumatrope* is out from Sona Books and other writing is forthcoming in *Unsaid* magazine. She lives in Brooklyn.

****Preston Spurlock**

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

Born and raised in South Florida, Preston Spurlock has been making lo-fi bedroom records for eight years. He started making a name for himself in the NYC arts community in 2004, performing solo as The Sewing Circle, as well as in groups including the Elastic No-No Band and Huggabroomstik. Influenced equally by postpunk, bluegrass, avant-garde composition, and novelty music, Preston's rough-hewn songs are idiosyncratic and intimate. He's also a visual artist and short filmmaker. He will be your friend.

****The Leader**

<http://myspace.com/theleadernyc>

The Leader rock out with the dynamic grace of two sonic gymnasts. Careening through a thousand time signatures and pop genres, bassist Julie DeLano and drummer Sam Lazzara reign supreme over the low end, with suspenseful rhythmic patterns beneath wickedly clever melodies and lyrics. It would be math rock if it weren't so soulful.

****Todd Carlstrom and The Clamour**

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

Started as a solo recording project for no better reason than that he could, Todd realized that the songs he wrote on the spot in the studio were turning out too good not to play out, and so he assembled The Clamour as his backing band.

****Angela Veronica Wong****

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

Angela Veronica Wong believes in big hair and twirling. You can read more about her beliefs at her above blog.

--

David A. Kirschenbaum, editor and publisher

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F: [REDACTED]

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220. **steve d. dalachinsky**

Re: Donovan didn't print Ho--Ochs printed Mao///Mystery Train & Water/Surfboarding

Mon 10 Mar 2008

david hammonds exhibit coal train years back

On Sun, 9 Mar 2008 19:23:37 -0700 Stephen Vincent <[REDACTED]>

writes:

> David, thanks for putting so much re trains - lyrics thereof - into
> the "round-house"!

>

> Lets not forget John Coltrane - one of this country's ulitmate
> ('tranes')

>

> The proverbial Night Train (poems, music et al) only way to begin
> to survive the consequence of what is going on here. Bush,
> Pinochet, Franco, Stalin what's the Big Dif. "Executive Privilege"
> read "Dictator" read "Torture" is quite alright, etc. Let's call it
> "Enhanced Executive Privilege".

>

> What's that piece by who, "The Infidels"? More than ever, time to
> assert that, I'd say.

>

> Stephen V
> <http://stephenvincent.net/blog/>
>
> David Chirot <[REDACTED]> wrote: Dear Murat and
> Friends--
>
> I learned something today regarding a topic i've been following for
> some
> time--
> which Wordforword will be publishing a piece i did on :
> "Waterboarding,
> Translation & Poetry"--
> a year ago i started sending my mother drawings i made with
> "Waterboarding"
> being a form of "surfboarding"--
> and so when Mulkasey couldn't answer questions about what he thought
> it
> was--
> I did more drawings of his confusion as he thought only of
> "surfboarding"--
> as a form of getting around even seeing the image in his mind of
> "waterboarding"--
> so as not to utter a word in this regard and blow things wide open
> for his
> bosses--
>
> it turns out that what was a kind of "gallows" half serious-half
> joking
> series of drawings and postcards and invented "news stories" i sent
> in the
> last year is indeed connected with a form of humor itself--
> although one that is a bit more literal than one may necessarily
> like, but
> then that is the way language works--
>
> i found by surprise- today via link to an old William Safire's
> column that
> indeed Waterboarding and Surfboarding ARE related!
>
> Why did *boarding* take over from *cure*, *treatment* and *torture*?
> Darius
> Rejali, the author of the recent book "Torture and Democracy" and a

> professor at Reed College, has an answer: "There is a special
> vocabulary for
> torture. When people use tortures that are old, they rename them and
> alter
> them a wee bit. They invent slightly new words to mask the
> similarities.
> This creates an inside club, especially important in work where
> secrecy
> matters. *Waterboarding* is clearly a jailhouse joke. It refers to
> surfboarding" — a word found as early as 1929 — "they are attaching
> somebody
> to a board and helping them surf. Torturers create names that are
> funny to
> them."
>
> so the "associative trains of thought"--
> rolling along--
> associative trains of thought" have always been among my favorites
> to
> ride--always a most excellent and surprising and interesting and
> entertaining mode of "transport"--
>
>
> Thank you for your trains , Murat
> Or as the Box Tops' song has it: "Trains and Boats and
> Planes"--which
> included in the recording the sounds of ,-yes!--trains and boats and
> planes--honking, hooting, taking off---
>
> "associative trains of thought" have always been among my favorites
> to
> ride--always a most excellent and surprising and interesting and
> entertaining mode of "transport"--
>
> *Emerson writes in "Nature" as i recall of the train being a way of
> changing the perceptions of things "passing by" --suddenly the
> landscapes
> are completely different--and as well--sounds are changed--*
>
> *Emerson notes how from a carriage with windows up--the persons seen
> on
> streets as one passes them by take on the air of a kind of

> "dumbshow"--and
> this is further exaggerated by the views from trains on coming into
> and
> leaving stations--*
>
> even Thoreau and Emily Dickinson have trains appear in poems and
> surprisingly for many Greens, in a positive fashion--despite their
> being
> associated with "ecologies" of the wilds and of the wilds of one's
> flower
> and vegetable gardens and attendant insects and birds--
> a book you might want to look into is
>
> The *Railway Journey*: The Industrialization and Perception of Time
> and
> Space: Wolfgang Schivelbusch although the number of fascinating
> books about
> trains from all over the world is immense--
>
> and then there's of course "Prose of the Trans-Siberian" by Blaise
> Cendrars--
>
> and a Train which was given huge amount of poetry (most famously by
> Whitman) and prose and photographed by the "greats" of the day as
> well as a
> great many citizens with cameras-- Lincoln's Funeral Train
> --carrying his
> body from the Capitol back to Illinois--
>
> there are so many thousands and thousands of train songs--
>
> i simply chose first to look up "Mystery Train" which mentioned
> before, as I
> worked six years in a new/used/rare record store of that name--
>
> i include here the history of the song and a partial listing of the
> versions
> of it that have been done--(i can think of many myself that aren't
> here--)
>
> i also looked up for fu another favorite one--"I heard that Lonesome
> Whistle

> Blow"--which has also been covered by hordes of musicians--
>
> for the Dylanologists present--
>
> i included the listings of the recrded versions Dyaln has done of
> this song
> through time--
>
> as you can see, he has also covered "Mytery Train"
>
> and who can forget his own "It tTakes a Lot to Laugh, It Takes a
> Train to
> Cry"??!!
>
>
> one of my all time favorite songs with a train in it--is Little
> Milton's
> version of the Chuck Willis song, "Feel So Bad" which was also
> covered by
> Elvis and about a hundred others--
>
> the lyrics are very amazing since childhood some of the most
> enigmatic and
> powerful lines i know of have been to this day:
>
> I feel so bad, just like a ball game
>
> on a rainy day
>
> yes i said--I feel so bad--just like a ballgame--
>
> on a--on a rainy day--
> I feel so bad you 'all
> i just grab a train
> and ride away ride away
> grab a train an ride away--
>
>
> here;'s the Mystery Train lyrics and history, some of the zillion
> artists
> who have covered it, and following "I heard that Lonesome Whistle
> Blow"--

>
>
> and a very strange part of "Mystery Train" being played in Iraq
> while
> contracftors are firing at citizens to cause chaos--the song is
> heard in the
> back ground--
>
> *Mystery Train Lyrics*
>
>
> (words & music by h. parker - s. philips)
> Train I ride, sixteen coaches long
> Train I ride, sixteen coaches long
> Well that long black train got my baby and gone
>
> Train train, comin round, round the bend
> Train train, comin round the bend
> Well it took my baby, but it never will again (no, not again)
>
> Train train, comin down, down the line
> Train train, comin down the line
> Well its bringin my baby, cause shes mine all, all mine
> (shes mine, all, all mine)
>
>
> Mystery Train From Wikipedia, the free encyclopedia
>
> Jump to: navigation ,
> search
>
> *"Mystery Train"*
>
>
>
> *Single by Little Junior's
> Blue Flames *
>
> *B-side *
>
> "Love My Baby"
>

> *Released*
>
> 1953
>
> *Format*
>
> 7", 45rpm
>
> *Recorded*
>
> 1953, Memphis Recording Service and Sun
> Recordsat 706 Union Avenue,
> Memphis, Tennessee
>
> *Label *
>
> Sun 192
>
> *Writer(s) *
>
> Junior Parker , Sam
> Phillips
>
> "*Mystery Train*" is a song written by Junior
> Parkerand Sam
> Phillips . It was first recorded
> in Phillip's Memphis Recording Service and Sun
> Recordsat 706 Union Avenue,
> Memphis, Tennessee in 1953. Raymond Hill and Matt
> Murphy were in the backing band with Bill Johnson on piano, Pat Hare
> on
> guitar, and John Bowers on drums. The band was listed on the label
> as Little
> Junior's Blue Flames . "Mystery
> Train" and "Love My Baby" was released late in 1953 on Sun #192, and
> from
> the beginning the sound and feel of "Train" gave Parker his first
> taste of
> fame and name recognition.[1]
>
> Elvis Presley 's version of
> "Mystery Train" was first released on August 20, 1955 as the B-side

- > of "I
- > Forgot to Remember to
- > Forget"
- > (Sun 223). It was again produced by Sam
- > Phillips at Sun Studios, and
- > featured Presley on vocals and rhythm guitar, Scotty
- > Moore on lead guitar and Bill
- > Black on bass. RCA Victor
- > rereleased this recording in December of 1955 (#47-6357) after
- > acquiring it
- > as part of a contract with
- > Presley.[2] This
- > version of the song peaked at #11 on the national Billboard Country
- > Chart.[3]
- >
- >
- > The song has lent its name to several other works:
- >
- > - *Mystery Train* was the name of a TV series that documented
- > Presley's early career while he was at Sun.
- > - *Mystery Train
- > * is a 1989 dark comedy movie
- > written and directed by
- > indie film
- > director Jim
- > Jarmusch
- > .
- > - *Mystery Train* is the title of a book (ISBN
- > 0-452-27836-8)
- > by Greil Marcus on the
- > early history of rock and roll
- > .
- > - *Mystery Train* has been covered by Bruce
- > Springsteen on many
- > occasions, most recently, during his 2006 Seeger Sessions Tour by
- > combining Mystery Train's chorus with Cadillac
- > Ranch from the 1980
- > River album.
- > - *Mystery Train* is the name of an eclectic radio program hosted
- > by
- > David Wiley on KFAI , Fresh Air
- > Community Radio, in Minneapolis,

- > Minnesota .[4]
- > - Mystery Train is also the name of another very popular radio
- > program
- > on WJZF radio in Standish Maine USA, hosted by Bob Reichers.
- > World wide
- > broadcasts at www.wjzf.org
- >
- > In early December of 2005, the US
- > Armyinitiated a probe on a video
- > which first appeared on the
- > Internet showing contractors
- > in Iraqfiring at civilians while
- > Elvis'
- > *Mystery Train* is being played in the background. The video
- > purports to
- > show the firing of automatic rifles shooting into traffic, causing
- > civilian
- > vehicles to swerve and crash on the dusty West Baghdad roads.
- > [edit
- >] Artists who have covered the song:
- >
- > - Tom Fogerty
- > - Gazz Guzzlers
- > - Bulldog
- > - Robert Gordon and Link
- > Wray
- > - Robert Gordon with Danny
- > Gatton
- > - Vince Maloney
- > - The Paul Butterfield Blues
- > Band(1965)
- > - John Hammond (1969)
- > - Uncle Dog (1972)
- > - The Band (1973)
- > - Jerry Garcia Band (1976)
- > - The Soft Boys (1981)
- > - Emmylou Harris (1986)
- > - Merl Saunders , Jerry
- > Garcia , John
- > Kahn& Bill
- > Vitt(1988)
- > - Fairground

- > Attraction(March
- > 1988)
- > - P.P. Michiels(August
- > 10, 1992)
- > - Dwight Yoakam (1994)
- > - Willie and the Poor
- > Boys(1994)
- > - Bootleg Kings(April
- > 9, 2000)
- > - Scotty Moore (1964)
- > - Pat Travers (April 11,
- > 1992)
- > - Neil Young (1983)
- > - Grace Potter and the
- > Nocturnals(2005)
- > - UFO (band)
- > - Uncle Dog
- > - Alvin Lee
- > - Bob Dylan (Studio Outtake)
- > - Boxcar Willie
- > - Chet Atkins & Jerry
- > Reed
- > - James Burton
- > - Jeff Beck and Chrissie
- > Hynde
- > - Jose Feliciano
- > - The Neville Brothers
- > - Richard Thompson
- > - Ricky Nelson
- > - Gene Summers (from "Gene
- > Summers In Nashville"
- > CD)
- > 1981
- > - Sam the Sham & the
- > Pharoahs
- > - Jimmy Velvit (from "Sounds Like Elvis
- > CD")
- > 1996
- > - The Roll-Ups
- > - The Stray Cats
- > - The Dirtbombs
- > - Bob Luman

```
> - Hank Marvin
> - Johnny Waleen
> - Ronnie McDowell
> - The Smalltown
> Ramblers
> - Terry Dene
> - Led Zeppelin (San Diego,
> California 1977-06-19)
> - George Kamikawa (2003)
> - Nightlosers (1997)
> - The Doors (part of "Black
> Train Song", a live recording available on their 1997 boxed set)
> - Los Tres
>
> [edit
> ] References
>
> 1. ^ * Untitled
> Document
> 2. ^ * Presley,
> Elvis (RCS Artist
> Discography)
> 3. ^ * Elvis
> Presley's Sun
> Recordings
> 4. ^ * KFAI Radio
> Without Boundaries | 90.3 Minneapolis | 106.7 St.
> Paul
>
> Retrieved from "http://en.wikipedia.org/wiki/Mystery_Train"
>
> Categories : Elvis Presley
> songs | 1953
> singles | Tom Fogerty
> songs
> Lonesome Whistle Blues 1 (I Heard That Lonesome Whistle Blues)
> Hank
> Williams & Jimmy Davies
> -----
>
> 24 Apr. 1962
>
```

> [image: cd img]THE FREEWHEELIN' BOB DYLAN OUTTAKES
> (T-304)
>
> [image: cd img]TALKING BEAR MOUNTAIN PICNIC BLUES (vinyl
> bootleg)
> -----
>
>
>
>
> I was riding number nine,
>
> Goin' south from Caroline.
>
> I heard that lonesome whistle blow.
>
>
>
> Got in trouble, had to roam,
>
> Left my gal, I left my home.
>
> I heard that lonesome whistle blow.
>
>
>
> Just a kid actin' smart,
>
> I went and broke my baby's heart.
>
> I guess I was too young to know.
>
>
>
> They took me off the Georgia main,
>
> Locked me to a ball and chain.
>
> I heard that lonesome whistle blow.
>
>
>
> All I do is sit and cry,

>
> As the evenin' train goes by.
>
> I heard that lonesome whistle blow.
>
>
>
> I'll be locked here in this cell
>
> Till my body's just a shell.
>
> And my head turns whiter than snow.
>
>
>
> I haven't seen that gal of mine
>
> 'Cos I'm in Georgia doin' time.
>
> I heard that lonesome whistle blow.
>
>
>
> I'll be locked here in this cell
>
> Till my body's just a shell.
>
> And my head turns whiter than snow.
>
>
>
> I'll never see that gal of mine
>
> 'Cos I'm in Georgia doin' time.
>
> I heard that lonesome whistle blow. [image: up]
>
>
>
>
>
>

> [image: home]
> L
> |
> 1|
> 2|
>
> Lonesome Whistle Blues 2
> -----
>
> 13 Jan. 1962
>
> [image: cd img]FOLKSINGERS CHOICE
> (T-200)
>
> [image: cd img]YOU DON'T KNOW ME
> (T-309)
> -----
>
>
>
>
> I was riding number 9,
>
> Goin' south from Carolina.
>
> I heard that lonesome whistle blow.
>
>
>
> I got in trouble, had to roam,
>
> Left my gal, left my home.
>
> I heard that lonesome whistle blow.
>
>
>
> Just a kid acting smart,
>
> I went and broke my darling's heart.
>
> I guess I was too young to know.
>

>
>
> They took me off that Georgia plane,
>
> They locked me to a ball and chain.
>
> I heard that lonesome whistle blow.
>
>
>
> All I do is bend in shame,
>
> I'm a number, not a name.
>
> I heard that lonesome whistle blow.
>
>
>
> I'll be locked here in this cell
>
> Till my body's just a shell
>
> And my hair turns whiter than snow.
>
>
>
> I'll never see that gal of mine
>
> 'cause I'm in Georgia doing time.
>
> I heard that lonesome whistle blow.
>
>
>
> I'll be locked here in this cell
>
> Till my body's just a shell
>
> And my hair turns whiter than snow.
>
>
>

> I'll never see that girl of mine
>
> 'cause I'm in Georgia doing time.
>
> I heard that lonesome whistle blow.
>
>
>
> All I do is sit and cry
>
> As the evening train goes by.
>
> I heard that lonesome whistle blow.
>
>
>
> Just a kid acting smart
>
> I went and broke my darling's heart.
>
> I guess I was too young to know.
>
>
>
> They took me off the Georgia plane
>
> Locked me to a ball and chain.
>
> I heard that lonesome whistle blow. [image: up]
>
>
>
>
> Recording dates & record list
>
> 23 Nov. 1961
>
> I WAS SO MUCH YOUNGER THEN Vol. 3 (Do It The Old Way!) (b)
>
> 13 Jan. 1962
> 2
>

> FOLKSINGERS CHOICE (b)
>
>
>
> YOU DON'T KNOW ME (b)
>
> 24 Apr. 1962
> 1
>
> THE FREEWHEELIN' BOB DYLAN OUTTAKES (b)
>
>
>
> TALKING BEAR MOUNTAIN PICNIC BLUES (vb)
>
> 24 Apr. 1962
>
> DIGNITY (b)
>
> May 1989
>
> NEVER ENDING TOUR REHEARSALS (b)
>
> 12 Jan. 1990
>
> TOAD'S PLACE VOL. 2 (b)
>
>

[↑ Contents](#)

221. **steve d. dalachinsky**

Re: Donovan didn't print Ho--Ochs printed Mao

Mon 10 Mar 2008

people get ready there's a train a comin

On Sat, 8 Mar 2008 10:57:44 -0800 David Chirot <[REDACTED]>
writes:

> and how could i forget--SOUL
> TRAIN!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

>
> On Sat, Mar 8, 2008 at 10:16 AM, steve d. dalachinsky
> <[REDACTED]>

> wrote:
>
> > very good david
> > On Fri, 7 Mar 2008 14:28:56 -0800 David Chirot
> <[REDACTED]>
> > writes:
> > > Stephen
> > >
> > > many thanks for another vivid series of images and personas-!
> > >
> > > i think that TRAIN not Trane is the key--
> > > for both Ochs and Dylan--
> > > folk music, blues, country, rock and roll all came with a lot of
> the
> > > sounds
> > > of Train--
> > > Little Richard demonstrating on the piano how his sound comes
> out of
> > > the
> > > train going by--
> > > Johnny Cash--the train going by seen from Folsom Prison--all
> his
> > > train
> > > songs--
> > > Jimmie Rodgers--The Singing Brakeman-
> > > all the blues songs abt the trains going to Chicago or heading
> out
> > > of town--
> > > and Mystery Train by Junior Parker recorded by Elvis "Big Train
> > > From
> > > Memphis" Presley
> > > like that late Phil Ochs lp with the cover with him in the
> Elvis
> > > spoofing
> > > jacket and title--
> > > and Dylan's Slow Train Coming
> > >
> > > John Train could be Johnny Cash at the station singing "Hey,
> > > Porter!"--
> > > John Train like a later way to travel of Johnny
> Appleseed--spreading
> > > the

> > > seed-word-songs
> > > the last song Hank Williams sang before getting into the car for
> his
> > > last
> > > long ride was "The Old Log Train"--
> > > a song he wrote about his father--
> > > or John Henry who worked on the railroad and beat that steam
> driver
> > > down--
> > >
> > > and John Kerouac working on the railroad with Neal Cassady as
> > > brakemen--
> > >
> > > or it could be indeed John Coal Train
> > > though i think it's closer to Mystery Train--
> > > and bob dylan, too--
> > > on his "slow train coming"--
> > > (John the Prophet-Train--the Apocalypse Express and the Four
> Little
> > > Engines
> > > that Could--)
> > >
> > >
> > >
> > >
> > > On Thu, Mar 6, 2008 at 7:02 PM, Stephen Baraban
> > > <[REDACTED]>
> > > wrote:
> > >
> > > > Barry S.) I'm pretty sure that what you are (mis)
> > > > remembering is the fact that Phil Ochs printed some
> > > > poems by Mao on the back cover of an album (a live
> > > > album, I believe), indeed accompanied by the question
> > > > "is this really the enemy?"
> > > >
> > > > I guess I "wasn't there", like they say, since I
> > > > remember the 60's too well...
> > > >
> > > > Pretty damn specious, I would like--you should have
> > > > friendly feelings towards a world figure because that
> > > > person is capable of decent versifying. That sort of
> > > > sophistry is why Phil Ochs is no Favorite of mine,

> > > > though I think he was a very interesting composer and
> > > > performer and person. That in his last phase of mental
> > > > disturbance he often identified himself as "John
> > > > Train" suggests a wish to become TRANE; just as Bob
> > > > Dylan, as Charles Bernstein posited in his Brooklyn
> > > > Rail essay, might have had a stronger affinity for
> > > > Free Jazz than people tend to think.
> > > >
> > > > For what it's worth--maybe my 2nd favorite male folk
> > > > singer (after Dylan) is John Prine--a delightul
> > > > Populist. Onward!
> > > > > Oh, that reminds me, I seem to remember that back in
> > > > > the day, Donovan put out a record on the back cover
> > > > > of which were printed some poems by Ho Chi Minh,
> > > > > along with words something like, "Is this really the
> > > > > enemy?" Sorry, David, as I am even less of a scholar
> > > > > of Donovan or of Ho than I am of Language poetry, I
> > > > > can't say which album this was--it must have been
> > > > > one of the early records released in the US on the
> > > > > Hickory label. But I did find these translations by
> > > > > Kenneth Rexroth of Ho's poems:
> > > > > <http://www.zianet.com/summer/hochi.html>
> > > > >
> > > > >
> > > > > ----- Original Message -----
> > > > > From: David-Baptiste Chirot
> > > > > <[REDACTED]>
> > > > > To: [REDACTED]
> > > > > Sent: Thursday, 6 March, 2008 3:15:09 PM
> > > > > Subject: Re: Obama Poems
> > > > >
> > > > > CHAIRMAN MAO
> > > > >
> > > > > POET WARRIOR PHILOSOPHER CHAIRMAN
> > > > >
> > > > > (one could hold in one hand the Little Red Book and
> > > > > in the other his Poems--and read thenm going back
> > > > > and forth--a poem, and then some thoughts fro the
> > > > > Little Red Book--
> > > > > very amazing!)
> > > > >
> > > > > "Let a Hundred Flowers Bloom"

> > > > >
> > > > > (and have their heads cut off!)

> > > > >
> > > > > yes--

> > > > >
> > > > > POL POT or shal we call him Pol Poet?

> > > > >
> > > > > POETRY LOVER AND RECITER

> > > > > Favorite Poet: Paul Verlaine

> > > > >
> > > > > wrote occaisional verses--

> > > > >
> > > > > > Date: Wed, 5 Mar 2008 22:36:58 -0800

> > > > > > From: [REDACTED]

> > > > > > Subject: Re: Obama Poems

> > > > > > To: [REDACTED]

> > > > > >
> > > > > > But do poets do any better as politicians than
> > > > > > politicians do as poetry?

> > > > > > Has anyone read the campaign speech Ezra Pound
> > > > > > wrote when he ran for class president in high
> > > > > > school?

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

> > > > > > From: steve russell <[REDACTED]>

> > > > > > To: [REDACTED]

> > > > > > Sent: Thursday, 6 March, 2008 1:26:05 AM

> > > > > > Subject: Re: Obama Poems

> > > > > >
> > > > > > Chirot posted this a couple of weeks ago. It's a
> > > > > > fun article. Bloom read the Obama poems. He thought
> > > > > > they were decent. Bloom goes on to ridicule
> > > > > > politicians and other public figures and their
> > > > > > dismal verse. He calls Jimmy Carter "the worst poet
> > > > > > in America." Poor Jimmy. And yet, he (Carter)
> > > > > > remains distinguished, if only as very bad.

> > > > > >
> > > > > > Jason Quackenbush <[REDACTED]> wrote: No
> > > > > > kidding about the second one. I wonder if he still
> > > > > > writes poetry. Where did these come from?

> > > > > >

> > > > > >
> > > > > > On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:
> > > > > >
> > > > > > > for those Obama fans feeling a little low after
> > > > > his tuesday "momentum-check"
> > > > > > here is some mild consolation. two poems (fished
> > > > > out from the net) Barack
> > > > > > wrote in his college days.
> > > > > > >
> > > > > > > pretty decent poems for a 19-year-old,
> > > > > especially the second one.
> > > > > > >
> > > > > > > aryanil
> > > > > > >
> > > > > > >
> > > > >
> > > >
> > >
> >
>

=====
=====

> > =
> > > > > >
> > > > > > > Pop
> > > > > > >
> > > > > > > Sitting in his seat, a seat broad and broken
> > > > > > >
> > > > > > > In, sprinkled with ashes,
> > > > > > >
> > > > > > > Pop switches channels, takes another
> > > > > > >
> > > > > > > Shot of Seagrams, neat, and asks
> > > > > > >
> > > > > > > What to do with me, a green young man
> > > > > > >
> > > > > > > Who fails to consider the
> > > > > > >
> > > > > > > Flim and flam of the world, since
> > > > > > >
> > > > > > > Things have been easy for me;

> > > > > >
> > > > > > I stare hard at his face, a stare
> > > > > >
> > > > > > That deflects off his brow;
> > > > > >
> > > > > > I'm sure he's unaware of his
> > > > > >
> > > > > > Dark, watery eyes, that
> > > > > >
> > > > > > Glance in different directions,
> > > > > >
> > > > > > And his slow, unwelcome twitches,
> > > > > >
> > > > > > Fail to pass.
> > > > > >
> > > > > > I listen, nod,
> > > > > >
> > > > > > Listen, open, till I cling to his pale,
> > > > > >
> > > > > > Beige T-shirt, yelling,
> > > > > >
> > > > > > Yelling in his ears, that hang
> > > > > >
> > > > > > With heavy lobes, but he's still telling
> > > > > >
> > > > > > His joke, so I ask why
> > > > > >
> > > > > > He's so unhappy, to which he replies . . .
> > > > > >
> > > > > > But I don't care anymore, cause
> > > > > >
> > > > > > He took too damn long, and from
> > > > > >
> > > > > > Under my seat, I pull out the
> > > > > >
> > > > > > Mirror I've been saving; I'm laughing,
> > > > > >
> > > > > > Laughing loud, the blood rushing from
> > > > > >
> > > > > > his face
> > > > > >
> > > > > > To mine, as he grows small,

> > > > > > >
> > > > > > > A spot in my brain, something
> > > > > > >
> > > > > > > That may be squeezed out, like a
> > > > > > >
> > > > > > > Watermelon seed between
> > > > > > >
> > > > > > > Two fingers.
> > > > > > >
> > > > > > > Pop takes another shot, neat,
> > > > > > >
> > > > > > > Points out the same amber
> > > > > > >
> > > > > > > Stain on his shorts that I've got on mine,
> > > > > > >
> > > > > > > and
> > > > > > >
> > > > > > > Makes me smell his smell, coming
> > > > > > >
> > > > > > > From me; he switches channels, recites
> > > > > > >
> > > > > > > an old poem
> > > > > > >
> > > > > > > He wrote before his mother died,
> > > > > > >
> > > > > > > Stands, shouts, and asks
> > > > > > >
> > > > > > > For a hug, as I shink*, my
> > > > > > >
> > > > > > > Arms barely reaching around
> > > > > > >
> > > > > > > His thick, oily neck, and his broad back;
> > > > > > >
> > > > > > > 'cause
> > > > > > >
> > > > > > > I see my face, framed within
> > > > > > >
> > > > > > > Pop's black-framed glasses
> > > > > > >
> > > > > > > And know he's laughing too.
> > > > > > >
> > > > > > > =====

> > > > > > >
> > > > > > >
> > > > > > > Underground
> > > > > > >
> > > > > > > Under water grottos, caverns
> > > > > > >
> > > > > > > Filled with apes
> > > > > > >
> > > > > > > That eat figs.
> > > > > > >
> > > > >
> > > > === message truncated ===
> > > >
> > > >
> > > >
> > > >
> > > >
> > > >
> > >
> >
>
>

> > _____
> > > > Never miss a thing. Make Yahoo your home page.
> > > > <http://www.yahoo.com/r/hs>
> > > >
> > >
> > >
> >
>
>
>

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222. **David Chirot**

***"Ho-Ochs" a homophone of "Hoax"//Agit-Prop Trains/Torture Song
List & "Is Poetry a War Crime?"/from trains to training-***

Mon 10 Mar 2008

Looking at the subject header that included "Ho-Ochs"--i suddenly realized a whole new homophone is created --for--a subject of late found here--"Hoax" and fakes--(echoing an article abt the Fake Indian bestselling new Age writer Nasdijj called "Navahoax"--)

Music, songs and poetry have long been understood as weapons in many different ways. "The pen is mightier than the sword," and "Joshua fi't the Battle of Jericho/and the Walls came tumblin down" come to mind. (Burroughs in interviews at one point spoke a lot of the Army's development of a machine that would produce low level sound waves that gradually vibrate walls into collapsing.)

Words and music as weapons are turning up in many different ways--from propaganda to torture to War Crimes--

These "words/music as weapons" in the propaganda sense were combined with trains in the creation of "agit-prop" trains that were widely used in the then new Soviet Union and are documented in many of the Kino-Pravda films of Dziga Vertov. (One of the greatest to this day cinemamatic visual poetries is his Man with a Movie Camera.)

A very interesting and good book that deals a lot with poetry and politics is Mayakovsky's "How Are Verses Made." (It was written as part of a practical series for the use of the new Soviet citizenry, which included a great many other "How are they made?" primers: "How are Shoes Made?" "How are Ships Made?" and so on--

While Mayakovsky was not a politician per se, he worked tirelessly as a PR person for the New Society, creating agit-prop for trains sent throughout the Soviet Republics, jingles for the MOSCOM and GUM State stores, radio plays, poetry, song lyrics, book covers, an endless stream of works for the new Society and for a new approach and use of language to accompany, express, influence and promote it. Mayakovsky was as far as I know the first poet to have his words up in lights. He had originally been a painting student, and visuality is always very present in all his works, along with a great sense of amplification--"At the Top of My Voice" as an early Futurist poem announces, is his preferred mode of address. He used megaphones and microphones with agit prop trains and huge outdoors events, the radio, the cinema, the designing of advertisements to go up on lights for State businesses, and he tirelessly designed and produced wall newspapers, posters, and banners.

Beginning with the Futurist Opera "Victory over the Sun" (1913; it included the first Suprematist works by Malevich used for the sets) Mayakovsky collaborated with a great many musicians, visual artists, musicians, sound engineers--and train engineers-- and cinematographers. Ironically, part of the argument in "How Are Verses Made" is to be very much against the poetry and example of Esenin, who had recently committed suicide. It was not all that long after writing the book that Mayakovsky himself became a suicide.)

In an Italian Futurist vein of trains of association one arrives at "training" used in "War, the world's hygiene" (Marinetti, Futurist Manifesto, 1909).

Train songs become "training" songs used by torturers to discipline the victims into the desired states of terror and helplessness, the "softening up" preparations for what is yet to come.

Mother Jones in its February issue has a list of the most recent "favorites" , which I've supplemented with some older listings.

re "Is Poetry a War Crime?"--

considered as a form of "agit-prop" in a sense--is it? if it develops from propaganda say into the direct advocacy and incitement to ethnic cleansing?--

Was Pound's poetry perhaps also possible to be included in this aspect, or simply the radio broadcast speeches? (it seems basically the latter is what was agreed upon, for legal purposes of the time at any rate.)

The consideration of this question has been raised during the current era, when music is being used for torture--why not poetry also be considered in some extreme cases a weapon of War Crimes--

There was a NY Times Magazine article a week ago about Edward Limonov, the Russian poet and novelist, 1970's punk American emigre and 1980's French literary star turned 1990's extreme Russian Nationalist/Fascist and now, in the Times' cheery view, "Putin's Pariah." In other words, once again a sort of "friend of ours.

Limonov's turn to extreme Nationalism and association with right wingers like Zhirinovksy parallel that of another poet--and psychiatrist--Radovan Karadzic. In many accounts, both men, especially Karadzic, seemed to morph almost overnight into totally different creatures than they had appeared to be just a very short time previous.

Not surprisingly, the Ultra-Nationalist Limonov paid a visit to Karadzic during the siege of Sarajevo. A video used at Karadzic's War Crimes Tribunals shows the two "warrior poets" firing at the city's citizens after the Serbian leader has recited one of his blood-curdling poems.

Using this among a great deal of other evidence, Jay Surdukowksi, at the time (2005) a Law Clerk - of the New Hampshire Supreme Court, has written a very interesting brief that argues for the legality under international law of using poetry as a form of evidence in the commission of War crimes. It was originally published in the Michigan Journal of International Law, Vol 28, No 673, Winter 2005, and I've included a link for it below.

THE TORTURERS TOP TUNES SONG LISTS

Mother Jones has published in their last issue (Feb '08) a list of songs used during torture sessions. I've also included some older "playlists" back to the "oldies" used against the trapped American Ally suddenly turned enemy

"voodoo practicing dope fiend" General Manuel Noreiga. (Hence "Voodoo Child" by Hendrix among others played for him.) Similar mind shattering blasts were directed at the Koresh Compound at Waco.

So far the only two countries I've found who officially use this technique are USA and Israel.

THE TORTURERS TOP TUNES SONG LISTS

The songs choices, besides the Heavy Metal/Black Satanic Metal and Gansta Rap mega-decibel level also include the "heavily Patriotic" songs like "Born in the USA" and "American Pie" along with "Barney" and a lot of other "infantile" songs, the infantile-regressed stage one that the torturers hope to send the victims back to increase the levels of fear and helplessness.

hERE'S THE MOST RECENT LISTING, FROM THE fEBRUARY iSSUE OF mOTHER jONES jOURNAL:

"The tracks have all been played by guards and interrogators in inducing sleep deprivation, "prolonging capture shock," disorienting detainees during interrogations, and/or drowning out screams. The "Torture Playlist" is based on a leaked interrogation log, news reports, and on info from soldiers and detainees.

Here's the list (in no particular order):

"Born in the USA" - Bruce Springsteen
"Shoot to Thrill" - AC/DC
"Die MF Die" - Dope
"Take Your Best Shot" - Dope
"White America" - Eminem
"Kim" - Eminem
"Barney Theme Song" - Barney
"Bodies" - Drowning Pool
"Enter Sandman" - Metallica
Meow Mix TV commercial
Sesame Street theme song
"Babylon" - David Gray
"Stayin' Alive" - Bee Gees
"All Eyes on Me" - Tupac
"Dirrty" - Christina Aguilera
"America" - Neil Diamond
"Bulls on Parade" - Rage Against the Machine
"American Pie" - Don McLean
"Click Click Boom" - Saliva
"Cold" - Matchbox Twenty

"Swan Dive" - Hed PE

"Raspberry Beret" - Prince**

* *

*EXAMPLES AND INFO FROM WIKIPEDIA:

*

- Bombardment with loud music has been known to have been used in other occasions

Manuel Noriega <http://en.wikipedia.org/wiki/Manuel_Noriega>

"When the United States invaded Panama in December 1989, Noriega took refuge in the Holy See's embassy which was immediately surrounded by U.S. troops. After being continually bombarded by *hard rock music* and "The Howard Stern Show" for several days, Noriega surrendered on Jan. 3, 1990. [4]<http://en.wikipedia.org/wiki/Music_torture#_note-TexasAM20070919> [5] <http://en.wikipedia.org/wiki/Music_torture#_note-DticMil1998-99>"

Guantanamo <<http://en.wikipedia.org/wiki/Guantanamo>>

According to the FBI[6]<http://en.wikipedia.org/wiki/Music_torture#_note-FbiFoaiGuantanamoMusicTorture>

[7]<http://en.wikipedia.org/wiki/Music_torture#_note-WashingtonPost20041221> :

"W[itness] observed sleep deprivation interviews w/strobe lights and *loud music*. Interrogator said it would take 4 days to break someone doing an interrogation 16 hrs w/lights and music on and 4 hrs off. Handwritten note next to typed synopsis says *"ok under DoD policy"*.

"Rumors that interrogator bragged about doing lap dance on d[etainee], another about making d[etainee] listen to *satanic black metal music* for hours then dressing as a Priest and baptizing d[etainee] to save him - handwritten note says 'yes'."

"W[itness] saw d[etainee] in interview room sitting on floor w/Israeli flag draped around him, *loud music* and strobe lights. W suspects this practice is used by DOD DHS based on who he saw in the hallway."

The *Washington Post <http://en.wikipedia.org/wiki/Washington_Post>*, quoting a leaked Red Cross report, wrote:[8]<http://en.wikipedia.org/wiki/Music_torture#_note-WashingtonPost20041201>

"The physical tactics noted by the Red Cross included placing detainees in extremely cold rooms with *loud music* blaring, and forcing them to kneel for long periods of time, the source familiar with the report said."

Iraq <<http://en.wikipedia.org/wiki/Iraq>>

According to Amnesty

International<http://en.wikipedia.org/wiki/Amnesty_International>

[9] <http://en.wikipedia.org/wiki/Music_torture#_note-Ai20040430>:

"Detainees have reported being routinely subjected to cruel, inhuman or degrading treatment during arrest and detention. Many have told Amnesty International that they were tortured and ill-treated by US and UK troops during interrogation. Methods often reported include prolonged sleep deprivation; beatings; prolonged restraint in painful positions, sometimes combined with *exposure to loud music*; prolonged hooding; and exposure to bright lights. Virtually none of the allegations of torture or ill-treatment has been adequately investigated by the authorities."

Israel <<http://en.wikipedia.org/wiki/Israel>>

On January 12 <http://en.wikipedia.org/wiki/January_12> ,

1998<<http://en.wikipedia.org/wiki/1998>>the Supreme

Court of Israel

<http://en.wikipedia.org/wiki/Supreme_Court_of_Israel>declined to ban the use of loud music as an interrogation technique.

[10]<http://en.wikipedia.org/wiki/Music_torture#_note-BirminghamPost19980112>

article from December 29, 1989, the US Army Special Operations Forces' Panama playlist did include:

'Beat it' by Michael Jackson

'You're No Good' by Linda Ronstadt

'Nowhere to Run' by The Marvelettes

'Voodoo Child' by Jimi Hendrix

'I Fought the Law' by Bobby Fuller Four

And a post <http://blog.wfmu.org/freeform/2005/05/tunes_for_tortu.html> at WFMU's Beware of the Blog lists Nazareth's "Hair of the Dog," Ann Peebles's "Gonna Tear Your Playhouse Down," "Judgement Day" by The Pretty Things, and "Bruce Cockburn's "If I Had A Rocket Launcher" as part of the mix.

Poetry & War Crimes:

Edward Limonov - Profile - Russia - Vladimir V. Putin - New York Times Putin's Pariah By ANDREW MEIER

Published: March 2, 2008

<http://www.nytimes.com/2008/03/02/magazine/02limonov-t.html> ---

The parable of a fascist writer. - By Keith Gessen - Slate Magazine

<http://www.slate.com/id/2078955/> ---

<http://www.google.com/url?q=http://www.youtube.com/watch%3Fv%3DkcCFJAfLTJE&sa=X&oi=video_result&resnum=2&ct=thumbnail&usq~QjCNHwalygyHxivlpKoV6t3LV2fdICqQ>YouTube

- Russian Writer Shooting at

Sarajevo<<http://www.youtube.com/watch?v=kcCFJAfLTJE>>

Next to war criminal *Radovan Karadzic*. *Limonov*, now an *...*

www.youtube.com/watch?v=kcCFJAfLTJE

*

[PDF]* IS POETRYA *WAR CRIME*? RECKONING FOR *RADOVAN KARADZIC* THE

POET-WARRIOR<<http://students.law.umich.edu/mjil/article-pdfs/v26n2-surdukowski.pdf>>

File

Format: PDF/Adobe Acrobat - View as

HTML<[http://209.85.165.104/search?](http://209.85.165.104/search?qÈche:WFQAQaOIR6YJ:students.law.umich.edu/mjil/article-pdfs/v26n2-surdukowski.pdf+radovan+karadic+is+poetry+a+war+crime&hl=en&ct=clnk&cd=2&gl=us)

[qÈche:WFQAQaOIR6YJ:students.law.umich.edu/mjil/article-pdfs/v26n2-surdukowski.pdf+radovan+karadic+is+poetry+a+war+crime&hl=en&ct=clnk&cd=2&gl=us](http://209.85.165.104/search?qÈche:WFQAQaOIR6YJ:students.law.umich.edu/mjil/article-pdfs/v26n2-surdukowski.pdf+radovan+karadic+is+poetry+a+war+crime&hl=en&ct=clnk&cd=2&gl=us)>

Is *Poetry a War Crime*? 11. Ivan Colovic writes: "What guarantees the political and poetic success of. *Radovan Karadzic* from the very beginning, *...*

students.law.umich.edu/mjil/article-pdfs/v26n2-surdukowski.pdf

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

Guidelines to 2008 Connecticut Book Awards

Mon 10 Mar 2008

2008 Connecticut Book Awards

Call for Entries

Direct queries to [REDACTED] or call [REDACTED].

The Connecticut Center for the Book at Hartford Public Library will present the seventh annual Connecticut Book Awards to recognize and honor those authors, illustrators, and designers who represent the best books in or about our state.

It is the mission of the Connecticut Center for the Book to celebrate books, writers, and readers who engender and sustain the life of the imagination and to highlight authors, illustrators, printers, publishers, and the literary heritage of the State of Connecticut. We are an affiliate of the Center for the Book in the Library of Congress.

Eligibility • Author/illustrator/designer must have resided in Connecticut for at least three years or have been born in the state. Alternatively, the work may be set in Connecticut. • Titles must have been first published between 1 January and 31 December 2007. • Anthologies are acceptable if all authors are Connecticut-based. • Authors/illustrators/designers may enter more than one book per year. • Every genre will have its own judging panel. One judge should come from each of the following categories for each panel: scholar; publisher or bookseller; journalist; librarian or educator; writer. •

Judges may reassign a title to a category deemed more appropriate than that for which it was originally submitted. Judges will defer to the committee chair to determine the winner in the case of a tie vote in any category. •

Awards will not be made if there are insufficient entries in a given category. • The Connecticut Center for the Book and its Connecticut Book Award judges resolve all questions about eligibility; their decisions are binding.

WE WILL SUPPLY NAMES AND ADDRESSES OF JUDGES WHO NEED TO RECEIVE COPIES OF BOOKS UPON RECEIPT OF NOMINATION AND ENTRY FEE. ENTRY FEES WILL NOT BE RETURNED IF ENTRIES ARE INELIGIBLE.

Timeline

- Nominations must be postmarked by 16 April 2008.
- Finalists will be announced in early August 2008.
- Winners will be announced at an Awards Ceremony on 21 September 2008.
- An award will also be presented for Lifetime Achievement in Service to the Literary Community at this ceremony.

Entry Form

This form may also be found at www.hplct.org/cfb.htm

Please include one completed entry form and entry fee for each category entered per title. Entry fees are based on initial print run.

2000 or fewer: \$25.

2000 - 4999: \$35.

5000 - 9999: \$50.

10,000 or more: \$100.

This entry is eligible for consideration because of the following connection:

- ☐ Author/illustrator/designer has resided in Connecticut for three years
- ☐ Author/illustrator/designer was born in Connecticut
- ☐ The book has a Connecticut setting

Category(ies): please check all that apply

- ? Biography or Memoir
- ? Children's Literature – Author
- ? Children's Literature – Illustrator
- ? Design: ___Cover only ___Entire book
- ? Fiction
- ? Nonfiction
- ? Poetry

Title of entry: _____

Copyright date of publication:

ISBN:

Nominated by ___author ___publisher ___other (please specify):

BOOKS CANNOT BE CONSIDERED WITHOUT
NOMINEE'S CONTACT INFORMATION!

Author/Illustrator/Designer:

Street address:

City, state, ZIP:

Telephone:

E-mail:

Publisher/publicist:

Mailing address:

City, state, ZIP:

Telephone:

Fax:

E-mail:

The Connecticut Center for the Book may use the book cover, excerpts from the text or graphics, and publicity notices for books submitted in any promotion of its Connecticut Book Award.

Send all forms, payment, and other correspondence to:

Connecticut Center for the Book

at Hartford Public Library

500 Main Street

Hartford, CT 06103

Direct queries to [REDACTED] or call [REDACTED].

Ravi Shankar
Ed., <http://www.drunkenboat.com>
Poet-in-Residence
Associate Professor
CCSU - English Dept.

██████████
██████████

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224. **SCOTT HOWARD**
Scott Simon & NPR hate poetry
Mon 10 Mar 2008

From David Kellogg:

<http://paralepsis.blogspot.com/2008/03/scott-simon-and-npr-hate-poetry.html>

///

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225. **Barry Schwabsky**
Re: Donovan didn't print Ho--Ochs printed Mao
Mon 10 Mar 2008

"He's leaving on the midnight train to Georgia..."--Gladys Knight & the Pips

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

From: steve d. dalachinsky <██████████>

To: ██████████

Sent: Monday, 10 March, 2008 5:11:43 PM

Subject: Re: Donovan didn't print Ho--Ochs printed Mao

people get ready there's a train a comin

On Sat, 8 Mar 2008 10:57:44 -0800 David Chirot <██████████>

writes:

> and how could i forget--SOUL

> TRAIN!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

>

> On Sat, Mar 8, 2008 at 10:16 AM, steve d. dalachinsky

> <██████████>

> wrote:

>

> > very good david

> > On Fri, 7 Mar 2008 14:28:56 -0800 David Chirot
> <[REDACTED]>
> > writes:
> > > Stephen
> > >
> > > many thanks for another vivid series of images and personas!
> > >
> > > i think that TRAIN not Trane is the key--
> > > for both Ochs and Dylan--
> > > folk music, blues, country, rock and roll all came with a lot of
> the
> > > sounds
> > > of Train--
> > > Little Richard demonstrating on the piano how his sound comes
> out of
> > > the
> > > train going by--
> > > Johnny Cash--the train going by seen from Folsom Prison--all
> his
> > > train
> > > songs--
> > > Jimmie Rodgers--The Singing Brakeman-
> > > all the blues songs abt the trains going to Chicago or heading
> out
> > > of town--
> > > and Mystery Train by Junior Parker recorded by Elvis "Big Train
> > > From
> > > Memphis" Presley
> > > like that late Phil Ochs lp with the cover with him in the
> Elvis
> > > spoofing
> > > jacket and title--
> > > and Dylan's Slow Train Coming
> > >
> > > John Train could be Johnny Cash at the station singing "Hey,
> > > Porter!"--
> > > John Train like a later way to travel of Johnny
> Appleseed--spreading
> > > the
> > > seed-word-songs
> > > the last song Hank Williams sang before getting into the car for
> his

> > > last
> > > long ride was "The Old Log Train"--
> > > a song he wrote about his father--
> > > or John Henry who worked on the railroad and beat that steam
> driver
> > > down--
> > >
> > > and John Kerouac working on the railroad with Neal Cassady as
> > > brakemen--
> > >
> > > or it could be indeed John Coal Train
> > > though i think it's closer to Mystery Train--
> > > and bob dylan, too--
> > > on his "slow train coming"--
> > > (John the Prophet-Train--the Apocalypse Express and the Four
> Little
> > > Engines
> > > that Could--)
> > >
> > >
> > >
> > >
> > > On Thu, Mar 6, 2008 at 7:02 PM, Stephen Baraban
> > > <[REDACTED]>
> > > wrote:
> > >
> > > > Barry S.) I'm pretty sure that what you are (mis)
> > > > remembering is the fact that Phil Ochs printed some
> > > > poems by Mao on the back cover of an album (a live
> > > > album, I believe), indeed accompanied by the question
> > > > "is this really the enemy?"
> > > >
> > > > I guess I "wasn't there", like they say, since I
> > > > remember the 60's too well...
> > > >
> > > > Pretty damn specious, I would like--you should have
> > > > friendly feelings towards a world figure because that
> > > > person is capable of decent versifying. That sort of
> > > > sophistry is why Phil Ochs is no Favorite of mine,
> > > > though I think he was a very interesting composer and
> > > > performer and person. That in his last phase of mental
> > > > disturbance he often identified himself as "John

> > > > Train" suggests a wish to become TRANE; just as Bob
> > > > Dylan, as Charles Bernstein posited in his Brooklyn
> > > > Rail essay, might have had a stronger affinity for
> > > > Free Jazz than people tend to think.
> > > >
> > > > For what it's worth--maybe my 2nd favorite male folk
> > > > singer (after Dylan) is John Prine--a delightul
> > > > Populist. Onward!
> > > > > Oh, that reminds me, I seem to remember that back in
> > > > > the day, Donovan put out a record on the back cover
> > > > > of which were printed some poems by Ho Chi Minh,
> > > > > along with words something like, "Is this really the
> > > > > enemy?" Sorry, David, as I am even less of a scholar
> > > > > of Donovan or of Ho than I am of Language poetry, I
> > > > > can't say which album this was--it must have been
> > > > > one of the early records released in the US on the
> > > > > Hickory label. But I did find these translations by
> > > > > Kenneth Rexroth of Ho's poems:
> > > > > <http://www.zianet.com/summer/hochi.html>
> > > > >
> > > > >
> > > > > ----- Original Message -----
> > > > > From: David-Baptiste Chirot
> > > > > <[REDACTED]>
> > > > > To: [REDACTED]
> > > > > Sent: Thursday, 6 March, 2008 3:15:09 PM
> > > > > Subject: Re: Obama Poems
> > > > >
> > > > > CHAIRMAN MAO
> > > > >
> > > > > POET WARRIOR PHILOSOPHER CHAIRMAN
> > > > >
> > > > > (one could hold in one hand the Little Red Book and
> > > > > in the other his Poems--and read them going back
> > > > > and forth--a poem, and then some thoughts fro the
> > > > > Little Red Book--
> > > > > very amazing!)
> > > > >
> > > > > "Let a Hundred Flowers Bloom"
> > > > >
> > > > > (and have their heads cut off!)
> > > > >

> > > > > yes--
> > > > >
> > > > > POL POT or shal we call him Pol Poet?
> > > > >
> > > > > POETRY LOVER AND RECITER
> > > > > Favorite Poet: Paul Verlaine
> > > > >
> > > > > wrote occaisional verses--
> > > > >
> > > > > > Date: Wed, 5 Mar 2008 22:36:58 -0800
> > > > > > From: [REDACTED]
> > > > > > Subject: Re: Obama Poems
> > > > > > To: [REDACTED]
> > > > > >
> > > > > > But do poets do any better as politicians than
> > > > > > politicians do as poetry?
> > > > > > Has anyone read the campaign speech Ezra Pound
> > > > > > wrote when he ran for class president in high
> > > > > > school?
> > > > > >
> > > > > >
> > > > > > ----- Original Message -----
> > > > > > From: steve russell <[REDACTED]>
> > > > > > To: [REDACTED]
> > > > > > Sent: Thursday, 6 March, 2008 1:26:05 AM
> > > > > > Subject: Re: Obama Poems
> > > > > >
> > > > > > Chirot posted this a couple of weeks ago. It's a
> > > > > > fun article. Bloom read the Obama poems. He thought
> > > > > > they were decent. Bloom goes on to ridicule
> > > > > > politicians and other public figures and their
> > > > > > dismal verse. He calls Jimmy Carter "the worst poet
> > > > > > in America." Poor Jimmy. And yet, he (Carter)
> > > > > > remains distinguished, if only as very bad.
> > > > > >
> > > > > > Jason Quackenbush <[REDACTED]> wrote: No
> > > > > > kidding about the second one. I wonder if he still
> > > > > > writes poetry. Where did these come from?
> > > > > >
> > > > > >
> > > > > > On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:
> > > > > >

> > > > > > for those Obama fans feeling a little low after
> > > > his tuesday "momentum-check"
> > > > > here is some mild consolation. two poems (fished
> > > > out from the net) Barack
> > > > > wrote in his college days.
> > > > > >
> > > > > > pretty decent poems for a 19-year-old,
> > > > especially the second one.
> > > > > >
> > > > > > aryani
> > > > > >
> > > > > >
> > > >
> > >
> >
> >
>

=====
=====

> > =
> > > > > >
> > > > > > Pop
> > > > > >
> > > > > > Sitting in his seat, a seat broad and broken
> > > > > >
> > > > > > In, sprinkled with ashes,
> > > > > >
> > > > > > Pop switches channels, takes another
> > > > > >
> > > > > > Shot of Seagrams, neat, and asks
> > > > > >
> > > > > > What to do with me, a green young man
> > > > > >
> > > > > > Who fails to consider the
> > > > > >
> > > > > > Flim and flam of the world, since
> > > > > >
> > > > > > Things have been easy for me;
> > > > > >
> > > > > > I stare hard at his face, a stare
> > > > > >
> > > > > > That deflects off his brow;

> > > > > > >
> > > > > > > I'm sure he's unaware of his
> > > > > > >
> > > > > > > Dark, watery eyes, that
> > > > > > >
> > > > > > > Glance in different directions,
> > > > > > >
> > > > > > > And his slow, unwelcome twitches,
> > > > > > >
> > > > > > > Fail to pass.
> > > > > > >
> > > > > > > I listen, nod,
> > > > > > >
> > > > > > > Listen, open, till I cling to his pale,
> > > > > > >
> > > > > > > Beige T-shirt, yelling,
> > > > > > >
> > > > > > > Yelling in his ears, that hang
> > > > > > >
> > > > > > > With heavy lobes, but he's still telling
> > > > > > >
> > > > > > > His joke, so I ask why
> > > > > > >
> > > > > > > He's so unhappy, to which he replies . . .
> > > > > > >
> > > > > > > But I don't care anymore, cause
> > > > > > >
> > > > > > > He took too damn long, and from
> > > > > > >
> > > > > > > Under my seat, I pull out the
> > > > > > >
> > > > > > > Mirror I've been saving; I'm laughing,
> > > > > > >
> > > > > > > Laughing loud, the blood rushing from
> > > > > > >
> > > > > > > his face
> > > > > > >
> > > > > > > To mine, as he grows small,
> > > > > > >
> > > > > > > A spot in my brain, something
> > > > > > >
> > > > > > > That may be squeezed out, like a

> > > > > >
> > > > > > Watermelon seed between
> > > > > >
> > > > > > Two fingers.
> > > > > >
> > > > > > Pop takes another shot, neat,
> > > > > >
> > > > > > Points out the same amber
> > > > > >
> > > > > > Stain on his shorts that I've got on mine,
> > > > > >
> > > > > > and
> > > > > >
> > > > > > Makes me smell his smell, coming
> > > > > >
> > > > > > From me; he switches channels, recites
> > > > > >
> > > > > > an old poem
> > > > > >
> > > > > > He wrote before his mother died,
> > > > > >
> > > > > > Stands, shouts, and asks
> > > > > >
> > > > > > For a hug, as I shink*, my
> > > > > >
> > > > > > Arms barely reaching around
> > > > > >
> > > > > > His thick, oily neck, and his broad back;
> > > > > >
> > > > > > 'cause
> > > > > >
> > > > > > I see my face, framed within
> > > > > >
> > > > > > Pop's black-framed glasses
> > > > > >
> > > > > > And know he's laughing too.
> > > > > >
> > > > > > =====
> > > > > >
> > > > > >
> > > > > > Underground
> > > > > >

> > > > > > Under water grottos, caverns

> > > > > >

> > > > > > Filled with apes

> > > > > >

> > > > > > That eat figs.

> > > > > >

> > > >

> > > > === message truncated ===

> > >

> > >

> > >

> > >

> > >

> >

> >

>

> >

> > > > Never miss a thing. Make Yahoo your home page.

> > > > <http://www.yahoo.com/r/hs>

> > > >

> > >

> > >

> >

>

>

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226. **L Trent**

Super-contemporary French poets

Mon 10 Mar 2008

Hi all,

I am trying my hand at translating, but I'm having a hell of a time finding a super-contemporary (as in, a poet that has had only one or two books out, is still in 30's or 40's) French poet to translate. It's difficult to google for French poets (in French, of course), as (much like when you google "American poets") lots of pages about 19th & early 20th century poets come up, but not much that seems anywhere near as contemporary as I want to be, even when I include the word "contemporary" in the search. My goal is to find a very interesting, very contemporary poet & create a translation relationship with the poet, but I'm having trouble. This is probably partly because my French is not

exactly amazing. I had hoped to study for a few months (to brush up from my four-year study as an undergrad) and then begin translating, but I now feel I'd better begin translating now and use that as way to both begin a new writing project and improve vocab (which is my primary weakness). I think that if I knew major French publishers or even major French online bookstores, this would be a lot easier, but I just don't know those things and I'm not exactly sure how to go about looking.

So, all of that to say, does anybody know of a source to find super-contemporary French poetry? I'm interested in anything--online journals, online bookstores, publishers, individual poets' pages, etc. And, even better, does anybody know any super-contemporary french poets doing OULIPO or experimental-formal poetry? I think if I could just find a key in, I could find somebody who catches my fancy.

Thanks for any and all help.

Letitia T

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227. **David-Baptiste Chirot**

Gov. Spitzer of New York caught in Prostitution Ring sting

Mon 10 Mar 2008

it turns out yet another heavyweight politician & promoter of "clean living"
"ain't nothin but a hound dog"--

the "happily married family man" is now "huddling with his family" to decide on
what is to be his future-- resign?

strike a deal with the federal prosecutors?

or WRITE A TELL ALL MEMOIR!!

"FROM THE GOVERNOR'S MANSION TO THE HIDEAWAY MOTEL: MY
DOUBLE LIFE IN MY OWN WORDS"

"the raw squalor and torrid trips through the hells of duplicity make this an
inspiring addition to the literature of redemption."

"the bigger they are, the harder they fall"--and no one knew better than elliot
spitzer, the NY State governor hooked on hookers. told in the inside languages
of both high minded idealism and sin soaked slang--this one's a sure candidate
for any top shelf of the literature of the lowdown on the real raw sides of life"

Need to know
the score, the latest news, or you need your Hotmail®-get your "fix".
<http://www.msnmobilefix.com/Default.aspx>=

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228. **Anny Ballardini**
two reviews and many more

Mon 10 Mar 2008

My heartfelt thanks to *Jeff Harrison* <<http://anticview.blogspot.com/>> who reviewed my *Opening and Closing Numbers*:
<http://galatearesurrection9.blogspot.com/2008/03/opening-and-closing-numbers-by-anny.html>

On the same issue of Galatea Resurrects you can also find my review of *Allen Bramhall's Days Poem*:
<http://galatearesurrection9.blogspot.com/2008/03/days-poem-vols-i-and-ii-by-allen.html>

and here is the entire list of very interesting reviews for you to go through:

GALATEA RESURRECTS ANNOUNCEMENT

We're please to announce the new issue of *Galatea Resurrects (A Poetry Engagement)*. The issue can be accessed at

<http://galatearesurrection9.blogspot.com>

For your convenience, here's the issue's Table of Contents:

March 31, 2008

EDITOR'S INTRODUCTION

By Eileen Tabios

NEW REVIEWS Brian Clements engages nine books by John Yau: PARADISO DIASPORA; THE PASSIONATE SPECTATOR: ESSAYS ON ART AND POETRY; ING GRISH (with illustrations by Thomas Nozkowski); BORROWED LOVE POEMS; THE UNITED STATES OF JASPER JOHNS; RADIANT SILHOUETTE; CORPSE AND MIRROR; SOMETIMES; and 100 MORE JOKES FROM THE BOOK OF THE DEAD (with etchings by Archie Rand)

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Nicholas Manning reviews TEXT LOSES TIME by Nico Vassilakis

Stephen Vincent reviews WHAT'S IN STORE by Trevor Joyce

Eileen Tabios engages ZAMBOANGUENA by Corrine Fitzpatrick

Burt Kimmelman engages eight publications by Basil King: 77 BEASTS; BASIL KING'S BESTIARY; LEARNING TO DRAW / A HISTORY: TWIN TOWERS; MIRAGE: A POEM IN 22 SECTIONS; WARP SPASM; THE POET; IDENTITY; THE COMPLETE MINIATURES; and DEVOTIONS, WITH SELECTIONS FROM A PAINTERS BESTIARY AND 14 DRAWINGS FROM INTENTIONS

Tom Beckett reviews HARLOT by Jill Alexander Essbaum

Patrick James Dunagan reviews HOME AMONG THE SWINGING STARS: COLLECTED POEMS OF JAIME DE ANGULO, Edited by Stefan Hyner with an essay by Andrew Schelling

Juliet Cook engages FEIGN by Kristy Bowen

Anny Ballardini reviews DAYS POEM, VOLS. I and II by Allen Bramhall

Patrick James Dunagan reviews THE FINAL NITE & OTHER POEMS: COMPLETE NOTES FROM A CHARLES GAYLE NOTEBOOK 1987-2006 by Steve Dalachinsky

Karen Rigby reviews THE BEDSIDE GUIDE TO NO TELL MOTEL: SECOND FLOOR, Edited by Reb Livingston and Molly Arden

Nathan Logan reviews THE BEDSIDE GUIDE TO NO TELL MOTEL, Edited by Reb Livingston and Molly Arden

Eileen Tabios engages MY NAME IS ESTHER CLARA by Laurel Johnson; a FOURSQUARE SPECIAL EDITION OF FIVE POEMS by Maureen Thorson; and HERE, LOVE by Jess Rowan

Jeffrey Side reviews BEAMS by Adam Fieled

Jon Cone reviews LITTLE BOAT by Jean Valentine

John Bloomberg-Rissman reviews OVERNIGHT by Paul Violi

Jeff Harrison reviews OPENING AND CLOSING NUMBERS by Anny Ballardini

Eileen Tabios engages AN ARCHITECTURE by Chad Sweeney

Jessica Bozek engages DUMMY FIRE by Sarah Vap

Ryan Daley reviews THE FRANK POEMS by CAConrad

Eileen Tabios engages CLEAVING by Dion Farquhar

Abigail Licad reviews THE ANCHORED ANGEL, SELECTED WRITINGS BY JOSE GARCIA, Edited by Eileen Tabios

Christopher Mulrooney reviews SELECTED POEMS OF GABRIELA MISTRAL, Trans. by Ursula K. Le Guin

Christopher Mulrooney reviews THE BEGINNING AND END OF THE SNOW by Yves Bonnefoy, Trans. by Alan Baker

Lisa Bower reviews TERRAIN TRACKS by Purvi Shah

Laurel Johnson reviews THERE ARE WORDS by Burt Kimmelman

Ivy Alvarez reviews A F I E L D by Anthony Hawley

Nathan Logan reviews WORDS IN YOUR FACE: A GUIDED TOUR THROUGH 20 YEARS OF THE NEW YORK POETRY SLAM by Cristin O'Keefe Aptowicz

Eileen Tabios engages 2 POEMS FROM THE BOTTOM OF THE BARREL by Logan Ryan Smith

Kristin Berkey-Abbott reviews BLUE COLONIAL by David Roderick

Eileen Tabios engages LIST'N by Karri Kokko

Laurel Johnson reviews INDIAN TRAINS by Erika T. Wurth

Eileen Tabios engages THE HEART THAT LIES OUTSIDE THE BODY by Stephanie Lenox

Patrick James Dunagan reviews DON'T SAY A WORD by F.A. Nettelbeck

Eileen Tabios engages BEHIND THE WHEEL: POEMS ABOUT DRIVING by Janet S. Wong

THE CRITIC WRITES POEMS

Four Poems by Ivy Alvarez: "Pear", "dumb", "The Tree" and "Parsonage Parlor"

FEATURE ARTICLES

"NOMADIC WAR" by Amy Levine

"MODERN IRONISTS: JOHN BERRYMAN, TED HUGHES, ROCHELLE OWENS, EDWARD DORN" by Rochelle Ratner

FROM OFFLINE TO ONLINE: REPRINTED REVIEWS

Susana Gardner reviews ONCE UPON A NEOLIBERAL ROCKET BADGE by Jules Boykoff

Gina Myers engages LEARNING THE LANGUAGE and CASE SENSITIVE by Kate Greenstreet

Andrew Joron reviews BROKEN WORLD by Joseph Lease

Alfred A. Yuson reviews AT THE DRIVE-IN VOLCANO by Aimee Nezhukumatathil and PASSAGES: POEMS 1983-2006 by Edgar B. Maranan

Alfred A. Yuson reviews SORROWS OF THE CHAMELEON by Ella Wagemakers

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Meritage Press' "Tiny Books" -- A Tool for Poetry to Keep Feeding the World!

BACK COVER

An Editorial Board Meeting?!

--

Anny Ballardini

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

<http://www.fieralingue.it/modules.php?name=poetshome>

<http://www.moriapoetry.com/ebooks.html>

I Tell You: One must still have chaos in one to give birth to a dancing star!

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229. **Mary Jo Malo**

Re: Donovan didn't print Ho--Ochs printed Mao///Mystery Train &

Mon 10 Mar 2008

"I'm the train they call The City of New Orleans" by Steve Goodman

[↑ Contents](#)

230. **David Bowen**

Re: Super-contemporary French poets

Mon 10 Mar 2008

Hi Lititia,

If you go to www.amazon.fr and search "poemes contemporains," "poesie contemporaine," and the like, you should be able to find something. A similar search on google would probably be helpful, too.

David Bowen
Editor/Publisher
New American Press
2707 Trenton Way
Fort Collins, CO 80526

L Trent <[REDACTED]> wrote:
Hi all,

I am trying my hand at translating, but I'm having a hell of a time finding a super-contemporary (as in, a poet that has had only one or two books out, is still in 30's or 40's) French poet to translate. It's difficult to google for French poets (in French, of course), as (much like when you google "American poets") lots of pages about 19th & early 20th century poets come up, but not much that seems anywhere near as contemporary as I want to be, even when I include the word "contemporary" in the search. My goal is to find a very interesting, very contemporary poet & create a translation relationship with the poet, but I'm having trouble. This is probably partly because my French is not exactly amazing. I had hoped to study for a few months (to brush up from my four-year study as an undergrad) and then begin translating, but I now feel I'd better begin translating now and use that as way to both begin a new writing project and improve vocab (which is my primary weakness). I think that if I knew major French publishers or even major French online bookstores, this would be a lot easier, but I just don't know those things and I'm not exactly sure how to go about looking.

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Thanks for any and all help.

Letitia T

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231. **David Bowen**

Re: Super-contemporary French poets

Mon 10 Mar 2008

Hello again,

I just tried the amazon.fr search, and if you select one of the anthologies, there's a "Rechercher des articles similaires par thème" heading where you can choose from both "Poésie francophone - 20e siècle - Anthologies" and "Poésie française - 20e siècle - Anthologies," depending on whether you want to stay on French soil or not.

Good luck!

David

L Trent <[REDACTED]> wrote:

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232. **Tom Beckett**

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Stephen Vincent reviews WHAT'S IN STORE by Trevor Joyce

Eileen Tabios engages ZAMBOANGUENA by Corrine Fitzpatrick

Burt Kimmelman engages eight publications by Basil King: 77 BEASTS; BASIL KING'S BESTIARY; LEARNING TO DRAW / A HISTORY: TWIN TOWERS; MIRAGE: A POEM IN 22 SECTIONS; WARP SPASM; THE POET; IDENTITY; THE COMPLETE MINIATURES; and DEVOTIONS, WITH SELECTIONS FROM A PAINTERS BESTIARY AND 14 DRAWINGS FROM INTENTIONS

Tom Beckett reviews HARLOT by Jill Alexander Essbaum

Patrick James Dunagan reviews HOME AMONG THE SWINGING STARS: COLLECTED POEMS OF JAIME DE ANGULO, Edited by Stefan Hyner with an essay by Andrew Schelling

Juliet Cook engages FEIGN by Kristy Bowen

Anny Ballardini reviews DAYS POEM, VOLS. I and II by Allen Bramhall

Patrick James Dunagan reviews THE FINAL NITE & OTHER POEMS: COMPLETE NOTES FROM A CHARLES GAYLE NOTEBOOK 1987-2006 by Steve Dalachinsky

Karen Rigby reviews THE BEDSIDE GUIDE TO NO TELL MOTEL: SECOND FLOOR, Edited by Reb Livingston and Molly Arden

Nathan Logan reviews THE BEDSIDE GUIDE TO NO TELL MOTEL, Edited by Reb Livingston and Molly Arden

Eileen Tabios engages MY NAME IS ESTHER CLARA by Laurel Johnson; a FOURSQUARE SPECIAL EDITION OF FIVE POEMS by Maureen Thorson; and HERE, LOVE by Jess Rowan

Jeffrey Side reviews BEAMS by Adam Fieled

Jon Cone reviews LITTLE BOAT by Jean Valentine

John Bloomberg-Rissman reviews OVERNIGHT by Paul Violi

Jeff Harrison reviews OPENING AND CLOSING NUMBERS by Anny Ballardini

Eileen Tabios engages AN ARCHITECTURE by Chad Sweeney

Jessica Bozek engages DUMMY FIRE by Sarah Vap

Ryan Daley reviews THE FRANK POEMS by CAConrad

Eileen Tabios engages CLEAVING by Dion Farquhar

Abigail Licad reviews THE ANCHORED ANGEL, SELECTED WRITINGS BY JOSE GARCIA, Edited by Eileen Tabios

Christopher Mulrooney reviews SELECTED POEMS OF GABRIELA MISTRAL,
Trans. by Ursula K. Le Guin

Christopher Mulrooney reviews THE BEGINNING AND END OF THE SNOW by
Yves Bonnefoy, Trans. by Alan Baker

Lisa Bower reviews TERRAIN TRACKS by Purvi Shah

Laurel Johnson reviews THERE ARE WORDS by Burt Kimmelman

Ivy Alvarez reviews A F I E L D by Anthony Hawley

Nathan Logan reviews WORDS IN YOUR FACE: A GUIDED TOUR THROUGH
20 YEARS OF THE NEW YORK POETRY SLAM by Cristin O'Keefe Aptowicz

Eileen Tabios engages 2 POEMS FROM THE BOTTOM OF THE BARREL by
Logan Ryan Smith

Kristin Berkey-Abbott reviews BLUE COLONIAL by David Roderick

Eileen Tabios engages LIST'N by Karri Kokko

Laurel Johnson reviews INDIAN TRAINS by Erika T. Wurth

Eileen Tabios engages THE HEART THAT LIES OUTSIDE THE BODY by
Stephanie Lenox

Patrick James Dunagan reviews DON'T SAY A WORD by F.A. Nettelbeck

Eileen Tabios engages BEHIND THE WHEEL: POEMS ABOUT DRIVING by
Janet S. Wong

THE CRITIC WRITES POEMS

Four Poems by Ivy Alvarez: "Pear", "dumb", "The Tree" and "Parsonage Parlor"

FEATURE ARTICLES

"NOMADIC WAR" by Amy Levine

"MODERN IRONISTS: JOHN BERRYMAN, TED HUGHES, ROCHELLE
OWENS, EDWARD DORN" by Rochelle Ratner

FROM OFFLINE TO ONLINE: REPRINTED REVIEWS

Susana Gardner reviews ONCE UPON A NEOLIBERAL ROCKET BADGE by
Jules Boykoff

Gina Myers engages LEARNING THE LANGUAGE and CASE SENSITIVE by
Kate Greenstreet

Andrew Joron reviews BROKEN WORLD by Joseph Lease

Alfred A. Yuson reviews AT THE DRIVE-IN VOLCANO by Aimee

Nezhukumatathil and PASSAGES: POEMS 1983-2006 by Edgar B. Maranan

Alfred A. Yuson reviews SORROWS OF THE CHAMELEON by Ella Wagemakers

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233. **Mark Weiss**

Re: Super-contemporary French poets

Mon 10 Mar 2008

IAre you near a major library? If so, check through their holdings. But if you've never translated before it might be wiser to start with something a bit easier to translate. Language games in one language almost never translate into language games in another.

Mark

At 03:30 PM 3/10/2008, you wrote:

>Hi all,

>

>I am trying my hand at translating, but I'm having a hell of a time finding
>a super-contemporary (as in, a poet that has had only one or two books out,
>is still in 30's or 40's) French poet to translate. It's difficult to google
>for French poets (in French, of course), as (much like when you google
>"American poets") lots of pages about 19th & early 20th century poets come
>up, but not much that seems anywhere near as contemporary as I want to be,
>even when I include the word "contemporary" in the search. My goal is to
>find a very interesting, very contemporary poet & create a translation
>relationship with the poet, but I'm having trouble. This is probably partly
>because my French is not exactly amazing. I had hoped to study for a few
>months (to brush up from my four-year study as an undergrad) and then begin
>translating, but I now feel I'd better begin translating now and use that as
>way to both begin a new writing project and improve vocab (which is my
>primary weakness). I think that if I knew major French publishers or even
>major French online bookstores, this would be a lot easier, but I just don't
>know those things and I'm not exactly sure how to go about looking.

>

>So, all of that to say, does anybody know of a source to find

>super-contemporary French poetry? I'm interested in anything--online
>journals, online bookstores, publishers, individual poets' pages, etc. And,
>even better, does anybody know any super-contemporary french poets doing
>OULIPO or experimental-formal poetry? I think if I could just find a key in,
>I could find somebody who catches my fancy.
>
>Thanks for any and all help.
>
>Letitia T

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234. **Kevin Killian**

Two new books from Krupskaya

Mon 10 Mar 2008

I'm pleased to announce two new books from Krupskaya Press, one by George Albon, one by Colin Smith.

They're available through Small Press Distribution. I know you will enjoy them, just give them a chance!

Kevin Killian (San Francisco)

TITLE 1:

Momentary Songs

George Albon

ISBN 978-1-92865-027-0

\$14

94 pages

perfect bound

A moment is an inside flutter, a reflection, a civil relapse. George Albon's Momentary Songs sound the possibilities of forwardness and hope in a surrounding twilight of unprecedented venality. Using a variety of registers--lyrical inquiry, Blakean exhortation, the satirical spiel of Morgenstern's Gallows Songs--they search for alternative states (public ones, affective ones) as well as offer a probe on what has come to pass: "In this eclipse are we the inclement for placing it?"

A reading pole can also be a door, a tree trunk, the wall of a barn. It's the itinerant's edge-of-town bulletin board, where shared message-symbols are drawn and heeded: Good town, bad town, okay place to stay, don't stop here. The poems of Reading Pole both comment on and embody the heart of these messages: quick news on the open-ended route.

In Dorothea Tanning's *Eine Kleine Nachtmusik*, an enormous sunflower lays across an upper floor landing. A pubescent girl with undone blouse leans against the landing's wall, enduring an experience, or savoring one. Another girl, her back to the viewer, looks down the hallway, her long tresses freed from gravity and tendriling toward the ceiling. Sunflowers will do that.

Seven Admissions offer variations on a name, and revel in the world between the letters. Inspired by Frank O'Hara's crostic-poems to Edwin Denby, these admissions are playful and austere by turns, but always putting forth Eros as challenge to the death-making predicates of the title sequence.

Of Momentary Songs, Rodney Koeneké writes:

"Avuncular spotted drones," be warned. Not since Guston did Nixon has the resource of art been turned on the throne with such hopeful scurrility. Albon's *Momentary Songs* are hymns for the unchurched "pioneers/of the bottom edge," who know "midnights are false" and want back their stars. I'm taking my news from the other George: resistance isn't futile, it's the "sunlight is information" age and Minerva's owl sings "coup due." Rodney Koeneké

And here is Taylor Brady weighing in: One might echo Walter Benjamin on Karl Kraus: "The very term 'public opinion' outrages him. Opinions are a private matter. The public has an interest only in judgments." The title sequence of Albon's tough and tensile new collection, *Momentary Songs*, might surprise readers accustomed to the quiet, deliberate insistence with which his work has gathered itself into place over the years. This is an Albon committed to the clamor of a public occasion, revealing how large has been the imagination guiding his work all along, had we only listened. Albon takes up Kraus's struggle (minus, thankfully, its flirtation with reaction) within a horizon of "opinion" immeasurably broadened, as our current machines of public chatter threaten to level discourse as a whole into information, and pulverize that information into noise. Not content to retreat from this scene into the contemplative chambers in which the business of our politics consoles itself, neither do these lyrics adopt the fashionable stance which would hope to overcome the stultifying noise by amplifying it back to itself in a feedback loop of hip futility. What's at work--and what works--here, is a granular method locating edges of articulation among the turns of phrase of our shared unconsciousness, recovering Albon's larger project of the deliberate by bringing words to their moment of deliberation--often in startling outbursts of rhyme, in which are felt a deep historical current of poetry as that which refuses simply to inform, but must sound. Kraus: "How noisy everything grows." Albon: "But that was not a document, just a temporary air disturbance."

[About the Author]

George Albon is the author of *Empire Life* (Littoral Books), *Thousands Count Out Loud* (lyric& press), *Brief Capital of Disturbances* (Omnidawn), and *Step* (The Post-Apollo Press). Chapbooks include *King* (Meow Press), *Transit Rock* (Duration Press), and *Reading Pole* (Seeing Eye Books). His work has appeared in *Hambone*, *New American Writing*, *O Anthology 4*, *Avec Sampler 1*, *The New Review of Literature*, and the anthologies *The Gertrude Stein Awards in Innovative American Poetry*, *Bay Poetics*, and *Blood and Tears: Poems for Matthew Shepard*. His essay "The Paradise of Meaning" was the George Oppen Memorial Lecture for 2002. He lives and works in San Francisco.

TITLE 2:

8x8x7

Colin Smith

ISBN 978-1-92865-028-7

\$14

89 pages

perfect bound

8 x 8 x 7 finds the Winnipeg-based poet Colin Smith in panopticon mode, his eye everywhere, glittering and shifting planes like a human kaleidoscope. Even those who have followed Smith's career since his term in Vancouver's estimable Kootenay School of Writing, and his previous book *Multiple Poses* (Tsunami Editions, 1997) may not be prepared for the intensity of feeling now so thoroughly mashed up with his vaunted multiplicity. After a blistering, acid-laced opening salvo, ironically titled "Just," Smith builds up the attack through a series of escalating feints and rhapsodies. His targets include war, unemployment, sexual category, the talking heads of TV and continental philosophy, outsourcing, liberal piety and, most touchingly, his own body, once a source of comfort and strength, now a font of lacerating pain. No two poems in his book are alike, but they surround an uncommon fire. After a touching finale, "Codicil," a sort of coda, "Goodbye (Riddance)," puts us right back on the block again. What is 8 x 8 x 7 anyhow? At first you might think it's a toaster; now then maybe not. You're in this condition of doubt recommended by the poet, whose title poem points to a place from which we might retrace our misguided steps: "'I don't know' is a good start."

Of 8 x 8 x 7, Donato Mancini has this to say: Colin Smith is in curious pain, and he wants to know the source. So he feels around for clues with his mother-tongue baby id in the "sharps" dumpster of language, disenjoying the plenitude of positive results. There's always already an avalanche of data, as any ingenious cottage linguist pointing to social relations as materialized in language will show-not-tell you. Colin is "subject to," like every other thumbsucker, but doesn't mistakenly think God/Dad or the ghosts have it out for him. Why would a statistic think that way? Back pain is structural, specific

and symptomatic. Pain is all the more real (therefore: combatable) when it's understood as the impropriety of the unhappy masses. Woe is me, me is us. Colin Smith's meticulously foul temper, unfed greed for answers, rage against the condom dispenser in cancerously funny poetry is as specific as "it" gets. To be made an example of.

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235. **Joseph Mosconi**

Re: Super-contemporary French poets

Mon 10 Mar 2008

I think there might be some under-40 French poets (as well as some older ones, and some deceased ones) in this issue of the Germ from earlier this decade.

http://germspot.blogspot.com/2005/04/germ-5_11.html

-

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236. **jared schickling**

Re: Super-contemporary French poets

Mon 10 Mar 2008

Dear Trent,

Abdellatif Laabi, Moroccan poet writing in French. I believe he lives in France, I know he did.

Jared Schickling

> Date: Mon, 10 Mar 2008 14:30:26 -0500> From: [REDACTED]> Subject:
Super-contemporary French poets> To: [REDACTED]> > Hi all,> > I am trying my
hand at translating, but I'm having a hell of a time finding> a super-
contemporary (as in, a poet that has had only one or two books out,> is still in
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(in French, of course), as (much like when you google> "American poets") lots
of pages about 19th & early 20th century poets come> up, but not much that
seems anywhere near as contemporary as I want to be,> even when I include
the word "contemporary" in the search. My goal is to> find a very interesting,
very contemporary poet & create a translation> relationship with the poet, but
I'm having trouble. This is probably partly> because my French is not exactly
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year study as an undergrad) and then begin> translating, but I now feel I'd
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project and improve vocab (which is my> primary weakness). I think that if I

knew major French publishers or even> major French online bookstores, this would be a lot easier, but I just don't> know those things and I'm not exactly sure how to go about looking.> > So, all of that to say, does anybody know of a source to find> super-contemporary French poetry? I'm interested in anything--online> journals, online bookstores, publishers, individual poets' pages, etc. And,> even better, does anybody know any super-contemporary french poets doing> OULIPO or experimental-formal poetry? I think if I could just find a key in,> I could find somebody who catches my fancy.> > Thanks for any and all help.> > Letitia T

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237. **Carol Novack**

The Web Del Sol / Mad Hatters' Review "Combination Special" Video Contest

Mon 10 Mar 2008

For all of you beginning, middling, and advanced videographers:
You are invited to create a tasty video based on any written piece (poem, fiction, fusion, or non-fiction) published in *Mad Hatters' Review<<http://www.madhattersreview.com/>>,
Brevity <<http://www.creativenonfiction.org/brevity/>> , Drunken Boat<<http://www.drunkenboat.com/>> ,
elimae <<http://elimae.com/>> ,
Jacket<<http://jacketmagazine.com/00/home.shtml>> ,
Milk <<http://www.milkmag.org/>> , Unlikely Stories<<http://www.unlikelystories.org/>> ,
or Word Riot <<http://www.wordriot.org/>>.*

We are calling for a video inspired by a poem, fiction, literary non-fiction, or experimental form, a written work that stimulates you to create a video in response. You may decide to creatively and dramatically interpret and thereby "collaborate" with the author of the work in terms of mood, energy, theme, related imagery, words, "plot," music, and/or sounds. To collaborate means: "To enter into conversation with another ... is to risk what one found or produced in common ... One enters into conversation in order to become an other for the other." --- Alphonso Lingus

The primary goal of the First Combination Special Video Contest ("CSC") is to elicit imaginative and original quality videos that capture the essence of

mood/spirit/energy or theme of a literary work published on the Internet. Sponsor Mad Hatters' Review is a collaborative, multi-new media magazine in which musicians and visual artists interpret written pieces and create new, exciting creations that converse with the writings. *You needn't be a professional videographer to stand a chance at fame and fortune.*
http://www.madhattersreview.com/contest_video.shtml.

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MULTI-MEDIA SPECTACULAR BENEFIT AT THE BOWERY POETRY CLUB,
NYC: 4 - 8 pm.

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238. **Sharon Mesmer/David Borchart**

Sharon Mesmer reading

Mon 10 Mar 2008

Hi everyone,

I'll be reading with Marie Carter, author of *The Trapeze Diaries* (Hanging Loose Press, 2008), at the Cornelia Street Cafe in Manhattan on Sunday, March 23rd at 6 pm. The Cornelia Street Cafe is located at 29 Cornelia Street between Bleecker Street and W 4 Street. I think there's an admission, or maybe a two-drink minimum. More info at virginformica.blogspot.com/

Please come!

Sincerely,
Sharon

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239. **Eireene Nealand**

Re: Super-contemporary French poets

Mon 10 Mar 2008

Two American poets, Stacy Doris and Chet Weiner work with some really wild contemporary French stuff. Last heard they were hiding away in Cypress but I think they can still be contacted via San Francisco State.

<http://www.durationpress.com/archives/tyuonyi/whitepage/violence%20of%20the%20white%20page.pdf>

On 3/10/08, jared schickling <[REDACTED]> wrote:

> Dear Trent,

>

> Abdellatif Laabi, Moroccan poet writing in French. I believe he lives in France, I know he did.

>

> Jared Schickling

>

> > Date: Mon, 10 Mar 2008 14:30:26 -0500> From: [REDACTED]> Subject: Super-contemporary French poets> To: [REDACTED]> > Hi all,> > I am trying my hand at translating, but I'm having a hell of a time finding> a super-contemporary (as in, a poet that has had only one or two books out,> is still in 30's or 40's) French poet to translate. It's difficult to google> for French poets (in French, of course), as (much like when you google> "American poets") lots of pages about 19th & early 20th century poets come> up, but not much that seems anywhere near as contemporary as I want to be,> even when I include the word "contemporary" in the search. My goal is to> find a very interesting, very contemporary poet & create a translation> relationship with the poet, but I'm having trouble. This is probably partly> because my French is not exactly amazing. I had hoped to study for a few> months (to brush up from my four-year study as an undergrad) and then begin> translating, but I now feel I'd better begin translating now and use that as> way to both begin a new writing project and improve vocab (which is my> primary weakness). I think that if I knew major French publishers or even> major French online bookstores, this would be a lot easier, but I just don't> know those things and I'm not exactly sure how to go about looking.> > So, all of that to say, does anybody know of a source to find> super-contemporary French poetry? I'm interested in anything--online> journals, online bookstores, publishers, individual poets' pages, etc. And,> even better, does anybody know any super-contemporary french poets doing> OULIPO or experimental-formal poetry? I think if I could just find a key in,> I could find somebody who catches my fancy.> > Thanks for any and all help.> > Letitia T

>

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ocid=TXT_TAGHM_Wave2_sharelife_012008

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240. **Ryan Daley**
Galatea Resurrects
Mon 10 Mar 2008

...contains my grappling with CA Conrad's THE FRANK POEMS.

<http://galatearesurrection9.blogspot.com/2008/03/frank-poems-by-caconrad.html>

Best to all,

Ryan

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241. **Barry Schwabsky**
Re: "Ho-Ochs" a homophone of "Hoax"//Agit-Prop Trains/Torture Song List & "Is Poetry a War Crime?"/from trains to training-
Mon 10 Mar 2008

Speaking of creative misreading, it's curious, isn't it, that "Born in the USA" has become a "heavily patriotic" song, given its lyrics:

The first kick I took was when I hit the ground
You end up like a dog that's been beat too much
'Til you spend half your life just covering up

[chorus:]

Born in the U.S.A.
Born in the U.S.A.
Born in the U.S.A.
Born in the U.S.A.

I got in a little hometown jam
And so they put a rifle in my hands
Sent me off to Vietnam
To go and kill the yellow man

[chorus]

Come back home to the refinery
Hiring man says "Son if it was up to me"
I go down to see the V.A. man
He said "Son don't you understand"

[chorus]

I had a buddy at Khe Sahn
Fighting off the Viet Cong
They're still there, he's all gone

He had a little girl in Saigon
I got a picture of him in her arms
Down in the shadow of the penitentiary
Out by the gas fires of the refinery
I'm ten years down the road
Nowhere to run, ain't got nowhere to go
I'm a long gone Daddy in the U.S.A.
Born in the U.S.A.
I'm a cool rocking Daddy in the U.S.A.
Born in the U.S.A.

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

From: David Chirot <[REDACTED]>

To: [REDACTED]

Sent: Monday, 10 March, 2008 6:19:24 PM

Subject: "Ho-Ochs" a homophone of "Hoax"//Agit-Prop Trains/Torture Song List
& "Is Poetry a War Crime?"/from trains to training-

Looking at the subject header that included "Ho-Ochs"--i suddenly realized a whole new homophone is created --for--a subject of late found here--"Hoax" and fakes--(echoing an article abt the Fake Indian bestselling new Age writer Nasdijj called "Navahoax"--)

Music, songs and poetry have long been understood as weapons in many different ways. "The pen is mightier than the sword," and "Joshua fi't the Battle of Jericho/and the Walls came tumblin down" come to mind. (Burroughs in interviews at one point spoke a lot of the Army's development of a machine that would produce low level sound waves that gradually vibrate walls into collapsing.)

Words and music as weapons are turning up in may different ways--from propaganda to torture to War Crimes--

These "words/music as weapons" in the propaganda sense were combined with trains in the creation of "agit-prop" trains that were widely used in the then new Soviet Union and are documented in many of the Kino-Pravda films of Dziga Vertov. (One of the greatest to this day cinemamatic visual poetries is his Man with a Movie Camera.)

A very interesting and good book that deals a lot with poetry and politics is Mayakovsky's "How Are Verses Made." (It was written as part of a practical series for the use of the new Societ citizenzry, which included a great many other "How are they made?" primers: "How are Shoes Made?" "How are Ships Made?" and so on--

While Mayakovsky was not a politician per se, he worked tirelessly as a PR person for the New Society, creating agit-prop for trains sent throughout the Soviet Republics, jingles for the MOSCOM and GUM State stores, radio plays, poetry, song lyrics, book covers, an endless stream of works for the new Society and for a new approach and use of language to accompany, express, influence and promote it. Mayakovsky was as far as I know the first poet to have his words up in lights. He had originally been a painting student, and visuality is always very present in all his works, along with a great sense of amplification--"At the Top of My Voice" as an early Futurist poem announces, is his preferred mode of address. He used megaphones and microphones with agit prop trains and huge outdoors events, the radio, the cinema, the designing of advertisements to go up on lights for State businesses, and he tirelessly designed and produced wall newspapers, posters, and banners.

Beginning with the Futurist Opera "Victory over the Sun" (1913; it included the first Suprematist works by Malevich used for the sets) Mayakovsky collaborated with a great many musicians, visual artists, musicians, sound engineers--and train engineers-- and cinematographers. Ironically, part of the argument in "How Are Verses Made" is to be very much against the poetry and example of Esenin, who had recently committed suicide. It was not all that long after writing the book that Mayakovsky himself became a suicide.)

In an Italian Futurist vein of trains of association one arrives at "training" used in "War, the world's hygiene" (Marinetti, Futurist Manifesto, 1909).

Train songs become "training" songs used by torturers to discipline the victims into the desired states of terror and helplessness, the "softening up" preparations for what is yet to come.

Mother Jones in its February issue has a list of the most recent "favorites" , which I've supplemented with some older listings.

re "Is Poetry a War Crime?"--

considered as a form of "agit-prop" in a sense--is it? if it develops from propaganda say into the direct advocacy and incitement to ethnic cleansing?--

Was Pound's poetry perhaps also possible to be included in this aspect, or simply the radio broadcast speeches? (it seems basically the latter is what was agreed upon, for legal purposes of the time at any rate.)

The consideration of this question has been raised during the current era, when music is being used for torture--why not poetry also be considered in some extreme cases a weapon of War Crimes--

There was a NY Times Magazine article a week ago about Edward Liminov, the Russian poet and novelist, 1970's punk American emigre and 1980's French

literary star turned 1990's extreme Russian Nationalist/Fascist and now, in the Times' cheery view, "Putin's Pariah." In other words, once again a sort of "friend of ours.

Limonov's turn to extreme Nationalism and association with right wingers like Zhirinovksy parallel that of another poet--and psychiatrist--Radovan Karadzic. In many accounts, both men, especially Karadzic, seemed to morph almost overnight into totally different creatures than they had appeared to be just a very short time previous.

Not surprisingly, the Ultra-Nationalist Limonov paid a visit to Karadzic during the siege of Sarajevo. A video used at Karadzic's War Crimes Tribunals shows the two "warrior poets" firing at the city's citizens after the Serbian leader has recited one of his blood-curdling poems.

Using this among a great deal of other evidence, Jay Surdukowksi, at the time (2005) a Law Clerk - of the New Hampshire Supreme Court, has written a very interesting brief that argues for the legality under international law of using poetry as a form of evidence in the commission of War crimes. It was originally published in the Michigan Journal of International Law, Vol 28, No 673, Winter 2005, and I've included a link for it below.

THE TORTURERS TOP TUNES SONG LISTS

Mother Jones has published in their last issue (Feb '08) a list of songs used during torture sessions. I've also included some older "playlists" back to the "oldies" used against the trapped American Ally suddenly turned enemy "voodoo practicing dope fiend" General Manuel Noreiga. (Hence "Voodoo Child" by Hendrix among others played for him.) Similar mind shattering blasts were directed at the Koresh Compound at Waco.

So far the only two countries I've found who officially use this technique are USA and Israel.

THE TORTURERS TOP TUNES SONG LISTS

The songs choices, besides the Heavy Metal/Black Satanic Metal and Gansta Rap mega-decibel level also include the "heavily Patriotic" songs like "Born in the USA" and "American Pie" along with "Barney" and a lot of other "infantile" songs, the infantile-regressed stage one that the torturers hope to send the victims back to increase the levels of fear and helplessness.

HERE'S THE MOST RECENT LISTING, FROM THE FEBRUARY ISSUE OF mOTHER jONES JOURNAL:

"The tracks have all been played by guards and interrogators in inducing sleep deprivation, "prolonging capture shock," disorienting detainees during interrogations, and/or drowning out screams. The "Torture Playlist" is based on

a leaked interrogation log, news reports, and on info from soldiers and detainees.

Here's the list (in no particular order):

"Born in the USA" - Bruce Springsteen
"Shoot to Thrill" - AC/DC
"Die MF Die" - Dope
"Take Your Best Shot" - Dope
"White America" - Eminem
"Kim" - Eminem
"Barney Theme Song" - Barney
"Bodies" - Drowning Pool
"Enter Sandman" - Metallica
Meow Mix TV commercial
Sesame Street theme song
"Babylon" - David Gray
"Stayin' Alive" - Bee Gees
"All Eyes on Me" - Tupac
"Dirrty" - Christina Aguilera
"America" - Neil Diamond
"Bulls on Parade" - Rage Against the Machine
"American Pie" - Don McLean
"Click Click Boom" - Saliva
"Cold" - Matchbox Twenty
"Swan Dive" - Hed PE
"Raspberry Beret" - Prince**

* *

*EXAMPLES AND INFO FROM wIKIPEDIA:

*

- Bombardment with loud music has been known to have been used in other occasions

Manuel Noriega <http://en.wikipedia.org/wiki/Manuel_Noriega>

"When the United States invaded Panama in December 1989, Noriega took refuge in the Holy See's embassy which was immediately surrounded by U.S. troops. After being continually bombarded by *hard rock music* and "The Howard Stern Show" for several days, Noriega surrendered on Jan. 3, 1990. [4]<http://en.wikipedia.org/wiki/Music_torture#_note-TexasAM20070919> [5] <http://en.wikipedia.org/wiki/Music_torture#_note-DticMil1998-99>"

Guantanamo <<http://en.wikipedia.org/wiki/Guantanamo>>

According to the FBI[6]<http://en.wikipedia.org/wiki/Music_torture#_note-FbiFoaiGuantanamoMusicTorture>
[7]<http://en.wikipedia.org/wiki/Music_torture#_note-WashingtonPost20041221> :

"W[itness] observed sleep deprivation interviews w/strobe lights and *loud music*. Interrogator said it would take 4 days to break someone doing an interrogation 16 hrs w/lights and music on and 4 hrs off. Handwritten note next to typed synopsis says *"ok under DoD policy"*.

"Rumors that interrogator bragged about doing lap dance on d[etainee], another about making d[etainee] listen to *satanic black metal music* for hours then dressing as a Priest and baptizing d[etainee] to save him - handwritten note says 'yes'."

"W[itness] saw d[etainee] in interview room sitting on floor w/Israeli flag draped around him, *loud music* and strobe lights. W suspects this practice is used by DOD DHS based on who he saw in the hallway."

The *Washington Post <http://en.wikipedia.org/wiki/Washington_Post>*, quoting a leaked Red Cross report, wrote:[8]<http://en.wikipedia.org/wiki/Music_torture#_note-WashingtonPost20041201>

"The physical tactics noted by the Red Cross included placing detainees in extremely cold rooms with *loud music* blaring, and forcing them to kneel for long periods of time, the source familiar with the report said."

Iraq <<http://en.wikipedia.org/wiki/Iraq>>

According to Amnesty International<http://en.wikipedia.org/wiki/Amnesty_International>
[9] <http://en.wikipedia.org/wiki/Music_torture#_note-Ai20040430>:

"Detainees have reported being routinely subjected to cruel, inhuman or degrading treatment during arrest and detention. Many have told Amnesty International that they were tortured and ill-treated by US and UK troops during interrogation. Methods often reported include prolonged sleep deprivation; beatings; prolonged restraint in painful positions, sometimes combined with *exposure to loud music*; prolonged hooding; and exposure to bright lights. Virtually none of the allegations of torture or ill-treatment has been adequately investigated by the authorities."

Israel <<http://en.wikipedia.org/wiki/Israel>>

On January 12 <http://en.wikipedia.org/wiki/January_12>, 1998<<http://en.wikipedia.org/wiki/1998>>the Supreme Court of Israel

<http://en.wikipedia.org/wiki/Supreme_Court_of_Israel>declined to ban the use of loud music as an interrogation technique.

[10]<http://en.wikipedia.org/wiki/Music_torture#_note-BirminghamPost19980112>

article from December 29, 1989, the US Army Special Operations Forces' Panama playlist did include:

'Beat it' by Michael Jackson

'You're No Good' by Linda Rondstadt

'Nowhere to Run' by The Marvelettes

'Voodoo Child' by Jimi Hendrix

'I Fought the Law' by Bobby Fuller Four

And a post <http://blog.wfmu.org/freeform/2005/05/tunes_for_tortu.html> at WFMU's Beware of the Blog lists Nazareth's "Hair of the Dog," Ann Peebles's "Gonna Tear Your Playhouse Down," "Judgement Day" by The Pretty Things, and "Bruce Cockburn's "If I Had A Rocket Launcher" as part of the mix.

Poetry & War Crimes:

Edward Limonov - Profile - Russia - Vladimir V. Putin - New York Times Putin's Pariah By ANDREW MEIER

Published: March 2, 2008

<http://www.nytimes.com/2008/03/02/magazine/02limonov-t.html> ---

The parable of a fascist writer. - By Keith Gessen - Slate Magazine

<http://www.slate.com/id/2078955/> ---

<http://www.google.com/url?q=http://www.youtube.com/watch%3Fv%3DkcCFJAfLTJE&sa=X&oi=video_result&resnum=2&ct=thumbnail&usg=AFQjCNHwalygyHxivlpKoV6t3LV2fdICqQ>YouTube

- Russian Writer Shooting at

Sarajevo<<http://www.youtube.com/watch?v=kcCFJAfLTJE>>

Next to war criminal *Radovan Karadzic*. *Limonov*, now an *...*

www.youtube.com/watch?v=kcCFJAfLTJE

*

[PDF]* IS POETRYA *WAR CRIME*? RECKONING FOR *RADOVAN KARADZIC* THE

POET-WARRIOR<<http://students.law.umich.edu/mjil/article-pdfs/v26n2-surdukowski.pdf>>

File

Format: PDF/Adobe Acrobat - View as

HTML<[http://209.85.165.104/search?](http://209.85.165.104/search?q=cache:WFQAQaOIR6YJ:students.law.umich.edu/mjil/article-pdfs/v26n2-)

[q=cache:WFQAQaOIR6YJ:students.law.umich.edu/mjil/article-pdfs/v26n2-](http://209.85.165.104/search?q=cache:WFQAQaOIR6YJ:students.law.umich.edu/mjil/article-pdfs/v26n2-)

surdukowski.pdf+radovan+karadic+is+poetry+a+war+crime&hl=en&ct=clnk
&cd=2&gl=us>

Is *Poetry a War Crime*? 11. Ivan Colovic writes: "What guarantees the
political and poetic success of. *Radovan Karadzic* from the very beginning,
...

students.law.umich.edu/mjil/article-pdfs/v26n2-surdukowski.pdf

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242. **Liesl Jobson**

Poetry International Web South Africa

Tue 11 Mar 2008

Greetings,

Poetry International's South

African<http://southafrica.poetryinternationalweb.org/piw_cms/cms/cms_module/index.php?obj_id=11458>site
has just been relaunched after a three-year dormancy.

The March 2008 issue features the work of South Africa's first poet laureate,
the late Mazisi

Kunene<http://southafrica.poetryinternationalweb.org/piw_cms/cms/cms_module/index.php?obj_id=11277>, a Zulu poet. Afrikaans poet, Ingrid

Jonker<http://southafrica.poetryinternationalweb.org/piw_cms/cms/cms_module/index.php?obj_id=11226>, Xhosa poet, Nontsizi

Mgqwetho<http://southafrica.poetryinternationalweb.org/piw_cms/cms/cms_module/index.php?obj_id=11262>and Rustum Kozain, in English, who was
recently awarded South Africa's prestigious Ingrid Jonker Prize and Olive
Schreiner Prize.

Another two issues are planned for 2008 and will feature vibrant and relevant
poets in translation and in English, from the country past and present.

Please visit our journal for an intriguing array of important and original voices.

Regards,

Liesl Jobson

National Editor

Poetry International South Africa

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243. **Alan Sondheim**

Frontier (completed, on monothers, avatars, others, bothers)

Tue 11 Mar 2008

Frontier (completed, on monothers, avatars, others, bothers)

I like to believe I'm working on a frontier and all I can tell you is what's on the normative side of things; the rest is yet to be seen, unabsorbed. Once brought in from the Pale, it's of lesser interest, but beyond the Pale there's nothing but the agony of shadows. Defuge takes over and the frontier, always an imaginary, shudders and reconvenes.

The videos/choreographies exist between human and human - someone was there making the original files with motion capture, and someone is at the other end, watching and using them once again. The virtual is a shadow of the real, the real is a shadow of the virtual, and within the true world superimpositions, gestures, and the fading of ontologies characterize what remains of the fixity of inscriptive practices of the classical and modern ages.

Distinctions are blurred through embedding and filtering. Avatars and humans - together, emanents - are embedded in online virtual worlds, in spaces which are simultaneously physical/inert/analog and virtual/mobile/ digital. Every seeing, every being, is a filtering; existence and copula are interwoven. A current collection of texts is called Messays; in a Messay, there's no leading sentence, no orderly sequence of ideas, no summings-up, no conclusions. The essay is to classical narratology as the messay is to future true world genres which seep into one another, head- less and tailless - meandering on the one hand, problematic obeisance to protocols on the other.

What we started with is the body which is inscribed with scars, scratches, tears, wounds, blemishes, abrasions, cuts, and all other debris carrying analogic history into the symbolic. What we continued with are tattoos, incisions, fashion, gesture, languagings, and what continually emerges is the body harboring technology as self retreats or withdraws, puckers, from the wild symphonics of externally-applied filters digging ever deeper.

The walk or arm-swing becomes gesture becomes anysign becomes trade-off, translation, transformation, exchange, interoperability, reified territorialization. One sits at a console and breathes through sheave-skin, another begins vortex stage-center with flesh-electric, a third wanders memory of others airless, unbreathing, peripheral wanderings mediated at mind's back. From the airless, flesh-breathers are attracted, gather, project and introject, their selves flowing, flooding, abjecting, full of scent and coagulation.

We take our tiny community of people up and down mountains, in and out of clubs and iced fields, across the chiasm of cut bodies and body cuts, mines and

other extractive industries across the flesh of land and bodies. What we bring back is always new, even if only in the slightest detail, a brush of the hand or turn of the head that was never seen before. And we keep to our goal of understanding filtering and embedding better than before, and understanding bodies in the always future anterior world, the true world of emanents and anysign where we're living, breathing, writing and wryting, this and any future day.

Almost every avatar you see represented is a composite of two people; if you see two avatars engaged with one another, the engagement is contiguous at best, and each avatar is itself a composite. The composites are male and female; they reflect and murmur other in relation. Two are four, four are eight, eight are sixteen. Or more, depending on the configuration of motion-capture, the independence of minds and intentions.

Laplanche and Pontalis, *The Language of Psychoanalysis*, the Imaginary:

"In the sense given to this term by Jacques Lacan (and generally used substantively); one of the three essential orders of the psycho-analytic field" [...]
[...] "Lacan brought forward the idea that the ego of the human infant - as a result, in particular, of its biological prematurity - is constituted on the basis of the image of the counterpart (specular ego).

Bearing in mind this primordial experience: we may categorize the following as falling into the Imaginary:

- a. from the intrasubjective point of view, the basically narcissistic relation of the subject to his ego;
- b. from the intersubjective point of view, a so-called *_dual_* relationship based on - and captured by - the image of a counterpart (erotic attraction, aggressive tension). For Lacan, a counterpart (i.e. another who is me) can only exist by virtue of the fact that the ego is originally another." [...]

Thus simultaneously a space of mirroring and of singular constitution, a space of a real and an evanescence. In Second Life, objects are constituted in relation to a well-ordered data-base, without which the enumeration of potential behaviors, constructions, and wanderings would be impossible.

"another who is me" - another always is me, neither constitutive nor part- and-parcel. One leaps on the page to "Incorporation": "Process whereby the subject, more or less on the level of phantasy, has an object penetrate his body and keeps it 'inside' his body." Etc. etc., more or less. One might argue that it is always incorporation, that the world is world by virtue of *_devouring_*. I would ask, who pulls the strings, moves the sensors, whereby one has been two, two

murmur one, in these image of behaviors that are simultaneously inconceivable, and at the root of every narrative?

It doesn't stop there; the avatars are the result of filtered behavior, filtered in such a way that $f(n)$ does not equal 1, i.e. is not transparent, but in fact transforms behavior into caricature that gnaws at the body, representative and within a primordial gnawing, if you like. (This filtering occurs in the transmission/reception stage of raw sensor data turning towards coherent representation. Filtering is mobile, perhaps system noise, more likely hacking or rupture, the dim imaging of presence unaccounted-for. Any reception is filtered - I'm arguing for yet another stage in the communications model, existing in those liminal interfaces among block-diagram entities and arrows.)

Table 5, Eco's theory of codes in A Theory of Semiotics - the Watergate (hydraulic) Model interpreted in relation to expression and content planes. But framed on the left: "Continuum / Light, electric phenomena / Non-semiotic matter" and on the right: "Continuum / the unshaped continuum of the position of the water along with everything one can think about it / Non-semiotic matter." One discretely cuts surgically within the analogic which remains impervious, bounding; a discrete cut cuts discretely, constructs difference across fissure, that is operates within and constructs inscription. Isn't the world such an inscription? Let us think of non-semiotic matter as dark matter to be brought within the fold (pli).

Selves are located, others and an others are located, between these matters, which are all that matter, out of which the drawing-forth is temporary at best. Nagarjuna has no position and this positionlessness is as close as one can get.

The doubled figures within the figures of the avatars you see projected on the screen, live or in careful reproduction, are uncanny; they appear in documentary footage to be completely independent, but by virtue of the sensors are connected, as in Bell's theorem, in such a manner as a fractured monother or entity is produced. Conflicting forces are combined without effect or affect traveling among them: there is no resolution, only tearings as the image-monother accommodates them all. Think of the movements as catatonic sex-dances or rites of passage held in position precisely by those noisy channels which, parasitic, spew culture in otherwise dull transmissions. A catatonic sex-dance is a molding or ingestion, incorporations, of others in order to form selves (an 'adult' is an entity whose flesh is carved into the semblance of a human being). A dance is called 'sex-dance' if it is dual; it is also 'corporation-dance,' 'money-dance,' 'incorporation-dance,' 'culture-dance,' 'death-dance.' Sheave-skins generate nothing internally but imaginaries; externally, they generate internals. Think of the monother as worlding, the mapping of external universes onto, within, small finite spaces which appear

coher- ent, the mapping cohering. The dance, like that of bees, is of course any communication, established or not, channeled or not; one might think of beings inhabiting monothers in such a way that their touch is full, replete, of one another. What you see on the screen may appear both tired and strange, but it is also a model of the true world within which monothers characterize life and lives, living, inhabitations, habitus. (Think of the 'it' in 'one going it alone.')

You have to look for the specific discrete levels, nodes, configurations, on the expression plane - all of which are moving at high-speed - but you must look, drawing forth a narrative, which, like all others, is yours and yours alone and ties, however uncomfortably, the appearance of beings into Being. You have to see monothers shimmering among modes of existence, ontologies, for example, movements among rocks and cliffs and movements among intended rocks and cliffs, deferring among intentional/configured ontologies, and those which are mute, inert, idiotic. Or divide the cata- tonic sex-dance into substance-catatonia (misnomer and oxymoron to boot) and inscription-sex-dance (the same, the other boot, terms booting mono- thers into the arena).

Now you're getting closer to the relationship among inscription, code, substance, communication, &tc, and further might bring you permanently, like a matchmaker.com, into collusion from collocation, where contiguity and contingency meld and something permanently unnameable emerges, where Nagarjuna's grasping, samsara, appears:

" When there is a grasping, the grasper
Comes into existence.
If he did not grasp,
Then being freed, he would not come into existence. "

(The Fundamental Wisdom of the Middle Way, Nagarjuna's
Mulamadhyamakakar- ika, translation and commentary Jay L. Garfield.)

Let them go at that.

=

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244. **Murat Nemet-Nejat**

Re: Donovan didn't print Ho--Ochs printed Mao///Mystery Train & Water/Surfboarding

Tue 11 Mar 2008

Let's not forget Alan Sondheim's photographs of the train museum in West Virginia(?).

Murat

On Mon, Mar 10, 2008 at 12:56 PM, steve d. dalachinsky <[REDACTED]> wrote:

david hammonds exhibit coal train years back

On Sun, 9 Mar 2008 19:23:37 -0700 Stephen Vincent <[REDACTED]> writes:

David, thanks for putting so much re trains - lyrics thereof - into the "round-house"!

Lets not forget John Coltrane - one of this country's ultimate ('tranes')

The proverbial Night Train (poems, music et al) only way to begin to survive the consequence of what is going on here. Bush, Pinochet, Franco, Stalin what's the Big Dif. "Executive Privilege" read "Dictator" read "Torture" is quite alright, etc. Let's call it "Enhanced Executive Privilege".

What's that piece by who, "The Infidels"? More than ever, time to assert that, I'd say.

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

David Chirot <[REDACTED]> wrote: Dear Murat and Friends--

I learned something today regarding a topic i've been following for some time--

which Wordforword will be publishing a piece i did on :

*"Waterboarding,
Translation & Poetry"--*

a year ago i started sending my mother drawings i made with "Waterboarding"

being a form of "surfboarding"--

and so when Mulkasey couldn't answer questions about what he thought it

was--

I did more drawings of his confusion as he thought only of "surfboarding"--

as a form of getting around even seeing the image in his mind of "waterboarding"--

so as not to utter a word in this regard and blow things wide open for his bosses--

it turns out that what was a kind of "gallows" half serious-half joking

series of drawings and postcards and invented "news stories" i sent

in the
last year is indeed connected with a form of humor itself--
although one that is a bit more literal than one may necessarily
like, but
then that is the way language works--

i found by surprise- today via link to an old William Safire's
column that
indeed Waterboarding and Surfboarding ARE related!

Why did *boarding* take over from *cure*, *treatment* and *torture*?
Darius

Rejali, the author of the recent book "Torture and Democracy" and a
professor at Reed College, has an answer: "There is a special
vocabulary for
torture. When people use tortures that are old, they rename them and
alter
them a wee bit. They invent slightly new words to mask the
similarities.

This creates an inside club, especially important in work where
secrecy
matters. *Waterboarding* is clearly a jailhouse joke. It refers to
surfboarding" — a word found as early as 1929 — "they are attaching
somebody
to a board and helping them surf. Torturers create names that are
funny to
them."

so the "associative trains of thought"--
rolling along--
associative trains of thought" have always been among my favorites
to
ride--always a most excellent and surprising and interesting and
entertaining mode of "transport"--

Thank you for your trains , Murat
Or as the Box Tops' song has it: "Trains and Boats and
Planes"--which
included in the recording the sounds of , -yes!--trains and boats and
planes--honking, hooting, taking off---

"associative trains of thought" have always been among my favorites
to
ride--always a most excellent and surprising and interesting and
entertaining mode of "transport"--

*Emerson writes in "Nature" as i recall of the train being a way of

*changing the perceptions of things "passing by" --suddenly the landscapes are completely different--and as well--sounds are changed--**

Emerson notes how from a carriage with windows up--the persons seen on streets as one passes them by take on the air of a kind of "dumbshow"--and this is further exaggerated by the views from trains on coming into and leaving stations--

even Thoreau and Emily Dickinson have trains appear in poems and surprisingly for many Greens, in a positive fashion--despite their being associated with "ecologies" of the wilds and of the wilds of one's flower and vegetable gardens and attendant insects and birds-- a book you might want to look into is

*The *Railway Journey*: The Industrialization and Perception of Time and Space: Wolfgang Schivelbusch although the number of fascinating books about trains from all over the world is immense--*

and then there's of course "Prose of the Trans-Siberian" by Blaise Cendrars--

and a Train which was given huge amount of poetry (most famously by Whitman) and prose and photographed by the "greats" of the day as well as a great many citizens with cameras-- Lincoln's Funeral Train --carrying his body from the Capitol back to Illinois--

there are so many thousands and thousands of train songs--

i simply chose first to look up "Mystery Train" which mentioned before, as I worked six years in a new/used/rare record store of that name--

i include here the history of the song and a partial listing of the versions of it that have been done--(i can think of many myself that aren't here--)

i also looked up for fun another favorite one--"I heard that Lonesome

*Whistle
Blow"--which has also been covered by hordes of musicians--*

for the Dylanologists present--

*i included the listings of the recrded versions Dyaln has done of
this song
through time--*

as you can see, he has also covered "Mytery Train"

*and who can forget his own "It tTakes a Lot to Laugh, It Takes a
Train to
Cry"??!!*

*one of my all time favorite songs with a train in it--is Little
Milton's
version of the Chuck Willis song, "Feel So Bad" which was also
covered by
Elvis and about a hundred others--*

*the lyrics are very amazing since childhood some of the most
enigmatic and
powerful lines i know of have been to this day:*

I feel so bad, just like a ball game

on a rainy day

yes i said--I feel so bad--just like a ballgame--

*on a--on a rainy day--
I feel so bad you 'all
i just grab a train
and ride away ride away
grab a train an ride away--*

*here;'s the Mystery Train lyrics and history, some of the zillion
artists
who have covered it, and following "I heard that Lonesome Whistle
Blow"--*

*and a very strange part of "Mystery Train" being played in Iraq
while
contractfators are firing at citizens to cause chaos--the song is*

*heard in the
back ground--*

Mystery Train Lyrics

*(words & music by h. parker - s. philips)
Train I ride, sixteen coaches long
Train I ride, sixteen coaches long
Well that long black train got my baby and gone*

*Train train, comin round, round the bend
Train train, comin round the bend
Well it took my baby, but it never will again (no, not again)*

*Train train, comin down, down the line
Train train, comin down the line
Well its bringin my baby, cause shes mine all, all mine
(shes mine, all, all mine)*

Mystery Train From Wikipedia, the free encyclopedia

*Jump to: navigation ,
search*

"Mystery Train"

**Single by Little Junior's
Blue Flames **

**B-side **

"Love My Baby"

Released

1953

Format

7", 45rpm

Recorded

1953, Memphis Recording Service and Sun

*Recordsat 706 Union Avenue,
Memphis, Tennessee*

**Label **

Sun 192

**Writer(s) **

*Junior Parker , Sam
Phillips*

*"*Mystery Train*" is a song written by Junior
Parker and Sam
Phillips . It was first recorded
in Phillip's Memphis Recording Service and Sun
Recordsat 706 Union Avenue,
Memphis, Tennessee in 1953. Raymond Hill and Matt
Murphy were in the backing band with Bill Johnson on piano, Pat Hare
on
guitar, and John Bowers on drums. The band was listed on the label
as Little
Junior's Blue Flames . "Mystery
Train" and "Love My Baby" was released late in 1953 on Sun #192, and
from
the beginning the sound and feel of "Train" gave Parker his first
taste of
fame and name recognition.[1]*

*Elvis Presley 's version of
"Mystery Train" was first released on August 20, 1955 as the B-side
of "I
Forgot to Remember to
Forget"
(Sun 223). It was again produced by Sam
Phillips at Sun Studios, and
featured Presley on vocals and rhythm guitar, Scotty
Moore on lead guitar and Bill
Black on bass. RCA Victor
rereleased this recording in December of 1955 (#47-6357) after
acquiring it
as part of a contract with
Presley.[2] This
version of the song peaked at #11 on the national Billboard Country
Chart.[3]*

The song has lent its name to several other works:

- **Mystery Train** was the name of a TV series that documented Presley's early career while he was at Sun.
- **Mystery Train*
* is a 1989 dark comedy movie
written and directed by
indie film
director Jim
Jarmusch
- .
- **Mystery Train** is the title of a book (ISBN
0-452-27836-8)
by Greil Marcus on the
early history of rock and roll
- .
- **Mystery Train** has been covered by Bruce
Springsteen on many
occasions, most recently, during his 2006 Seeger Sessions Tour by
combining Mystery Train's chorus with Cadillac
Ranch from the 1980
River album.
- **Mystery Train** is the name of an eclectic radio program hosted
by
David Wiley on KFAI , Fresh Air
Community Radio, in Minneapolis,
Minnesota .[4]
- *Mystery Train* is also the name of another very popular radio
program
on WJZF radio in Standish Maine USA, hosted by Bob Reichers.
World wide
broadcasts at www.wjzf.org

In early December of 2005, the US
Army initiated a probe on a video
which first appeared on the
Internet showing contractors
in Iraq firing at civilians while
Elvis'

Mystery Train is being played in the background. The video
purports to
show the firing of automatic rifles shooting into traffic, causing
civilian
vehicles to swerve and crash on the dusty West Baghdad roads.
[edit
] Artists who have covered the song:

- Tom Fogerty
- Gazz Guzzlers

- *Bulldog*
- *Robert Gordon and Link Wray*
- *Robert Gordon with Danny Gatton*
- *Vince Maloney*
- *The Paul Butterfield Blues Band*(1965)
 - *John Hammond* (1969)
 - *Uncle Dog* (1972)
 - *The Band* (1973)
 - *Jerry Garcia Band* (1976)
 - *The Soft Boys* (1981)
 - *Emmylou Harris* (1986)
 - *Merl Saunders , Jerry Garcia , John Kahn & Bill Vitt*(1988)
 - *Fairground*
- Attraction*(March 1988)
 - *P.P. Michiels*(August 10, 1992)
 - *Dwight Yoakam* (1994)
 - *Willie and the Poor Boys*(1994)
 - *Bootleg Kings*(April 9, 2000)
 - *Scotty Moore* (1964)
 - *Pat Travers* (April 11, 1992)
 - *Neil Young* (1983)
 - *Grace Potter and the Nocturnals*(2005)
 - *UFO (band)*
 - *Uncle Dog*
 - *Alvin Lee*
 - *Bob Dylan (Studio Outtake)*
 - *Boxcar Willie*
 - *Chet Atkins & Jerry Reed*
 - *James Burton*
 - *Jeff Beck and Chrissie Hynde*
 - *Jose Feliciano*
 - *The Neville Brothers*
 - *Richard Thompson*
 - *Ricky Nelson*

- Gene Summers (from "Gene
Summers In Nashville"
CD)

1981

- Sam the Sham & the
Pharoahs

- Jimmy Velvit (from "Sounds Like Elvis
CD")

1996

- The Roll-Ups
- The Stray Cats
- The Dirtbombs
- Bob Luman
- Hank Marvin
- Johnny Waleen
- Ronnie McDowell
- The Smalltown

Ramblers

- Terry Dene
- Led Zeppelin (San Diego,
California 1977-06-19)
- George Kamikawa (2003)
- Nightlosers (1997)
- The Doors (part of "Black
Train Song", a live recording available on their 1997 boxed set)
- Los Tres

[edit

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2. ^ * Presley,
Elvis (RCS Artist

Discography)

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Presley's Sun

Recordings

4. ^ * KFAI Radio
Without Boundaries | 90.3 Minneapolis | 106.7 St.

Paul

Retrieved from "http://en.wikipedia.org/wiki/Mystery_Train"

Categories : Elvis Presley

songs | 1953

singles | Tom Fogerty

songs

Lonesome Whistle Blues 1 (I Heard That Lonesome Whistle Blues)

Hank

Williams & Jimmy Davies

24 Apr. 1962

[image: cd img]THE FREEWHEELIN' BOB DYLAN OUTTAKES
(T-304)

[image: cd img]TALKING BEAR MOUNTAIN PICNIC BLUES (vinyl
bootleg)

I was riding number nine,

Goin' south from Caroline.

I heard that lonesome whistle blow.

Got in trouble, had to roam,

Left my gal, I left my home.

I heard that lonesome whistle blow.

Just a kid actin' smart,

I went and broke my baby's heart.

I guess I was too young to know.

They took me off the Georgia main,

Locked me to a ball and chain.

I heard that lonesome whistle blow.

*All I do is sit and cry,
As the evenin' train goes by.
I heard that lonesome whistle blow.*

*I'll be locked here in this cell
Till my body's just a shell.
And my head turns whiter than snow.*

*I haven't seen that gal of mine
'Cos I'm in Georgia doin' time.
I heard that lonesome whistle blow.*

*I'll be locked here in this cell
Till my body's just a shell.
And my head turns whiter than snow.*

*I'll never see that gal of mine
'Cos I'm in Georgia doin' time.
I heard that lonesome whistle blow. [image: up]*

[image: home]
L
|
1|
2|

Lonesome Whistle Blues 2

13 Jan. 1962

*[image: cd img]FOLKSINGERS CHOICE
(T-200)*

*[image: cd img]YOU DON'T KNOW ME
(T-309)*

*I was riding number 9,
Goin' south from Carolina.
I heard that lonesome whistle blow.*

*I got in trouble, had to roam,
Left my gal, left my home.
I heard that lonesome whistle blow.*

*Just a kid acting smart,
I went and broke my darling's heart.
I guess I was too young to know.*

*They took me off that Georgia plane,
They locked me to a ball and chain.
I heard that lonesome whistle blow.*

All I do is bend in shame,

I'm a number, not a name.

I heard that lonesome whistle blow.

I'll be locked here in this cell

Till my body's just a shell

And my hair turns whiter than snow.

I'll never see that gal of mine

'cause I'm in Georgia doing time.

I heard that lonesome whistle blow.

I'll be locked here in this cell

Till my body's just a shell

And my hair turns whiter than snow.

I'll never see that girl of mine

'cause I'm in Georgia doing time.

I heard that lonesome whistle blow.

All I do is sit and cry

As the evening train goes by.

I heard that lonesome whistle blow.

Just a kid acting smart

I went and broke my darling's heart.

I guess I was too young to know.

They took me off the Georgia plane

Locked me to a ball and chain.

I heard that lonesome whistle blow. [image: up]

Recording dates & record list

23 Nov. 1961

I WAS SO MUCH YOUNGER THEN Vol. 3 (Do It The Old Way!) (b)

13 Jan. 1962

2

FOLKSINGERS CHOICE (b)

YOU DON'T KNOW ME (b)

24 Apr. 1962

1

THE FREEWHEELIN' BOB DYLAN OUTTAKES (b)

TALKING BEAR MOUNTAIN PICNIC BLUES (vb)

24 Apr. 1962

DIGNITY (b)

May 1989

NEVER ENDING TOUR REHEARSALS (b)

12 Jan. 1990

TOAD'S PLACE VOL. 2 (b)

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245. **L Trent**

Re: Super-contemporary French poets

Tue 11 Mar 2008

Hi David and Mark, thanks for the comments. David, I have tried searching as you suggest. The trouble is, as if one searched in English, "contemporary" means pretty much anything from 1950 until now to many people, so I'm getting stuff I am already very familiar with and that has already been translated. But I will definitely try Amazon. Perhaps I'll fare better there.

Mark, I live in a tiny town in Vermont, so I don't actually live near a major library. Our library has a good selection of US poets (for a small library), and even that isn't really enough for me--no New York School Poetry, no innovative poetry post 1980, etc. Our French poetry in French selection is nil, except for a few Baudelaire & Rimbaud in parallel text. I'm already pretty familiar with the tradition, so these aren't useful to me anymore--I am now interested in people my age and slightly older, who I know nothing about as a person living & reading in the US.

As for my translating experience, I have been spending some time with the Paul Auster edited 20th century poetry anthology (which some people mentioned in personal e-mails to me). I translated about twenty poems without looking at the parallel text and found that I am basically on the right track in terms of grammar & such. That, of course, is not the most important part of translating, but I wanted to be sure that I was there before I begin my own project in earnest. I'm not interested in spending a lot of time with poets who are not very contemporary (the youngest poet in the 20th century book has to be well over 50), as they have already been translated by many of the big translators of French poetry (Auster, the Waldrops, etc.).

Thank you all for the comments, though! & I'm reminded to look at Moroccan/other francophone country poets as well. No need to limit myself to France.

Thanks,
LT

Hi Lititia,

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246. **Michael Kelleher**

Literary Buffalo Newsletter 03.11.08-03.16.08

Tue 11 Mar 2008

LITERARY BUFFALO

03.11.08-03.16.08

BABEL

WE ARE NOW OFFERING A 2-EVENT SPRING SUBSCRIPTION FOR \$40.

Tickets for individual Babel events are also on sale. Call [REDACTED] or visit
<http://www.justbuffalo.org/babel>.

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

EVENTS THIS WEEK

03.13.08

Rooftop Poetry Club

Francisco Aragon & Roberto Tejada

Poetry Reading

Thursday, March 13, 4:30 p.m.

Butler Library 210, Buffalo State College

&

Just Buffalo/Hallwalls/International Institute/Babel

An Evening With Derek Walcott

Poetry Reading/Q & A with Nobel Prize Winner

Thursday, March 13, 8 p.m., \$25

Asbury Hall @ Babeville, 341 Delaware Ave.

OPEN READINGS

Just Buffalo is again sponsoring three separate open reading series, all of them curated by different people. They are the Center for Inquiry Literary Cafe, curated by Perry Nicholas, which meets on the first Wednesday of each month at 7:30 p.m. at the Center for Inquiry in Amherst; Tru-Teas reading series, curated by Trudy Stern, which meets on the first Sunday of each month at 4 p.m. at Tru-Teas/Insite Gallery on Elmwood Avenue; and we have now added Spoken Word Sundays, curated by Liz Mariani, which meets on the 2nd Sunday

of the month at 8 p.m. at the Allen Street Hardware Cafe.

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, twice-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilà, you will find yourself in literary heaven. For more info, or to join now, go to our website:

<http://www.justbuffalo.org/membership/index.shtml>

UNSUBSCRIBE

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

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203



(fax)

www.justbuffalo.org



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247. **Halvard Johnson**

Re: Super-contemporary French poets

Tue 11 Mar 2008

Don't forget those Canadians. They're right
across your northern border.

Hal

"America loves a successful sociopath."

--Gary Indiana

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 Mar 11, 2008, at 7:03 AM, L Trent wrote:

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*Thanks,
LT*

Hi Lititia,

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248. **John Cunningham**
Re: Super-contemporary French poets
Tue 11 Mar 2008

Guernica Editions, from Toronto, puts out many French works in translation. Unfortunately, these are not bilingual editions. However, they recently provided translations of both Denise Desautels and Louise Dupre, both of whom are prominent Quebecois poets. There is also the Acadian poet tradition from New Brunswick of whom Hermenegilde Chiasson is probably the most prominent - considering he is the current Lieutenant Governor of the province. Goose Lane Editions has recently put out his 'Beatitudes' in English translation. There is a simultaneously released French edition available although I do not know the publisher. A third Canadian source of French-language poetry arises from the St. Boniface area of Winnipeg, Manitoba although I am unfortunately unaware of whom I could refer you to there - which is rather a sad state of affairs

considering that I live in Winnipeg. We're hoping to remedy that situation this fall by Contemporary Verse 2 potentially creating a bilingual poetry reading series for which I was volunteered by CV2's editor, Clarise Foster. Commendably, CV2 has published poetry in French (particularly from St. Boniface poets) alongside their otherwise English poetry. As far as I am aware, CV2 did make it a part of their mandate to publish in both languages. John Cunningham

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

From: UB Poetics discussion group [mailto:████████] On Behalf Of Halvard Johnson
Sent: March 11, 2008 10:02 AM
To: ██████████
Subject: Re: Super-contemporary French poets

Don't forget those Canadians. They're right across your northern border.

Hal

"America loves a successful sociopath."

--Gary Indiana

Halvard Johnson

=====

████████

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

<http://entropyandme.blogspot.com>

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Thank you all for the comments, though! & I'm reminded to look at
Moroccan/other francophone country poets as well. No need to limit
myself to
France.

Thanks,
LT

Hi Lititia,

No virus found in this incoming message.

Checked by AVG.

Version: 7.5.518 / Virus Database: 269.21.7/1324 - Release Date: 10/03/2008
7:27 PM

No virus found in this outgoing message.

Checked by AVG.

Version: 7.5.518 / Virus Database: 269.21.7/1324 - Release Date: 10/03/2008

7:27 PM

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249. **Anny Ballardini**

Exquisite Corpse

Tue 11 Mar 2008

Begin forwarded message:

Dear readers:

Did you miss us? We missed you. It's only been a brief eon but the idiots have taken over the world, and the internet is seducing us all into trading in our brains for beads. Welcome back to the Post-Katrina Resurrection Corpse, back from a dank hiatus of one year in a formaledehyde-poisoned FEMA trailer. We festered, we raged, we contemplated suicide, and in the end, voted for life because we are a Corpse already and we hate to keep on dying, just like the ideals of the Republic. Our guest-editor for this issue is the formidable poet, publisher, New Orleanian, and homme-du-monde-et-de-lettres, Bill Lavender. Bill has ploughed through the accumulated debris in our trailer, turning over towers of submissions and lovingly removing mold and giving new lustre to tarnished but potent weapons of poesy, crit, and story-time. We will continue to exalt, irritate, surprise, be loving, merciless, and obscene, just like you. Our Bulgarian genius, Plamen Arnaudov, has updated our technology so that the Corpse may flow continually, with updates posted as quickly as the zeitgeist requires. We also welcome Vincent Cellucci, poet and chef to Our Gang, so that we might eat well while we tryst and plunder. Reader, please come back, visit, and, most importantly, re- register to join our raiding parties, and ride with the Resurrected Corpse. You don't need to bring your own horse to the raiding parties because we are planning (secretly) to offer ship cruises to our subscribers. (It costs nothing to subscribe). And let your list know that the Corpse is back: <http://www.corpse.org>

--

Anny Ballardini

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

<http://www.fieralingue.it/modules.php?name=poetshome>

<http://www.moriapoetry.com/ebooks.html>

I Tell You: One must still have chaos in one to give birth to a dancing star!

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250. **steve russell**

Re: "Ho-Ochs" a homophone of "Hoax"//Agit-Prop Trains/Torture Song List & "Is Poetry a War Crime?"/from trains to training-

Tue 11 Mar 2008

I've heard the Republicans use "Born in the USA" during their wierd, somtimes Leni R Triumph of the Will rallies. Both parties have switched to Tom Petty songs as they're billboard safe. I haven't tought of a Harold Bloom kind of creative misreading as it applies to pep rallies, but dammit, it works.

Barry Schwabsky <[REDACTED]> wrote: Speaking of creative misreading, it's curious, isn't it, that "Born in the USA" has become a "heavily patriotic" song, given its lyrics:

The first kick I took was when I hit the ground
You end up like a dog that's been beat too much
'Til you spend half your life just covering up

[chorus:]

Born in the U.S.A.
Born in the U.S.A.
Born in the U.S.A.
Born in the U.S.A.

I got in a little hometown jam
And so they put a rifle in my hands
Sent me off to Vietnam
To go and kill the yellow man

[chorus]

Come back home to the refinery
Hiring man says "Son if it was up to me"
I go down to see the V.A. man
He said "Son don't you understand"

[chorus]

I had a buddy at Khe Sahn
Fighting off the Viet Cong
They're still there, he's all gone
He had a little girl in Saigon
I got a picture of him in her arms

Down in the shadow of the penitentiary
Out by the gas fires of the refinery
I'm ten years down the road
Nowhere to run, ain't got nowhere to go

I'm a long gone Daddy in the U.S.A.
Born in the U.S.A.
I'm a cool rocking Daddy in the U.S.A.
Born in the U.S.A.

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

From: David Chirot

To: [REDACTED]

Sent: Monday, 10 March, 2008 6:19:24 PM

Subject: "Ho-Ochs" a homophone of "Hoax"//Agit-Prop Trains/Torture Song List
& "Is Poetry a War Crime?"/from trains to training-

Looking at the subject header that included "Ho-Ochs"--i suddenly realized a whole new homophone is created --for--a subject of late found here--"Hoax" and fakes--(echoing an article abt the Fake Indian bestselling new Age writer Nasdijj called "Navahoax"--)

Music, songs and poetry have long been understood as weapons in many different ways. "The pen is mightier than the sword," and "Joshua fi't the Battle of Jericho/and the Walls came tumblin down" come to mind. (Burroughs in interviews at one point spoke a lot of the Army's development of a machine that would produce low level sound waves that gradually vibrate walls into collapsing.)

Words and music as weapons are turning up in may different ways--from propaganda to torture to War Crimes--

These "words/music as weapons" in the propaganda sense were combined with trains in the creation of "agit-prop" trains that were widely used in the then new Soviet Union and are documented in many of the Kino-Pravda films of Dziga Vertov. (One of the greatest to this day cinemamatic visual poetries is his Man with a Movie Camera.)

A very interesting and good book that deals a lot with poetry and politics is Mayakovsky's "How Are Verses Made." (It was written as part of a practical series for the use of the new Societ citizenzry, which included a great many other "How are they made?" primers: "How are Shoes Made?" "How are Ships Made?" and so on--

While Mayakovsky was not a politician per se, he worked tirelessly as a PR person for the New Society, creating agti-prop for trains sent throughout the Soviet Republics, jingles for the MOSCOM and GUM State stores, radio plays, poetry, song lyrics, book covers, an endless stream of works for the new Society and for a new approach and use of language to accompany, express, influence and promote it. Mayakovsky was as far as I know the first poet to have his words up in lights. He had originally been a painting student, and visuality is

always very present in all his works, along with a great sense of amplification--"At the Top of My Voice" as an early Futurist poem announces, is his preferred mode of address. He used megaphones and microphones with agit prop trains and huge outdoors events, the radio, the cinema, the designing of advertisements to go up on lights for State businesses, and he tirelessly designed and produced wall newspapers, posters, and banners.

Beginning with the Futurist Opera "Victory over the Sun" (1913; it included the first Suprematist works by Malevich used for the sets) Mayakovsky collaborated with a great many musicians, visual artists, musicians, sound engineers--and train engineers-- and cinematographers. Ironically, part of the argument in "How Are Verses Made" is to be very much against the poetry and example of Esenin, who had recently committed suicide. It was not all that long after writing the book that Mayakovsky himself became a suicide.)

In an Italian Futurist vein of trains of association one arrives at "training" used in "War, the world's hygiene" (Marinetti, Futurist Manifesto, 1909).

Train songs become "training" songs used by torturers to discipline the victims into the desired states of terror and helplessness, the "softening up" preparations for what is yet to come.

Mother Jones in its February issue has a list of the most recent "favorites" , which I've supplemented with some older listings.

re "Is Poetry a War Crime?"--

considered as a form of "agit-prop" in a sense--is it? if it develops from propaganda say into the direct advocacy and incitement to ethnic cleansing?--

Was Pound's poetry perhaps also possible to be included in this aspect, or simply the radio broadcast speeches? (it seems basically the latter is what was agreed upon, for legal purposes of the time at any rate.)

The consideration of this question has been raised during the current era, when music is being used for torture--why not poetry also be considered in some extreme cases a weapon of War Crimes--

There was a NY Times Magazine article a week ago about Edward Limonov, the Russian poet and novelist, 1970's punk American emigre and 1980's French literary star turned 1990's extreme Russian Nationalist/Fascist and now, in the Times' cheery view, "Putin's Pariah." In other words, once again a sort of "friend of ours.

Limonov's turn to extreme Nationalism and association with right wingers like Zhirinovskiy parallel that of another poet--and psychiatrist--Radovan Karadzic. In many accounts, both men, especially Karadzic, seemed to morph almost

overnight into totally different creatures than they had appeared to be just a very short time previous.

Not surprisingly, the Ultra-Nationalist Limonov paid a visit to Karadzic during the siege of Sarajevo. A video used at Karadzic's War Crimes Tribunals shows the two "warrior poets" firing at the city's citizens after the Serbian leader has recited one of his blood-curdling poems.

Using this among a great deal of other evidence, Jay Surdukowksi, at the time (2005) a Law Clerk - of the New Hampshire Supreme Court, has written a very interesting brief that argues for the legality under international law of using poetry as a form of evidence in the commission of War crimes. It was originally published in the Michigan Journal of International Law, Vol 28, No 673, Winter 2005, and I've included a link for it below.

THE TORTURERS TOP TUNES SONG LISTS

Mother Jones has published in their last issue (Feb '08) a list of songs used during torture sessions. I've also included some older "playlists" back to the "oldies" used against the trapped American Ally suddenly turned enemy "voodoo practicing dope fiend" General Manuel Noreiga. (Hence "Voodoo Child" by Hendrix among others played for him.) Similar mind shattering blasts were directed at the Koresh Compound at Waco.

So far the only two countries I've found who officially use this technique are USA and Israel.

THE TORTURERS TOP TUNES SONG LISTS

The songs choices, besides the Heavy Metal/Black Satanic Metal and Gansta Rap mega-decibel level also include the "heavily Patriotic" songs like "Born in the USA" and "American Pie" along with "Barney" and a lot of other "infantile" songs, the infantile-regressed stage one that the torturers hope to send the victims back to increase the levels of fear and helplessness.

hERE'S THE MOST RECENT LISTING, FROM THE FEBRUARY iSSUE OF mOTHER jONES jOURNAL:

"The tracks have all been played by guards and interrogators in inducing sleep deprivation, "prolonging capture shock," disorienting detainees during interrogations, and/or drowning out screams. The "Torture Playlist" is based on a leaked interrogation log, news reports, and on info from soldiers and detainees.

Here's the list (in no particular order):

"Born in the USA" - Bruce Springsteen

"Shoot to Thrill" - AC/DC

"Die MF Die" - Dope

"Take Your Best Shot" - Dope
"White America" - Eminem
"Kim" - Eminem
"Barney Theme Song" - Barney
"Bodies" - Drowning Pool
"Enter Sandman" - Metallica
Meow Mix TV commercial
Sesame Street theme song
"Babylon" - David Gray
"Stayin' Alive" - Bee Gees
"All Eyes on Me" - Tupac
"Dirrty" - Christina Aguilera
"America" - Neil Diamond
"Bulls on Parade" - Rage Against the Machine
"American Pie" - Don McLean
"Click Click Boom" - Saliva
"Cold" - Matchbox Twenty
"Swan Dive" - Hed PE
"Raspberry Beret" - Prince**

* *

*EXAMPLES AND INFO FROM wIKIPEDIA:

*

- Bombardment with loud music has been known to have been used in other occasions

Manuel Noriega

"When the United States invaded Panama in December 1989, Noriega took refuge in the Holy See's embassy which was immediately surrounded by U.S. troops. After being continually bombarded by *hard rock music* and "The Howard Stern Show" for several days, Noriega surrendered on Jan. 3, 1990.[4]
[5] "

Guantanamo

According to the

FBI[6]

[7]

:

"W[itness] observed sleep deprivation interviews w/strobe lights and *loud music*. Interrogator said it would take 4 days to break someone doing an interrogation 16 hrs w/lights and music on and 4 hrs off. Handwritten note next to typed synopsis says *"ok under DoD policy"*.

"Rumors that interrogator bragged about doing lap dance on d[etainee], another about making d[etainee] listen to *satanic black metal music* for hours then dressing as a Priest and baptizing d[etainee] to save him - handwritten note says 'yes'."

"W[itness] saw d[etainee] in interview room sitting on floor w/Israeli flag draped around him, *loud music* and strobe lights. W suspects this practice is used by DOD DHS based on who he saw in the hallway."

The *Washington Post*,
quoting a leaked Red Cross report,
wrote:[8]

"The physical tactics noted by the Red Cross included placing detainees in extremely cold rooms with *loud music* blaring, and forcing them to kneel for long periods of time, the source familiar with the report said."

Iraq

According to Amnesty
International
[9] :

"Detainees have reported being routinely subjected to cruel, inhuman or degrading treatment during arrest and detention. Many have told Amnesty International that they were tortured and ill-treated by US and UK troops during interrogation. Methods often reported include prolonged sleep deprivation; beatings; prolonged restraint in painful positions, sometimes combined with *exposure to loud music*; prolonged hooding; and exposure to bright lights. Virtually none of the allegations of torture or ill-treatment has been adequately investigated by the authorities."

Israel

On January 12 ,
1998the Supreme
Court of Israel
declined to ban
the use of loud music as an interrogation technique.
[10]

article from December 29, 1989, the US Army Special Operations Forces'
Panama playlist did include:

'Beat it' by Michael Jackson
'You're No Good' by Linda Rondstadt
'Nowhere to Run' by The Marvelettes

'Voodoo Child' by Jimi Hendrix

'I Fought the Law' by Bobby Fuller Four

And a post at WFMU's Beware of the Blog lists Nazareth's "Hair of the Dog," Ann Peebles's "Gonna Tear Your Playhouse Down," "Judgement Day" by The Pretty Things, and "Bruce Cockburn's "If I Had A Rocket Launcher" as part of the mix.

Poetry & War Crimes:

Edward Limonov - Profile - Russia - Vladimir V. Putin - New York Times Putin's Pariah By ANDREW MEIER

Published: March 2, 2008

<http://www.nytimes.com/2008/03/02/magazine/02limonov-t.html> ---

The parable of a fascist writer. - By Keith Gessen - Slate Magazine

<http://www.slate.com/id/2078955/> ---

YouTube

- Russian Writer Shooting at

Sarajevo

Next to war criminal *Radovan Karadzic*. *Limonov*, now an *...*

www.youtube.com/watch?v=kcCFJAfLTJE

*

[PDF]* IS POETRYA *WAR CRIME*? RECKONING FOR *RADOVAN KARADZIC* THE

POET-WARRIOR

File

Format: PDF/Adobe Acrobat - View as

HTML

Is *Poetry a War Crime*? 11. Ivan Colovic writes: "What guarantees the political and poetic success of. *Radovan Karadzic* from the very beginning,

...

students.law.umich.edu/mjil/article-pdfs/v26n2-surdukowski.pdf

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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251. **Georgia Banks-Martin**

Re: New member introduction

Tue 11 Mar 2008

Hi Bobby and All,

I would like to say welcome but I've been lurking here for a few weeks without introduction. So I guess I will introduce myself. I am Georgia Ann Banks-Martin I'm a poet and beginning book reviewer my first reviews may be read at www.hercircleezine.com.

GA

On Mon, Mar 10, 2008 at 8:28 AM, Bobbi Chukran <[REDACTED]> wrote:

Hi all,

Just wanted to pop in and introduce myself. I'm a poet, published author, photographer, artist living outside Austin, TX. I've recently had my first poem published and am busy getting a small chapbook collection together hopefully to be published late this year. I'd like to somehow combine my photos and poems together.

I've heard that this group is friendly towards DIY and self-publishing, so that's why I'm here....to see the "other side" of the poetry world. I have a long history of small press and self-pubbed work, so I'm anxious to see what else is out there.

This list comes highly recommended; I'm glad to be here!

Happy trails,

bobbi c.

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

<http://www.bobbichukran.com>

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252. **steve d. dalachinsky**

3rd Toxic Paradise reading next one april 4 with eliot katz vivian demuth and tsaurah litsky

Tue 11 Mar 2008

Saturday, March 15, 2008 @ 8 PM

@ Fusion Arts Museum

57 Stanton St NYC

1212-995- 5290

TOXIC PARADISE - an Installation / Performance

featuring poets:

nicole peyrafitte

john "lunar" richey

always i din't fuck up the spelling

i hope as

thaddeus rutkowski

tom savage

who will read sitting in a chair hidden, within/behind an installation by Shalom Neuman

\$5 suggested donation

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253. **Jennifer Karmin**

March 15th: LA reading for A SING ECONOMY

Tue 11 Mar 2008

SATURDAY, MARCH 15th

8pm

READERS:

Harold Abramowitz

Amanda Ackerman

Jaime Corbacho

Jennifer Karmin

Mathew Timmons

With guest writers Teresa Carmody and Catherine Daly joining Jennifer Karmin to read selections from her text-sound composition aaaaaaaaaalice.

at BETALEVEL

entrance in the alley behind 963 N. Hill Street

Los Angeles, CA

<http://betalevel.com>

A SING ECONOMY is the second Flim Forum Press anthology and contains extensive selections from 20 contemporary poets. Founded in 2005, Flim Forum Press is an independent press that provides SPACE for emerging poets working in a variety of experimental modes. It's edited by Matthew Klane and Adam Golaski. <http://www.flimforum.com>

HAROLD ABRAMOWITZ is a writer and teacher from Los Angeles, author of a chapbook, Three Column Table, from Insert Press. With Mathew Timmons, Harold co-curates the Late Night Snack literary cabaret series at BetaLevel in L.A., and with Amanda Ackerman, he co-edits a short form literary press called

eohippus labs. Harold also has a book, *Dear Dearly Departed*, to be published in the near future by Palm Press and a micro-book, *Sunday, or a Summer's Day*, to be published in the near future by PS Books. He teaches at Charles R. Drew University of Medicine and Science in Los Angeles.

AMANDA ACKERMAN lives in Los Angeles where she writes and teaches. Along with Harold Abramowitz, she is co-editor of the press eohippus labs. She is also a member of BetaLevel. Her work has been published or is forthcoming in *Flim Forum*; *String of Small Machines*; *The Physical Poets*; *Womb*; and the *Encyclopedia Project*, Volume F-K.

JAIME CORBACHO was grown in Ohio, aged in Boston and vinted in Los Angeles. She has been published in *LIT*, *Rattapallax*, *Oh One Arrow* and *New Genre* and has two chapbooks *Tricked in Waking* and *Killingly*.

JENNIFER KARMIN curates the Red Rover Series with fiction writer Amina Cain and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at a number of festivals, artist-run spaces, community centers, and on city streets. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent poems are published in *Bird Dog*, *MoonLit*, *Womb*, *Seven Corners*, *Milk Magazine*, and the anthologies *Growing Up Girl: An Anthology of Voices from Marginalized Spaces*, *The City Visible: Chicago Poetry for the New Century*, and *The Outside Voices 2008 Anthology of Younger Poets*.

MATHEW TIMMONS is guest editor of *Trepan*, co-edits *Insert Press*, co-hosts *LA-Lit*, and co-curates *Betalevel's Late Night Snack*. His writings appear in *Manufactured Inspirato*, *Greetings*, *Disaster*, *Sleepingfish*, *P-Queue*, *Holy Beep!*, *Outside Voices 2008 Sound Poetry Anthology*, *Flim Forum*, *The Physical Poets Vol. 2* and *PSBooks*.

DIRECTIONS TO BETALEVEL: Find yourself in front of "Full House Restaurant" located at 963 N. Hill Street

in Chinatown. Locate the alley on the left hand side of Full House. Walk about 20 feet down the alley (away from the street). Stop. Notice dumpster on your right hand side. Take a right and continue down the alley. Exercise caution so as not trip on the wobbly cement blocks underfoot. The entrance to Betalevel is located 10 yards down on left side, behind a red door, down a black staircase.

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http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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254. **steve d. dalachinsky**
Re: Donovan didn't print Ho--Ochs printed Mao
Tue 11 Mar 2008

PEACE TRAIN

On Mon, 10 Mar 2008 12:13:44 -0700 Barry Schwabsky
<[REDACTED]> writes:
> "He's leaving on the midnight train to Georgia..."--Gladys Knight &
> the Pips
>
>
> ----- Original Message -----
> From: steve d. dalachinsky <[REDACTED]>
> To: [REDACTED]
> Sent: Monday, 10 March, 2008 5:11:43 PM
> Subject: Re: Donovan didn't print Ho--Ochs printed Mao
>
> people get ready there's a train a comin
>
> On Sat, 8 Mar 2008 10:57:44 -0800 David Chirot
> <[REDACTED]>
> writes:
> > and how could i forget--SOUL
> > TRAIN!!
> >

> > On Sat, Mar 8, 2008 at 10:16 AM, steve d. dalachinsky
> > <[REDACTED]>
> > wrote:
> >
> > > very good david
> > > On Fri, 7 Mar 2008 14:28:56 -0800 David Chiro
> > <[REDACTED]>
> > > writes:
> > > > Stephen
> > > >
> > > > many thanks for another vivid series of images and personas-!
> > > >
> > > > i think that TRAIN not Trane is the key--
> > > > for both Ochs and Dylan--
> > > > folk music, blues, country, rock and roll all came with a lot
> > of
> > the
> > > > sounds
> > > > of Train--
> > > > Little Richard demonstrating on the piano how his sound comes
> > out of
> > > > the
> > > > train going by--
> > > > Johnny Cash--the train going by seen from Folsom Prison--all
> > his
> > > > train
> > > > songs--
> > > > Jimmie Rodgers--The Singing Brakeman-
> > > > all the blues songs abt the trains going to Chicago or heading
>
> > out
> > > > of town--
> > > > and Mystery Train by Junior Parker recorded by Elvis "Big
> Train
> > > > From
> > > > Memphis" Presley
> > > > like that late Phil Ochs lp with the cover with him in the
> > Elvis
> > > > spoofing
> > > > jacket and title--
> > > > and Dylan's Slow Train Coming
> > > >

> > > > John Train could be Johnny Cash at the station singing "Hey,
> > > > Porter!"--
> > > > John Train like a later way to travel of Johnny
> > Appleseed--spreading
> > > > the
> > > > seed-word-songs
> > > > the last song Hank Williams sang before getting into the car
> for
> > his
> > > > last
> > > > long ride was "The Old Log Train"--
> > > > a song he wrote about his father--
> > > > or John Henry who worked on the railroad and beat that steam
> > driver
> > > > down--
> > > >
> > > > and John Kerouac working on the railroad with Neal Cassady as
> > > > brakemen--
> > > >
> > > > or it could be indeed John Coal Train
> > > > though i think it's closer to Mystery Train--
> > > > and bob dylan, too--
> > > > on his "slow train coming"--
> > > > (John the Prophet-Train--the Apocalypse Express and the Four
> > Little
> > > > Engines
> > > > that Could--)
> > > >
> > > >
> > > >
> > > >
> > > >
> > > > On Thu, Mar 6, 2008 at 7:02 PM, Stephen Baraban
> > > > <[REDACTED]>
> > > > wrote:
> > > >
> > > > > Barry S.) I'm pretty sure that what you are (mis)
> > > > > remembering is the fact that Phil Ochs printed some
> > > > > poems by Mao on the back cover of an album (a live
> > > > > album, I believe), indeed accompanied by the question
> > > > > "is this really the enemy?"
> > > > >
> > > > > I guess I "wasn't there", like they say, since I

> > > > remember the 60's too well...
> > > >
> > > > Pretty damn specious, I would like--you should have
> > > > friendly feelings towards a world figure because that
> > > > person is capable of decent versifying. That sort of
> > > > sophistry is why Phil Ochs is no Favorite of mine,
> > > > though I think he was a very interesting composer and
> > > > performer and person. That in his last phase of mental
> > > > disturbance he often identified himself as "John
> > > > Train" suggests a wish to become TRANE; just as Bob
> > > > Dylan, as Charles Bernstein posited in his Brooklyn
> > > > Rail essay, might have had a stronger affinity for
> > > > Free Jazz than people tend to think.
> > > >
> > > > For what it's worth--maybe my 2nd favorite male folk
> > > > singer (after Dylan) is John Prine--a delightul
> > > > Populist. Onward!
> > > > > Oh, that reminds me, I seem to remember that back in
> > > > > the day, Donovan put out a record on the back cover
> > > > > of which were printed some poems by Ho Chi Minh,
> > > > > along with words something like, "Is this really the
> > > > > enemy?" Sorry, David, as I am even less of a scholar
> > > > > of Donovan or of Ho than I am of Language poetry, I
> > > > > can't say which album this was--it must have been
> > > > > one of the early records released in the US on the
> > > > > Hickory label. But I did find these translations by
> > > > > Kenneth Rexroth of Ho's poems:
> > > > > <http://www.zianet.com/summer/hochi.html>
> > > > >
> > > > >
> > > > > ----- Original Message -----
> > > > > From: David-Baptiste Chirot
> > > > > <[REDACTED]>
> > > > > To: [REDACTED]
> > > > > Sent: Thursday, 6 March, 2008 3:15:09 PM
> > > > > Subject: Re: Obama Poems
> > > > >
> > > > > CHAIRMAN MAO
> > > > >
> > > > > POET WARRIOR PHILOSOPHER CHAIRMAN
> > > > >
> > > > > (one could hold in one hand the Little Red Book and

> > > > > in the other his Poems--and read them going back
> > > > > and forth--a poem, and then some thoughts from the
> > > > > Little Red Book--
> > > > > very amazing!)

> > > > >
> > > > > "Let a Hundred Flowers Bloom"
> > > > >
> > > > > (and have their heads cut off!)

> > > > >
> > > > > yes--
> > > > >
> > > > > POL POT or shall we call him Pol Poet?
> > > > >
> > > > > POETRY LOVER AND RECITER
> > > > > Favorite Poet: Paul Verlaine
> > > > >
> > > > > wrote occasional verses--
> > > > >
> > > > > > Date: Wed, 5 Mar 2008 22:36:58 -0800
> > > > > > From: [REDACTED]
> > > > > > Subject: Re: Obama Poems
> > > > > > To: [REDACTED]
> > > > > >
> > > > > > But do poets do any better as politicians than
> > > > > > politicians do as poetry?
> > > > > > Has anyone read the campaign speech Ezra Pound
> > > > > > wrote when he ran for class president in high
> > > > > > school?
> > > > > >
> > > > > >
> > > > > > ----- Original Message -----
> > > > > > From: steve russell <[REDACTED]>
> > > > > > To: [REDACTED]
> > > > > > Sent: Thursday, 6 March, 2008 1:26:05 AM
> > > > > > Subject: Re: Obama Poems
> > > > > >
> > > > > > Chirot posted this a couple of weeks ago. It's a
> > > > > > fun article. Bloom read the Obama poems. He thought
> > > > > > they were decent. Bloom goes on to ridicule
> > > > > > politicians and other public figures and their
> > > > > > dismal verse. He calls Jimmy Carter "the worst poet
> > > > > > in America." Poor Jimmy. And yet, he (Carter)

> > > > > > remains distinguished, if only as very bad.
> > > > > > >
> > > > > > > Jason Quackenbush <[REDACTED]> wrote: No
> > > > > > > kidding about the second one. I wonder if he still
> > > > > > > writes poetry. Where did these come from?
> > > > > > >
> > > > > > >
> > > > > > > On Wed, 5 Mar 2008, Aryanil Mukherjee wrote:
> > > > > > >
> > > > > > > > for those Obama fans feeling a little low after
> > > > > > > > his tuesday "momentum-check"
> > > > > > > > > here is some mild consolation. two poems (fished
> > > > > > > > > out from the net) Barack
> > > > > > > > > wrote in his college days.
> > > > > > > > >
> > > > > > > > > pretty decent poems for a 19-year-old,
> > > > > > > > > especially the second one.
> > > > > > > > >
> > > > > > > > > aryanil
> > > > > > > > >
> > > > > > > > >
> > > > > >
> > > > >
> > > >
> > >
> >
>

=====

=====

> > > =
> > > > > > > >
> > > > > > > > Pop
> > > > > > > >
> > > > > > > > > Sitting in his seat, a seat broad and broken
> > > > > > > > >
> > > > > > > > > In, sprinkled with ashes,
> > > > > > > > >
> > > > > > > > > Pop switches channels, takes another
> > > > > > > > >
> > > > > > > > > Shot of Seagrams, neat, and asks
> > > > > > > > >

> > > > > > > What to do with me, a green young man
> > > > > > >
> > > > > > > Who fails to consider the
> > > > > > >
> > > > > > > Flim and flam of the world, since
> > > > > > >
> > > > > > > Things have been easy for me;
> > > > > > >
> > > > > > > I stare hard at his face, a stare
> > > > > > >
> > > > > > > That deflects off his brow;
> > > > > > >
> > > > > > > I'm sure he's unaware of his
> > > > > > >
> > > > > > > Dark, watery eyes, that
> > > > > > >
> > > > > > > Glance in different directions,
> > > > > > >
> > > > > > > And his slow, unwelcome twitches,
> > > > > > >
> > > > > > > Fail to pass.
> > > > > > >
> > > > > > > I listen, nod,
> > > > > > >
> > > > > > > Listen, open, till I cling to his pale,
> > > > > > >
> > > > > > > Beige T-shirt, yelling,
> > > > > > >
> > > > > > > Yelling in his ears, that hang
> > > > > > >
> > > > > > > With heavy lobes, but he's still telling
> > > > > > >
> > > > > > > His joke, so I ask why
> > > > > > >
> > > > > > > He's so unhappy, to which he replies . . .
> > > > > > >
> > > > > > > But I don't care anymore, cause
> > > > > > >
> > > > > > > He took too damn long, and from
> > > > > > >
> > > > > > > Under my seat, I pull out the
> > > > > > >

> > > > > > > Mirror I've been saving; I'm laughing,
> > > > > > >
> > > > > > > Laughing loud, the blood rushing from
> > > > > > >
> > > > > > > his face
> > > > > > >
> > > > > > > To mine, as he grows small,
> > > > > > >
> > > > > > > A spot in my brain, something
> > > > > > >
> > > > > > > That may be squeezed out, like a
> > > > > > >
> > > > > > > Watermelon seed between
> > > > > > >
> > > > > > > Two fingers.
> > > > > > >
> > > > > > > Pop takes another shot, neat,
> > > > > > >
> > > > > > > Points out the same amber
> > > > > > >
> > > > > > > Stain on his shorts that I've got on mine,
> > > > > > >
> > > > > > > and
> > > > > > >
> > > > > > > Makes me smell his smell, coming
> > > > > > >
> > > > > > > From me; he switches channels, recites
> > > > > > >
> > > > > > > an old poem
> > > > > > >
> > > > > > > He wrote before his mother died,
> > > > > > >
> > > > > > > Stands, shouts, and asks
> > > > > > >
> > > > > > > For a hug, as I shink*, my
> > > > > > >
> > > > > > > Arms barely reaching around
> > > > > > >
> > > > > > > His thick, oily neck, and his broad back;
> > > > > > >
> > > > > > > 'cause
> > > > > > >

> > > > > > > I see my face, framed within
> > > > > > >
> > > > > > > Pop's black-framed glasses
> > > > > > >
> > > > > > > And know he's laughing too.
> > > > > > >
> > > > > > > =====
> > > > > > >
> > > > > > >
> > > > > > > Underground
> > > > > > >
> > > > > > > Under water grottos, caverns
> > > > > > >
> > > > > > > Filled with apes
> > > > > > >
> > > > > > > That eat figs.
> > > > > > >
> > > > >
> > > > > === message truncated ===
> > > > >
> > > > >
> > > > >
> > > > >
> > > > >
> > > > >
> > > >
> > >
> >
>
>

> > > _____
> > > > > Never miss a thing. Make Yahoo your home page.
> > > > > <http://www.yahoo.com/r/hs>
> > > > >
> > > >
> > > >
> > >
> >
> >
>
>

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255. **Alan Sondheim**

cheap shots

Tue 11 Mar 2008

cheap shots

dances of exaltation and mourning. the most beautiful captured images dance routes. death churns bodies as homes habitus dissolve. these dances beneath the sheets, kira beneath the sheets, 27 small gifs lasedance series. series is cloud clusters; it takes beneath the sheets, gary manes would have dancework darknet decathected decathecting decathection decathects movements _catatonic sex-dances_ or rites passage held in position wise dull transmissions. a catatonic sex-dance molding ingestion beneath the sheets, whose flesh carved into semblance human being). called 'sex-dance' if dual; also 'corporation-dance,' 'money-dance,' 'incorpora- tion-dance,' 'culture-dance,' 'death-dance.' sheavent beneath the sheets, mapping cohering. dance beneath the sheets, like that bees beneath the sheets, course any tonic substance-catatonia (misnomer oxymoron to boot) inscription-sex-dance (the same beneath the sheets, other boot beneath the sheets, terms booting mono-accordance with academy fine arts pay scales. assistance / guidance you need from me? re-mappings back "first life" spaces dancers live geography (where 3d cave is) beneath the sheets, computer sciences beneath the sheets, english. dancer/performer foofwa - this work shown mostly europe laws state california beneath the sheets, without giving will be around then dancer geneva). use dance- space for rehearsal filming (this could motion capture equipment second life beneath the sheets, working significant groups like beneath the sheets, bouncing forth between worlds beneath the sheets, taking mocap data upon has been experimenting performance either solo (foofwa space simulator where avatars can go see hear how everything you? obviously i saw recording stuff. do tending body beneath the sheets, song voice beneath the sheets, among through film beneath the sheets, digital media beneath the sheets, words beneath the sheets, improvisational music beneath the sheets, experimental music; december issue beneath the sheets, beneath the sheets, impossible ritual beneath the sheets, alan sondheim investigates shortcomings impossibilities behavior beneath the sheets, dancer/choreography d'immobile beneath the sheets, based new york geneva beneath the sheets, courses film at brown university. works swiss dancer/ art cackle beneath the sheets, science; he'll remove dancer/choreographer

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256. **Christophe Casamassima**
looking for kevin thurston

Wed 12 Mar 2008

Kevin, my dear, you have been lost to me in cybersexyspace. yo la tengo nada. i need you for a secret mission. call me or write me?

=

Display Cases - Low Priced - In Stock

Stocking economically-priced Display Cases that ship same day. Call today to order and speak to a live person. No minimum required.

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

redirectid=bd4b72c6e5770a89114311812f9a2e22

--

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257. **Jack Foley**
New FlashPoint #10 is UP!

Wed 12 Mar 2008

ANNOUNCING

FLASHPOINT #10

Spring 2008

<http://www.flashpointmag.com> (

<http://www.flashpointmag.com/>)

ANDREA ZEMEL

RAINER MARIA RILKE

ALAN TUCKER

PETER DALE SCOTT

PAUL VALERY

MORRIS COX

CRIS MAZZA

as well as

Peter O'Brien Shahar Gold David Hickman

Kat Meads Ellen Cardona Joan McCracken

David Kaufmann Charles Belbin Sasha Sommeil

T.R. Wang Kent Johnson Nathan Lang

and
Joe Brennan Carlo Parcelli Bradford Haas JR Foley

"Along the frontier
where the arts & politics clash ..."

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258. **David Chirot**

Abortion Ban For American Indians Only - The Washington Independent

Wed 12 Mar 2008

Senator Vitter (R-LA) who launched this amendment, is himself a family values guy exposed last year in a prostitution ring "entanglement." Apparently this is his way of trying to regain his "values" street cred. One can imagine the massive US support for Israeli Apartheid awakening the slumbering monsters in many a rabid brain. After all, this amendment passed easily. Soaring into the 21st century--reconquering and recolonizing the 19th. "all animals are equal but some are more equal than others"--Orwell, Animal Farm

<http://www.washingtonindependent.com/view/abortion-rule-for> --- From the article:

Following scant debate, the Senate last week approved an amendment to an Indian health care bill that would permanently prohibit the use of federal dollars to fund abortions for Native Americans except in rare cases . . .

In addition, there is the intrigue of scandal, for the sponsor of the controversial amendment, Sen. David Vitter (R-La.), made headlines last year for his earlier entanglement<<http://www.cnn.com/2007/POLITICS/07/16/vitter/index.html>>in a prostitution ring. Several abortion-rights sources suggested that Vitter—who built his political career on family-values issues—is trying to bolster his conservative credentials in the wake of that embarrassment.

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259. **William Slaughter**

Notice: Mudlark

Wed 12 Mar 2008

New and On View: Mudlark No. 35 (2008)

The Case of the Danish King Halfdene

Prose Poems by Charles Freeland

Charles Freeland is an Associate Professor of English at Sinclair Community College in Dayton, Ohio, where he teaches composition and creative writing. He

is the author of a chapbook, *Where We Saw Them Last* (Lily Press). His poems have appeared in *The Iowa Review*, *Carolina Quarterly*, *The Threepenny Review*, *Mid-American Review*, *Cream City Review*, *Jubilat*, etc. And he has received a 2008 Individual Excellence Award from the Ohio Arts Council. You can visit his website at charlesfreelandpoetry.net.

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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260. **St. Thomasino**

get well, ge(of) huth

Wed 12 Mar 2008

e·

dear ge(of) huth,

who so many of us love and admire greatly,
and who's name is a conceptual poem in itself,
here's wishing you a speedy recovery.

godspeed. godspeed. godspeed.

ge(of) huth! ge(of) huth! ge(of) huth!

love,

gregory (speaking for a lot of us!)

e· =

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261. **Charles Bernstein**

Discount Code for new Foreman play in New York

Wed 12 Mar 2008

Special Poetics List discount

for Richard Foreman's

DEEP TRANCE BEHAVIOR IN POTATOLAND!

St. Mark's Church, New York

\$18 tickets with the code word "poetics" when reserved over the phone or web.

Call [REDACTED] or visit <http://www.ontological.com> to arrange.

Offer good for shows through March 30.

Foreman provides one of the few out-of-body experiences in the American theater. In this exquisite new work, probably the last of his film/live-actor performance works, the actors present in the theater play puppets to close-ups of actors (in Japan and England) repeating ritual actions and lines. On screen, the actors, sometimes blindfolded, repeating Foreman's set phrases, cross the divide between reality and the imaginary. Their stumbling and their accented speech approximate the conditions of poetry. Foreman's work has always had a ceremonial dimension: paradise without religion. Film is elegiac, live action a prop for our projected aspirations. One hour of nonproductive time in the service of utopia.

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262. **David Hadbawnik**

Announcing New Issue of Front Porch

Wed 12 Mar 2008

Hello listers:

The new issue of Front Porch is now out and I'd like to invite you to pull up a virtual rocker and enjoy the view:

<http://www.frontporchjournal.com/index.asp>

New poems from

Dan Beachy-Quick

Nicolette Bond

Geoff Bouvier

Katie Cappello

Susan Grimm

Joshua Ware

John Wood

ALSO....

Interviews with Geoff Bouvier and John Wood, + various reviews etc.

This is my last issue as editor; Trey Moody, a very bright young poet, is taking over as poetry chief.

The latest issue of *kadar koli*, with poems by Rusty Morrison, Noah Eli Gordon, Valerie Coulton, Joseph Massey, Stephen Vincent, and many others will be out soon -- and with a completely new and refreshing design!

best,

DH

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263. **Ian Randall Wilson**

The Mobile Novel

Wed 12 Mar 2008

Apparently a phenomenon in Japan. None would call it great literature. Topics are often highly melodramatic. Originally written on cell phones, the stories are sent to a site which delivers them to literally millions of subscribers to be read on a cell phone. Now published versions are available. Some have sold 1.2 million copies. A Finn has published a novel written on his cellphone. He's joined by an Italian. In Japan, the writers tend to be young women writing for young women.

?

Nothing like it here in the U.S. One of the thoughts being that Japanese is more conducive to the form because of the packed meaning available in a single ideogram.? Or that the Japanese mobile novels move toward a more poetic rendering. ?Though with all the texting done in the U.S., you'd think it might catch on.

?

In any event, it sounded interesting to me, and it's got all the hallmarks of PP/FF. My phone allows 918 characters per post, about 170 words.

?

So I set up a blog: mobilenovel.blogspot.com

?

I'm writing one a day on a cellphone and then posting to the blog.

?

Ian Wilson

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264. **steve russell**

Re: Discount Code for new Foreman play in New York

Wed 12 Mar 2008

I'm jealous. Only New Yorkers get to see Foreman. That man has redefined theatre.

Charles Bernstein <[REDACTED]> wrote: Special Poetics List discount for Richard Foreman's

DEEP TRANCE BEHAVIOR IN POTATOLAND!

St. Mark's Church, New York

\$18 tickets with the code word "poetics" when reserved over the phone or web.

Call [REDACTED] or visit <http://www.ontological.com> to arrange.

Offer good for shows through March 30.

Foreman provides one of the few out-of-body experiences in the American theater. In this exquisite new work, probably the last of his film/live-actor performance works, the actors present in the theater play puppets to close-ups of actors (in Japan and England) repeating ritual actions and lines. On screen, the actors, sometimes blindfolded, repeating Foreman's set phrases, cross the divide between reality and the imaginary. Their stumbling and their accented speech approximate the conditions of poetry. Foreman's work has always had a ceremonial dimension: paradise without religion. Film is elegiac, live action a prop for our projected aspirations. One hour of nonproductive time in the service of utopia.

Do You Yahoo!?

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

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265. **Stephen Vincent**

Talking on "Haptics(& poetry)" Tonight/Radio

Wed 12 Mar 2008

Stephen Vincent interviewed by Richard Kamler on Art Talk, tonight, @ 7:30PM (San Francisco West Coast Time) on KUSF @ 90.3FM, or streaming live on kusf.org and/or download the show you want to listen to at your leisure

If you miss it, catch in a couple weeks as a Podcast, as well as a number of interesting other talks. Detail listed below.

For 'visible' haptics go to my blog for various jpeg entries:
<http://stephenvincent.net/blog/>

Enjoy,

Stephen Vincent

Richard Kamler <[REDACTED]> wrote: Date: Tue, 11 Mar 2008 10:50:46 - 0700 (PDT) From: Richard Kamler <[REDACTED]> Subject: Art Talk, Wednesdays, @ 7:30PM on KUSF @ 90.3FM, or streaming live on kusz.org and/or download the show you want to listen to at your leisure at www.richardkamler.org To: [REDACTED]

Friends.

ArtTalk is a series of conversations, provocations, dialogues with artist, activists, performers, writers and community engaged folks working, writing and performing in and around the edges and center of art and social practice.

I host ArtTalk. It airs every Wednesday at 7:30pm on KUSF at 90.3FM

You can go to www.richardkamler.org and click on the Art Talk link to listen to the archive of past shows.

Recently aired shows get posted every two weeks.

Upcoming show:

Wednesday, March 12, Stephen Vincent, Poet, Walker, Haptic Drawer

Partial list of Guests to date

> >And an almost full list archived on my web site.

www.richardkamler.org

Faithful Fools,

Connie Wolfe, Director and CEO, Contemporary Jewish Museum

Roberto Gutierrez, Theater Director, Educator

Maria del Carmen Carrion & Jill Dawsey, Curators, New Langton Arts

Rosa Maria Valdez, Artist

Susan Greene & Friends, Artists from Internal Exile Exhibit

Peter Selz, Art Historian, Critic,

Robin Lasser, Artist, Educator, Parts 1 & 2

Richard Kamler, Artist, Activist, Educator in conversation with Terri Cohn, Part 1 & 2.

Tamar Akov, Cultural Attache, Israeli Consul, San Francisco

Tom Ferentz, 6th St. photography Workshop, Parts 1 & 2

Martha Senger, Artist, Theorist, Goodman Building
and

G2 Institute, Parts 1 & 2 ,

Chris Hardman, Artist, Founder Antenna Theater,
Parts 1 & 2

Conrad Atkinson & Margaret Harrison, Artist's &
Educators, Part 1 & 2.

> > Lincoln Cushing, Author, Poster Archivist

> > Alan Haber, Meggido Project, Furniture-maker,
Activist

> John O'Keefe, Writer, Performer,

> > Taraneh Hemami, Artist

> > Rick Arnitz, Artist

> > Sam Bower, Director, Green Museum.

> > > > Rene de Guzman, Visual Arts Director, Yerba
Center

> > for the Arts.

> > Mel Henderson, Artist.

> > Larry Rinder, Dean, Graduate Program, CCA and
> forme Curator of the Whitney Museum.

> > Clinton Fein, Artist.

> > Gary Sangster, Director, Headlands Center for the
Arts.

> > Bonnie Sherk, Artist, Founder of A Living Library.

> > Jo Hanson, Artist, Former San Francisco Art,

> > Commissioner.

> > > > Rigo, Public Artist.

> >

Richard Kamler. Artist/Director

Seeing Peace: Artists Collaborate with the United Nations

PO Box 22252

San Francisco, CA 94122



www.richardkamler.org

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266. **Lisa Samuels**

Reading in Providence 20 March

Wed 12 Mar 2008

Lisa Samuels will be reading from her poetry book
The Invention of Culture, newly out from Shearsman Books
on Thursday 20 March, 7 pm at Brown University
in the McCormack Family Theater, 70 Brown Street
in Providence Rhode Island
& happy to meet Poetics folk who happen by

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267. **Jonathan Skinner**

Robert Kocik/ Rhrurbarb + more events

Wed 12 Mar 2008

Robert Kocik's RHRURBARB (the new, improved edition) is finally available!

Field Books

ISBN 978-0-9789262-1-2

Perfect-bound, 130pp.

\$15

Available through SPD (Small Press Distribution), or through [_ecopoetics_](#)
(www.ecopoetics.org)

Can remission be written? Can words be so potent and so immediately so? This new title by Robert Kocik (Overcoming Fitness, Autonomedia, 2001) offers the Sore, Oversensitive Sciences a sustained and demonstrative exploration of possible intersections between prosody and pathology. Two forty-six poem series, Remissions and Cinnabar Verses, along with a Preface and a generous Glossary, offer a good cross-section of Kocik's range, from prosody to medicine, neuroscience and biogenetics, to Chinese alchemy and back. The book is by turns metaphysically serious, tender, incisive, comically hilarious, and always demanding of its audience, who will barely recognize their own habits of thought, turned inside out. A rare and masterful return to verse, from the Bureau of Material Behaviors.

Praise for RHRURBARB:

"The back of this book should be Julia Kocik's recipe for oatmeal cookies. The lines, nourishment, distilled drug, beyond balm, take effect pronto and continue: both delivery and system of their time release potential.

Where poetry is seeing, Robert Kocik dares witness and record with the precision of cellular scale. Where poetry is hearing, Robert Kocik leads an alchemical prosodic band of entrainment, healing through frequencies, annealing through registers, building through reverberation.

This poetry prolongs life in grace, in perfect pitches and measures, where form is part helping of inner abundances, of the glowing heat attending rings."

--Stacy Doris

"Robert Kocik's civic concept of the prosodic body infuses language with exuberance. The poems that make up Rhrurbarb exude an agile lucidity releasing a vital body biome, recuperatively.

Visceral brains articulate glistening confluences where physiognomy, the sociochemical and word puncture unite. Rhrurbarb's lush, undulating secretions are a cognitive joy."

--Brenda Iijima

"Robert Kocik likes to describe himself as a prosodist, as opposed to poet. The distinction is ironic given the truly poetic, or cosmological, implications of his unique contribution to missing fields and social services, in 'sore, oversensitive sciences.' If 'pataphysics had a heart, Kocik would be its Jarry."

--Eleni Stecopoulos

UPCOMING ROBERT KOCIK EVENTS

Thursday, MARCH 13, 2008

Two readings with poets

Robert Kocik and Eleni Stecopoulos

at the Poetry Center (SFSU)

3:30 pm HUM 512, free

and at the Unitarian Center

7:30 pm

1187 Franklin (at Geary), \$5

Saturday, MARCH 15, 2008

The New Asklepion

€€€€€€€€ Poetics €€€€ and €€€€€€ Healing €€€€€€€€

featuring ERIC GREENLEAF and ROBERT KOCIK

with guest-curator Eleni Stecopoulos

Saturday MARCH 15, 2008

2:006:00 pm @ the Unitarian Center

1187 Franklin (at Geary), San Francisco, \$5-\$10 admission

The New Asklepion Under the holistic sign of the ancient healing sanctuary, we initiate an interdisciplinary dialogue among those who work at intersections of poetry, dream or altered consciousness, and healing. This afternoon-length program, guest-curated for the Poetry Center by poet and writer Eleni Stecopoulos, features writer-practioners in presentation and public interviews.

€€€€ Eric Greenleaf

Balinese Healing of the Visible and Invisible Worlds, a presentation in three parts, with original videos. A clinical psychologist and author of *The Problem of Evil: Disturbance and its Resolution in Modern Psychotherapy*, Eric Greenleaf directs The Milton H. Erickson Institute of the Bay Area. He does research on trance and healing in Bali, teaches internationally, and trains therapists and Feldenkrais Practitioners in hypnotic communication.

€€€€ Robert Kocik

Designing a Prosodic Building: The Missing Science of Health, Homelessness of Poetry, and Livelihood of Poets.

³What, exactly, do words heal? Under what circumstances?² Poet, essayist, artist, design/builder, Robert Kocik lives in Brooklyn, NY, where he directs the Bureau of Material Behaviors. He is currently developing a building based on ³prosody² and poets¹ imagined relevance to our society. With the choreographer Daria Fain, he has initiated the Prosodic Body<an aesthetics or artscience based on prosody as the bringing forth of everything. His publications include: *Overcoming Fitness* (Autonomedia, 2001), and *Rhrurbarb* (Field Books, 2007).

*

4/4 - 4/6 : Kocik gives a talk on Epigenetic Architecture in the context of the International Arakawa + Gins Architecture and Philosophy Conference/Congress at the University of Pennsylvania -- with the Slought Foundation (details TBA).

4/11 - through July, architecture exhibition at the Urban Institute for Contemporary Arts in Grand Rapids, Michigan.

5/14 Kocik gives a talk/workshop on the Origin of Language and Phonemes in NYC (location and time TBA)

5/28 Kocik reads at Poetry Project (NYC)

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268. **Jacob Edmond**

Re: Reading in Providence 20 March

Wed 12 Mar 2008

Dear Lisa,
Congratulations on your new book and all the best for your reading.
I hope you and your family are enjoying your time in Providence.
Best, as ever,
Jacob

On 13/03/2008, at 2:42 PM, Lisa Samuels wrote:

*Lisa Samuels will be reading from her poetry book
The Invention of Culture, newly out from Shearsman Books*

on Thursday 20 March, 7 pm at Brown University

*in the McCormack Family Theater, 70 Brown Street
in Providence Rhode Island*

& happy to meet Poetics folk who happen by

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269. **CA Conrad**

Ready-To-Eat Individual ----- HA!HA! IT'S FINALLY OUT!

Wed 12 Mar 2008

THE BOOK MANY OF US HAVE BEEN WAITING TO FINALLY GET OUR
HANDS ON!

The collaborative New Orleans book-length poem Frank Sherlock & Brett Evans wrote together has just been released from Lavender Ink Press.

from publisher Bill Lavender:

In New Orleans, USA, during the Year 1 A.K. (After Katrina), Frank Sherlock & Brett Evans sifted through the ration fossils to put words where the food used to be. The latest development resulted in a poem that is a State-of-the-City and post-apocalyptic journal, sealed by a retort pouch and blocked from future contamination. The resulting taste and texture are much more realistic and natural than those normal dehydrated and freeze dried histories.

The big difference is the TASTE, but look what else Ready-To-Eat Individual gives:

ORDER HERE: <http://www.lavenderink.org/readytoeat/>

READ EXCERPTS HERE:

<http://www.lavenderink.org/readytoeat/slides/index.htm>

Buy it from the publisher RIGHT NOW! It's an AMAZING BOOK!
CAConrad
<http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>

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270. **Stephen Baraban**

Re: Abortion Ban For American Indians Only - The Washington Independent

Wed 12 Mar 2008

--- David Chirot <[REDACTED]> wrote:

*Senator Vitter (R-LA) who launched this amendment,
is himself a family
values guy exposed last year in a prostitution ring
"entanglement."
Apparently this is his way of trying to regain his
"values" street cred.
One can imagine the massive US support for Israeli
Apartheid awakening the
slumbering monsters in many a rabid brain.*

Anything bad that happens is because of Israel.

Never miss a thing. Make Yahoo your home page.
<http://www.yahoo.com/r/hs>

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271. **Alan Sondheim**

Roiling encounters and reminder of Millennium show forthcoming.

Thu 13 Mar 2008

Roiling encounters and reminder of Millennium show forthcoming.

Stories are constructed from narrative tropes, here reduced to the minimum as policehamscanner tends towards gaps in transmission, bandwidth skitters,

Who should find the fourteen-year-old boy, the burning apartment intact or thrummed into oblivion, defuge of l.a., hostage, I remain at my desk, there is one encounter, and for that as for many other,s, for example that of a stranger in the city, I hear no end of it, nothing coming forth, no glued to transmission reception, I will be your transitive, I will pass on among ye, I will pass before and behind thee, I will pass within thee, I will pass without thee, and that which

I convey I have already forgotten, I am yaw to your mind, larboard to your starboard.

Who will be that one awaiting completion, who will signify the order of completing, awaiting the completing, passing swiftly by?

<http://www.alansondheim.org/scanner1.mp3>

Reminder: A screening of work at Millennium, 66 East Fourth Street, 8 p.m., Saturday March 15, of work pertaining to these and other emanents generated and roiled among machines of transmission, filtering, reception, with due explanation, a beautiful evening promised for one and all. Please come if you are in the neighborhood of Manhattan, and thank you, we will be more entertaining than policescanner and perhaps more musical

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272. **David Chirot**
Re: The Mobile Novel

Thu 13 Mar 2008

My daughter told me about the cell phone novels a couple years ago. Her interest grew out of personal experience (and interest in al things Japanese.) She and her girlfriends were inventing their own cellphone languages among themselves using a similar method to speak in their own "codes" You mix words, symbols, emoticons, letters capitals or small, abbreviations, acronyms, punning sings, etc etc etc.

I posted this article here on buffalo list and to my blog from the NY Times when it came out in January. There's a lot about these novels on the web and you can check out the Japanese sites.

<http://davidbaptistechirot.blogspot.com/2008/01/cell-phone-novels-dominate-japanese.html>---

As the article notes, Japanese women have been writing novels since Lady Murasaki's The Dream of the Red Chamber in the 11 the century,

The contemporary cell novels are written by young people who don't read "professional novelists," but are influenced by comic books. The sentences and paragraphs are short. The style grew out of cell phone messaging, with its brevity and removal of extraneous descriptions and backgrounds, character developments. Dialogue plays a great role. All these are found in the minimal texts of the comic books the writers read. One woman who used to write cellphone works has moved on the computer due to her fingers bleeding from the high speed punching of the cell phone style. In the article a commentator notes that her style is developing a richness and depth not possible with the cell phone style.

I'd hesitate to say the cell phone novel is due to the "packed meanings of the ideogram" as what the cell phone novels are noted for is the absence of this. They are a minimalization of elements and depend on familiar cliches for the high speed comprehension of "keeping it simple," using a shorthand manner of communication that takes up less space as text and is more quickly responded with. The diary form is used a lot because its entries dealing with concentrated spaces of time works well for an emotional development--the same method used for a millenium in many Japanese novels.

A huge international bestseller *The Girls of Riyadh* by the Saudi writer Rajaa Alsanea. uses email exchanges a great deal. At a very well attended and enthusiastic reading of the novel and discussion afterwards, (in Arabic and English) the author explained that in Muslim cultures as strict as Saudi Arabia's, where there are strict restrictions on direct communication between the sexes, women have been finding an expansion of freedom of expression via emails, so this seemed a natural form to use in the novel. A lot of the diary entries and dialogues, reflections and thoughts, are all conveyed as email messages rather than standard prose forms--because the novel is really a development of the world that exists as email, as the cell phone novels grew out of the text messaging world's methods of communication. It's not as condensed and simplified as the cell phone novels, but for the author and her readers, works in the opposite direction, allowing for a greater complexity of expression than allowed in other forms, because it is among women separate from men. Within the cultural contexts in which this writing is emerging, this has had an immense impact.

This novel has been part of an upsurge in writing among women in Muslim countries, as in writing women have already from the culture a shared space which they are much more in control of than outside this community and among males.

Here's a note re the ways in which the book, which has a fortune-telling character--actually forecast its own future in the media:

*An unknown girl in her early twenties decides to narrate the story of her friends. She is like a modern Scheherazade that narrates these stories every weekend. Her motivation is to revenge the tyranny of life and the society against her friends. Each chapter in the novel starts with a piece of poetry, a verse from the Quran, or lyrics from a famous song that captured the idea of the chapter.

The narrator sends e-mails from her internet group to the subscribers. Those e-mails as the narrator forecasts in the novel stir the media especially popular newspapers in Saudi like *Al-Riyadh*, *Al-Watan* and *Al-Jazeera* which happened in real life after the novel was published. This kind of forecasting added reality

and intrigue to the novel. In one segment, the narrator says that she will probably be interviewed on Al-Arabiya TV by one of the most important interviewers in the Arab World: Turki Al-Dakheel (his style is similar to Tim Sebastian in Hard Talk on BBC or Ted Koppel on ABC news) which also took place.*

I think what's interesting is to find what a role women's writing plays in making use of emails and text messaging in creating novels from out of girls' and women's inter-communications in different cultures around the world. This is an aspect quite different in terms of changing writing and discourses and society it is hoped via new technologies than the standard ones usually discussed in the West re the same technologies.

After all, it was my daughter who introduced me to the existence of the cell phone novels a couple years ago and told me about the codes she and her girlfriends were creating among themselves. It was exciting to her because of the ways traditional women's roles and forms were being explored by women writers using new technologies in ways which began from personal messaging and launched surprise best sellers. It meant a direct connect from a personal world to a much larger community and readership that is exciting and different and can have a large impact in society. . The technological-cultural leaders were females, not the "usual suspects" and the same-old-same-old ideas of what may and may not be "radical."

I

On 3/12/08, Ian Randall Wilson <[REDACTED]> wrote:

>

> Apparently a phenomenon in Japan. None would call it great literature.

> Topics are often highly melodramatic. Originally written on cell phones, the

> stories are sent to a site which delivers them to literally millions of

> subscribers to be read on a cell phone. Now published versions are

> available. Some have sold 1.2 million copies. A Finn has published a novel

> written on his cellphone. He's joined by an Italian. In Japan, the writers

> tend to be young women writing for young women.

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> Nothing like it here in the U.S. One of the thoughts being that Japanese

> is more conducive to the form because of the packed meaning available in a

> single ideogram.? Or that the Japanese mobile novels move toward a more

> poetic rendering. ?Though with all the texting done in the U.S., you'd

> think it might catch on.

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>
> In any event, it sounded interesting to me, and it's got all the hallmarks
> of PP/FF. My phone allows 918 characters per post, about 170 words.
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> So I set up a blog: mobilenovel.blogspot.com
>
> ?
>
> I'm writing one a day on a cellphone and then posting to the blog.
>
> ?
>
>
> Ian Wilson
>

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273. **Pierre Joris**

Re: Super-contemporary French poets

Thu 13 Mar 2008

Hi Letitia,

there's a goodly number of contemporary French poets that need translating.
Here are a few names to check out, off the tope of my head:

Matthieu Messagier

Jean-Pierre Faye

Seyhmus Dagtekin

Natalie Quintale

Jean-Marie Glaize

Liliane Giraudon

Christian Prigent

Jean Portante

Eric Sarnier

Geneviève Clancy

Adeline

Jean-Christophe Bailly

André Velter

Pascale Monnier
etc.

Than there are a whole range of francophone poets from North Africa that need translating. Check out the following anthology, to begin with:

Abdellatif Laâbi, *La poésie marocaine (de l'indépendance à nos jours)*, La Différence, 2005.

Pierre

On Mar 10, 2008, at 3:30 PM, L Trent wrote:

Hi all,

I am trying my hand at translating, but I'm having a hell of a time finding a super-contemporary (as in, a poet that has had only one or two books out, is still in 30's or 40's) French poet to translate. It's difficult to google for French poets (in French, of course), as (much like when you google "American poets") lots of pages about 19th & early 20th century poets come up, but not much that seems anywhere near as contemporary as I want to be, even when I include the word "contemporary" in the search. My goal is to find a very interesting, very contemporary poet & create a translation relationship with the poet, but I'm having trouble. This is probably partly because my French is not exactly amazing. I had hoped to study for a few months (to brush up from my four-year study as an undergrad) and then begin translating, but I now feel I'd better begin translating now and use that as way to both begin a new writing project and improve vocab (which is my primary weakness). I think that if I knew major French publishers or even major French online bookstores, this would be a lot easier, but I just don't know those things and I'm not exactly sure how to go about looking.

So, all of that to say, does anybody know of a source to find super-contemporary French poetry? I'm interested in anything--online journals, online bookstores, publishers, individual poets' pages, etc. And, even better, does anybody know any super-contemporary french poets doing

*OULIPO or experimental-formal poetry? I think if I could just find a key in,
I could find somebody who catches my fancy.*

Thanks for any and all help.

Letitia T

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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274. **Mary Jo Malo**

Re: Abortion Ban For American Indians Only - The Washington Independent

Thu 13 Mar 2008

Forced sterilizations were abhorrent as well.

And yes, David. Perhaps you might ease up on the rhetoric. When you generalize or stereotype all Israelis, viz their government, should you be lumped in with all the ugly Americans, viz our government? Any language which objectifies others is suspect, whether from politicians or artists.

Mary Jo Malo

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

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

On Wed, Mar 12, 2008 at 11:35 PM, Stephen Baraban

<[REDACTED]> wrote:

| *Anything bad that happens is because of Israel.*

David Chirot <[REDACTED]> wrote:

Senator Vitter (R-LA) who launched this amendment, is himself a family values guy exposed last year in a prostitution ring "entanglement." Apparently this is his way of trying to regain his "values" street cred. One can imagine the massive US support for Israeli Apartheid awakening the slumbering monsters in many a rabid brain.

> Never miss a thing. Make Yahoo your home page.
> <http://www.yahoo.com/r/hs>
>

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275. **Adam Fieled**
Jordan Stempleman in Jacket
Thu 13 Mar 2008

There is a new review up of Jordan Stempleman's Otoliths book Facings in Jacket #35. The review was written by me, and its basis is a comparison between Jordan's book and John Ashbery's Self-Portrait in a Convex Mirror. You can read the review here:

<http://www.jacketmagazine.com/35/r-stempleman-rb-fieled.shtml>

Many Thanks,
Ad

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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276. **David-Baptiste Chirot**
Re: Abortion Ban For American Indians Only - The Washington Independent
Thu 13 Mar 2008

Dear Stephen

No--it is saying that the old US ways are being retriggered by their new ones abroad.

The actions the US takes abroad come back to take effect here--

The contempt of human life the US expresses in Iraq and Afghanistan, is starting to launch into Pakistan and Somalia and is bound and determined to launch into Iran and again in Latin America--

it expresses on peoples in the US. Katrina gave ample evidence of this as does the treatment of immigrants, foreign employees of US contractors in the US "reconstructing" New Orleans, the decaying infrastructure, the lack of health care for millions, the continual savings and loan and mortgages billion dollar rip offs, the treatment of veterans, the privatization of the public sphere, the swelling poverty, the ever mounting debt to dump on the next generations--

Abu Ghraib, Guantanamo, Gaza, secret torture sites around the world--express the vast extent of this contempt and it is being spread all over again inside the US.

Being genocidal itself, the US has sponsored this all over the world, and the singling out of the American Indians is a reminder to others of what the US can do and is doing. On her last visit to Israel Condoleezza Rice outraged her hosts because she kept saying how much it reminded her of the American South of her childhood in the 1950s. If that's what the US supports abroad, that's still what it supports here. People talk about change, but this vote singling out the Indians as usual, shows that things may not have changed all that much after all in many ways. (The 14th Amendment when first written and passed specifically excluded American Indians.) No matter who is President, most of the same bunch that voted this through last week will still be in office. The corporations will still own that's been handed over to them in the last 7 years, and the same wars will still be going on, if not a few new ones, guided by the same polices. I haven't heard any of the candidates speak about human and civil rights, peace, respect and dialogue with others around the world. All they talk about is war and terrorism and security. And why? because the only economy left anymore is based on weapons and security and, as Orwell predicted, an Endless War to keep alive the hatred and contempt. The United States refused to sign the International Recognition of the Rights of Indigenous Peoples--and this latest anti-Indian bill makes it very clear why they didn't. The US still refuses to recognize Indians as human beings equal with themselves.

This says plain as day Indians are not humans with rights like others.

"All animals are equal but some are more equal than others."

i just saw a documentary made by an Australian woman about her correspondance with an Iraqi woman before and during the War in Iraq.

The last email in the film from Iraq says simply:

"Don't they know we are not insects, we are human beings?"

Judging by the daily rhetoric across all the media in the US, one would have to

say--no. The US thinks all but some of its citizens and a few of its friends are insects.

A friend and I went to the American Indian Health Center here in Milwaukee and the Government is closing it down. Why waste money on insects?

When was the last time any of our "leaders" spoke about human rights? or for that matter civil rights? All I hear speaking personally is nothing but more bombing more war more greed more killing more hate more self serving bullshit and feel-good lies, and such brilliant things as we need to focus on the "right war." And to be terrified out of our minds about Iran, Venezuela, the Indian President of Bolivia, the Mexicans, the "hostile savage terrorists" among the American Indians like Leonard Peltier.

It still sounds like the terror of the Puritans faced with the "savages" and the wilderness, the unknown that has to be annihilated so that it can be known and owned, and the witch trials to make sure no one has a dissenting or strange thought in the New Jerusalem.

"Whats so funny about peace love and understanding?" It doesn't yield the fabulous billions that the fear and war and hate does. It doesn't make some people feel truly great as they look down and squash the insects. For "reasons of security" it's not supposed to be possible to even think those thoughts anymore. That means the fear and killing and prisons and poverty and hate are just going to keep rolling right along. That's the message I hear anyway.

Date: Wed, 12 Mar 2008 20:35:50 -0700

From: [REDACTED]

Subject: Re: Abortion Ban For American Indians Only - The Washington

Independent

To: [REDACTED]

--- David Chirot <[REDACTED]> wrote:

*Senator Vitter (R-LA) who launched this amendment,
is himself a family
values guy exposed last year in a prostitution ring
"entanglement."*

*Apparently this is his way of trying to regain his
"values" street cred.*

*One can imagine the massive US support for Israeli
Apartheid awakening the
slumbering monsters in many a rabid brain.*

Anything bad that happens is because of Israel.

Never miss a thing. Make Yahoo your home page.

<http://www.yahoo.com/r/hs>

Need to know the score, the latest news, or you need your Hotmail®-get your "fix".
<http://www.msnmobilefix.com/Default.aspx=>

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277. **Barry Schwabsky**

Re: Abortion Ban For American Indians Only - The Washington Independent

Thu 13 Mar 2008

Where is the stereotyping of Israelis? You might disagree with the characterization of the system by which they deal with Palestinians as "apartheid" but it is not a characterization of any or all Israelis.

But speaking of apartheid, see the article by the Israeli journalist Yonatan Mendel in this week's London Review of Books (http://www.lrb.co.uk/v30/n05/mend01_.html):

If the words occupation, apartheid and racism (not to mention Palestinian citizens of Israel, bantustans, ethnic cleansing and Nakba) are absent from Israeli discourse, Israeli citizens can spend their whole lives without knowing what they have been living with. Take racism (Gizâ€™anut in Hebrew). If the Israeli parliament legislates that 13 per cent of the countryâ€™s lands can be sold only to Jews, then it is a racist parliament. If in 60 years the country has had only one Arab minister, then Israel has had racist governments. If in 60 years of demonstrations rubber bullets and live ammunition have been used only on Arab demonstrators, then Israel has a racist police. If 75 per cent of Israelis admit that they would refuse to have an Arab neighbour, then it is a racist society. By not acknowledging that Israel is a place where racism shapes relations between Jews and Arabs, Israeli Jews render themselves unable to deal with the problem or even with the reality of their own lives.

The same denial of reality is reflected in the avoidance of the term apartheid. Because of its association with white South Africa, Israelis find it very hard to use the word. This is not to say that the exact same kind of regime prevails in the Occupied Territories today, but a country neednâ€™t have benches â€œfor whites onlyâ€™ in order to be an apartheid state. Apartheid, after all, means â€œseparationâ€™, and if in the Occupied Territories the settlers have one road and Palestinians need to use alternative roads or tunnels, then it is an apartheid road system. If the separation wall built on thousands of dunams of confiscated

West Bank land separates people (including Palestinians on opposite sides of the wall), then it is an apartheid wall. If in the Occupied Territories there are two judicial systems, one for Jewish settlers and the other for Palestinians, then it is an apartheid justice.

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

From: Mary Jo Malo <[REDACTED]>

To: [REDACTED]

Sent: Thursday, 13 March, 2008 1:00:02 PM

Subject: Re: Abortion Ban For American Indians Only - The Washington Independent

Forced sterilizations were abhorrent as well.

And yes, David. Perhaps you might ease up on the rhetoric. When you generalize or stereotype all Israelis, viz their government, should you be lumped in with all the ugly Americans, viz our government? Any language which objectifies others is suspect, whether from politicians or artists.

Mary Jo Malo

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

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

On Wed, Mar 12, 2008 at 11:35 PM, Stephen Baraban

<[REDACTED]> wrote:

| *Anything bad that happens is because of Israel.*

David Chirot <[REDACTED]> wrote:

| *Senator Vitter (R-LA) who launched this amendment, is himself a family values guy exposed last year in a prostitution ring "entanglement." Apparently this is his way of trying to regain his "values" street cred. One can imagine the massive US support for Israeli Apartheid awakening the slumbering monsters in many a rabid brain.*

> Never miss a thing. Make Yahoo your home page.

> <http://www.yahoo.com/r/hs>

>

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278. **Charles Alexander**

reading this SATURDAY: Charles Alexander & Beverly Dahlen

Thu 13 Mar 2008

Hi everyone,

This one's in Tucson, so I don't imagine many on the Poetics List can make it. But if you find yourself in the Sonoran Desert . . .

I hope you can come on Saturday night, March 15, at 7pm, to the Drawing Studio, 33 S. 6th Ave. (halfway between Broadway & Congress on the east side of the street), to hear me read along with visiting San Francisco poet Beverly Dahlen.

Details at <http://www.gopog.org>

Also, a bit I wrote about Beverly's last book back in fall 2006 on my blog at

<http://chax.org/2006/09/reading-reading-18-20-by-beverly.html>

And if you can't make this one, perhaps you can make it on April 25, 6:30pm, when I read with Ron Silliman, with music by James Fei, at the CUE Art Foundation, 511 W. 25th St. (between 10th & 11th Avenues). That event takes place during the exhibition of paintings by Cynthia Miller (whose paintings and art consultation & assistance have been a key part of Chax Press over the last two-plus decades), and the exhibition opening is April 24 from 6pm until 8pm. For more information please see the CUE Art Foundation web site at

<http://www.cueartfoundation.org>

Thanks,

Charles

charles alexander

chax press



650 e. ninth st.

tucson arizona 85705



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279. **Eric Dickey**

Re: Super-contemporary French poets

Thu 13 Mar 2008

To Topos: Poetry International Spring 2005 issue North African Voices contains English translations of contemp poets writing in French, Berber, and Arabic.

For back issues: http://oregonstate.edu/dept/foreign_lang/totopos/index.html.

Eric

Pierre Joris <[REDACTED]> wrote:

Hi Letitia,

there's a goodly number of contemporary French poets that need translating.
Here are a few names to check out, off the top of my head:

Matthieu Messagier

Jean-Pierre Faye

Seyhmus Dagtekin

Natalie Quintale

Jean-Marie Glaize

Liliane Giraudon

Christian Prigent

Jean Portante

Eric Sarner

Geneviève Clancy

Adeline

Jean-Christophe Bailly

André Velter

Pascale Monnier

etc.

Than there are a whole range of francophone poets from North Africa that need translating. Check out the following anthology, to begin with:

Abdellatif Laâbi, *La poésie marocaine (de l'indépendance à nos jours)*, La Différence, 2005.

Pierre

On Mar 10, 2008, at 3:30 PM, L Trent wrote:

Hi all,

I am trying my hand at translating, but I'm having a hell of a time finding

a super-contemporary (as in, a poet that has had only one or two books out,

is still in 30's or 40's) French poet to translate. It's difficult to google

for French poets (in French, of course), as (much like when you google "American poets") lots of pages about 19th & early 20th century poets come

up, but not much that seems anywhere near as contemporary as I want to be,

even when I include the word "contemporary" in the search. My goal

is to
find a very interesting, very contemporary poet & create a translation
relationship with the poet, but I'm having trouble. This is probably
partly
because my French is not exactly amazing. I had hoped to study for a
few
months (to brush up from my four-year study as an undergrad) and
then begin
translating, but I now feel I'd better begin translating now and use
that as
way to both begin a new writing project and improve vocab (which is my
primary weakness). I think that if I knew major French publishers or
even
major French online bookstores, this would be a lot easier, but I
just don't
know those things and I'm not exactly sure how to go about looking.

So, all of that to say, does anybody know of a source to find
super-contemporary French poetry? I'm interested in anything--online
journals, online bookstores, publishers, individual poets' pages,
etc. And,
even better, does anybody know any super-contemporary french poets
doing
OULIPO or experimental-formal poetry? I think if I could just find a
key in,
I could find somebody who catches my fancy.

Thanks for any and all help.

Letitia T

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>

Partnership: Affaires culturelles de la Ville de Lancy, Haute école d'art et de design (HEAD Genève)

Information: [REDACTED], 4 [REDACTED] or 4 [REDACTED]

Directions: route de Grand-Lancy 8, trams 15 and 17, stop Mairie=

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281. **William Allegrezza**

New ebooks/books from Moria.

Thu 13 Mar 2008

Two new e-chaps/chapbooks are ready to be downloaded free or purchased in print from Moria.

Charles Perrone's *Six Seven*
and Charles Freeland's *Furiant, Not Polka*.

You can download copies of them at <http://moriapoetry.com/ebooks.html>.

For more info, contact me.

Bill Allegrezza

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282. **Nic Sebastian**

Re: ten questions on publication -- Neil Aitken

Thu 13 Mar 2008

[http://verylikeawhale.wordpress.com/2008/03/13/ten-questions-2-neil-aitken/Nic Sebastian](http://verylikeawhale.wordpress.com/2008/03/13/ten-questions-2-neil-aitken/Nic-Sebastian)<http://verylikeawhale.wordpress.com/>=

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283. **Dustin Williamson**

Karl Saffran and Shafer Hall reading in NYC, March 16 at Zinc-TRS

Thu 13 Mar 2008

Sunday, March 16 at the Zinc-TRS:

KARL SAFFRAN & SHAFER HALL

6:30 PM

Zinc Bar

90 West Houston (beneath the Barbie fur shop)

\$5 goes to the poets. If you don't have \$5, come anyway.

----- Karl Saffran is fluent in Rilke,
Machado and Merce Cunningham. He has passed his Saturn Return, can tell

the Odyssey from memory and makes great fried chicken. He's so pretty when he's not drinking. When not practicing the above skills, he is the bookstore manager at Woodland Pattern, in Milwaukee, WI.

Shafer Hall is "American, petite, very pretty brunette, 5 feet 5 inches and 105 pounds." He is part of "a sophisticated and lucrative operation with a multi-tiered management structure" for which he will someday be held accountable.*

*also the author *Never Cry Woof* (No Tell Book)

Upcoming Zinc-TRS readings:

March 23: No reading. Some religious something or other.

March 30: Alifair Skebe & Genya Turovskaya (hosted by Douglas Rothschild)

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284. **Jill Jones**

Re: Super-contemporary French poets

Thu 13 Mar 2008

Patrick Dubost - he lives in Lyon

Cheers,
Jill

Jill Jones



website: www.jilljones.com.au

blog: rubystreet.blogspot.com

On 13/03/2008, at 10:36 PM, Pierre Joris wrote:

Hi Letitia,

there's a goodly number of contemporary French poets that need translating. Here are a few names to check out, off the tope of my head:

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Seyhmus Dagtekin

Natalie Quintale

Jean-Marie Glaize

Liliane Giraudon

Christian Prigent

Jean Portante
Eric Sarner
Geneviève Clancy
Adeline
Jean-Christophe Bailly
André Velter
Pascale Monnier
etc.

Than there are a whole range of francophone poets from North Africa that need translating. Check out the following anthology, to begin with:

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Pierre
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primary weakness). I think that if I knew major French publishers or even major French online bookstores, this would be a lot easier, but I just don't know those things and I'm not exactly sure how to go about looking.

So, all of that to say, does anybody know of a source to find super-contemporary French poetry? I'm interested in anything--online journals, online bookstores, publishers, individual poets' pages, etc. And, even better, does anybody know any super-contemporary french poets doing OULIPO or experimental-formal poetry? I think if I could just find a key in, I could find somebody who catches my fancy.

Thanks for any and all help.

Letitia T

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris
244 Elm Street
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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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285. **Poetry Project**
Events at The Poetry Project March
Thu 13 Mar 2008

We have a great Friday night event and then comes holy week here at the church. There will be no readings while we relax and contemplate matters of the spirit. We will return on March 24th!

Friday, March 14, 10 PM
The Poetics Orchestra

Drew Gardner's Poetics Orchestra is an ensemble of poets and musicians conducted using hand signals and rhythmic forms to shape collective improvisation. Past musical participants have included many avant-jazz players, rock musicians, and the contemporary chamber orchestra Alarm Will Sound. The aim of the ensemble is to reunite poetry and music in a collaborative, improvisational spirit. *Featured poets will be Julie Patton and Katie Degentesh*

Monday, March 24, 8 PM

Margo Berdeshevsky & Evie Shockley

Margo Berdeshevsky currently lives in Paris. Her debut poetry collection, *But a Passage in Wilderness*, has just been published by The Sheep Meadow Press (2007). Her honors include the Robert H. Winner Award from the Poetry Society of America, The Chelsea Poetry Award, Kalliopeís Sue Saníel Elkind, places in the Pablo Neruda and Ann Stanford Awards. Her writing has appeared in *Agni*, *The Southern Review*, *The Kenyon Review*, *Poetry Daily*, *New Letters*, *Poetry International*, *Margie*, *Pool*, *Meena*, *SiÈcle 21*, *Europe*, *Poetry Review* (UK), *Nimrod*, *Rattapallax*, *ACM*, *Women's Studies Quarterly* and more. Her *Tsunami Notebook* of poems and photographs was made during and following a journey to Sumatra in Spring 2005 to work in a survivors¹ clinic in Aceh. A ³visual poem² series, *The Ghosts of Versailles* was seen at the Parisian Galerie Benchaieb. Her poetic novel, *Vagrant*, and an illustrated collection of short stories, *Beautiful Soon Enough*, are next at the gate. Evie Shockley is the author of *a half-red sea* (2006) and a poetry chapbook, *The Gorgon Goddess* (2001), both published by Carolina Wren Press. Her work has appeared or is forthcoming in numerous journals and anthologies, including *1913: a journal of forms*, *Hambone*, *HOW2*, *No Tell Motel*, *PMS:PoemMemoirStory*, *Studio*, *Talisman*, and *The Ringing Ear: Black Poets Lean South*. In 2007, she guest edited ³~QUEST~²: a special issue of *MiPOesias* featuring the work of contemporary African American poets and is currently serving as a guest editor of *jubilat*. She is at work on a critical book, a study of race and innovation in African American poetry that attempts to redefine ³black aesthetics,² supported by fellowships from the ACLS and the Schomburg Center for Research in Black Culture. Shockley, a Cave Canem graduate fellow, teaches African American literature and creative writing at Rutgers University, New Brunswick.

Wednesday, March 26, 8 PM

Poet in New York

Join us as we revisit Federico García Lorca's *Poet In New York*, newly translated by Pablo Medina and Mark Statman and published by Grove Press. Written during Lorca's nine months as a student at Columbia University at the beginning of the Great Depression, this is widely considered one of the most

important books he ever wrote, and one of the greatest book of poems ever written about New York City. With Ron Padgett, Jaime Manrique, Bill Zavatsky, Jane LeCroy, Pablo Medina, Mark Statman, Iraida Iturralde, Aristides Falcon and flamenco music with Roman Diaz on cajon, Carlos Revollar on guitar and other musicians tba.

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

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

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

131 East 10th Street at Second Avenue

New York City 10003

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



www.poetryproject.com

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

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

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

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286. **Daniel Godston**

365 days project

Thu 13 Mar 2008

Here's an amazing archive of audio files:

<http://www.wfmu.org/365/index.shtml>. From the site:

365 days of cool and strange and often obscure audio selections.

Some words to describe the material featured would be... Celebrity, Children, Demonstration, Indigenous, Industrial, Outsider, Song-Poem, Spoken, Ventriloquism, and on and on and on. The best thing to do is to simply listen.

Unlike a blog/journal/website consisting of one or a small group of contributors, 365 Days has over 200 people sharing from their stash of aural treasures.

This site is mirrored at UbuWeb and we thank you for downloading, listening and sharing with others this material.

Yours,

The 365 Days Project

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287. **Gary Sullivan**

What Is Your Book Cover Trying to Tell Us?

Thu 13 Mar 2008

See:

<http://garysullivan.blogspot.com>

Shed those extra pounds with MSN and The Biggest Loser!

[http://biggestloser.msn.com/=](http://biggestloser.msn.com/)

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288. **Alan Sondheim**

true world newsreel

Fri 14 Mar 2008

true world newsreel

The newsreel of part-objects, snippets of radio communication as heard, stuttered stories which remain incomplete, deferred, a call for help from a vessel, things burning, missing, people with guns, raptures, misrecognition, what makes the night go faster in Brooklyn New York and everywhere. This is the truth of cinema, raw-fed documentary. If there were a narrative ground, this would be it; if there were recuperation, this would be the initial stages of constitution. Everything defers to raw data, which, by a circuitous route, announces itself, establishes sequencing by repetition. Every inscription is unique, of a sort or type, typed. The lexicon of events is narrow. Listening reveals nothing but whispers that there is nothing to be revealed, or what is present is of revelation. What remains to be said or inscribed is the coagulation of culture. Every culture has a theory sifting coagulation; such a theory is culture. There is no gainsaying this, no way to make headway, no events; there is voice.

<http://www.alansondheim.org/newsreel.mp3>

<http://www.alansondheim.org/news2.mp3>

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289. **Mary Jo Malo**

Re: Abortion Ban For American Indians Only - The Washington Independent

Fri 14 Mar 2008

The system IS the people, its victims and victimizers. If calling it Nazism hasn't helped, I doubt describing it as apartheid will, even though both might be closer to the truth. The powerless need more than rhetoric, and revolutions usually only change the face of the oppressor. So just exactly where has a more concise liberation language affected the depth of change required for this or any other conqueror's paradox? If other more powerful nations begin to press their own misguided agendas in the region, we'll need a whole new vocabulary to describe it. A country's electorate must have an incentive to change a cycle of disastrous policies. Any constructive ideas?

THE PUBLIC

somewhere this night
a son is dragged in the street
and left on the caked mud
his face contorted in a silent scream
his shiny eyes bulging in the darkness
quickly the rope is reclaimed
ululations pierce the heavy calm
and shouts of revenge echo
between quiet houses suddenly lit up
then sputter towards dawn
when the sun ignites the sky and
all resumes against hope

somewhere else
the light has gone out of her baby's eyes
she holds the dead child to her dry breast
lowering her head
whispering dry words of comfort
rocking

in secret places
lovers are right in their wetness
but when they separate
are recruited for a cause
by the hopeless knowing
the always already

Mary Jo Malo

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

On Thu, Mar 13, 2008 at 10:16 AM, Barry Schwabsky

<[REDACTED]> wrote:

Where is the stereotyping of Israelis? You might disagree with the characterization of the system by which they deal with Palestinians as "apartheid" but it is not a characterization of any or all Israelis.

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290. **William James Austin**

Blackbox submissions

Fri 14 Mar 2008

Hello everyone,

The submission period for the Blackbox winter gallery is now open.? It will remain open for approximately two weeks.? Be certain to follow the guidelines on the Blackbox page.? As always, go to WilliamJamesAustin.com and follow the Blackbox link for guidelines and previous galleries.

Thank you for continuing to support my little project.

Best, Bill

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291. **Ian Randall Wilson**

The Mobile Novel

Fri 14 Mar 2008

I'd hesitate to say the cell phone novel is due to the "packed meanings of the ideogram" as what the cell phone novels are noted for is the absence of this.

Packed meaning in a single ideogram as compared to English. At least as how a Japanese student of mine demonstrated that a single ideogram would take several words in English if not a sentence to say the same thing.

As I've been writing the episodes -- and I have 6 posted now with several more already written -- I'm starting to observe the tropes I'm using.? I'm not someone who typically communicates through text message (the amateur you describe).? Email, yes, but in a business setting, which requires complete sentences.

?

I'm approaching this mobile novel project as a writer with a new form.? But I wonder if the form can work in English without resorting to ROFL and BFF and other similar abbreviations.? I don't know yet.? I am finding that I'm resorting

to shorter sentences.? I'm also dumping description because of the space limitations.? I'm trying to do the work with brushstrokes.

?

I had thought about getting a full size keyboard for the text message device but that would change the way the pieces are being written.? You do go for shorter words when you only have your thumbs to type with. ?Also, as the counter of the characters remaining clicks down, you find yourself paring back further and further.

?

Ian

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292. **Martha King**

M.Dubris & G.O'Brien read April 3

Fri 14 Mar 2008

Prose Pros presents:

Â

Â Maggie Dubris & Geoffrey Oâ€™Brien

Thursday, April 3 6:30-8:30 p.m.

(note that the reading starts at 6:30!)

at The Telephone Bar & Grill â€” 149 Second Avenue btw 9th & 10th Streets

all trains to Union Square, 6 to Astor Place, F to Second Avenue

Â

Maggie Dubris is the author of *Skels* (Soft Skull Press 2004), *Weep Not, My Wanton* (Black Sparrow Press 2002), and *WillieWorld* (Cuz Editions, 1998). She played guitar and wrote songs for the all-women band Homer Erotic and worked for many years as a 911 paramedic in New York City, providing authentic background for *Skels*.Â She is presently employed as a professional hypnotist. Â Reviewers of *Skels* noted: â€œA funny, gritty urban thrillerâ€|â€Â â€œLyrical, violent, and surprisingly passionateâ€|â€ Dubris â€œwrites with the transcendent wonder of someone who is in love with the world, the city and humanityâ€ Â in language that is â€œâ€|haunting, beautiful and pensive.â€ You can see excerpts from her latest project, an illustrated book with the artist Scott Gillis, at dustzone.com, or check out maggiedubris.com.

Â

Geoffrey Oâ€™Brien’s books include Sonata for Jukebox, Castaways of the Image Planet, The Browser’s Ecstasy, The Phantom Empire, and Dream Time: Chapters from the Sixties. His poetry has been collected most recently in Red Sky Cafe and A View of Buildings and Water, both from Salt. He is editor-in-chief of The Library of America.

Nathaniel Tarn has called Oâ€™Brien the most elegant poet writing today. When he turns his attention to movies, pulp fiction, tv spectacles, old radio shows, and pop tunes, we think the poetry shows. From reviews of Mad Magazine to The Sopranos, Geoffrey tracks the meta music to its lair in our private hearts. Library Journal thinks he’s “engaging, thoughtful, and succinct.” Maybe New York Magazine said it better: “Noble and slightly mad.”

Â

Â

The reading takes place in the comfortable backroom Lounge of the Telephone Bar, famed for fine vegetarian and carnivore fare, cooked with an English flair. Admission is free. Patrons will be invited to contribute and all proceeds go to the readers.

Â

Coming up: May 1 “last reading of the 2007-8 season: Martha King and Elinor Nauen

Â

The Prose Pros series is presented by Martha King and Elinor Nauen.

King is the author of North & South and other prose collections. She published Giants Play Well in the Drizzle, a popular underground zine in the days before the Web.

Â

Nauen (ElinorNauen.com) is the author of American Guys and editor of Diamonds Are a Girl’s Best Friend and Ladies, Start Your Engines

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293. **David-Baptiste Chirot**

FW: ICH: Special Report: Winter Soldier Live Audio - Video

Fri 14 Mar 2008

Don't miss this at some point during the weekend's % Year Anniversary War Protests
riveting & searing-

Date: Fri, 14 Mar 2008 12:33:24 -0400

From: [REDACTED]

To: [REDACTED]

Subject: ICH: Special Report: Winter Soldier Live Audio - Video

~~~~~  
Information Clearing House Newsletter

ICH: Special Report: Winter Soldier Live Audio - Video

14/03/08  
~~~~~

Special Report

Winter Soldier: Iraq & Afghanistan 2008

Streaming Live Audio: Video

The horrible, honest reality of the American occupations of Iraq and Afghanistan like you haven't heard it before. Winter Soldier: Iraq and Afghanistan., features testimony from U.S. veterans who served in those occupations, giving an accurate account of what is really happening day in and day out, on the ground. Continued

Streaming Live Audio: Video - Fri 3/14 (9AM-7PM EST); Sat 3/15 (9AM-7PM EST) and Sun 3/16 (10AM-4PM EST)

<http://www.informationclearinghouse.info/article19536.htm>

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| [Instant removal with SafeUnsubscribe™](#) | [Privacy Policy](#).

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Information Clearing House | Po Box 365 | Imperial Beach | CA | 91933

Connect and share in new ways with Windows Live.

<http://www.windowslive.com/share.html?>

[ocid=TXT_TAGHM_Wave2_sharelife_012008=](#)

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294. **Nico Vassilakis**

A Reading: Robert Mitterthal & Nico Vassilakis @ OPEN BOOKS

Fri 14 Mar 2008

ROBERT MITTENTHAL & NICO VASSILAKIS Thursday, March 20, at 7:30 PM
Robert Mitterthal's latest book, *_Value Unmapped_* (\$10 Nomados), begins, "It's an unfortunate iron that walks stiffly over us, pressing our clothes. I miss the

comforts of a baggy garment which covers everything while revealing little." What follows is a gentle, meandering polemic, at times oblique and at times direct, which often finds itself studying the possibility that language controls the individual rather than the other way around. Political and economic speech are certainly part of this concern -- "now shareholder value has become the sublime." Mitternthal's writing is dished out with a wryly comic resignation. "Realizing the body's capacity to absorb even more savage value, I took my daily constitutional. Prozac and a single malt." *_Text Loses Time_* (\$15.95 Many Penny) is the generous collection of Nico Vassilakis's broadly ranging work. His poetry and prose move between the shimmeringly surreal and the flatly declarative. Alive with word play -- "browsing, the brow singing" -- he can also masterfully layer images like laying out a set of lovely clothing in which a body can be imagined -- "a new continent spills from / her eyes. A glassful / of pencils. An autobiography / composed entirely of photos." But Vassilakis takes text a step further. He also manipulates words, letters, and punctuation marks to construct visual poetry, the arrangement of text free of meaning, so the look of the building blocks of printed language becomes the stuff of non-representational art. In one sequence in the book what looks to be photos of text on a bowing page are stretched and bent, resulting in a picture of a page with letters that becomes as beautiful and as mysteriously nearly legible as birch bark. Robert Mitternthal and Nico Vassilakis are both members of Subtext, the vibrant experimental writing collective long based in Seattle.

Open Books: A Poem Emporium 2414 N. 45th St. / Seattle, WA 98103 /
[REDACTED] 11 AM - 6 PM First Sunday of the Month Noon - 4 PM =

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295. **Barry Schwabsky**

Re: Abortion Ban For American Indians Only - The Washington Independent

Fri 14 Mar 2008

Constructive ideas? Sound like you dismiss any in advance--they're all just changing the face of the oppressor, eh?

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

From: Mary Jo Malo <[REDACTED]>

To: [REDACTED]

Sent: Friday, 14 March, 2008 1:58:38 PM

Subject: Re: Abortion Ban For American Indians Only - The Washington Independent

The system IS the people, its victims and victimizers. If calling it Nazism hasn't helped, I doubt describing it as apartheid will, even though both might be

closer to the truth. The powerless need more than rhetoric, and revolutions usually only change the face of the oppressor. So just exactly where has a more concise liberation language affected the depth of change required for this or any other conqueror's paradox? If other more powerful nations begin to press their own misguided agendas in the region, we'll need a whole new vocabulary to describe it. A country's electorate must have an incentive to change a cycle of disastrous policies. Any constructive ideas?

THE PUBLIC

somewhere this night
a son is dragged in the street
and left on the caked mud
his face contorted in a silent scream
his shiny eyes bulging in the darkness
quickly the rope is reclaimed
ululations pierce the heavy calm
and shouts of revenge echo
between quiet houses suddenly lit up
then sputter towards dawn
when the sun ignites the sky and
all resumes against hope

somewhere else
the light has gone out of her baby's eyes
she holds the dead child to her dry breast
lowering her head
whispering dry words of comfort
rocking

in secret places
lovers are right in their wetness
but when they separate
are recruited for a cause
by the hopeless knowing
the always already

Mary Jo Malo

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

On Thu, Mar 13, 2008 at 10:16 AM, Barry Schwabsky

<[REDACTED]> wrote:

Where is the stereotyping of Israelis? You might disagree with the characterization of the system by which they deal with Palestinians as "apartheid" but it is not a characterization of any or all Israelis.

[↑ Contents](#)

296. **Alan Sondheim**

death-gloom

Fri 14 Mar 2008

death-gloom

how did we get here

we've been

here

all along

now getting

along in years

distances that seemed surmountable

become unbridgeable chasms

or:

up in years

touch

now

unbridged

on this side we

watch from

the other

separations stretch and break

not here, not there

i can't look

everywhere for you

i'm growing apart from

myself

they're separating

from

this peak

this

speak

name

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297. **Stephen Baraban**

Re: Abortion Ban For American Indians Only - The Washington Independent

Fri 14 Mar 2008

Dear David,

Is there any way to fight to overturn the amendment regarding abortion and American Indians?

I think that the plan Bill Clinton proposed at the Ta'ba continuation of the Camp David negotiations could have been the basis for alleviating conditions that may remind visitors of the old American South. As I understand it, negotiations got hung up on the Palestinian demand for total control of the complex of religious shrines (both Muslim and Jewish) on the Temple Mount, and the Palestinian demand for a Right of Return. There was the bizarre outbreak of the Second Intifada at that time.

The Irish Republican movement in Northern Ireland has compromised regarding their historic demands, and I don't believe that anyone in the worldwide Left is shouting "stop! stop! you're betraying your own people and the progress of world liberation!" The Left should also be for compromise in the Middle East.

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

> Dear Stephen

>

> No--it is saying that the old US ways are being
> retriggered by their new ones abroad.

>

> The actions the US takes abroad come back to take
> effect here--

>

> The contempt of human life the US expresses in Iraq
> and Afghanistan, is starting to launch into Pakistan
> and Somalia and is bound and determined to launch
> into Iran and again in Latin America--

>

> it expresses on peoples in the US. Katrina gave

> ample evidence of this as does the treatment of
> immigrants, foreign employees of US contractors in
> the US "reconstructing" New Orleans , the decaying
> infrastructure, the lack of health care for
> millions, the continual savings and loan and
> mortgages billion dollar rip offs, the treatment of
> veterans, the privatization of the public sphere,
> the swelling poverty, the ever mounting debt to dump
> on the next generations--
>
> Abu Ghraib, Guantanamo, Gaza, secret torture sites
> around the world--express the vast extent of this
> contempt and it is being spread all over again
> inside the US.
>
> Being genocidal itself, the US has sponsored this
> all over the world, and the singling out of the
> American Indians is a reminder to others of what
> the US can do and is doing.
> On her last visit to Israel Condoleezza Rice outraged
> her hosts because she kept saying how much it
> reminded her of the American South of her childhood
> in the 1950s. If thats what the US supports abroad,
> that's still what it supports here.
> People talk about change, but this vote singling
> out the Indians as usual, shows that things may not
> have changed al that much after all in many ways.
> (The 14th Amendment when first written and passed
> specifically excluded American Indians.)
> No matter who is President, most of the same bunch
> that voted this through last week will still be in
> office. The corporations will still own that's been
> handed over to them in the last 7 years, and the
> same wars will still be going on, if not a few new
> ones, guided by the same polices. I haven't heard
> any of the candidates speak about human and civil
> rights, peace, respect and dialogue with others
> around the world. All they talk about is war and
> terrorism and security . And why? because the only
> economy left anymore is based on weapons and
> security and, as orwell predicted, an Endless War to
> keep alive the hatred and contempt.

> The United States refused to sign the International
> Recognition of the Rights of Indigenous Peoples--and
> this latest anti-Indian bill makes it very clear why
> they didn't. The US still refuses to recognize
> Indians as human beings equal with themselves.
>
> This says plain as day Indians are not humans with
> rights like others.
>
> "All animals are equal but some are more equal than
> others."
>
> i just saw a documentary made by an Australian woman
> about her correspondance with an Iraqi woman before
> and during the War in Iraq.
>
> The last email in the film from Iraq says simply:
> "Don't they know we are not insects, we are human
> beings?"
> Judging by the daily rhetoric across al the media in
> the US, one would have to say--no. The US thinks
> all but some of its citizens and a few of its
> friends are insects.
>
> A friend and I went to the American Indian Health
> Center here in Milwaukee and the Government is
> closing it down. Why waste money on insects?
>
> When was the last time any of our "leaders" spoke
> about human rights? or for that matter civil rights?
>
> All I hear speaking personally is nothing but more
> bombing more war more greed more killing more hate
> more self serving bullshit and feel-good lies, and
> such brilliant things as we need to focus on the
> "right war." And to be terrified out of our minds
> about Iran, Venezuela, the Indian President of
> Bolivia, the Mexicans, the "hostile savage
> terrorists" among the American Indians like Leonard
> Peltier.
>
> It still sounds like the terror of the Puritans

> faced with the "savages" and the wilderness, the
> unknown that has to be annihilated so that it can be
> known and owned, and the witch trials to make sure
> no one has a dissenting or strange thought in the
> New Jerusalem.
>
> "Whats so funny about peace love and understanding?"
> It doesn't yield the fabulous billions that the fear
> and war and hate does.
> It doesn't make some people feel truly great as they
> look down and squash the insects.
> For "reasons of security" it's not supposed to be
> possible to even think those thoughts anymore.
> That means the fear and killing and prisons and
> poverty and hate are just going to keep rolling
> right along.
> That's the message I hear anyway.
>
>
>
> > Date: Wed, 12 Mar 2008 20:35:50 -0700
> > From: [REDACTED]
> > Subject: Re: Abortion Ban For American Indians
> Only - The Washington Independent
> > To: [REDACTED]
> >
> > --- David Chirot <[REDACTED]> wrote:
> >
> > > Senator Vitter (R-LA) who launched this
> > amendment,
> > > is himself a family
> > > values guy exposed last year in a prostitution
> > ring
> > > "entanglement."
> > > Apparently this is his way of trying to regain
> > his
> > > "values" street cred.
> > > One can imagine the massive US support for
> > Israeli
> > > Apartheid awakening the
> > > slumbering monsters in many a rabid brain.
> >

> > Anything bad that happens is because of Israel.
> >
> >
> >
>

—
> > Never miss a thing. Make Yahoo your home page.
> > <http://www.yahoo.com/r/hs>
>
>

> Need to know the score, the latest news, or you need
> your Hotmail®-get your "fix".
> <http://www.msnmobilefix.com/Default.aspx>

—
Looking for last minute shopping deals?
Find them fast with Yahoo! Search.
<http://tools.search.yahoo.com/newsearch/category.php?category=shopping>

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298. **Morgan Schuldt**

CUE: A Journal of Prose Poetry

Sat 15 Mar 2008

I'm happy to announce the new CUE Editions bookstore, where you can now purchase using pay-pal individual back-issues of CUE: A Journal of Prose Poetry, each of CUE's final two print issues of the journal (7 & 8), as well as all forthcoming CUE Editions chapbook titles, including our first--Mark Horosky's *Let It Be Nearby*, coming in April, and with cover art by Amie Robinson.

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

Also, CUE 7 is on its way and includes new work by Karla Kelsey, G.C. Waldrep, Michael Schiavo, Ravi Shankar, Barbara Cully, Stephanie Balzer, Mark Horosky, Shelly Taylor, Ann Fine, Jon Thompson, Arianne Zwartjes and a retrospective on Kora in Hell by Stephen Cushman.

Back Issues, \$5 each:

Winter 2007 Volume IV, Issue I (Guest-Edited by Jason Zuzga) Contents: Jason Zuzga, John Taggart, CA Conrad, Jean-Paul Pecqueur, Sarah Dowling, Sam

Petulla, Julia Bloch, Monica Youn, Greta Byrum, Rodney Phillips, Regan Good, Ryan Eckes, Gabriel Gudding, Matt Miller, Michael Snedicker, Anna Maria-Hong, and Elisabeth Frost reviews Harryette Mullen's *Recyclopeda*.

Summer 2006 Volume III, Issue II

Contents: John Ashbery, Rosmarie Waldrop, Peter Jay Shippy, Michael Schiavo, Boyer Rickel, Steve Timm, Campbell McGrath, Christophe Casamassima, Michael Rerick, Joshua Marie Wilkinson, Angelo Crespo, and a special commentary by Dan Hoy on *Also, with My Throat, I Shall Swallow Ten Thousand Swords*: Araki Yasusada's Letters in English by Tosa Motokiyu.

Winter 2006 Volume III, Issue I
Contents: Michael Palmer, Lisa Jarnot, Andrew Zawacki, G.C. Waldrep, Brian Clements, Jason Zuzga, David Lehman, Dan Hoy, Stephanie Balzer, Cheryl Pallant, Karen An-hwei Lee, Gary Young, Brandon A. Wyant, Beth Alvarado, and Curtis L. Cristler

Summer 2005, Volume II, Issue II

Contents: Donna Stonecipher, Ron Silliman, Karen Brennan, Tony Tost, Mark Horosky, Hugh Steinberg, Mary Ruefle, Luke Trent, Deborah Bernhardt, Michael Malinowitz, Donna Steiner, Janet Kaplan, Michael Schiavo, and a review of Tony Tost's *Invisible Bride*.

Morgan Lucas Schuldt

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

<http://www.u.arizona.edu/~mschuldt/CUE.html>

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

Helping your favorite cause is as easy as instant messaging. You IM, we give.
http://im.live.com/Messenger/IM/Home/?source=text_hotmail_join=

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299. **Philip Metres** *new on Behind the Lines*

Sat 15 Mar 2008

New on Behind the Lines blog:

The Harassment of Professor Thomas Abowd

Campaign of Solidarity with Women Resisting U.S. Wars and Occupation

Israel/Palestine Comes to Cleveland Heights: The Conflict over the Film about the Conflict

Kenneth Rexroth's "Thou Shalt Not Kill"

The Beautiful Chaos of Ash Bowie, Helium Bassist and Polvo Genius

Bill Howe's "Words Change"

Get Lit 2008: A Postmortem

David-Baptiste Chirot on the New House Bill to End..
Ali Abunimah on the recent events in Israel/Palestine
"The Gaza Bombshell"/The Bush Administration's Bay of Pigs
The Disposable Heroes of Hipocrisy's "Television, the Drug of the Nation"
The Moe Green Radio Hour Featuring Harvey Shapiro, Philip Metres...
Sheryl Crow's "Shine Over Babylon"/Ripped Out of the News
Public Enemy's "Fight the Power" video(s) + "Son of a Bush"
Public Enemy's "911 is a Joke"/Somebody Call an Ambulance
Big Bridge 2008 is out/Check out The War Papers (2)
Freshen' Up Your Drink, Guv'nor?/Paul Kramer's "The Water Cure"

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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300. **W.B. Keckler**
Re: get well, ge(of) huth
Sat 15 Mar 2008

i second that....

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

From: St. Thomasino <[REDACTED]>

To: [REDACTED]

Sent: Wed, 12 Mar 2008 3:10 pm

Subject: get well, ge(of) huth

eÂ·Â

Â

dear ge(of) huth,Â

Â

who so many of us love and admire greatly,Â

and who's name is a conceptual poem in itself,Â

here's wishing you a speedy recovery.Â

Â

godspeed. godspeed. godspeed.Â

Â
ge(of) huth! ge(of) huth! ge(of) huth!Â
Â
love,Â
Â
gregory (speaking for a lot of us!)Â
Â
eÂ· =Â

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301. **CA Conrad** *queers worse than terrorism or Islam? WHAT!?*

Sat 15 Mar 2008

While I am not the biggest fan of The Human Rights Campaign, they do some amazing work, like addressing Oklahoma Representative Sally Kern for instance. If you click [HERE](#):
http://www.hrcactioncenter.org/campaign/ok_rep_sally_kern_cen/8ix8bs2l7bewkjj ? you will find a link to a recording of Kern saying last week that homosexuality is a bigger threat to our nation than terrorism or Islam.

Please take the time to check this out, and please take the time to respond through the easy online form provided by The Human Rights Campaign.

We must not allow such things to go unchallenged,
CAConrad
<http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>

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302. **CA Conrad** *Re: queers worse than terrorism or Islam? WHAT!?*

Sat 15 Mar 2008

OOPS! That link I sent out was what Richard Tayson sent to me after he had responded, so the new, fresh form for the rest of us is here:

http://www.hrcactioncenter.org/campaign/ok_rep_sally_kern_cen?rk=G7qzs89qILkGE

CAConrad
<http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>

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303. **Gary Sullivan**

Your Book Cover cont. "Collect Em All"

Sat 15 Mar 2008

What Is Your Book Cover Trying to Tell Us? continues:

<http://garysullivan.blogspot.com>

Connect and share in new ways with Windows Live.

<http://www.windowslive.com/share.html?>

ocid=TXT_TAGHM_Wave2_sharelife_012008=

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304. **Eric Hoffman**

oppen - the ground is old

Sat 15 Mar 2008

Help! I am trying to locate a passage in Oppen's letters/daybooks/working papers/personal papers/essays/poetry wherein he states something like:

"I am aware that the ground is very old" or that the "dirt is very old."

This is a passage (I'm quoting from memory, so there is no question that the actual statement is different) that I read some time ago and have not been able to locate since.

If anyone has any idea where I might/should look, please channel back and let me know.

Thank you,
Eric Hoffman

Never miss a thing. Make Yahoo your homepage.

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305. **Michael Heller**

POETS HOUSE OPPEN CENTENNIAL EVENT

Sat 15 Mar 2008

(apologies for cross posting)

Please mark your calendars for this event.

Tuesday, April 8, 3:00-9:00pm

The Shape of Disclosure: George Oppen Centennial Symposium

On the occasion of George Oppen's centennial and the publication of his Selected Prose, Daybooks, and Papers, poets and scholars gather to honor the life and work of this spare, powerful and original poet. Co-sponsored by Poets House, Tribeca Performing Arts Center at BMCC and University of California Press. Funded in part by the New York Council for the Humanities.

3:00pm Panel: Biographical-Historical Continuum

Moderated by Michael Heller

Featuring Stephen Cope on Oppen's diaries and journals, Norman Finkelstein on the late poems, Eric Hoffman on Oppen's political identity and Kristin Prevallet on Oppen's response to World War II.

5:00pm Panel: Literary-Philosophical Spectrum Moderated by Thom Donovan
Featuring Romana Huk on Oppen's relationship to metaphysics and Judeo-Christian philosophy, Burt Kimmelman on Oppen and Heidegger, Peter O'Leary on Whitman's influence on Oppen and John Taggart on Oppen's poetry as "a process of thought."

7:30pm George Oppen Centennial Reading Stephen Cope, Thom Donovan, Norman Finkelstein, E. Tracy Grinnell, Michael Heller, Erica Hunt, Burt Kimmelman, Geoffrey O'Brien, Peter O'Leary, Kristin Prevallet, Hugh Seidman, Harvey Shapiro, Stacy Szymaszek & John Taggart

George Oppen was born April 24, 1908 in New Rochelle, New York, and died in San Francisco in 1984. The winner of the Pulitzer Prize for Of Being Numerous (1968), Oppen was also the author of Discrete Series (1934), The Materials (1962), This in Which (1965) and Primitive (1978). @

<<http://poetshouse.org/tpacmap.htm>> Tribeca Performing Arts Center Borough of Manhattan Community College 199 Chambers Street \$10/Free to Students and Poets House Members Audiences may attend individual events or the entire symposium

Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at <http://www.thing.net/~grist/ld/heller.htm> Collaborations with the composer Ellen Fishman Johnson at <http://www.efjcomposer.com/EFJ/Collaborations.html>

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306. **steve d. dalachinsky**

Re: get well, ge(of) huth

Sat 15 Mar 2008

what's wrong with geof huth i can't find the beginning of this thread
On Sat, 15 Mar 2008 09:53:35 -0400 "W.B. Keckler" <[REDACTED]>

writes:

> i second that....
>
>
>
>
> -----Original Message-----
> From: St. Thomasino <[REDACTED]>
> To: [REDACTED]
> Sent: Wed, 12 Mar 2008 3:10 pm
> Subject: get well, ge(of) huth
>
>
> e·
>
> dear ge(of) huth,
>
> who so many of us love and admire greatly,
> and who's name is a conceptual poem in itself,
> here's wishing you a speedy recovery.
>
> godspeed. godspeed. godspeed.
>
> ge(of) huth! ge(of) huth! ge(of) huth!
>
> love,
>
> gregory (speaking for a lot of us!)
>
> e· =
>
>

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307. **Stephen McCaffery**

Re: POETICS Digest - 13 Mar 2008 to 14 Mar 2008 (#2008-75)

Sat 15 Mar 2008

LAURA ELRICK READING.

University at Buffalo's Poetics Plus presents Laura Elrick reading. Tuesday
March 18 4pm the Poetry Collection, 420 Capen Hall.

Laura Elrick's poetry and essays have appeared in numerous places, including Tripwire, Combo, The Tangent, Crayon, and Quid. She lives in New York City where she is co-curator for the Segue on the Bowery reading series. Her books include sKincerity (Krupskaya, 2003) and Fantasies in Permeable Structures (2005). She is currently writing an extended prose work about medicalized and imagined internal spaces, traffic jams, urban mountains, and war.

This event is free and open to the public.

Laura Elrick's poetry and essays have appeared in numerous places, including Tripwire, Combo, The Tangent, Crayon, Torquere, and Quid. She lives in New York City where she is a co-curator for the Segue on the Bowery reading series. Her books include sKincerity (Krupskaya, 2003) and Fantasies in Permeable Structures (2005). She is currently writing an extended prose work about medicalized and imagined internal spaces, traffic jams, urban mountains, and war. On Mar 15, 2008, at 12:03 AM, POETICS automatic digest system wrote:

There are 9 messages totalling 443 lines in this issue.

Topics of the day:

- 1. What Is Your Book Cover Trying to Tell Us?*
- 2. true world newsreel*
- 3. Abortion Ban For American Indians Only - The Washington Independent (2)*
- 4. Blackbox submissions*
- 5. The Mobile Novel*
- 6. M.Dubris & G.O'Brien read April 3*
- 7. FW: ICH: Special Report: Winter Soldier Live Audio - Video*
- 8. A Reading: Robert Mitterthal & Nico Vassilakis @ OPEN BOOKS*

Date: Thu, 13 Mar 2008 23:40:03 -0400
From: Gary Sullivan <[REDACTED]>
Subject: What Is Your Book Cover Trying to Tell Us?

See:

<http://garysullivan.blogspot.com>

Shed those extra pounds with MSN and The Biggest Loser!
<http://biggestloser.msn.com/>

Date: Fri, 14 Mar 2008 03:39:36 -0400
From: Alan Sondheim <[REDACTED]>
Subject: true world newsreel

true world newsreel

The newsreel of part-objects, snippets of radio communication as heard, stuttered stories which remain incomplete, deferred, a call for help from a vessel, things burning, missing, people with guns, raptures, misrecognition, what makes the night go faster in Brooklyn New York and everywhere. This is the truth of cinema, raw-fed documentary. If there were a narrator-logical ground, this would be it; if there were recuperation, this would be the initial stages of constitution. Everything defers to raw data, which, by a circuitous route, announces itself, establishes sequencing by repetition. Every inscription is unique, of a sort or type, typed. The lexicon of events is narrow. Listening reveals nothing but whispers that there is nothing to be revealed, or what is present is of revelation. What remains to be said or inscribed is the coagulation of culture. Every culture has a theory sifting coagulation; such a theory is culture. There is no gainsaying this, no way to make headway, no events; there is voice.

<http://www.alansondheim.org/newsreel.mp3>
<http://www.alansondheim.org/news2.mp3>

Date: Fri, 14 Mar 2008 09:58:38 -0400
From: Mary Jo Malo <[REDACTED]>
Subject: Re: Abortion Ban For American Indians Only - The Washington Independent

The system IS the people, its victims and victimizers. If calling it Nazism hasn't helped, I doubt describing it as apartheid will, even though both might be closer to the truth. The powerless need more than rhetoric, and revolutions usually only change the face of the

oppressor. So just exactly where has a more concise liberation language affected the depth of change required for this or any other conqueror's paradox? If other more powerful nations begin to press their own misguided agendas in the region, we'll need a whole new vocabulary to describe it. A country's electorate must have an incentive to change a cycle of disastrous policies. Any constructive ideas?

THE PUBLIC

*somewhere this night
a son is dragged in the street
and left on the caked mud
his face contorted in a silent scream
his shiny eyes bulging in the darkness
quickly the rope is reclaimed
ululations pierce the heavy calm
and shouts of revenge echo
between quiet houses suddenly lit up
then sputter towards dawn
when the sun ignites the sky and
all resumes against hope*

*somewhere else
the light has gone out of her baby's eyes
she holds the dead child to her dry breast
lowering her head
whispering dry words of comfort
rocking*

*in secret places
lovers are right in their wetness
but when they separate
are recruited for a cause
by the hopeless knowing
the always already*

*Mary Jo Malo
<http://thisshiningwound.blogspot.com/>*

*On Thu, Mar 13, 2008 at 10:16 AM, Barry Schwabsky
<[REDACTED]> wrote:*

Where is the stereotyping of Israelis? You might disagree with the characterization of the system by which they deal with Palestinians as "apartheid" but it is not a characterization of any or all Israelis.

Date: Fri, 14 Mar 2008 12:12:39 -0400
From: William James Austin <[REDACTED]>
Subject: Blackbox submissions

Hello everyone,

The submission period for the Blackbox winter gallery is now open.? It will remain open for approximately two weeks.? Be certain to follow the guidelines on the Blackbox page.? As always, go to WilliamJamesAustin.com and follow the Blackbox link for guidelines and previous galleries.

Thank you for continuing to support my little project.

Best, Bill

Date: Fri, 14 Mar 2008 12:14:51 -0400
From: Ian Randall Wilson <[REDACTED]>
Subject: The Mobile Novel

I'd hesitate to say the cell phone novel is due to the "packed meanings of the ideogram" as what the cell phone novels are noted for is the absence of this.

Packed meaning in a single ideogram as compared to English. At least as how a Japanese student of mine demonstrated that a single ideogram would take several words in English if not a sentence to say the same thing.

As I've been writing the episodes -- and I have 6 posted now with several more already written -- I'm starting to observe the tropes I'm using.? I'm not someone who typically communicates through text message (the amateur you describe).? Email, yes, but in a business setting, which requires complete sentences.

?

I'm approaching this mobile novel project as a writer with a new form.? But I wonder if the form can work in English without resorting to ROFL and BFF and other similar abbreviations.? I don't know yet.? I am finding that I'm resorting to shorter sentences.? I'm also dumping description because of the space limitations.? I'm trying to do the work with brushstrokes.

?

I had thought about getting a full size keyboard for the text message device but that would change the way the pieces are being written.? You do go for shorter words when you only have your thumbs to type with. ?Also, as the counter of the characters remaining clicks down, you find yourself paring back further and further.

?

Ian

*Date: Fri, 14 Mar 2008 17:19:46 -0400
From: Martha King <[REDACTED]>
Subject: M.Dubris & G.O'Brien read April 3*

Prose Pros presents:

=C2=A0

=C2=A0Maggie Dubris & Geoffrey O=E2=80=99Brien

Thursday, April 3 6:30-8:30 p.m.=20

(note that the reading starts at 6:30!)

*at The Telephone Bar & Grill =E2=80=93 149 Second Avenue btw 9th &
10th Stre=
ets=20*

all trains to Union Square, 6 to Astor Place, F to Second Avenue

=C2=A0

*Maggie Dubris is the author of Skels (Soft Skull Press 2004), Weep
Not, My W=
anton (Black Sparrow Press 2002), and WillieWorld (Cuz Editions,*

1998). She=20=
played guitar and wrote songs for the all-women band Homer Erotic
and worked=
for many years as a 911 paramedic in New York City, providing
authentic bac=
kground for Skels.=C2=A0 She is presently employed as a
professional hypnoti=
st. =C2=A0Reviewers of Skels noted: =E2=80=9CA funny, gritty urban
thriller=
=E2=80=A6=E2=80=9D=C2=A0 =E2=80=9CLyrical, violent, and
surprisingly passion=
ate=E2=80=A6=E2=80=9D Dubris =E2=80=9Cwrites with the transcendent
wonder of=
someone who is in love with the world, the city and
humanity=E2=80=9D =C2=
=A0in language that is =E2=80=9C=E2=80=A6haunting, beautiful and
pensive.=
=E2=80=9D You can see excerpts from her latest project, an
illustrated book=20=
with the artist Scott Gillis, at dustzone.com, or check out
maggiedubris.com=
.

=C2=A0

Geoffrey O=E2=80=99Brien=E2=80=99s books include Sonata for
Jukebox, Castawa=
ys of the Image Planet, The Browser's Ecstasy, The Phantom Empire,
and Dream=
Time: Chapters from the Sixties. His poetry has been collected
most recentl=
y in Red Sky Cafe and A View of Buildings and Water, both from
Salt. He is e=
ditor-in-chief of The Library of America.

Nathaniel Tarn has called O=E2=80=99Brien the most elegant poet
writing toda=
y.=C2=A0 When he turns his attention to movies, pulp fiction, tv
spectacles,=
old radio shows, and pop tunes, =C2=A0we think the poetry
shows.=C2=A0 From=
reviews of Mad Magazine to The Sopranos, Geoffrey tracks the meta
music to=20=
its lair in our private hearts. Library Journal thinks he=E2=80=99s
=E2=80=
=9Cengaging,=E2=80=9D =E2=80=9Cthoughtful,=E2=80=9D and
=E2=80=9Csuccinct.=
=E2=80=9D=C2=A0 Maybe New York Magazine said it better:

*=E2=80=9CNoble and s=
lightly mad.=E2=80=9D*

=C2=A0

=C2=A0

*The reading takes place in the comfortable backroom Lounge of the
Telephone=20=
Bar, famed for fine vegetarian and carnivore fare, cooked with an
English fl=
air. Admission is free. Patrons will be invited to contribute and
all procee=
ds go to the readers.=20*

=C2=A0

*Coming up: May 1 =E2=80=93 last reading of the 2007-8 season:
Martha King an=
d Elinor Nauen*

=C2=A0

The Prose Pros series is presented by Martha King and Elinor Nauen.=20

*King is the author of North & South and other prose collections.
She publish=
ed Giants Play Well in the Drizzle, a popular underground zine in
the days b=
efore the Web.=20*

=C2=A0

*Nauen (ElinorNauen.com) is the author of American Guys and editor
of Diamond=
s Are a Girl=E2=80=99s Best Friend and Ladies, Start Your Engines*

*Date: Fri, 14 Mar 2008 17:01:52 -0500
From: David-Baptiste Chirot <[REDACTED]>
Subject: FW: ICH: Special Report: Winter Soldier Live Audio - Video*

*Don't miss this at some point during the weekend's % Year
Anniversary War P=
rotests
riveting & searing-
Date: Fri, 14 Mar 2008 12:33:24 -0400*

From: [REDACTED]
To: [REDACTED]
Subject: ICH: Special Report: Winter Soldier Live Audio - Video

=09
=20
=09

~~~~~  
Information Clearing House Newsletter  
ICH: Special Report: Winter Soldier Live Audio - Video  
14/03/08  
~~~~~  
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=09

Special Report
Winter Soldier: Iraq & Afghanistan 2008
=20
Streaming Live Audio: Video=20

The horrible, honest reality of the American occupations of Iraq
and Afghan=
istan like you haven't heard it before.=20
Winter Soldier: Iraq and Afghanistan., features testimony from U.S.
veteran=
s who served in those occupations, giving an accurate account of
what is re=
ally happening day in and day out, on the ground. Continued

Streaming Live Audio: Video - Fri 3/14 (9AM-7PM EST); Sat 3/15
(9AM-7PM EST=
) and Sun 3/16 (10AM-4PM EST)

<http://www.informationclearinghouse.info/article19536.htm>

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ivacy Policy.

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[http://www.windowslive.com/share.html?
ocid=3DTEXT_TAGHM_Wave2_sharelife_0120=
08=](http://www.windowslive.com/share.html?ocid=3DTEXT_TAGHM_Wave2_sharelife_0120=08=)

Date: Fri, 14 Mar 2008 16:39:16 -0700
From: Nico Vassilakis <[REDACTED]>
Subject: A Reading: Robert Mitterthal & Nico Vassilakis @ OPEN BOOKS

ROBERT MITTENTHAL & NICO VASSILAKIS Thursday, March 20, at 7:30 PM
Robert Mitterthal's latest book, *_Value Unmapped_* (\$10 Nomados),
begins, "It=
's an unfortunate iron that walks stiffly over us, pressing our
clothes. I m=
iss the comforts of a baggy garment which covers everything
whilerevealing =
little." What follows is a gentle, meandering polemic, at
times oblique and =
at times direct, which often finds itself studying the possibility
that lang=
uage controls the individual rather than the other way around.
Political and=
economic speech are certainly part of this concern -- "now
shareholder valu=
e has become the sublime." Mitterthal's writing is dished out with a
wryly c=
omic resignation. "Realizing the body's capacity to absorb even more
savage =
value, I took my daily constitutional. Prozac and a single malt."
*_Text Loses Time_* (\$15.95 Many Penny) is the generous collection of
Nico Vas=
silakis's broadly ranging work. His poetry and prose move between
the shimme=
ringly surreal and the flatly declarative. Alive with word play
-- "browsing=
, the brow singing" -- he can also masterfully layer images

likelaying out =
a set of lovely clothing in which a body can be imagined -- "anew
continent=
spills from / her eyes. A glassful / of pencils. An autobiography /
compose=
d entirely of photos." But Vassilakis takes text astep further. He
also man=
ipulates words, letters, and punctuation marks toconstruct visual
poetry, t=
he arrangement of text free of meaning, so thelook of the building
blocks o=
f printed language becomes the stuff ofnon-representational art. In
one seq=
uence in the book what looks to bephotos of text on a bowing page
are stret=
ched and bent, resulting in anpicture of a page with letters that
becomes a=
s beautiful and as mysteriouslynearly legible as birch bark. Robert
Mittent=
hal and Nico Vassilakis are bothmembers of Subtext, the vibrant
experimenta=
l writing collective long basedin Seattle.
=20
Open Books: A Poem Emporium2414 N. 45th St. / Seattle, WA 98103 /
(206) 633=
[REDACTED]
Saturday 11 AM=
- 6 PMFirst Sunday of the Month Noon - 4 PM=

Date: Fri, 14 Mar 2008 17:12:24 -0700
From: Barry Schwabsky <[REDACTED]>
Subject: Re: Abortion Ban For American Indians Only - The
Washington Independent

Constructive ideas? Sound like you dismiss any in advance--they're
all just=
changing the face of the oppressor, eh? =0A=0A=0A----- Original
Message --=
--=0AFrom: Mary Jo Malo <[REDACTED]>=0ATo:
[REDACTED]=
LO.EDU=0ASent: Friday, 14 March, 2008 1:58:38 PM=0ASubject: Re:
Abortion Ba=
n For American Indians Only - The Washington Independent=0A=0AThe
system IS=
the people, its victims and victimizers. If calling it=0ANazism
hasn't hel=

ped, I doubt describing it as apartheid will, even=0Although both
might be c=
loser to the truth. The powerless need more than=0Arhetoric, and
revolution=
s usually only change the face of the=0Aoppressor. So just exactly
where ha=
s a more concise liberation=0Alanguage affected the depth of change
require=
d for this or any other=0Aconqueror's paradox? If other more
powerful natio=
ns begin to press=0Atheir own misguided agendas in the region,
we'll need a=
whole new=0Avocabulary to describe it. A country's electorate must
have an=
=0Aincentive to change a cycle of disastrous policies. Any
constructive=0Ai=
deas?=0A=0ATHE PUBLIC=0A=0Asomewhere this night=0Aa son is dragged
in the s=
treet=0Aand left on the caked mud=0Ahis face contorted in a silent
scream=
=0Ahis shiny eyes bulging in the darkness=0Aquickly the rope is
reclaimed=
=0Aululations pierce the heavy calm=0Aand shouts of revenge
echo=0Abetween =
quiet houses suddenly lit up=0Athen sputter towards dawn=0Awhen the
sun ign=
ites the sky and=0Aall resumes against hope=0A=0Asomewhere
else=0Athe light=
has gone out of her baby's eyes=0Ashe holds the dead child to her
dry brea=
st=0Alowering her head=0Awhispering dry words of
comfort=0Arocking=0A=0Ain =
secret places=0Alovers are right in their wetness=0Abut when they
separate=
=0Aare recruited for a cause=0Aby the hopeless knowing=0Athe always
already=
=0A=0A=0AMary Jo Malo=0A<http://thisshiningwound.blogspot.com/>
=0A=0AOn Thu, =
Mar 13, 2008 at 10:16 AM, Barry
Schwabsky=0A<[REDACTED]> w=
rote:=0A=0AWhere is the stereotyping of Israelis? You might
disagree with t=
he=0Acharacterization of the system by which they deal with
Palestinians=
=0Aas "apartheid" but it is not a characterization of any or
all=0AIsraelis=
.

End of POETICS Digest - 13 Mar 2008 to 14 Mar 2008 (#2008-75)

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308. **EJOYCE**

update on conference on poetry by women

Sat 15 Mar 2008

Conference: Lifting Belly High: Women's Poetry Since 1900

Lifting Belly High: Women's Poetry Since 1900 will be held at Duquesne University in Pittsburgh, Pennsylvania, September 11, 12, & 13, 2008. This conference celebrates women poets of the twentieth and twenty-first centuries through a national gathering of critics, scholars and poets, including Blau DuPlessis, Kathleen Fraser, Mei-mei Berssenbrugge, Lisa Samuels, Anne Finch, Dawn Lundy Martin, Cristanne Miller, Arielle Greenberg, Alan Golding, Susan Stanford Friedman, Debbie Mix, Adalaide Morris, Lynn Keller, Leslie Wheeler, Elizabeth Frost, and Cynthia Hogue. Exploring the rich and diverse textures of poetry and scholarship, the conference encourages discussion about the shape and direction of women's poetry and discourse that can carry poetry into academic, social and political life.

The conference will include a range of contexts for discussing and hearing poetry: ¶ Plenary panels featuring invited scholars and poets discussing "new directions in scholarship," "poetry and the visual," and "feminism, formalism and innovation." ¶ Readings by contemporary poets ¶ Break-out sessions for submitted papers and panels ¶ Seminar discussions of pre-submitted papers on various topics

We invite panel, paper, and seminar topic proposals on women's poetry since 1900, including but not limited to the direction of scholarship about women's poetry; producing, accessing, and editing texts; pedagogical approaches to experimental writing; neglected issues in women's poetry; spirituality and religion, and the separatist anthology.

? Individual paper submissions should be limited to abstracts of 300 words. Please include the name and contact information. ¶ Panel proposals should include a rationale as well as paper abstracts of no more than 300 words each. ¶ Seminar proposals should state the panel organizer(s), rationale for the topic, discussion format plans, and ideal number of participants.

Deadline for submissions (extended): May 16, 2008. Send submissions electronically to: [REDACTED], or by mail to: Women Poets, Department of English, Duquesne University, 600 Forbes Avenue, Pittsburgh, PA 15282.

Questions and inquiries may be directed to Dr. Elisabeth Joyce, Dr. Linda Kinnahan, Dr. Elizabeth Savage, or Dr. Ellen McGrath Smith at [REDACTED].

More information is available on the conference website:
www.duq.edu/womenpoets

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309. **David A. Kirschenbaum**

Boog City 49 Print and Online PDF Editions Available

Sat 15 Mar 2008

Please forward

Hi all,

The print edition of Boog City 49 will be available tomorrow. You can read the pdf version now at:

<http://welcometoboogcity.com/boogpdfs/bc49.pdf>

Thanks,
David

Boog City 49

available today

featuring:

On the Cover

**Our Politics section,
now edited by Jen Benka and Carol Mirakove**

<The Poets¹ Primary In late January Benka and Mirakove asked 100 poets, most of whom live in New York City, to answer three questions about the upcoming general election: 1. Which presidential candidate do you favor? (See table below) 2. Which TWO of the following issues-- Campaign Finance Reform, Civil Rights (i.e., privacy, marriage equality), Corporate Lobbies, Economy, Education, Environment, Immigration, Poverty, Post-Bush remediation (i.e., public resources, poverty, repeal of No Child Left Behind, and repeal of penalties for Pell Grants and felony convictions), Unequal Distribution of Wealth, and All of the Above--need to be addressed most urgently? 3. What

thoughts, conflicts, or opportunities have you had around this election (i.e., if you are feeling compromised in your vote, how is the presidential election meaningful?).

And Inside

Our Printed Matter section, edited by Mark Lamoureux

↳ Landers is not interested in translating Dante's Inferno in the conventional sense, but in twisting the act of translation to confront and comment on the hellishness of our times.² ↳ from Landers' Towering Inferno; Covers by Susan Landers (O Books), reviewed by John Mercuri Dooley

↳ Bernes offers a super freaky version of the world. Maybe it's because it isn't the world of the future at all: in fact, it's what has passed, what is happening now.² ↳ from Bernes Terrorizes and Fascinates; Starsdown by Jasper Bernes (Ingirumimusnoctetconsumimurigni), reviewed by Sandra Simonds

Our Music section, edited by Jonathan Berger

↳ CEI never wonder why you're watching me unwind,¹ Pickens sings while banjo and slide guitar race each other to the 150-second finish line.² ↳ from The Pickens of the Litter; Turn On the Radio, When Earl Was 17 It Was a Very Good Year, and Country Music Jukebox by Earl Pickens, reviewed by Jonathan Berger

↳ Neykov's voice is a pretty, high-registered but still obviously male voice that would sound good singing the phone book.² ↳ from Damien Rice? David Gray? No, It's Lionel Neykov; Songs of Want and Loss by Lionel Neykov, reviewed by Brook Pridemore

Our Comics section

↳ Jim Behrle's Come on, Pilgrim strip on everything from Eliot Spitzer to Facebook to turkeys..

Art editor Brenda Iijima brings us work from Fort Greene, Brooklyn's Michael Schall.

Our Poetry section, edited by Rodrigo Toscano
(excerpts from each of this issue's poems below)

↳ Portland, Oregon's Kaia Sand with tiny arctic ice

Inhale, exhale
6.6 billion people breathing
Some of us in captivity
Our crops far-flung

↳ Park Slope, Brooklyn's Kareem Estefan with The Telephone Book

Pick up emetic

worming the text's

way in

trouble \ binding over

◁Prospect Heights, Brooklyn's Lauren Spohrer with Treasure Trove

Westerners learned of young girls in the course of military expeditions to India. Nearchos, one of Alexander the Great's commanders, described young girls as 'a reed that gives honey without bees.'²

****And the Greg Fuchs photo, this issue from East 132nd Street and Park Avenue, New York City.****

And thanks to our copy editor, Joe Bates; Jesse Schoen for production help; and Jim Behrle for distribution assistance.

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The Vernal Cabaret

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--

David A. Kirschenbaum, editor and publisher
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330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:

http://boogcityevents.blogspot.com/
T: (212) 842-BOOG (2664)
F: [REDACTED]

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310. **Nick Piombino**
Re: get well, ge(of) huth
Sat 15 Mar 2008

Geof Huth was hospitalized for heart surgery and is apparently recovering well . He has been blogging about the experience, here:

http://dbqp.blogspot.com/

On 3/15/08 11:12 AM, "steve d. dalachinsky" <[REDACTED]> wrote:

*what's wrong with geof huth i can't find the beginning of this thread
On Sat, 15 Mar 2008 09:53:35 -0400 "W.B. Keckler" <[REDACTED]>
writes:
i second that....*

*-----Original Message-----
From: St. Thomasino <[REDACTED]>
To: [REDACTED]
Sent: Wed, 12 Mar 2008 3:10 pm
Subject: get well, ge(of) huth*

e?

dear ge(of) huth,

*who so many of us love and admire greatly,
and who's name is a conceptual poem in itself,
here's wishing you a speedy recovery.*

godspeed. godspeed. godspeed.

ge(of) huth! ge(of) huth! ge(of) huth!

love,

gregory (speaking for a lot of us!)

e? =

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311. **Dan Wilcox**

Third Thursday Poetry Night, Albany, NY March 20

Sat 15 Mar 2008

the Poetry Motel Foundation
presents

Third Thursday Poetry Night

at

the Social Justice Center
33 Central Ave., Albany, NY

Thursday, March 20, 2008

7:00 sign up; 7:30 start

Featured Poets: Elaine Handley, Marilyn McCabe, and Mary Sanders Shartle
with open mic for poets before & after the feature.

\$3.00 donation -- suggested, more if you got it, less if you can't.

Your temporary host for this month: Thom Francis.

Elaine Handley, Marilyn McCabe, and Mary Sanders Shartle are three friends and colleagues who have been writing together for several years. Two collaborative chapbooks, "Notes from the Fire Tower: Three Poets on the Adirondacks," and "Glacial Erratica: Three Poets on the Adirondacks, Part II," won the Adirondack Center for Writing Best Poetry book awards in 2006 and in 2007. ###

Check out the latest on dwlcx.blogspot.com!

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312. **Stephen Vincent**

Trevor Joyce Improvs

Sat 15 Mar 2008

The cedar dies
from the top,
the prisoner dies
in the pit
Of nine strong bonds
I've worn out eight

the ninth one
wearies me.

Prisoners' Song from the Hungarian
Trevor Joyce, *What's in Store* (Gig / New Writers Press, 2008)

Good-by old man
Turn the key
Darkness is not your friend
The willows bend

Knock, knock, dear Reaper
Open the black door
Kill the cat
Jump over me.

Stephen Vincent, *Untitled poem from the English of Trevor Joyce's Prisoner Song in Folk Songs from the Hungarian.*

Lately I have dropped my 'sweet reed', that is my Haptic making Faber-Castel India ink brush, to pick up various ball-point pens, filling my journal pages with a series of poems in a project I call Trellis. The writing process is built on metrical patterns from which I have copied from poems by Trevor Joyce in his recent, and I think, brilliant volume, *What's In Store* [If you not read my new review of the work, it's published in *Galatea Resurrects* #9] With a Trevor poem, I simply match the line count, and then pair the lines either by their word count, or syllable count. I do closely read the originating poem and, sometimes, my content will mirror and comment on Trevor's content, though, often any thematic relationship is, at best, oblique or not there at all. Trevor's poems give my pieces a formal frame on which to rise and make words that fit. As with Trevor's work, his forms compel a making that is similar to the challenges faced by a stone mason where the stones first need to be chosen in a way that will fit the structure. Imagination comes in to play as a means to pick words with an appropriate texture, color, etc. Those choices make the difference between a dull or interesting poem.

The excitement of this kind of making is that the poem's formal structure may provoke content/rhythms & a 'music' that in turns - sometimes an abrupt torque - may constantly surprise. What's opened up on the page is, ideally, revelatory to both maker and reader. How this process is similar to surrealist and Oulipo exercises, I suspect, has been discussed elsewhere. It does not interest me to go there right now. I am have too much obsessive fun watching new stuff pop out of the hat.

Gone
Sure blessing
Cross without nails

Beauty burns
Such holes

Backwards
In bunches

Braided
Gold silk

Slender throat
Enamel
White collar

She
Does not
Belong to God

Nor witness

Blue silk
Angels
The sky pumped
Clouded

Pure
Crimson.

("Binging away" on several in a row, I forgot to note the poem from where I got the formal count and arrangement on this one!)

Appreciate your comments.

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

Comments (0)

[↑ Contents](#)

313. **David Chirot**

Re: queers worse than terrorism or Islam? WHAT!?

Sat 15 Mar 2008

dear CA--

thanks for fwding the petition--

another way of looking at this though is to say

hey!! i says to my self self hey!!

& realize---- that one is more dangerous than terrorism--and take it as a
COMPLIMENT!!!!!!

VERY HIGH PRAISE INDEED!!!!

like the Peter Tosh song--

"im like a walkin razor

i'm like a steppin wire

watch out

i'm dangerous

dangerous"

"

On Sat, Mar 15, 2008 at 7:06 AM, CA Conrad <[REDACTED]> wrote:

OOPS! That link I sent out was what Richard Tayson sent to me after he had responded, so the new, fresh form for the rest of us is here:

http://www.hrcactioncenter.org/campaign/ok_rep_sally_kern_cen?rk=G7qzs89qILkGE

CAConrad

<http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>

[↑ Contents](#)

314. **Bob Marcacci**

Re: death-gloom

Sat 15 Mar 2008

death-gloom

how did we get

here we've been

here all along

now getting along

in years distances

that seemed surmountable

become unbridgeable chasms

or: up in years

touch now unbridged

on this side we

watch from the other

separations stretch and

break not
here, not there
i can't look everywhere

for you i'm growing
apart from myself
they're separating

from this peak
this speak
name

--

Bob Marcacci

I have lost friends, some by death... others
through sheer inability to cross the street.

- Virginia Woolf

*From: Alan Sondheim <[REDACTED]>
Reply-To: UB Poetics discussion group <[REDACTED]>
Date: Fri, 14 Mar 2008 20:19:16 -0400
To: <[REDACTED]>
Subject: death-gloom*

death-gloom

*how did we get here
we've been
here
all along*

*now getting
along in years
distances that seemed surmountable
become unbridgeable chasms*

*or:
up in years
touch
now
unbridged*

*on this side we
watch from
the other
separations stretch and break*

*not here, not there
i can't look
everywhere for you*

*i'm growing apart from
myself
they're separating*

from

*this peak
this
speak
name*

[↑ Contents](#)

315. **Artifact Reading Series**

Artifact : 3.22.08 : Buuck : Perez : Scalapino

Sun 16 Mar 2008

Artifact presents

David BUUCK

Craig Santos PEREZ

Leslie SCALAPINO

Saturday, March 22, 2008

6PM Doors, 6:30 Readings begin

\$5 donation at the door (no one turned away for lack of funds)

NOTE OUR NEW LOCATION!

Oakland Art Gallery <<http://www.oaklandartgallery.org/home.asp>>

Frank Ogawa Plaza

199 Kahn's Alley

Oakland, CA 94612

Just steps away from 12th Street BART

Directions may be found

here. <<http://www.oaklandartgallery.org/about/?directions>>

BIOS

David Buuck is a Contributing Editor at *Artweek,* and a founding editor of *Tripwire.* His ongoing project BARGE, the Bay Area Research Group in Enviro-aesthetics, will be organizing (de)tours this summer as part of the Yerba Buena Center's Bay Area Now exhibition. Recent and forthcoming publications include *Ruts, Runts, Between Above & Below, Paranoia Agent, Unmapped

Landscapes, *and* The Suck*. He teaches at the San Francisco Art Institute, and lives in Oakland.

Craig Santos Perez, a native Chamoru from the Pacific Island of Guam, has lived in California since 1995. He is a co-founder of Achiote Press and author of several chapbooks, including *constellations gathered along the ecliptic* (Shadowbox Press, 2007), *all with ocean views* (Overhere Press, 2007), and *preterrain* (Corollary Press, 2008). His first book, *from unincorporated territory*, is forthcoming this year from Tinfish Press. His poetry, essays, reviews, and translations have appeared (or are forthcoming) in *New American Writing, Pleiades, The Denver Quarterly, Jacket, Sentence,*and *Rain Taxi,* among others.

Leslie Scalapino is the author of thirty books of poetry, inter-genre or fictional prose, plays and criticism. Among recent books of poetry is: *Day Ocean State of Stars' Night* (published by Green Integer in 2007). New from UC Press, Berkeley, is: *It's go in horizontal/Selected Poems 1974-2006*. She taught for fifteen years in the Bard College summer MFA program, this year is teaching at Mills College, where she's also taught in the past---as well as teaching in the past at the San Francisco Art Institute and Otis Art Institute in L.A.

--

Artifact Reading Series

Artifact Press

Digital Artifact

www.artifactsf.org

www.artifactseries.blogspot.com

www.digitalartifactmagazine.com

Artifact is a Member of the Intersection for the Arts Incubator Program

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316. **Wystan Curnow**

Re: Landscape Writing--March 15--Villa Bernasconi Museum, Grand-Lancy, Geneva, Switzerland

Sun 16 Mar 2008

Ward. This event is very interesting to me. And perhaps to others--what's the chance of a short report? Of your contribution and the event as a whole?
Cheers, Wystan

From: UB Poetics discussion group on behalf of Ward Tietz

Sent: Fri 14/03/2008 6:31 a.m.

To: [REDACTED]

Subject: Landscape Writing--March 15--Villa Bernasconi Museum, Grand-Lancy,
Geneva, Switzerland

Landscape Writing

Conference, readings and performances

Saturday 15 March 2008

Villa Bernasconi Museum, Grand-Lancy, Geneva, Switzerland

Program

10:00 Welcome, H  l  ne Mari  thoz, curator Words, Images, Landscapes

"Words, Images, Landscapes," Ambroise Barras, Tito Honegger, Jacques Jouet, Ward Tietz

Tour of the exhibit

12:00 Reading: Jacques Jouet

12:30 Pause / Buffet

14:00 A Little Poetic Landscape, Lorenzo Menoud

Ian Hamilton Finlay, Author of *Little Sparta* (Scotland), Vincent Barras

Writing and Landscape: Shipwreck (Mallarmé) and Space (Reverdy), Patrick Suter

To Write on the Water, to Write on the Sand (Nanucci, De Filippi), Giovanna di Rosario

15:00 Pause / Installations and Performances by Thomas Betschart, Kyung-Eun Oh, Adeline Senn, Marie Richard-Clin

15:30 Letter Body Space, Pierre-Alain Giesser

Logosnow, Logoice (Dotremont), Jean-Philippe Rimann

Romanticism and Modernism of the Letter, Laurent Jenny

16:30 Performance: Ward Tietz

Organization: Ambroise Barras, CeRNET (University of Geneva)

Partnership: Affaires culturelles de la Ville de Lancy, Haute école d'art et de design (HEAD Genève)

Information: [REDACTED], 4 [REDACTED] or 4 [REDACTED]

Directions: route de Grand-Lancy 8, trams 15 and 17, stop Mairie

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317. **Lori Emerson**

bpNichol launch in Toronto: April 2nd

Sun 16 Mar 2008

Hello all, (apologies if you've received this note more than once) Evan Munday at Coach House has generously put together a launch to celebrate the release of the first Open Letter issue on bpNichol, the release of www.bpnichol.ca, and the publication of *The Alphabet Game*. It should be a really fun night and it would be wonderful to see some of you in person.

Below are the details for the event - hope to see you there and please do forward the announcement to anyone you think might be interested in coming.

best, Lori

April 2 - We're bringing NicholBack

Literary event at Supermarket celebrates three new pieces of Nicholmania from late Canadian author bpNichol

'His wit, along with the seriousness, was there to keep the language free and untethered, to keep the poem aware of its roots, like a tuxedo worn with bare feet in a muddy river ... No other writer of our time and place was so diverse, attempted so much, and never lost sight of his intent.' - Michael Ondaatje

A member of the sound-poetry performance group The Four Horsemen, winner of a Governor General's Award for Poetry and writer of *Fraggle Rock*, bpNichol was one of Canada's most important writers. Nichol was the author of countless publications in a variety of forms, including poetry (lyric, concrete, visual, sound). He was known as a promoter of poetry and the small press, a manipulator of the lines between genres and a prolific Canadian word artist, and they even named a Toronto laneway after him.

In late 2007, Coach House Books published *The Alphabet Game*, edited by Darren Wershler-Henry and Lori Emerson, a selected reader of Nichol's work designed as an introductory overview to Nichol's texts. This spring, Canadian literary criticism journal *Open Letter* publishes the first of two new bpNichol-focused issues, and the long-awaited bpNichol site, bpnichol.ca, is unveiled. The spring also sees the release of Brian Nash's *bp: pushing the boundaries* on DVD.

To celebrate, Coach House Books, *Open Letter* and bpnichol.ca present NicholBack, a stellar night of Nichol performances.

NicholBack with performances by Paul Dutton, W. Mark Sutherland, Nobuo Kubota, Frank Davey, Lola Lemire Tostevin, damian lopes, Gary Barwin and a.rawlings.

Supermarket, 268 Augusta Avenue
Wednesday, April 2, 2008
8:00 p.m.

* * * * *

With an introduction of The Alphabet Game by co-editor Lori Emerson the night is split into two rounds of performances.

Four Horsemen member Paul Dutton leads off the evening with a short work from bpNichol, then he and fellow acclaimed sound poets W. Mark Sutherland and Nobuo Kubota perform an entirely new collaborative sound performance piece inspired by the work of bpNichol.

Following a break, five of today's most innovative writers – Frank Davey, Lola Lemire Tostevin, damian lopes, Gary Barwin and a.rawlings – read their favourite Nichol works.

* * *

For information on The Alphabet Game or media requests, contact Evan Munday at [REDACTED] or [REDACTED].

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318. **Mary Jo Malo**

Re: Abortion Ban For American Indians Only - The Washington Independent

Sun 16 Mar 2008

Actually, it isn't a rhetorical question. At issue is language like David's, "One can imagine the massive US support for Israeli Apartheid awakening the slumbering monsters in many a rabid brain," that suggests a desire to punish, to turn tables, not break bread at them. The peace sign of The Rebel is a liberalism, a compassion which intends to liberate the oppressor as well. When we ask ourselves, demand from ourselves concrete solutions and practical compromise, we get to the core of our motivations. We discover our prejudices in spite of our rhetoric. Fear is a vast impediment to conflict resolution; so if our criticism and proposals contain the seeds of revenge, how can they ever assuage fears or convince the oppressor or terrorist to relinquish power?

Mary Jo Malo

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

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

Barry Schwabsky wrote:

Constructive ideas? Sound like you dismiss any in advance--they're all just changing the face of the oppressor, eh?

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319. **Del Ray Cross**

SHAMPOO 32

Sun 16 Mar 2008

Dear People,

Adjust your shower heads, rinse out each eye, and feast on this:

www.ShampooPoetry.com

SHAMPOO issue 32 offers fine poetic suds by Michael J. Wilson, Kim Vodicka, Mathew Timmons, Naomi Tarle, Jordan Stempleman, Erika Staiti, Siel, John Sakkis, Daniel C. Remein, Mark O'Hara, Eileen Myles, Heather Anne Mullins, K. Silem Mohammad, Cassie Lewis, Bill Luoma, Patrick Lawler, Rodney Koenek, Jack Kimball, Kevin Killian, Aby Kaupang, Yuri Hospodar, Deja Earley, Claire Donato, Melissa Dickey, Amanda Deutch, Melissa DeGezelle, Ian Davisson, Jennifer Dannenberg, Ryan Courtwright, CAConrad, Todd Colby, Joshua Butts, Bill Berkson, and Jim Behrle, along with ShampooArt by Nick McRae and Rebecca Rubin and ShamPooPoo Art by Mama-K!

It's a bathroom bonanza!

Keeping it clean,

Del Ray Cross, Editor

SHAMPOO

clean hair / good poetry

www.ShampooPoetry.com

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320. **William Slaughter**

Notice: Mudlark

Sun 16 Mar 2008

New and On View: Mudlark Poster No. 73 (2008)

Prize Pig and The Elvis | Poems by Christina Kallery

Christina Kallery's poems have appeared in Failbetter, Rattle, The Hiram Poetry Review, The MacGuffin, and Poetry Motel among other places. She lives in New York.

William Slaughter

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URL: <http://www.unf.edu/mudlark>

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321. **Jason Quackenbush**

Re: Abortion Ban For American Indians Only - The Washington Independent

Sun 16 Mar 2008

Beautifully put.

On Mar 16, 2008, at 10:25 AM, Mary Jo Malo wrote:

Actually, it isn't a rhetorical question. At issue is language like David's, "One can imagine the massive US support for Israeli Apartheid awakening the slumbering monsters in many a rabid brain," that suggests a desire to punish, to turn tables, not break bread at them. The peace sign of The Rebel is a liberalism, a compassion which intends to liberate the oppressor as well. When we ask ourselves, demand from ourselves concrete solutions and practical compromise, we get to the core of our motivations. We discover our prejudices in spite of our rhetoric. Fear is a vast impediment to conflict resolution; so if our criticism and proposals contain the seeds of revenge, how can they ever assuage fears or convince the oppressor or terrorist to relinquish power?

Mary Jo Malo

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

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

Barry Schwabsky wrote:

Constructive ideas? Sound like you dismiss any in advance--they're all just changing the face of the oppressor, eh?

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322. **Steve Evans**

NPF Conference on the Poetry of the 1970s

Sun 16 Mar 2008

Dear Friends of the NPF,

Just a reminder that the deadline for submission of panel and paper proposals for the NPF's Conference on the Poetry of the 1970s is just two weeks away (31 March). If you'd like more information on the Conference, please visit our new website here:

http://www.nationalpoetryfoundation.org/news/index.php/article/2007/10/15/poetry_of_the_1970s

Or feel free to be in touch by e-mail at [steven dot evans at maine dot edu](mailto:steven.evans@maine.edu).

We hope to see you this summer in Orono!

Steve

* * * *

Steve Evans

Associate Professor of English

Graduate Studies Coordinator

New Writing Series Coordinator

NPF Editorial Collective Member

313 Neville Hall

University of Maine

Orono, ME 04469



www.thirdfactory.net

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323. **mIEKAL aND** **aND in Buffalo**

Sun 16 Mar 2008

mIEKAL aND READING.

University at Buffalo's Poetics Plus presents mIEKAL aND reading from his lifelong poem Samsara Congeries

Wednesday, March 19 4pm the Poetry Collection, 420 Capen Hall.

This event is free and open to the public.

& I'll also have Xexoxial books set up at:

Buffalo Small Press Book Fair

Saturday, March 22, 2008

12:00pm - 6:00pm

Karpeles Manuscript Library Museum

453 Porter Avenue

Buffalo, NY

The 2008 Buffalo Small Press Book Fair is a regional one day event that brings booksellers, authors, bookmakers, zinesters, small presses, artists, poets, and other cultural workers (and enthusiasts) together in a venue where they can share ideas, showcase their art, and peddle their wares.

324. **Jennifer Karmin**

March 20th: Buffalo reading for A SING ECONOMY

Sun 16 Mar 2008

THURSDAY, MARCH 20th

7pm

READERS:

Tawrin Baker

Jaye Bartell

Eric Gelsinger

Barrett Gordon

Jennifer Karmin

Deborah Poe

Jessica Smith

Kevin Thurston

at RUST BELT BOOKS

202 Allen Street

Buffalo, NY

A SING ECONOMY is the second Flim Forum Press anthology and contains extensive selections from 20 contemporary poets, many who live or have lived in Buffalo, NY.

FLIM FORUM PRESS, founded in 2005, is an independent press that provides SPACE for emerging poets working in a variety of experimental modes. It's edited by Matthew Klane and Adam Golaski.
<http://www.flimforum.com>

TARWIN BAKER is the author of *Th* (House Press) and *So That Even / A Lover Exists* (House Press). He is currently a student of the History of Science at the University of Indiana.

JAYE BARTELL grew up in Massachusetts, traveled after that around the U.S., chiefly by train and bus, and remained to make homes in San Juan Island, WA, Asheville, NC, and, currently, Buffalo, NY. Poetry has otherwise appeared in *Cutbank*, *Rivendell*, and *Capgun*, with two collections forthcoming, *Acres of Ourselves* (House Press, early 2008), and *Coasts*, a collection of

quick poems written on beer coasters between the years 2003-2007 (Red Hen Press, Spring, 2008). He also plays music, examples of which can be found at <http://www.myspace.com/oakorchardswamp>.

ERIC GELSINGER is from Buffalo, and currently lives in Brooklyn, where he stares out his window at the BQE and tells himself poetry is absolute truth which bridges the chasm between temporal and eternal man. He is the author of *Nevertheless* (House Press) and, among other places, has poems anthologized by Flim Forum Press in *Oh One Arrow*.

BARRETT GORDON is an active member of House Press. He co-edits string of small machines w/Luke Daly and Eric Unger. Recent publications include *rainbow-grey* and *graverubber*, both from House Press. His work can be found in *drill* and *small town*. He is presently working on a book of first year in Chicago poems, as well as a long series of street rubbing & street stamp collages, to be included in a collaboration with David Baptiste-Chirot (<http://www.housepress.org>). He is from Buffalo, and lives now in Chicago.

JENNIFER KARMIN curates the Red Rover Series with fiction writer Amina Cain and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at a number of festivals, artist-run spaces, community centers, and on city streets. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent poems are published in *Bird Dog*, *MoonLit*, *Womb*, *Seven Corners*, *Milk Magazine*, and the anthologies *The City Visible: Chicago Poetry for the New Century*, *Growing Up Girl: An Anthology of Voices from Marginalized Spaces*, and *The Outside Voices 2008 Anthology of Younger Poets*. From 1976-1996, she was a girl who wrote poems in Buffalo, NY.

DEBROAH POE, born a military brat in Del Rio, Texas, has lived throughout the United States and abroad. After her undergraduate studies, she worked for almost ten years in businesses ranging from hostel clerk and

bartender in Paris, environmental activist in Austin, a waitress in Taos, engineering assistant at Oregon Steel Mill in Portland, as editor and international program manager in Seattle, and as educator in Washington state and New York. This spring she will complete her PhD; her dissertation is a short fiction collection entitled Event Landmarks. Her first book, a poetry collection entitled Our Parenthetical Ontology, is forthcoming from CustomWords. Her prose and poetry have also recently appeared or are forthcoming in journals such as Denver Quarterly, Copper Nickel, Many Mountains Moving, Black Robert, MiPOesias, and Whiskey Island, Midway Journal, Caesura and Drunken Boat. Two of her poems were nominated for Pushcart Prizes in 2005 and 2006.

JESSICA SMITH earned her BA/MA from the University @ Buffalo where she started the poetry magazine name and wrote her first book, Organic Furniture Cellar. She now lives in Brooklyn where she edits Outside Voices Books and Foursquare magazine. Find her work online at <http://www.looktouch.com>.

KEVIN THURSTON is happy to be out and about reading and performing. It is much better than his day job. Sometimes poetry and performance can be a job too, but he stays out of most of that. Here, 'credentials': poems published in lost and found times, fHole, yt communications, the new chief tongue, O Outbreak a chap from furniture_press 2005 & he has a cd coming out with narrowhouse recordings kevin is running late but will be in. He barely still lives in Buffalo, NY where he helps curate readings for Just Buffalo and organizes the Buffalo Small Press Fair <http://www.buffalosmallpress.org>.

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<http://tools.search.yahoo.com/newsearch/category.php?category=shopping>

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325. **George Quasha**

Take Action to Support Tibetans in Tibet

Mon 17 Mar 2008

Despite new reports that buy into the Chinese claim that only 10 people were killed in Tibet, satellite pictures evidently suggest the number may be more like 500, with some 10,000 injured -- and much more about to happen -- hence the need for immediate protest. Example of alternative news reports at:

<http://www.indiadaily.com/editorial/19252.asp>

To sign petition as explained below:

http://actionnetwork.org/campaign/tibet_IOC

Please pass on to others

GQ

> Subject: Take Action to Support Tibetans in Tibet
> Date: Sat, 15 Mar 2008 18:48:59 +0100
> From: "Freya Putt, Team Tibet" <[REDACTED]>
>
> Dear Team Tibet Supporter,
>
> Tell the International Olympic Committee to speak up about the
> crisis in Tibet! http://actionnetwork.org/campaign/tibet_IOC
>
> After years of China's repressive policies and a recent increase in
> official denunciations of the Dalai Lama, China's heavy-handed
> response to peaceful demonstrations by hundreds of monks and nuns
> earlier this week has triggered the desperation felt by Tibetans
> living under Chinese occupation and led to widespread protests in
> Lhasa and throughout Amdo province (present-day Qinghai and Gansu
> provinces). In Lhasa on Friday, police fired live ammunition into the
> crowd of protesters and unconfirmed reports place the number of dead
> at at least 100.
>
> These are not the actions of a responsible Olympic host country.
>
> The International Olympic Committee's continued silence about Tibet
> will only embolden China to crack down harder on Tibetans. Please
> join more than 150 Tibet organizations in urging the IOC to remove
> Tibet from the Olympic Torch Relay route now and to speak up publicly
> about the situation in Tibet.
>

- > Click here to send a message to the IOC now:
- > http://actionnetwork.org/campaign/tibet_IOC
- >
- > After you have sent your message, please also help by:
- >
- > Supporting the efforts of a Tibet Support Group in your country:
- > find one near you at
- > <http://www.tibetnetwork.org/itsn/membership/organizations/>
- >
- > Asking friends and family to join Team Tibet:
- > <http://teamtibet.org/supporter/tellafriend>
- >
- > Thank you for your support at this critical time.
- >
- > Freya Putt
- >
- > International Tibet Support Network
- >
- > www.teamtibet.org
- >
- >
- >

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326. **Bob Heman**

a reminder - this thursday - a big CLWN WR reading at SAFE-T-GALLERY

Mon 17 Mar 2008

Hi folks - this is just to remind you all that this Thursday, March 20, the 5th Big CLWN WR Reading will begin to unfold at 7:00 at the SAFE-T-GALLERY at 111 Front Street, Gallery 214 in the D.U.M.B.O. section of Brooklyn - admission is Free - Liza Wolsky and Carol Novack (accompanied by austin publicover) will be featured along with appearances by special guests R. Nemo Hill, Sheila Lanham, Richard Loranger, Mindy Levokove, Jane Ormerod, Adriana Scopino, Moira T. Smith, Joanne Pagano Weber, Nathan Whiting and Francine Witte - i'll be hosting and the newest issue of CLWN WR (containing poems of 20 words or less by Peter Schwartz, Jeffrey Cyphers Wright, Mike James, John Levy, Philip Rowland, Bobbi Lurie, Kit Kennedy, Steve Dalachinsky, Andy Gricevich, Judy Kamilhor, Jerry Halpern, David Lawton and Adam Fielded) will be given to all of those who attend - the easiest way to get to the gallery is to take the F train to York Street (the first stop in Brooklyn) - walk downhill to Front St. and then

turn left under the Manhattan Bridge - for more information, maps, and directions from other subway lines please check the Gallery website at <http://www.safetgallery.com> - i hope you all can make it - Bob

Bob Heman



EarthLink Revolves Around You.

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327. **Maria Damon**

jonathan williams

Mon 17 Mar 2008

Subject:

Fwd: Jonathan Williams dead at age of 79 (fwd)

From:

John Landry < >

Date:

Mon, 17 Mar 2008 10:14:33 -0400

To:

friends;;

Dear friends,

A limited number of you have been on the regular posting I've been sending regarding poet Jonathan Williams' health. I'm sorry to inform you that he died yesterday evening (Sunday) around 9:30 PM.

I wanted to send this to as many people as I could : Feel free to share with others.

I am attaching a copy of the obituary I wrote for the NY Times and other media. Feel free to share it too. It doesn't list the cause of death since I haven't heard, as of yet, the official cause.

You might also wish to read this posting about Jonathan's work today on poet Ron Silliman's blog:

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

For those who can - you may also wish to visit Appalachian State University, Boone, North Carolina before June 7 to view an exhibition of Jonathan's personal art collection at the Turchin Gallery. It's a stunning show.

<<http://www.turchincenter.org/exhibits.detail.php4?exhibitsid=92>>

Condolences may be sent to poet Thomas Meyer, Jonathan's partner and collaborator for forty years:

*Thomas Meyer
The Jargon Society
P O Drawer 10
Highlands, NC 28741*

Please join me in remembering an extraordinary individual who gave so much, oftentimes being ignored more than he should have been. A true "complete man of letters" as Silliman describes him.

All the best,

Jeffery Beam

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328. **Charles Borkhuis**

Re: Noah Eli Gordon & David Shapiro - March 22 - 4 PM @ Bowery Poetry Club

Mon 17 Mar 2008

PLEASE DON'™T MISS THE SEGUE READING ON SATURDAY MARCH 22!

NOAH ELI GORDON
and
DAVID SHAPIRO

Saturday, March 22 at 4 PM
BOWERY POETRY CLUB
308 Bowery, just north of Houston St.
\$6 admission goes to support the readers

Noah Eli Gordon is the author of six collections of poetry, most recently *Novel Pictorial Noise*, selected by John Ashbery for the National Poetry Series and *Figures for a Darkroom Voice*, in collaboration with Joshua Marie Wilkinson.

He teaches at the University of Colorado at Denver. David Shapiro has written over 20 volumes of poetry, prose, translations, and art criticism. He wrote the first book on Ashbery, the first book on Johns's drawings, and the pioneering study of Mondrian's flowers. He has taught at Columbia, Cooper Union, Brooklyn College, Bard College, Princeton and is tenured as an art historian for the last 25 years at William Paterson University. He was nominated for the National Book Award when he was 24 and edited The Anthology of NY Poets with Ron Padgett in 1970.

*****It's Tax Time! Get tips, forms, and advice on AOL Money & Finance. (<http://money.aol.com/tax?NCID=aolprf00030000000001>)

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329. **Christophe Casamassima**
cole swenson and bob perelman and charles bernstein and susan howe

Mon 17 Mar 2008

If anyone can send me eMails or contact info for charles, susan, bob and cole, i'd much appreciate it...

thanks!

Christophe Casamassima

=

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330. **CA Conrad**
Re: jonathan williams

Mon 17 Mar 2008

It's like a library burned itself to the ground while we were sleeping. Ever since hearing that Jonathan was in the hospital I've been thinking about him everyday, but the thing is with someone like THIS MAN Jonathan Williams, after you meet him you think about him often as it is. Yesterday in Philadelphia poet Chris Martin gave an amazing reading with Kevin Varrone and Paul Siegel. Chris talked a bit about disequilibrium as a force NECESSARY to make the

possibility of new information to be taken, processed, or, rather the building of new equations, new processors, new ways for new ideas. It makes me think about Jonathan Williams, as a poet, as a person, in that, he is so unique that being around him, taking him in, creates these new, before unknown spaces for us. While there are many many, marvelous, and generous elder poets, not many others can create such space for us.

My time spent with Jonathan, and his lover Tom, and their cat HB Kitty (who arrived on the night of the Hail Bob comet and MOVED IN), and Bruce the bat (who lives in the eaves of the porch), is time spent in such a way that I KNOW IT'S POSSIBLE, and want such time and space for others, and want to see HOW to get that going for us. The care of song, the importance of and FORCE of song, thoughts, everything else from books to the Franklinia tree, all of it can have a place for us, not just in place of brutality, but in spite of it.

Very sad day. But a beautiful day too, knowing what we can have. Many thanks to this passing GIANT!

CAConrad

<http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>

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331. **Michael Kelleher**

Literary Buffalo Newsletter 03.17.08-03.23.08

Mon 17 Mar 2008

LITERARY BUFFALO

03.17.08-03.23.08

A VERY BUSY WEEK!!!

BABEL

TICKETS ON SALE NOW FOR THE FINAL BABEL EVENT OF THE SEASON

April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize, \$25

 or visit <http://www.justbuffalo.org/babel>.

THERE ARE ONLY A FEW TICKETS LEFT FOR THIS EVENT ? GET THEM WHILE YOU CAN.

BABEL 2008-2009

Just Buffalo is happy to announce our 2008-2009 lineup for Babel:

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Canada, October 29. Book: The English Patient. Marjane Satrapi,

Iran, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Subscriptions will go on sale at the April 24 event and then in general on April 25. Previous subscribers can re-up for \$75. New subscription (four events): \$100. We expect to sell out next season by subscription. If we do not sell out by subscription, tickets for individual events will go on sale September 1.

EVENTS THIS WEEK

03.18.08

Poetics Plus at UB

Laura Elrick

Poetry Reading

Tuesday, March 18, 4 p.m.

The Poetry Collection, 420 Capen, UB North Camp.

03.19.08

Just Buffalo/Hallwalls

Spotlight on Youth Open Mic

Poetry, fiction, dance, music for youths 12-21

Wednesday, March 19, 6:30 p.m.

Hallwalls Cinema, 341 Delaware Ave. @ Tupper

&

Talking Leaves...Books

Shirley Sarmiento

Reading and signing for: Doin' Me (poetry)

Wednesday, March 19, 7 p.m.

Talking Leaves...Books, 3158 Main St.

03.20.08

Poetics Plus at UB

mIEKAL aND

Poetry Reading

Thursday, March 20, 4 p.m.

The Poetry Collection, 420 Capen, UB North Camp.

&

Rust Belt Books

A Sing Economy

Poetry Readings by Tawrin Baker, Jaye Bartell, Eric Gelsinger, Barrett Gordon, Jennifer Karmin, Deborah Poe, Jessica Smith, Kevin Thurston

Thursday, March 20, 7 p.m.
Rust Belt Books, 202 Allen St.

03.21.08

Just Buffalo/Small Press Poetry
An Evening of Flarf Poetry
Rod Smith, Nada Gordon, Gary Sullivan & Mel Nichols
Friday, March 21, 7 p.m.
Big Orbit Gallery, 30d Essex St.

03.22.08

Just Buffalo/Small Press Poetry
Buffalo Small Press Book Fair
Book sales, readings, performances and more!
Saturday, March 22, 12-6 p.m.
Karpeles Manuscript Library, 453 Porter Ave.

OPEN READINGS

Just Buffalo is again sponsoring three separate open reading series, all of them curated by different people. They are the Center for Inquiry Literary Caf , curated by Perry Nicholas, which meets on the first Wednesday of each month at 7:30 p.m. at the Center for Inquiry in Amherst; Tru-Teas reading series, curated by Trudy Stern, which meets on the first Sunday of each month at 4 p.m. at Tru-Teas, Insite Gallery on Elmwood Avenue; and we have now added Spoken Word Sundays, curated by Liz Mariani, which meets on the 2nd Sunday of the month at 8 p.m. at the Allen Street Hardware Caf .

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, twice-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

JOIN JUST BUFFALO ONLINE!!!

If you would like to join Just Buffalo, or simply make a massive personal donation, you can do so online using your credit card. We have recently added

the ability to join online by paying with a credit card through PayPal. Simply click on the membership level at which you would like to join, log in (or create a PayPal account using your Visa/Amex/Mastercard/Discover), and voilà, you will find yourself in literary heaven. For more info, or to join now, go to our website:

<http://www.justbuffalo.org/membership/index.shtml>

UNSUBSCRIBE

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

Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203

██████████
██████████ (fax)
www.justbuffalo.org
██████████

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332. **CA Conrad**

Re: queers worse than terrorism or Islam? WHAT!?

Mon 17 Mar 2008

David, YES, I agree with you! And thanks for saying that.

And while I also like to walk around saying, "You SHOULD worry about me, because queers like me who have been tormented physically and mentally are afraid of NOTHING!", while I like to go around saying that, because it's true, and feels GOOD, I also worry about kids who are queer.

I wish there was a way to protect queer kids from the kind of shit that happens to them after publicly elected officials like Kern say the things they say. And the president.

AND HILLARY CLINTON, who was followed by a lesbian reporter who reported how, while giving a speech in Manhattan said such Nice Things about gay marriage. Then, in Albany said VERY different things about marriage, and what it Should Be. Refer to the talk Harvey Fierstein gave on the many MANY lies Bill and Hillary have fed the gay community.

But, my point is, gay bashing is at an all time high. It's to the point that young trans people are thrown out, VERY YOUNG, and live in the streets, get murdered, and no police report will indicate that this was murder. In Philadelphia we battled with the police and City Hall JUST LAST YEAR after Erika Keels, a young African American transwoman was murdered (the medical examiner's report indicated she was run over 4 different times by the man (her trick) who ejected her from his car and ran her down, backed over her, ran her over again, turned around, and ran her over again) but her death filed as "an accident," despite witnesses, etc., to the point that when we held rallies here in the city governor Rendell sent a liaison from his office (which is most likely WHY we didn't wind up in jail because the cops had TWO BUSES at the rally, waiting to ship us all away).

But even after Rendell's involvement it's still filed as "an accident," and we feel now that this is because the man (murderer) who did this was not arrested (even though he not only killed someone but fled the scene), and his car not impounded as evidence. That car is now sold, gone, all traces of his crime gone. Meaning that the police would have to admit to having been complicit in the coverup for not doing their job in the first place.

Anyway, I could literally go ON AND ON, including telling you what it was like working in Philadelphia's queer bookstore when neo-Nazis did a drive-by and shot and killed a drag queen a block from the store, only to have several other drag queens run for their lives and wind up inside the store where we called the police.

Murder and suicide, and bashing are at an all time high, and when ASSHOLES like Sally Kern say the STUPID things they say it creates space for brutality.

When the president says homophobic things it creates space for brutality.

I met a lesbian from Italy recently who told me that when the pope says homophobic things that gay bashing in Rome goes through the roof. (She also told me (very interesting) that MORE little girls have been reported as being molested by priests than boys. Yet the target has ONLY been priests who molest boys. Wow, if that doesn't shake to the core the problems of our world!)

I feel VERY LUCKY to have survived to the point where I know I'm not going down without a fight, but I worry about the kids who don't have that thick skin yet. It's a tricky thing developing that skin, because sometimes they get you before you get it on.

But yes, I agree with you at the same time David, and thanks for saying what you said,

CAConrad

<http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>

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333. **Grant Jenkins**

Review of Briante, Greenstreet, and Russo in Tulsa

Mon 17 Mar 2008

Please visit my blog for a review of the recent visit to Tulsa by these three awesome poets

<<http://blog.myspace.com/index.cfm?>

[fuseaction=blog.view&friendID=31806328&blogID=366891304](http://blog.myspace.com/index.cfm?fuseaction=blog.view&friendID=31806328&blogID=366891304)>

--

G. Matthew Jenkins

Director of the Writing Program

Faculty of English Language & Literature

The University of Tulsa

Tulsa, OK 74104



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334. **mIEKAL aND**

CORRECTION! aND in Buffalo

Mon 17 Mar 2008

(My reading is Thursday, not Wednesday as I previously announced. Sorry for any confusion)

mIEKAL aND READING.

University at Buffalo's Poetics Plus presents mIEKAL aND reading from his Thursday, March 20 4pm the Poetry Collection, 420 Capen Hall.

This event is free and open to the public.

& I'll also have Xexoxial books set up at:

Buffalo Small Press Book Fair

Saturday, March 22, 2008

12:00pm - 6:00pm

Karpeles Manuscript Library Museum

453 Porter Avenue

Buffalo, NY

The 2008 Buffalo Small Press Book Fair is a regional one day event that brings booksellers, authors, bookmakers, zinesters, small presses, artists, poets, and other cultural workers (and enthusiasts) together in a venue where they can share ideas, showcase their art, and peddle their wares.

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335. **Christophe Casamassima**
...and rachel blau-duplessis's email too!

Mon 17 Mar 2008

if someone can hook me up with her eMail too... cheers

Christophe

=

"Buy Anti Ageing Products"?

1000's Of Products. Most Don't Work. 2 Anti Ageing Products Work.

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

redirectid=8376f31f674b1fae398b06c3e60f20ce

--

Powered By Outblaze

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336. **Anne Guthrie**
Conceptual Poetry Symposium, please forward

Mon 17 Mar 2008

Just a reminder that the early registration deadline for the University of Arizona Poetry Center's Conceptual Poetry Symposium is April 4th, 2008.

Early registration saves you \$25.00.

We would be very grateful to you if you would help us get the word out about the symposium by forwarding this email or by placing a link on your website or blog.

Details about the symposium are as follows:

The University of Arizona Poetry Center in Tucson, Arizona will host Conceptual Poetry and Its Others, a three-day symposium from May 29- May 31, 2008 to explore and discuss the cutting-edge in contemporary avant-garde poetry. In addition to a keynote address with renowned poetry critic Marjorie Perloff, there will be lectures, classes, panel and roundtable discussions, and literary presentations. These events are designed to explore new directions in innovative writing and to equip readers, writers, and scholars with tools to more fully understand and appreciate new forms within contemporary literature. Featured artists will include Caroline Bergvall, Charles Bernstein, Christian Bök, Craig Dworkin, Peter Gizzi, Kenneth Goldsmith, Susan Howe, Tracie Morris and Cole Swensen. Early Registration Deadline is April 4, 2008.

Cost is \$80 general admission and \$45 for student admission. Registration after April 4, 2008 will be \$105 general admission and \$60 for student admission.

We are also seeking symposium participants:

CALL FOR RESPONDENTS If you wish to participate in a Roundtable on the subject of Conceptual Poetry and Its Others, please send a letter of interest outlining your qualifications and why you would like to participate. Also include a curriculum vitae, résumé, or biographical statement. Send these materials to Frances Sjoberg, Symposium Roundtable, UA Poetry Center, 1508 E Helen St., Tucson, AZ 85721-0150 no later than March 4, 2008.

Link to the website:

<http://poetrycenter.arizona.edu/events/symposium.shtml>

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337. **Jonathan Skinner**
Williams, Jonathan

Mon 17 Mar 2008

Some lines from the Bugtussle section of jUBILANT THICKET, which I was rereading with gusto last night--having recently heard news of Jonathan's perilous condition--right at about the time he exited.

What a book of life!

FREE ADMISSION REPTILE GARDEN

the mind is, or might be,

a rattle, or

nest of,

hung on the tail

of some snake

(parading dangerous, dull phlegm,

only . . .)

so assumed, it whirs through a shimmer of an inspired
piss off a tinplate,

and it struts dins blares
the wild farrago

and/or it leadeth into temptation, and
I shall not want
it,

particularly

NIGHT LANDSCAPE IN NELSON COUNTY, KENTUCKY

ah, Moon, shine
thou as amber in thy
charred-keg, hickory sky . . .

still as a still, steep
as a horse's face

THE CUSTODIAN OF A FIELD OF WHISKEY BUSHES
BY THE NOLICHUCKY RIVER SPEAKS:

took me a pecka real ripe tomatoes up
into the Grassy Gap
one night

and two quarts of good stockade
and just laid there

sippin and tastin and lookin agin the moon
at them sorta fish eyes in the jar
you get when its right

boys Im talking bout somethin
good!

one of THREE (MAKE IT FOUR) TAVERN SONGS IN
THE LATE SOUTHERN T'ANG MANNER

IV. Di Farbe is Eine Figur

twere I more the painter
twould be cool to register

the fields of asters,
joe-pye, ironweed, and shastas

than hotrod thu the goldenrod, faster,
into nearby georgia for ice-cold buds

THREE SAYINGS FROM HIGHLANDS, NORTH CAROLINA

but pretty though as
roses is
you can put up with
the thorns

Doris Talley, Housewife & Gardener

you live until you die--
if the limb don't fall

Butler Jenkins, Caretaker

your points is blue
and your timing's
a week off

Sam Creswell, My Auto Mechanic

FROM UNCLE JAKE CARPENTER'S ANTHOLOGY
OF DEATH ON THREE-MILE CREEK

Loney Ollis

age 84
did jun 10 1871

grates dere honter
wreked bee trees for hony
cild ratell snak by 100
cild dere by thousen

I nod him well

*

There are many more poems from this book one could NOT quote on this list, which I suppose speaks to its peculiar virtues.

Isabelle and I managed to visit Jonathan and Tom for a couple of hours on Bloomsday last year (2007) and were--as was always the custom on Scaly Mountain--graciously hosted.

Tom served us salmon on crackers and gave us a tour of the sprawling, and jaw-dropping, art collection; Jonathan had his bundled feet up; the coffee table stacked with fat mystery novels and a video yuletide log crackling in the ironic fireplace.

Jonathan looked ready to leave this life--not much good with no walking left in it for him--but dispensed his usual droll and dry wit. As to his poems: "they tell me they're funny."

We drank the Jameson I'd brought while Tom refilled Jonathan's martini glass. At one point, Jonathan wearied of our movie talk and decided to test my knowledge of Haydn (I failed miserably). I was listening to the hermit thrushes singing off the porch in the deepening dark . . .

So long, Jonathan. My "points is blue" at this news indeed.

Jonathan S.

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338. **Nick LoLordo**

Re: Conceptual Poetry Symposium, please forward

Mon 17 Mar 2008

Might I ask if the deadline for round table application is a firm one? Your message is the first I've heard of the conference; I'm working on recent avant-garde poetry & would like very much to participate.....

best

Nick

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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339. **blacksox**

(no subject)

Mon 17 Mar 2008

THURSDAY, MARCH 20th

7pm

READERS:

Tawrin Baker

Jaye Bartell

Eric Gelsinger

Barrett Gordon

Jennifer Karmin

Deborah Poe

Jessica Smith

Kevin Thurston

at RUST BELT BOOKS

202 Allen Street

Buffalo, NY

A SING ECONOMY is the second Flim Forum Press anthology and contains extensive selections from 20 contemporary poets, many who live or have lived in Buffalo, NY.

FLIM FORUM PRESS, founded in 2005, is an independent press that provides SPACE for emerging poets working in a variety of experimental modes. It's edited by Matthew Klane and Adam Golaski.
<http://www.flimforum.com>

TARWIN BAKER is the author of *Th* (House Press) and *So That Even / A Lover Exists* (House Press). He is currently a student of the History of Science at the University of Indiana.

JAYE BARTELL grew up in Massachusetts, traveled after that around the U.S., chiefly by train and bus, and remained to make homes in San Juan Island, WA, Asheville, NC, and, currently, Buffalo, NY. Poetry has otherwise appeared in *Cutbank*, *Rivendell*, and *Capgun*, with two collections forthcoming, *Acres of Ourselves* (House Press, early 2008), and *Coasts*, a collection of quick poems written on beer coasters between the years 2003-2007 (Red Hen Press, Spring, 2008). He also plays music, examples of which can be found at <http://www.myspace.com/oakorchardswamp>.

ERIC GELSINGER is from Buffalo, and currently lives in Brooklyn, where he stares out his window at the BQE and tells himself poetry is absolute truth which bridges the chasm between temporal and eternal man. He is the author of *Nevertheless* (House Press) and, among other places, has poems anthologized by Flim Forum Press in *Oh One Arrow*.

BARRETT GORDON is an active member of House Press. He co-edits *string of small machines* w/Luke Daly and Eric Unger. Recent publications include *rainbow-grey* and *graverubber*, both from House Press. His work can be found in *drill* and *small town*. He is presently working on a book of first year in Chicago poems, as well as a long series of street rubbing & street stamp collages, to be included in a collaboration with David

Baptiste-Chirot (<http://www.housepress.org>). He is from Buffalo, and lives now in Chicago.

JENNIFER KARMIN curates the Red Rover Series with fiction writer Amina Cain and is a founding member of the public art group Anti Gravity Surprise. Her multidisciplinary projects have been presented at a number of festivals, artist-run spaces, community centers, and on city streets. She teaches creative writing to immigrants at Truman College and works as a Poet-in-Residence for the Chicago Public Schools. Recent poems are published in Bird Dog, MoonLit, Womb, Seven Corners, Milk Magazine, and the anthologies The City Visible: Chicago Poetry for the New Century, Growing Up Girl: An Anthology of Voices from Marginalized Spaces, and The Outside Voices 2008 Anthology of Younger Poets. From 1976-1996, she was a girl who wrote poems in Buffalo, NY.

DEBROAH POE, born a military brat in Del Rio, Texas, has lived throughout the United States and abroad. After her undergraduate studies, she worked for almost ten years in businesses ranging from hostel clerk and bartender in Paris, environmental activist in Austin, a waitress in Taos, engineering assistant at Oregon Steel Mill in Portland, as editor and international program manager in Seattle, and as educator in Washington state and New York. This spring she will complete her PhD; her dissertation is a short fiction collection entitled Event Landmarks. Her first book, a poetry collection entitled Our Parenthetical Ontology, is forthcoming from CustomWords. Her prose and poetry have also recently appeared or are forthcoming in journals such as Denver Quarterly, Copper Nickel, Many Mountains Moving, Black Robert, MiPOesias, and Whiskey Island, Midway Journal, Caesura and Drunken Boat. Two of her poems were nominated for Pushcart Prizes in 2005 and 2006.

JESSICA SMITH earned her BA/MA from the University @ Buffalo where she started the poetry magazine name and wrote her first book, Organic Furniture Cellar. She now lives in Brooklyn where she edits Outside Voices

Books and Foursquare magazine. Find her work online at <http://www.looktouch.com>.

KEVIN THURSTON is happy to be out and about reading and performing. It is much better than his day job. Sometimes poetry and performance can be a job too, but he stays out of most of that. Here, 'credentials': poems published in lost and found times, fHole, yt communications, the new chief tongue, O Outbreak a chap from furniture_press 2005 & he has a cd coming out with narrowhouse recordings kevin is running late but will be in. He barely still lives in Buffalo, NY where he helps curate readings for Just Buffalo and organizes the Buffalo Small Press Fair <http://www.buffalosmallpress.org>.

Russ Golata

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340. **Jonathan Skinner**
an owl for jonathan

Tue 18 Mar 2008

ON STEPPING OUTSIDE TO HEAR THE MOONLIGHT

a barred owl
whispers my name in low tones
never heard one so close
jonathan, oh jonathan
after poking around with a light
I wait under the pine tree
a duck whirs upriver
looking for open water
the ice cracks, settles
to an outgoing tide
a jet passes over
the neighbor¹s dog barks
that old owl, keeps silent
won¹t stir for no one

maybe gone already
sap moon growing
crows hunt worms
at the snow¹s edge
a wind¹s in the boughs
says hello jonathan
for Jonathan Williams 3.17.08

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341. **steve d. dalachinsky**
Re: last 2 gigs to close out march
Tue 18 Mar 2008

On Tue, 18 Mar 2008 02:02:27 -0500 "steve d. dalachinsky"
<[REDACTED]> writes:

MARCH 21, 2008 - 9PM

a very special evening at the BRECHT FORUM
451 WEST ST (between BANK & BETHUNE)

JOELLE LEANDRE

J.D. PARRAN

MATT MANERI with guest poet STEVE DALACHINSKY

\$10 donation

We are pleased to invite you to the world premiere performance of VaBang! Dance Company, a brand new source of original and contemporary/modern dance. After just a few short months of hard work, co-founders Jessie Feller & Julia Sabangan will unveil two new full-length group pieces, featuring the entire company, and two new solos plus the poetry of steve dalachinsky on March 29 and March 30

Here is the show info:

March 28-30, Friday through Sunday at 8pm
83 Leonard Street, 5th floor, TriBeCa in Manhattan
General Admission \$25
Students with ID \$20
Tickets available at this secure website:
<http://VaBangPremiere.eventbrite.com>

For more information about the company, and to see photo and video gallery, visit here: <http://www.VaBang.org>

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342. **amy king**

FRIDAY, MARCH 28TH -- MULLEN, VOLPERT & POE

Tue 18 Mar 2008

~~ MULLEN, VOLPERT, & POE ~~

Friday, March 2

MiPOesias presents

~~ MULLEN, VOLPERT, & POE ~~

Friday, March 28th @ 7 p.m.

Stain Bar - Williamsburg, Brooklyn

~~~~~

LAURA MULLEN is a Professor at Louisiana State University. She is the author of five books: three collections of poetry and two hybrid texts. Her most recent book is the hybrid text murder mystery, *Murmur* (futurepoem 2007). Prizes for her poetry include Ironwood's Stanford Prize, and she has been awarded a National Endowment for the Arts Fellowship and a Rona Jaffe Award, among other honors. Recent poems have appeared or are forthcoming in *Octopus*, *1913*, *New American Writing*, the *Denver Quarterly*, and elsewhere. Recent prose has been collected in *Civil Disobediences: Poetics & Politics in Action* (Coffeehouse Press), and *Paraspheres* (Omnidawn). An essay on Sylvia Plath appears in the Spring 2008 issue of *Court Green*.

[[http://www.mipoesias.com/2007/mullen\\_laura.htm](http://www.mipoesias.com/2007/mullen_laura.htm)]

MEGAN A. VOLPERT is a performance poet from Chicago who has settled in Atlanta with her partner, Mindy. Volpert holds an MFA in Creative Writing from Louisiana State University, and currently teaches High School English.

the desense of nonfense is her second full-length book of poems, forthcoming from BlazeVOX Books in 2009. She published two collections in 2007: *face blindness* also with BlazeVOX and *domestic transmission*, a chapbook with MetroMania Press. Her other publications credits include *columbia poetry review*, *coconut* and *MiPOesias Magazine*.

This self-proclaimed love child of Joan Jett and Tina Fey has shared microphones with a wide range of poets: from Christian Bök, Andrei Codrescu, and Alice Notley, to Laura Mullen, Collin Kelley and Buddy Wakefield. Volpert has been in

competition at the National Poetry Slam, and is a board member of Poetry Atlanta Inc.

Rooted in confessionalism and surrealism, her work has a strong interest in the performative and is also influenced by second-generation New York School poetry.

[<http://cdn4.libsyn.com/miporadio/MeganVolpert1.pdf>]

DEBORAH POE is the author of *Our Parenthetical Ontology* (Custom Words 2008) as well as chapbooks from Furniture Press and Stockport Flats Press.

Deborah's poems have appeared in *Denver Quarterly*, *Copper Nickel*, *Many Mountains Moving*, *Drunken Boat*, *MiPOesias*, *Caesura*, and other journals as well as in the anthologies *Fingernails Across the Chalkboard: Poetry and Prose on HIV/AIDS From the Black Diaspora* and *A Sing Economy*. Two of her poems were nominated for Pushcart Prizes in 2005 and 2006.

Deborah's current projects include finding a publisher for *Elements—her poetry collection based on the periodic table*—and completing a short fiction collection entitled *Event Landmarks*.

Deborah was born a military brat in Del Rio, Texas and has lived throughout the United States and abroad. After her undergraduate studies, she worked for almost ten years in businesses including hostel clerk and bartender in Paris, environmental activist in Austin, a waitress in Taos, engineering assistant at Oregon Steel Mill in Portland, editor and international program manager in Seattle, and educator in Washington state and New York. Deborah Poe currently teaches at Binghamton University where she will receive her doctoral degree in May 2008. Her Master of Arts is from Western Washington University.

[[http://www.mipoesias.com/2007/poe\\_deborah.htm](http://www.mipoesias.com/2007/poe_deborah.htm)]

~~~~~

STAIN BAR

766 Grand Street Brooklyn , NY 11211

(L train to Grand Street Stop, walk 1 block west)

718/ [REDACTED]

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

Hope you'll stop by!

Amy King

<http://miporeadingseries2007.blogspot.com/>

Blog

<http://www.amyking.org/blog>

Be a better friend, newshound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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343. **Pierre Joris**
Recent Nomadics Blog Posts

Tue 18 Mar 2008

Check out these recent posts at <http://pjoris.blogspot.com> :

Jonathan Williams (1929-2008)
Vernal Cabaret at the Gershwin Hotel
Updated web-site, video of Reading, Gertrude Stein
Nicole Peyrafitte, Fusion Museum, Collectages
Forget Spitzer, fire Bernanke
Wassyla Tamzali & Pierre Joris on France Culture
Troy's Heavy Hand of Censorship
Enjoy! (Despite the bad & sad news...

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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344. **Alan Sondheim**

He died in her sleep.

Tue 18 Mar 2008

He died in her sleep.

(or: She died in his sleep.)

'For vices all have different ends,
But virtue still to virtue tends.'

(Swift)

The long and narrow road, catastrophe theory's fragility of good things, beset on every side by the efflorescence, fecundity, of vice; if Heaven is pure substance, Vice is impure inscription; if Heaven is continuous, Vice is discrete; if Heaven is discrete, Vice is the heart of indiscretion itself.

He died in their sleep. In their longing for rest, he was one of the forgotten, his body withering away to practically nothing, his data-base entries under erasure, digitally smudged, evaporated. Perhaps he said something, anything, at one point, but pronouns long since disappeared.

'_The chora,_ which is neither "sensible" nor "intelligible," belongs to a "third genus" (_triton genos,_ 48e, 52a). One cannot even say of it that it is _neither_ this _nor_ that or that it is _both_ this _and_ that.'" (Derrida) Sheffer added another before his death, not _both_ this _and_ that. I added these comments, as well, before my death, which I await, again, in someone else's sleep, that unknown of dreaming I shall never greet.

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345. **Bonnie MacAllister**

Friday Show & The Rape of Tamar (a new poem)

Tue 18 Mar 2008

(I'm going to perform this on Friday, May 21 with Radio Eris at Germ Books, 2005 Frankfort Avenue, Philadelphia. 7 PM. [REDACTED]
<http://www.germbooks.com>] Any feedback is welcome.)

The Rape of Tamar

On BBC News tonight, I learned that sins
Are no longer confined to seven.

"We are losing the notion of sin,"
Pope Benedict XVI (born Joseph Ratzinger) said.
"If people do not confess regularly,
they risk slowing their spiritual rhythm," he added.

In lieu of pride and avarice,
The Holy See has now decreed
Seven Moral Evils:
“Environmental pollution,
Genetic manipulation,
Accumulating excessive wealth,
Inflicting poverty,
Drug trafficking and consumption,
Morally debatable experiments,
Violation of fundamental rights of human nature.”

So sloth and lust now flank the evil of
Accumulating excessive wealth.
One friend of mine inquired,
“Isn’t your Vatican dipped in gold?”
If only that papal hand were shaking a finger
At the robber barons and their sons without
Envy, not to mention coveting their jewels,
As a sin-eater devouring
Their plenary indulgence as catechism.
One part of me thought that gluttonous.

My eyes cross, an altered staff of robes,
Meals of modified Eucharist
Fashioned from milk and water growth hormone.
Below that rises up a garden of deplorable humans,
Paedophilic gestures,
Consumption of all alms,
A liturgical feast of saints.

I want to feel martyred, simmering immolation
Like the Genesis story of Tamar and Judah
When a tribe or clan could order the burning
Of an unmarried female member of his household
If discovered to be pregnant.
Wasn’t that an early abortion?

Crimes against the body,
In the name of human dignity defeated
English common law which urged termination
Before the “quickening of the fetus”
Induced by execution and suffocation
Far before the Inquisition.

They spoke of that same girl as a prostitute
And whored her out first to father and then to son,
Paying her in goats.
Tamar sent a message to Judah
Complete with his signet and cords
Announcing righteous inheritance.
Her heir was said to be ancestor to the Christ.
She had every right to be angry.

Now the rule is posing to thwart global warming,
A sky once scorched with the flesh of girls
Who would never rise to power in red velvet.

--Bonnie MacAllister
Philadelphia, PA
copyright 17 May 2008

-- Bonnie MacAllister is an artist, arts administrator, and educator. A current Pushcart Prize nominee and five-time slam champion, she has delivered her deconstructed breath verse at over sixty venues in several countries. Bonnie has also been published by the Feminist Journal, Black Robert Journal, Paper Tiger Media in Brisbane, Australia, UK's nth Position, New York City's Small Spiral Notebook, Magnaphone, Hinge Online, Venus Zine, Ireland's Dead Drunk Dublin and Other Imaginal Spaces, Amherst Press, Turtle Ink Press, University of Judaica Press, Seventeen Magazine, and The Doylestown Patriot. Her visual art work has appeared most recently at the Main Line Art Center, DC Arts Center, the Philip Ratner Museum, AIR Gallery (NYC), Penn State, Holy Family College, the Inquirer Building, and High Wire Gallery (Philadelphia). Her recent chapbook was recently acquired by the Barnard College Library. Bonnie is the Co-President of the Women's Caucus for Art, Philadelphia Chapter (<http://www.nationalwca.com>, an official NGO of the United Nations.)

<http://bonniemacallister76.etsy.com>

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346. **Michael Heller**
NEW OPPEN BOOK

Tue 18 Mar 2008

New from Salt Publishing:

SPEAKING THE ESTRANGED: ESSAYS ON THE WORK OF GEORGE OPPEN
by Michael Heller

Speaking the Estranged brings together the work by Michael Heller on the distinguished American Objectivist poet George Oppen

(1908-1984). Written over the past twenty years since Heller's first book on the Objectivists, *Conviction's Net of Branches*, these essays cover the range of Oppen's poetry and the ways it has been read at all stages of his career: from his overtly Objectivist roots through his abandonment of poetry for political activism in the thirties to his renewed poetic output after the 1950s. Heller's sustained and astute attention to Oppen, who won the Pulitzer Prize for Poetry in 1968, illuminates what many consider to be one of the most remarkable, complex and original bodies of work in twentieth-century literature.

Michael Heller's engagement personally, critically, and poetically with George Oppen is without parallel. Extending from his early correspondence with Oppen to his groundbreaking book on the Objectivists, *Conviction's Net of Branches*, to the acute ethical probing of his own poetry, Heller has attempted to take the measure of Oppen's achievement from every conceivable angle. This new book, published in the year of Oppen's centennial, displays the full fruits of one major poet's encounter with another.

--Stephen Fredman, author of *A Menorah for Athena: Charles Reznikoff and the Jewish Dilemma of American Poetry* and *The Grounding of American Poetry: Charles Olson and the Emersonian Tradition*

Not just a great book of literary criticism, Michael Heller's *Speaking the Estranged* is an exhilarating examination of those 20th century literary, political, and philosophical currents that have carried us into our tumultuous present. As luminous a critic as he is a poet, Heller renews our engagement with "the mind operating in a marvel which contains the mind," as George Oppen once put it. Through Oppen,

Heller locates us and brings us home. When you finish this book, you won't want to put it away.

--Forrest Gander, poet and
author of *Eye Against Eye* and *A Faithful Existence*

MICHAEL HELLER is a poet, essayist and critic. Recent books include *Exigent Futures: New and Selected Poems*, *Uncertain Poetries*, a collection of his essays, and *Earth and Cave*, a memoir of Spain in the 60s. Among his many awards are the Di Castagnola Prize of the Poetry Society of America and grants from the National Endowment, NYFA and The Fund for Poetry.

Publisher: Salt Publishing (March 15, 2008)

· Paperback: 152 pages

· ISBN-10: 1844714403

· ISBN-13: 978-1844714407

· List Price: \$21:95

· Available at

<<http://www.saltpublishing.com/>>www.saltpublishing.com,
www.amazon.com or at your bookstore.

·

Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and *Exigent Futures: New and Selected Poems* (2003) available at

www.saltpublishing.com, [amazon.com](http://www.amazon.com) and good bookstores. Survey of work at

<http://www.thing.net/~grist/ld/heller.htm>

Collaborations with the composer Ellen Fishman

Johnson at <http://www.efjcomposer.com/EFJ/Collaborations.html>

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347. **David Chirot**

French & American Moon Landings, Fictions, Hoaxes, Magic, Poetry & Cinema: "Georges Méliès: First Wizard of Cinema - DVDs - New York Times"

Tue 18 Mar 2008

[http://www.nytimes.com/2008/03/18/movies/homevideo/18dvds.html?
_r=1&ref=arts&oref=slogin---](http://www.nytimes.com/2008/03/18/movies/homevideo/18dvds.html?_r=1&ref=arts&oref=slogin---)

The release of these DVDS of Melies' work is one of the major film events--art events -- of this or any other year.

During the days of the Landing on the Moon, I was living in a tiny apartment in Paris at an address that i learned later had once been Rimbaud's. with a tiny cell of Anarchists who worked at the Renault factory. As we made plastiques, the French TVs stacked in a Nam June Paik arrangement against a disintegrating wall had the usual collection of philosophes and experts discussing the American triumph in the Race to the Moon.

(The courtyard of the Old Soldiers Home Rimbaud describes in a poem was still there, below the windows, at the time--and still with Old Soldiers dozing in the sun. Perhaps one of them even a long preserved "model" for Rimbaud's eyes a century earlier.)

Ah!! But!--A commentator pointed out that actually the FRENCH had ALREADY BEEN TO THE MOON! After all Jules Verne had sent Americans there first in his novel, and Melies had filmed this in the first years of the twentieth century!! The film by Melies was then shown as "proof" that indeed, the French had been their first, in Verne's sending a novel's Americans there, or via the cinema of Georges Melies.

(The French experts conveniently forgot that Melies also made use of H. G Wells' First Men in the Moon.)

In an ongoing series "After Rimbaud's Illuminations" is my account of this:

Jean-Pierre is cooking horsemeat in blood and wine with garlic. It makes the cramped L shaped apartment in the slowly collapsing building all the hotter. Marcel is showing me how to make plastiques. His hard hands work slowly so I may learn. For once we are not smoking with cigarettes hanging from our lips. We are not suicidal after all. Certainly not on such a night. Marcel says three girls are coming. We will fuck them in the ass. He says they are very tight this way. But no children you see, he says, no complications. The three stacked tvs are talking incessantly about the approaching moon landing. Some famous person is saying that in Jules Verne's books and Melies' very early film classic the French have been there first. You see what assholes they are Marcel says. They think they own history. With these little bombs we will make a hole in history and then--and then--the people will rush in. The little bombs are almost done and Jean-Pierre is calling us to come eat meat and blood and wine and garlic. We will light candles but not say Grace. The three virgins are coming for us. Perhaps one can enter heaven backwards. It is very hot in here.
<http://galatearesurrection3.blogspot.com/2006/08/featured-poet-david-baptiste-chirot.html>---

One might see the American version being the Lumiere Brothers rival form of cinema to that of Melies.--a technical recording of "objective events." A "cinema verite" combined with a reportage by Dziga Vertov's agit-prop train mobilized Kino Pravda, "remade" with the dull efficiency of American television and NASA footage.

This in turn, via the Conspiracy theorists, was re-transformed into the Melies genre as the Faked Moon Landing, filmed in studios and broadcast "live" from sets and recordings, filmed with "actor-astronauts" and the stilted staccato speech of technicians which Tom Wolfe writes about *The Right Stuff*, so seemingly at odds with the magnitude of the realization of a voyage hitherto only imagined and dreamed of. (An old issue of LIFE I have re the moon landing has a truly awful poem by James Dickey written re the occasion.)

Transposed to a Mars Landing, the conspiracies found "major box office" expression in the 1978 film *Capricorn One* starring Rock Hudson, in which the spacecraft is identical to the Apollo One used to reach the moon. For an excellent introduction to the myriad conspiracy theories and links see: Apollo *Moon Landing* hoax theories - Wikipedia, the free encyclopedia<http://www.google.com/url?sa=t&ct=res&cd=3&url=http%3A%2F%2Fen.wikipedia.org%2Fwiki%2FApollo_Moon_Landing_hoax_accusations&ei=P-HfR8PpOJi6zQTq7-muAw&usg=AFQjCNFa-8tpMASy5DF3KJcDN4MU-eVmyw&sig2=2Yohpd53f5h37zF9GdXJ7w>Actually, the first modern writer to have created BOTH a moon landing and a moon landing hoax--is--who else?--but Edgar Allan Poe, having accomplished this in 1835.

So--not only had the Americans originally gone to the moon and faked going there first, they were doing so all over again over a century later!

Sadly, more than Wolfe points out, there is however a significant decline in the language used for the events, real or hoaxed, from that of Edgar Poe to that of James Dickey and Network Television and NASA. And in *Capricorn One* for that matter!

Perhaps the Space Voyagers of the Future may learn from Melies and Poe a doubled awareness of the imaginary elements at the heart of the "real," and the ultra high octane propulsion concocted of fiction, hoaxes, magic (Melies was a stage magician by trade) and their doubled, punning senses of "exposure" in film (and as news stories, as "developing news" in Poe's case) as at once the "developing" of "real/reel images" of the "set" and fictional stories and dialogues, and as fictions which "expose" the "real/reel" which presents story-plots and conspiracy-plots which end up "fore-telling" the "documented events" of their futures which are in turn perceived almost immediately as possibly being "hoaxes" via the "plot elements" "planted" in the "original versions."

In "The Philosophy of Composition," Poe notes that the primary goal of a poem is the achievement of a desired effect, a Philosophy not unlike that of the Magician Melies who creates effects "out of thin air." The effect demonstrates to the audience the presence of a reality which without the poet or magician goes unseen. To make visible the invisible and invisible the visible, to chart the voyages back and forth and in-between these realms, to double back and forth between "real/reel" effects and the illusions which create them, and the illusionary effects created by actual materials, (the materials & techniques of the poem Poe writes of, the materials & techniques Melies uses as film maker) is to produce the new genres of "science-fiction" and "sci-fi cinema" which in turn inspire and "fore-tell" historical events and their "documentations. Which in turn become suspected of being, after all, conspiracy plots making use of "science fiction" and "sci-fi cinema" techniques and effects.

The hoaxing poet who invented the detective who uses rational methods of thought to solve fictional crimes based on "real events" as they are occurring and reported on as "developing news" in the first "newspaper wars" ("The Mystery of Marie Roget" as superbly investigated in Daniel Stashower's *The Beautiful Cigar Store Girl: Mary Rogers, Edgar Allan Poe and the Invention of Murder*) and the magician turned film maker who uses fictions to "develop a real/reel document" may be seen as creating the contemporary "scene." A "scene" in which combinings of hoaxes and forgeries in the creation of historical events such as the Iraq War and the proliferations of disinformations, edited and altered "documents" and "footage" manipulate and propel the "spectacular events" and "dramatic effects" which constitute "daily life" in a media-saturated globalized "theater of war" called "the War on Terror." In the visions of Poe and Melies, one finds a doubling of "magical thinking" and technology in which rational and irrational thoughts and desires combine for the attainment of an effect which is simultaneously an illusion and a reality. This destabilizing creates an "uncertainty principle" at the core of technology's aspirations to "objectivity" in the creation of "developing news" and "reports on progress." The "magical/poetic" effect produced introduces "Conspiracy Theory" as an integral element in the Propaganda of the Real/Reel.

Via the doublings of "magical/poetic effects" and technology as a "fore-telling", is a reply Poe made to American critics' attacks on his seemingly "foreign" (mainly "German") tales compared to the more wholesome "American" fare of his peers. "Terror is not of Germany, but of the Soul." And so via the Soul there enters "the Global War on Terror."

And also for both Poe and Melies, the Space Race, the desire to find other globes to which travel, explore, whether as "real/reel developments," or as hoaxes and magic tricks the "effectiveness" of which may in turn be used as the inspiration for ever more technologically spectacular and spectral "effects"--

with which literally to "bombard" "target audiences" and create also the "scenes of carnage" known as "accidents" and "collateral damage." And in this way, "effects" become the producers of yet another genre, another aspect of the "Philosophy of Composition" and "magic/camera tricks"--"side effects"--

Poe predates both Verne and Wells, as well as the Melies brothers, with his own voyage to the moon. Poe published "The Unparalleled Adventure of One Hans Pfaall" in the June 1835 issue of the Southern Literary Messenger. Poe's voyager travels to the moon in a balloon (see Poe's "The Balloon Hoax" for another 'steampunk' fantasy). While Poe planned for this to be the first installment in a series designed as a hoax, the New York Sun began a six part series which came to be known as the "Great Moon Hoax" in the August 25, 1835 edition of the daily newspaper. These articles proclaimed the discovery of life on the Moon. The fake author of the article, Dr. Andrew Grant, reported the discoveries were made by real life astronomer Sir John Herschel using a newly developed telescope. The hoax describes fantastic animals on the Moon, as well as trees and oceans, and bat-like humanoids who have built temples. The true author of the article has been attributed to reporter Richard Adams Locke, although he never publicly admitted to being the author. Reportedly, while Sir Herschel was amused at his name and fame being used in the article, he later became disturbed whenever confronted with questions from people who took the hoax as true. Feeling that his story was too far fetched by comparison, Poe gave up on the idea of any more articles furthering his 'voyage to the moon' hoax.

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348. **derek beaulieu**

No press is thrilled to announce: ROB FITTERMAN and NAYLAND BLAKE

Tue 18 Mar 2008

No press is thrilled to announce the publication
of a suite of chapbooks of conceptual writing
by ROB FITTERMAN and NAYLAND BLAKE

*

THE SUN ALSO ALSO RISES by ROB FITTERMAN

(36 pp, sewn binding, full-colour covers)

When I was 13, my brother gave me a copy of Hemingway's *The Sun Also Rises*. It was my first foray into real Literature and I hated it. Even with little or no way to enter the novel, I dutifully slugged through it (I mean, what is cog-nak anyway?) Years later, I have returned to revisit the relationship. In this version,

I have erased my way through Hemingway's original text, leaving behind only the phrases that begin with the pronoun 'I.' - Rob Fitterman

*

MY SUN ALSO RISES by ROB FITTERMAN

(36 pp, sewn binding, full-colour covers)

My Sun Also Rises is a parallel companion to the The Sun Also Also Rises which translates my erased version of the Hemingway original into my own experience of moving to downtown Manhattan in 1981. - Rob Fitterman

*

ALSO ALSO ALSO RISES THE SUN by NAYLAND BLAKE

(48 pp, sewn binding, full-colour covers)

In November 2007, I was invited to perform in the kgb Bar Reading Series. Having just completed the two Hemingway pieces, I was eager to perform them, but I needed a second voice, a Hemingway. Happily, Nayland Blake agreed to read the Hemingway part, and we alternated chapters. In the process of rehearsing and thinking about this project, Nayland suggested that he might write his own version. His text, Also Also Also Rises The Sun-a beautiful, minimalist version-further opens the possibilities for reading the piece and for dispelling the authority of the "original." - Rob Fitterman

*

Produced in editions of 60 copies, these 3 chapbooks are available only in tandem with each-other (in numbered editions) for \$25 (postage included).

For ordering information, please contact derek beaulieu at 

*

Flanked between Shell Oil and Mobile Oil gas stations, Robert Fitterman was born in 1959 in Creve Coeur, Missouri-a rinky-dink suburb of St. Louis. Several of his books are collaborations with visual artists, including war, the musical with Dirk Rowntree. He lives in NYC with poet Kim Rosenfield and their daughter Coco. He teaches writing and poetry at NYU.

Nayland Blake is an artist, curator, educator, writer and investigator who lives and works in Brooklyn, New York. His work is represented by Matthew Marks Gallery New York, Fred London, Gallery Paule Anglim San Francisco. Since 2001 Blake has been the Chair of the International Center of Photography / Bard Masters Program in Advanced Photographic Studies.

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349. **Bonnie MacAllister**

Enormo Typo to Friday Show and the Rape of Tamar

Tue 18 Mar 2008

The show is THIS Friday, MARCH 21, 2008.

Sorry!

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

>From: Bonnie MacAllister <[REDACTED]>

>Sent: Mar 18, 2008 10:15 AM

>To: [REDACTED]

>Subject: Friday Show & The Rape of Tamar (a new poem)

>

>(I'm going to perform this on Friday, May 21 with Radio Eris at Germ Books,
2005 Frankfort Avenue, Philadelphia. 7 PM. [REDACTED]

<http://www.germbooks.com>] Any feedback is welcome.)

>

>The Rape of Tamar

>

>On BBC News tonight, I learned that sins

>Are no longer confined to seven.

>

>"We are losing the notion of sin,"

>Pope Benedict XVI (born Joseph Ratzinger) said.

>"If people do not confess regularly,

>they risk slowing their spiritual rhythm," he added.

>

>In lieu of pride and avarice,

>The Holy See has now decreed

>Seven Moral Evils:

>•Environmental pollution,

>Genetic manipulation,

>Accumulating excessive wealth,

>Inflicting poverty,

>Drug trafficking and consumption,

>Morally debatable experiments,

>Violation of fundamental rights of human nature.â€

>

>So sloth and lust now flank the evil of

>Accumulating excessive wealth.

>One friend of mine inquired,

>•Isn't your Vatican dipped in gold?â€

>If only that papal hand were shaking a finger

>At the robber barons and their sons without
>Envy, not to mention coveting their jewels,
>As a sin-eater devouring
>Their plenary indulgence as catechism.
>One part of me thought that gluttonous.
>
>My eyes cross, an altered staff of robes,
>Meals of modified Eucharist
>Fashioned from milk and water growth hormone.
>Below that rises up a garden of deplorable humans,
>Paedophilic gestures,
>Consumption of all alms,
>A liturgical feast of saints.
>
>I want to feel martyred, simmering immolation
>Like the Genesis story of Tamar and Judah
>When a tribe or clan could order the burning
>Of an unmarried female member of his household
>If discovered to be pregnant.
>Wasn't that an early abortion?
>
>Crimes against the body,
>In the name of human dignity defeated
>English common law which urged termination
>Before the "quickening of the fetus"
>Induced by execution and suffocation
>Far before the Inquisition.
>
>They spoke of that same girl as a prostitute
>And whored her out first to father and then to son,
>Paying her in goats.
>Tamar sent a message to Judah
>Complete with his signet and cords
>Announcing righteous inheritance.
>Her heir was said to be ancestor to the Christ.
>She had every right to be angry.
>
>Now the rule is posing to thwart global warming,
>A sky once scorched with the flesh of girls
>Who would never rise to power in red velvet.
>
>--Bonnie MacAllister

> Philadelphia, PA
> copyright 17 May 2008
>
>--
>Bonnie MacAllister is an artist, arts administrator, and educator. A current Pushcart
>Prize nominee and five-time slam champion, she has delivered her deconstructed breath
>verse at over sixty venues in several countries. Bonnie has also been published
>by the Feminist Journal, Black Robert Journal, Paper Tiger Media in Brisbane, Australia,
>UK's nth Position, New York City's Small Spiral Notebook, Magnaphone, Hinge
>Online, Venus Zine, Ireland's Dead Drunk Dublin and Other Imaginal Spaces, Amherst
>Press, Turtle Ink Press, University of Judaica Press, Seventeen Magazine, and The
>Doylestown Patriot. Her visual art work has appeared most recently at the Main Line
>Art Center, DC Arts Center, the Philip Ratner Museum, AIR Gallery (NYC), Penn State,
>Holy Family College, the Inquirer Building, and High Wire Gallery (Philadelphia).
>Her recent chapbook was recently acquired by the Barnard College Library. Bonnie is the Co-President of the Women's Caucus for Art, Philadelphia Chapter (<http://www.nationalwca.com>, an official NGO of the United Nations.)
>
>
>
><http://bonniemacallister76.etsy.com>
<http://bonniemacallister76.etsy.com>

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350. **CA Conrad**

another night of utter decadence isn't going to hurt anyone...

Tue 18 Mar 2008

...unless you like it to hurt, in which case I think we can oblige!

Philadelphia's Hard Liquor Theater is BACK WITH A VENGEANCE!

Our host will be THE ONE! THE ONLY! Needles Jones!

Poems by CAConrad

Craziness from Shawn Kilroy

FEATURING THE NEW FILM BY

Richard Kern, with soundtrack by Thurston Moore of Sonic Youth

Kern and Moore will be in the house

ALL DETAILS WITH LINKS HERE:

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

CAConrad

<http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>

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351. **William Allegrezza**

Come to Series A Tuesday for Gudding, Trigilio, and Barnstone!

Tue 18 Mar 2008

TUESDAY, MARCH 25

7:00-8:00 p.m.

Series A (curated by Bill Allegrezza)

A Poetry Reading by:

Tony Barnstone

Gabe Gudding

Tony Trigilio

Hyde Park Art Center

5020 S. Cornell

Chicago, IL

<http://www.moriapoetry.com/seriesa.html>

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352. **Simon DeDeo**

new on rhubarb is susan

Tue 18 Mar 2008

Hello all -- new material on rhubarb is susan this week. In the corner poetical, reviews of new work from books out in 2007/8 by Ugly Duckling Presse: Swede Fredrik Nyberg (trans. Jennifer Hayashida), and Russian Aleksander Skidan (trans. many familiar faces.)

Find them here:

<http://rhubarbissusan.blogspot.com/2008/03/fredrik-nyberg-from-crawfish-poem.html> <http://rhubarbissusan.blogspot.com/2008/03/aleksandr-skidan-breakfast-on-grass.html>

Also find my respectful submission to the Black Eyed Peas, and advice for how to ride a bicycle across New Zealand here:

<http://rhubarbissusan.blogspot.com/2008/03/academic-with-fame.html>
<http://rhubarbissusan.blogspot.com/2008/02/guide-to-cycling-new-zealand-for-wimps.html>

All happily found at rhubarb is susan, your one-stop-shop for something.

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

Because scary internet people keep posting offensive things, comment moderation is still enabled, but I am pretty rapid these days at passing anything through that is remotely not scary-nasty.

Yours,

Simon

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353. **James Cervantes**
Spring issue of the Salt River Review

Tue 18 Mar 2008

The Spring issue of the Salt River Review — a continued celebration of 10 years of publishing — is now online:

Poetry by David Graham, Tad Richards, James A. Hawley, Jeannine Savard, Lynn Strongin, Rosemarie Dombrowski, Nic Sebastian, & Ankur Betageri.

Creative Non-fiction by Mark Wekander, Halvard Johnson, & Rebecca Gaffron.

Fiction by Hugh Fox, Donna D. Vitucci, Pat MacEnulty, & Charles Blackstone.

<http://www.poetserv.org>

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354. **Samuel Wharton**
Sawbuck Spring 2008

Tue 18 Mar 2008

[Scott
Abels][Laura
Carter][Jackie
Clark][Beth

Coyote][Adam
Golaski][Jeff
Harrison][David
Highsmith][Jane
Joritz-Nakagawa][Bobbi
Lurie][Allan
Peterson]
<<http://www.sawbuckpoetry.blogspot.com>>
thank you,
samuel wharton, editor

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355. **K. R. Waldrop**
Imbriglio wins Norma Farber Award
Wed 19 Mar 2008

Catherine Imbriglio's book,
PARTS OF THE MASS
(Burning Deck 2007),

has received the Norma Farber 1st Book Award of the Poetry Society of
America. It was selected by Thylas Moss.

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356. **Jennifer Karmin**
March 22: Buffalo Small Press Book Fair
Wed 19 Mar 2008

The 2008 Buffalo Small Press Book Fair
<http://www.buffalosmallpress.org>
SATURDAY, MARCH 22
noon to 6pm
at the Karpeles Manuscript Library Museum
453 Porter Avenue
Buffalo, NY
FREE to attend
OPEN to the public

The 2008 Buffalo Small Press Book Fair is a regional
one day event that brings booksellers, authors,
bookmakers, zinesters, small presses, artists, poets,
and other cultural workers (and enthusiasts) together

in a venue where they can share ideas, showcase their art, and peddle their wares. This year over 80 vendors run the gamut from visual artists to poetry small presses and book artists, comics to letter press companies.

Poetry readings, performances, discussions, and related lectures are also scheduled to go on throughout the day.

Tentative Schedule (subject to change):

1:00pm - Nobodaddies/Dan Sicoli
1:20pm - Jaye Bartell
1:25pm - Eric Unger
1:30pm - Barrett Gordon
1:35pm - Ric Royer
1:40pm - Sara Wintz
1:45pm - Justin Katko
1:50pm - Russ Pascatore
1:55pm - Ryan Dobran
2:00pm - Josh Strauss

INTERMISSION

2:30pm - mIEKAL aND
2:40pm - Deborah Poe
2:45pm - Adam Golaski
2:50pm - Matt Klane
2:55pm - Jennifer Karmin
3:00pm - William Seaton
3:05pm - Lou Rera
3:10pm - Matthew Baker Thompson
3:15pm - Eric Gelsinger
3:20pm - Lea Carrillo
3:25pm - Bill Howe

INTERMISSION

4:00pm - Ryki Zuckerman
4:10pm - Kastle Brill
4:20pm - Jennifer Campbell
4:30pm - Janna Willoughby
4:40pm - Estevan Vega
4:45pm - Robyne Parrish

4:50pm - Patrick Riviere

4:55pm - John Roche

The 2008 Buffalo Small Press Book Fair is organized by
Christopher Fritton and Kevin Thurston



Never miss a thing. Make Yahoo your home page.
<http://www.yahoo.com/r/hs>

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357. **Anny Ballardini**

Joel Weishaus

Wed 19 Mar 2008

New on The Hyperliterature Exchange for March 2008: a review of 'The Way North' Joel Weishaus.

"The page as a whole... is giving off all sorts of different signals about its content, and the experience of reading it is dominated by moments of transition, from one voice to another, one type of discourse to another, and one text-style to another. The overall impression is that this is not the kind of smooth, homogenous discourse we are used to reading in print, but the text equivalent of a collage."

To read the whole review, go to
<http://www.hyperex.co.uk/reviewthewaynorth.php> .

The Hyperliterature Exchange is an online directory and review of new media literature for sale on the Web. More than 120 works are now listed. Please visit and browse at <http://hyperex.co.uk> .

- Edward Picot
personal website - <http://edwardpicot.com>

--

Anny Ballardini

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

<http://www.fieralingue.it/modules.php?name=poetshome>

<http://www.moriapoetry.com/ebooks.html>

I Tell You: One must still have chaos in one to give birth to a dancing star!

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358. **Adam Fieled**
PFS Post: Tony Trigilio

Wed 19 Mar 2008

Check out two fab new poems from Chicago poet and Court Green editor Tony Trigilio on PFS Post:

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

Also....

Review of Jordan Stempleman's Facings in Jacket:

<http://www.jacketmagazine.com/35/r-stempleman-rb-fieled.shtml>

Books!

"Opera Bufo"

<http://www.lulu.com/content/1137210>

"Beams"

<http://www.blazevox.org/ebk-af.pdf>

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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359. **amy king**
Protests on 5th anniversary of Iraq war

Wed 19 Mar 2008

Protests on 5th anniversary of Iraq war

By JOHN CHRISTOFFERSEN, Associated Press Writer1 hour, 22 minutes ago

Octogenarian Jim Barron has hearing aids and a pacemaker. The prostate cancer survivor received a cortisone shot this month to ease the pain from an old shoulder injury. "It got to the point where I couldn't lift a glass of water," Barron said.

Despite his aches, Barron planned to risk arrest Wednesday, the fifth anniversary of the U.S. invasion of Iraq, which has claimed the lives of nearly 4,000 U.S. troops. He's part of a nationwide peace movement using the anniversary to protest with nonviolent civil disobedience.

Anti-war protests were scheduled in Washington, D.C., where demonstrators vowed to block the entrance to the Internal Revenue Service and to disrupt the offices of lobbyists who represent military contractors and oil companies profiting from the war.

College students from New Jersey to North Dakota planned walkouts, while students at the University of Minnesota vowed to shut down military recruiting offices on campus. Barron geared up to participate in a protest in Hartford, Conn.

"This is the first time coordinated direct actions of civil disobedience are happening," said Barbra Bearden, communications manager for the group Peace Action. "People who have never done this kind of action are stepping up and deciding now is the time to do it."

The Iraq war has been unpopular both abroad and in the United States, although an Associated Press-Ipsos poll in December showed that growing numbers think the U.S. is making progress and will eventually be able to claim some success in Iraq.

The findings, a rarity in the relentlessly unpopular war, came amid diminishing U.S. and Iraqi casualties and the start of modest troop withdrawals. Still, majorities remain upset about the conflict and convinced the invasion was a mistake, and the issue still splits the country deeply along party lines.

Activists cite frustration that the war has dragged on for so long and hope the more dramatic actions will galvanize others to protest.

"If you are determined and your cause is right, the American people will eventually come around," Barron said.

Though he has participated in demonstrations for decades, Barron has never risked a trip to jail. He opposed the war from the beginning and has written letters of protest to Congress, but his feelings intensified while hearing the names of the war dead read each week in his church.

The final straw, he said, was reading an article about U.S. soldiers who suffered permanent brain damage in Iraq.

"I'm tired of being a futile old man not able to have any participation in this decision," Barron said. "I'm 80 years old. I'm still alive. I want people to say, 'If he's not afraid to do it, what am I doing being so silent?'"

Barron, who ran a kitchen remodeling business with his wife before he retired in 1995, said he helped organize efforts to integrate restaurants in Richmond, Va., during the 1960s. He saw police drag college students from lunch counters, and said authorities stood and watched as the students were attacked on sidewalks.

But the attacks only encouraged more protesters to engage in civil disobedience, he said.

"I saw the effectiveness of civil disobedience," Barron said. "Those kids paid a helluva penalty, but they got the good people of Richmond awakened. This chemistry needs to happen again."

Planning to join Barron on Wednesday were his minister, the Rev. Kathleen McTigue, and others from his Unitarian church in New Haven. McTigue said she was surprised when Barron told her he wanted to join the action, but he assured her he was up to it.

"I'm very proud of him," McTigue said. "I find him very inspirational."

On the Net:

Peace Action: <http://www.peace-action.org>

SOLDIERS against WAR in IRAQ -- http://www.youtube.com/watch?v=Rds_Px9Zorw&feature=related

Gainesville Veterans Protest Iraq War -- <http://www.youtube.com/watch?v=3NxkaYAMo7o>

Hundreds of Thousands March Against War - <http://www.youtube.com/watch?v=eb5M2QDCo-E&feature=related>

Demonstrators Mark 5 Years of War With Protests Across District

By Petula Dvorak

Washington Post Staff Writer

Wednesday, March 19, 2008; A03

Scores of demonstrators opened two days of war protests yesterday with a raucous morning march along Constitution Avenue and a piece of silent street theater during the evening rush hour inside Union Station.

A full day of rallies, marches, blockades and demonstrations is planned today for downtown Washington to mark the fifth anniversary of the start of the war in Iraq. Activists plan to blockade the headquarters of the Internal Revenue Service, at 12th Street and Constitution Avenue NW, as well as offices of various corporations in the vicinity of K Street between 13th and 18th streets NW. Antiwar veterans plan a 9 a.m. march on the Mall from the National Museum of the American Indian to the Capitol.

Other events are planned at the Department of Veterans Affairs, McPherson Square, Lafayette Square, the American Petroleum Institute and the Democratic National Committee. A "March of the Dead" from Arlington

National Cemetery into the District is set for 9:30 a.m. Other demonstrators will target The Washington Post and other news outlets.

Permits filed with the National Park Service by United for Peace and Justice, the umbrella group organizing the protests, estimate that crowds at the midweek demonstration will likely be in the hundreds rather than the thousands.

Yesterday's events began with a march by about 60 members of the antiwar group Code Pink, who held aloft a living room-size copy of the preamble to the Constitution, beat drums and carried peace signs. They marched along Constitution Avenue from the National Archives to the Justice Department and to the IRS, occasionally disrupting traffic. About 30 police officers on bicycles and motorcycles and in cars followed them. No arrests were made.

"You're blocking traffic!" a police officer yelled at the protesters as they veered off the sidewalk and into the street. "We're well aware of that!" one protester yelled back.

At 5:25 p.m., at least 100 people froze in place at the bustling Union Station: A couple kissing, a woman bending over to tie her shoe, several people pointing to maps, a couple sitting at the bar with drinks held halfway to their mouths. All stopped in mid-motion and did not move for 10 minutes in a show of support for the antiwar movement. Passersby towing suitcases weaved their way through the tableau, dubbed "Frozen Union Station." Dozens of police officers stood by; again, no arrests were made. "This is the strangest thing," said Michele McKnelly, a librarian from River Falls, Wis., initially unsure why everyone around her had suddenly stopped. "Then I looked around and saw some of them wearing 'End the War' T-shirts."

At 5:35 p.m., the protesters started moving and chanted "End the war" for 10 minutes, then left. "It was a very, very positive event," said protester Deanna Gorzynski, 52, of New Milford, N.J., who is with a group called the World Can't Wait. "Even those people who don't agree with us stopped to think."

Be a better friend, news hound, and
know-it-all with Yahoo! Mobile. Try it now.
http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

[↑ Contents](#)

360. **Steve Tills**

A line from Life Sentences

Wed 19 Mar 2008

A sentence from something that I'm writing presently called *_Life Sentences_* :

Three males in the NEWS staying just news - one blind and black, one gay, and the third a courageous, former Wall Street cheats' confronting attorney general - all state governors admitting selfish sex acts and cheating on wives the same year honorable, loyal womyn campaigning for democratic party's presidential nomination will not likely get nominated and man's destruction of mother nature goes on unabated and unchallenged.

Some would call it "politics," some would call it "man eating doggerel," and some would call it "just plain writing," and I'm sure some would hesitate to call it poetry or poetics, and that's okay, too...

Steve Tills

theenk.blogspot.com

[↑ Contents](#)

361. **Deborah M. Poe**

Tonight 19 March Ithaca--Deborah Poe, Matthew Klane, and Lori Anderson Moseman

Wed 19 Mar 2008

Flim Forum Press

presents

poetry @ The Bookery

Matthew Klane

Deborah Poe

Lori Anderson Moseman

Wednesday, March 19th

The Bookery

Flim Forum Press, founded in 2005, provides SPACE to emerging poets working in a variety of experimental modes.

flimforum.blogspot.com

flimforum.com

Matthew Klane is co-editor at Flim Forum Press

(www.flimforum.blogspot.com). His recent chapbooks include *Sorrow Songs*, *Friend Delighting the Eloquent*,

The- Associated Press, and The Meister-Reich Experiments (online at www.housepress.org). Other work can be found in word for/word, Plantarchy!, and string of small machines. He has an MA in Poetics from the University @ Buffalo, and he currently lives/writes in Albany, New York.

Deborah Poe, born a military brat in Del Rio, Texas, has lived throughout the United States and abroad. After her undergraduate studies, she worked for almost ten years in businesses ranging from hostel clerk and bartender in Paris, environmental activist in Austin, a waitress in Taos, engineering assistant at Oregon Steel Mill in Portland, as editor and international program manager in Seattle, and as educator in Washington state and New York. This spring she will complete her PhD; her dissertation is a short fiction collection entitled Event Landmarks. Her first book, a poetry collection entitled Our Parenthetical Ontology, is forthcoming from CustomWords. Her prose and poetry have also recently appeared in journals such as Denver Quarterly, Copper Nickel, Many Mountains Moving, MiPOesias, Midway Journal, and Drunken Boat.

Lori Anderson Moseman is the author of Persona (Swank Books), Cultivating Excess (The Eighth Mountain Press) and Walking the Dead (Heaven Bone Press). She has a Masters of Fine Arts from the Iowa Writers Workshop and a Doctor of Arts from the University at Albany. Her poems have appeared in the following anthologies: Oh One Arrow (Flin Forum Press, 2007); The Anthology of Monterey Bay Poets (Chatoyant, 2004); Writing on Air (Terra Nova, MIT Press, 2003); Poetry in Performance 32 (CUNY, 2004). Her work is also in literary journals: Denver Quarterly, Harpur Palate, Feile Festa, Phoebe, Slab, 13 th Moon, Iowa Journal of Literary Studies, Praxis, Passages North, SEEDS, Wising Up, Sing Heavenly Muse! and The Little Magazine.

Flin Forum Press:



flimforum.blogspot.com

flimforum.com

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362. **Philip Metres**

Anthology Call: Poems About/Inspired by James Brown--SEND THEM

Wed 19 Mar 2008

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363. **Metta Sama**

Re: Tonight 19 March Ithaca--Deborah Poe, Matthew Klane, and Lori Anderson Moseman

Wed 19 Mar 2008

hola, Poebot

sitting in a Dallas airport watching
folks roll up their grey cots & red
blankets, wishing you fair weather &
audience & vibes as you storm through
new york.

Metta

[↑ Contents](#)

364. **Andrew Lundwall**

Andrew Lundwall & Daniela Olszewska @ Myopic

Wed 19 Mar 2008

Andrew Lundwall & Daniela Olszewska will read on March 23rd as part of the
Myopic Books Poetry Reading Series in Chicago.

Reading begins at 7.

For more info on venue visit:

<http://myopicbookstore.com/>

Climb to the top of the charts! Play the word scramble challenge with star
power.

http://club.live.com/star_shuffle.aspx?icid=starshuffle_wlmailtextlink_jan=

[↑ Contents](#)

365. **David A. Kirschenbaum**

Boog City presents Outside Voices Anthology of Younger Poets Reading

Wed 19 Mar 2008

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Outside Voices

(Brooklyn, N.Y.)

Readings from poets in the forthcoming

The Outside Voices 2008 Anthology of Younger Poets

Tues. March 25, 6:00 p.m. sharp, free

ACA Galleries

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

NYC

Event will be hosted by

Outside Voices editor Jessica Smith

Featuring readings from

Ellen Baxt

Amy Berkowitz

C.S. Carrier

Lisa Lightsey

j.s. makkos

Justin Marks

Nicole Mauro

Steve McLaughlin

John Most

Marci Nelligan

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

****Outside Voices**

<http://poetry2008.blogspot.com>

Outside Voices is a poetry small press located in Brooklyn.

Performer Bios

****Ellen Baxt**

Ellen Baxt is the author of *Analfabeto / An Alphabet* from Shearsman Books. A poet and dancer, she teaches English as a Second Language in Brooklyn.

****Amy Berkowitz**

Amy Berkowitz lives in Brooklyn. Her poems have appeared in *Coconut Poetry*, *Shampoo Poetry*, and [sic] *Journal*.

****Lisa Lightsey**

Lisa Lightsey is a young poet living in Portland, Ore. She is the editor of *Four Types*, the quarterly journal of collaborative typewritings. Her work has appeared in many places, most recently in *CapGun2*. She received her B.S. in Sustainable Living from Maharishi University

****j.s. makkos**

j.s. makkos in one sense can be defined as an experimental composer of visual and audible design-poetics. While his educational background makes him a writer, his aesthetic is in forward moving art. He resides in Cleveland, where he operates a nexus space called the Language Foundry, which is dedicated to hybrid performance arts and music, as well as a book press that is centered around design and poetics.

****Justin Marks**

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

Justin Marks¹ latest chapbook is [Summer insular] (Horse Less Press). He is the founder and editor of Kitchen Press Chapbooks and lives in New York City.

****Nicole Mauro**

Nicole Mauro writes poetry and book reviews, and teaches rhetoric and writing at The University of San Francisco.

****John Most**

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

John Most is a poet. He lives in New York City and rural Virginia.

****Marci Nelligan**

Marci Nelligan¹s work has appeared or is forthcoming in *Moria*, *Dusie*, *eratio*, *Word For/Word*, *The Tiny*, *Chain*, *syllogism*, *Foursquare*, and other journals.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

Next event:
Tues. April 29
little scratch pad editions
(Buffalo, N.Y.)

--

David A. Kirschenbaum, editor and publisher
Boog City
330 W.28th St., Suite 6H
NY, NY 10001-4754
For event and publication information:
<http://www.welcometoboogcity.com>
T: (212) 842-BOOG (2664)
F: [REDACTED]

[↑ Contents](#)

366. **Gerald Schwartz**
a garland for Jonathan
Wed 19 Mar 2008

Jon-
guils,
 Time comes
around again
 for the lighting
of lamps
 yellow globes
flush with flame
 from sill
from fencerow:
 slender shadows
sway
 in the sougning of
March, pull
 at April's
 long wick.

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367. **steve d. dalachinsky**

Re: Tonight 19 March Ithaca--Deborah Poe, Matthew Klane, and Lori Anderson Moseman

Wed 19 Mar 2008

have a great readiing POE wher's the bookery

On Wed, 19 Mar 2008 09:18:11 -0400 "Deborah M. Poe" <[REDACTED]>
writes:

- > Flim Forum Press
- > presents
- > poetry @ The Bookery
- >
- > Matthew Klane
- > Deborah Poe
- > Lori Anderson Moseman
- >
- > Wednesday, March 19th
- > The Bookery
- >
- > Flim Forum Press, founded in 2005, provides SPACE to
- > emerging poets working in a variety of experimental
- > modes.
- >
- > flimforum.blogspot.com
- > flimforum.com
- >
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- > Friend Delighting the Eloquent,
- > The- Associated Press, and The Meister-Reich
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- > can be found in word for/word, Plantarchy!, and string
- > of small machines. He has an MA in Poetics from the
- > University @ Buffalo, and he currently lives/writes in
- > Albany, New York.
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- > Deborah Poe, born a military brat in Del Rio, Texas,
- > has lived throughout the United States and abroad.
- > After her undergraduate studies, she worked for almost
- > ten years in businesses ranging from hostel clerk and
- > bartender in Paris, environmental activist in Austin,

- > a waitress in Taos, engineering assistant at Oregon
- > Steel Mill in Portland, as editor and international
- > program manager in Seattle, and as educator in
- > Washington state and New York. This spring she will
- > complete her PhD; her dissertation is a short fiction collection
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- > entitled
- > Our Parenthetical Ontology, is forthcoming from CustomWords. Her
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- > Magazine.
- >
- > Flim Forum Press:
- > 
- > flimforum.blogspot.com
- > flimforum.com
- >
- >

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368. **Jason Quackenbush**

Re: Boog City presents Outside Voices Anthology of Younger Poets Reading

Wed 19 Mar 2008

Man I wish I could be there. Everybody should buy the anthology though. And not just 'cause I'm in it, but because so many cooler poets than me are.

On Wed, 19 Mar 2008, David A. Kirschenbaum wrote:

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

Outside Voices
(Brooklyn, N.Y.)

Readings from poets in the forthcoming
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Featuring readings from

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Amy Berkowitz
C.S. Carrier
Lisa Lightsey
j.s. makkos
Justin Marks
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Steve McLaughlin
John Most
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Curated and with an introduction by Boog City editor David Kirschenbaum

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*Lisa Lightsey is a young poet living in Portland, Ore. She is the editor of *Four Types*, the quarterly journal of collaborative typewritings. Her work has appeared in many places, most recently in *CapGun2*. She received her B.S. in Sustainable Living from Maharishi University*

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*Justin Marks¹ latest chapbook is [Summer insular] (Horse Less Press). He is the founder and editor of *Kitchen Press Chapbooks* and lives in New York City.*

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F: [REDACTED]*

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369. **Rob McLennan**
you need to purchase books from jwcurry
Wed 19 Mar 2008

Called the best concrete and visual poet in Canada as well as the third largest collector of small (& micro) press in Canada, Ottawa

writer/editor/publisher/bookseller jwcurry is going through financial straits, so I am posting this (first) list of some (selected) items you can purchase directly from his Room 302 Books; other items available by various writers such as Stuart Ross, bpNichol, Frank Zappa, Nicholas Power, Peggy Lefler, Nelson Ball, David UU, Daniel f. Bradley, Mark Laba, Lillian Necakov, Steven Smith, Laurie Fuhr, William Hawkins, Steve McCaffery, issues of Open Letter, The Berkeley Horse and others; check with curry directly for other lists, titles, etcetera. If you want to know more about some of jwcurrys publications, check out the piece I wrote on him in Open Letter (or wait a few weeks for the same piece to run in my collection of literary essays); hes an indispensable resource that isnt taken advantage of nearly enough. Items run from into the hundreds of dollars to mere a penny; annual subscriptions available.

<http://robmcclennan.blogspot.com/2008/03/you-need-to-purchase-books-now-from.html>

rob (emailing from red deer, alberta

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

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370. **noah eli gordon**

Readings: NY, MA, DC, AL, VA, GA, etc.

Wed 19 Mar 2008

Joshua Marie Wilkinson & Noah Eli Gordon

reading in support of

Figures for a Darkroom Voice

<http://www.tarpaulinsky.com/Press/Figures/index.html>

NYC:

March 22 @ 4PM

Segue Reading Series THE BOWERY POETRY CLUB

308 Bowery, just north of Houston

with David Shapiro

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

Amherst:

March 23 @ 5pm

Amherst Books

8 Main St Amherst, MA 01002

Boston:

March 24 @ 7pm

The Lily Pad 1353 Cambridge Street Inman Sq.

with Josh Bell and Ashley Capps

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

DC:

March 25 @ 7:30 pm

Bridge Street Books

2814 Pennsylvania Ave NW (at M St NW)

<http://www.dcpoetry.com/events/574>

Richmond:

March 26 @ ?

Chop Suey Books

1317 West Cary Street

<http://www.chopsueybooks.com/index.html>

Athens:

March 27 @ 7PM

@ CINE

234 West Hancock Ave

between Pulaski and Hull Streets

in the old Snowtire building.

VOX reading series

with Karla Kelsey

Atlanta:

March 28, 2008 @ 8:00 pm

Emory University

POETRY COUNCIL READING SERIES Location To Be Announced

Tuscaloosa:

March 29, 2008 @ 7:30 pm

University of Alabama

Bankhead Reading Series

205 Smith Hall

In Figures for a Darkroom Voice the rhetorical twisting of Noah Eli Gordon's abstractions meld with the ominous narratives of Joshua Marie Wilkinson's fragments, turning Wallace Steven's notion of a supreme fiction toward a supreme friction, one where the work of these two poets is fused into a voice as singular as it is sinister. Imagine a gallery in which Cornell boxes talk back, a Maya Deren film in which the audience dissolves into projector light, a Philip Glass composition played exclusively on medieval weaponry, such are the compelling results of this collaborative work.

In prose poems, syntactically elusive sonnets, and haunting, haiku-like fragments illuminated by the ink drawings of Noah Saterstrom, one encounters a recurring cast of logically-skewed images, inauspicious yet arresting aphorisms, and characters rendered fully bizarre in the lightest of brushstrokes. Here, the slippage and disruptions of textually investigative work collides with the mind-expanding project of conjuring paradox, while never quite leaving linearity behind. When these poets write, "I am trying to draw you a simple picture of explanation," one realizes the monumental nature of such a task. And this task is made more complex, and ultimately more rewarding, by the inclusion of Noah Saterstrom's dynamic images. "Who," Gordon and Wilkinson ask, "operates the levers in this darkroom dress-shop?" Who, indeed! The rich history of literary collaboration just got richer.

These two guys tell us, "There is nothing that summer can do to us That we could not ourselves develop in the basement" so we know "the sleepwalkers enter a swimming pool With their haggings & black dresses," "raising private horses" Therefore it's true "What mammal wouldn't want its own vibrant egg?" They glitter. This book glitters. —Tomaž Šalamun

Noah Eli Gordon is the author of *Novel Pictorial Noise* (Harper Perennial, 2007; selected by John Ashbery for the National Poetry Series), *A Fiddle Pulled from the Throat of a Sparrow* (New Issues, 2007), *Inbox* (BlazeVOX, 2006), *The Area of Sound Called the Subtone* (Ahsahta, 2004), and *The Frequencies* (Tougher Disguises, 2003), as well as numerous chapbooks, including *That We Come to a Consensus* (Ugly Duckling Presse, 2005; in collaboration with Sara Veglahn).

Noah Saterstrom has exhibited paintings, drawings, projects, and installations nationally and internationally. The recipient of grants and residencies, he also does numerous collaborations with writers and musicians. Recent publications include *The Denver Quarterly* and *Tarpaulin Sky*. With Selah Saterstrom he curates *Slab Projects*, a series of ongoing investigations which generate public works in the New Orleans and Gulf Coast region.

Joshua Marie Wilkinson is the author of *Suspension of a Secret in Abandoned Rooms* (Pinball, 2005), *Lug Your Careless Body out of the Careful Dusk* (U of Iowa, 2006), and *The Book of Whispering in the Projection Booth* (forthcoming from Tupelo Press). He holds a PhD from University of Denver and lives in Chicago where he teaches at Loyola University. His first film, *Made a Machine by Describing the Landscape*, is due out next year.

Connect and share in new ways with Windows Live.
[http://www.windowlive.com/share.html?](http://www.windowlive.com/share.html?ocid=TXT_TAGHM_Wave2_sharelife_012008=)
[ocid=TXT_TAGHM_Wave2_sharelife_012008=](http://www.windowlive.com/share.html?ocid=TXT_TAGHM_Wave2_sharelife_012008=)

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371. **UbuWeb**

UBUWEB :: Featured Resources March 2008 - Stephanie Strickland & Seth Price

Wed 19 Mar 2008

__ U B U W E B __

<http://ubu.com>

Featured Resources:

March 2008

Selected by Stephanie Strickland

1. Maya Deren, "Divine Horsemen"

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

2. "Concrete!" Ruth and Marvin Sackner Archive

http://www.ubu.com/film/sackner_concrete.html

3. Jason Nelson, "Poetry Cube"

<http://www.ubu.com/contemp/nelson/index.html>

4. b. p. Nichol, "White Text Sure"

http://media.sas.upenn.edu/pennsound/authors/bpNichol/Ear-Rational-1982/bpNichol_12_White-Txt-Sure_1978.mp3

5. Yoko Ono, "Snow Is Falling All the Time"

<http://ubu.artmob.ca/sound/aspen/mp3/ono2.mp3>

6. Dick Higgins, "Horizons" [PDF]

http://ubu.com/ubu/higgins_horizons.html

7. Ketjak: the Ramayana Monkey Chant

<http://ubu.wfmu.org/sound/ethno/ketjack/mp3/Ketjak-the-Ramayana-Monkey-Chant.mp3>

8. "Concrete Poetry: A World View" Mary Ellen Solt

<http://www.ubu.com/papers/solt/index.html>

9. Raphael Rubinstein, "Gathered, not Made: A Brief History of Appropriative Writing" <http://www.ubu.com/papers/rubinstein.html>

10. Kenneth Goldsmith and Conceptual Poetics

http://www.ubu.com/papers/kg_ol.html

Bonus

11. Glossolalia: Speaking in Tongues

http://ubu.wfmu.org/sound/ethno/gloss/mp3/Unknown-Artist_Glossolalia.mp3

12. Caroline Bergvall, "About Face"

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

Stephanie Strickland is a poet. Her latest collaborative hypermedia work is *slippingglimpse* first shown at e-Poetry 2007 in Paris and published in *hyperrhiz: new media cultures*. Her latest book, *Zone : Zero* (with digital poetry CD) will appear from Ahsahta Press in fall 2008. She recently published "Quantum Poetics: Six Thoughts, in *Media Poetry: An International Anthology*," edited by Eduardo Kac, co-edited *The Iowa Review* Web issue, *Multi-Modal Coding*: Jason Nelson, Donna Leishman, and *Electronic Writing*, and also co-edited the first *Electronic Literature Collection*, published by the *Electronic Literature Organization*.

<http://slippingglimpse.org/>

[http://www.hyperrhiz.net/index.php?](http://www.hyperrhiz.net/index.php?option=com_content&task=category&sectionid=6&id=30&Itemid=60)

[option=com_content&task=category&sectionid=6&id=30&Itemid=60](http://www.hyperrhiz.net/index.php?option=com_content&task=category&sectionid=6&id=30&Itemid=60)

<http://research-intermedia.art.uiowa.edu/tirw/vol9n1/>

<http://collection.eliterature.org/>

Featured Resources:

March 2008

Selected by Seth Price

1. Tessa Hughes-Freeland "Baby Doll" (1982)

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

2. Marie Menken "Glimpse of the Garden" (1957)

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

3. Robert Barry "Interview (1969)"

http://www.ubu.com/papers/barry_interview.html

4. Ethyl Eichelberger "Jocasta (Boy Crazy) or "She Married Her Son" (1986)

http://ubu.artmob.ca/sound/uproar/The-Uproar-Tapes_05_Ethyl-Eichelberger.mp3

5. Lytle Shaw "Low-Level Bureaucratic Structures: Principles of the Emeryville Shellmound" http://www.ubu.com/ubu/shaw_low.html

6. Taj Mahal Travellers "Taj Mahal Travellers on Tour" (1973)

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

7. Asger Jorn "Pataphysics: A Religion in the Making"

<file:///J:Jackie/Users/kennyg/Desktop/---/Projects/Ubu/Asger%20Jorn>

8. Racter "The Policeman's Beard Is Half-Constructed" (1984)

<http://www.ubu.com/historical/racter/index.html>

9. Tristan Tzara "A Note on Negro Poetry" (1918)

<http://www.ubu.com/ethno/discourses/tzara.html>

10. I.B.M. 7090 "Music From Mathematics" (1962)

<http://www.wfmu.org/365/2003/260.shtml>

Seth Price is an artist.

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

<http://ubu.com/sound/price.html>

__ U B U W E B __

<http://ubu.com>

Never miss a thing. Make Yahoo your home page.

<http://www.yahoo.com/r/hs>

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372. **Alan Sondheim**

image

Thu 20 Mar 2008

image

I'm going nowhere, but I'm going straight.

There's a bridge ahead, what if I go right?

What if I go left, there's a bridge ahead.

The bridge vectors the world, what if it's 3-d?

What if something's underneath, dark woods and trolls?

Or picture of dark woods or wandering, I'm too wandering.

Everything's washed away, my tongue's cut out.

I can't take this picture and I took this picture.

I can't take it anywhere, I'm going nowhere.

MY PATH IS LIKE A TWIG. I'm Hyperion and you are too.

There's nothing in the stream between one fork and another.

But the earth, the earth.

Years ago I wrote how stupid I was. Stupid stupid stupid.

Isn't this proof, do you need any more?

MY PATH IS LIKE A BROKEN TWIG. It's on the road somewhere.

<http://www.alansondheim.org/nowhere.jpg>

I can't even end this.

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373. **Jennifer Karmin**

March 21: FLARF (one more reason to visit Buffalo this week)

Thu 20 Mar 2008

An Evening of Flarf

featuring:

Nada Gordon, Mel Nichols, Rod Smith & Gary Sullivan

Friday, March 21, 7 p.m.

Big Orbit Gallery

30d Essex Street

Buffalo, NY

<http://www.bigorbitgallery.org/bigorbit/index.html>

Nada Gordon is the author of four poetry books:

/Folly/ (recently

released from Roof Books), /V. Imp, Are Not Our Loning

Heifers Sleeker than Night-Swollen Mushrooms?,

foriegann bodie/ and, with Gary Sullivan, an epistolary

techno-romantic non-fiction novel, /Swoon/. She

practices poetry as deep entertainment and is a proud

member of the Flarflist Collective. Visit her blog at

<http://ululate.blogspot.com>

Mel Nichols lives in Washington, DC, and teaches at

George Mason University. Her chapbooks are Day Poems

(Edge Books 2005) and The Beginning of Beauty, Part 1:

hottest new ringtones, mnichol6 (Edge Books 2007),

based on the daily blog project at

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

Rod Smith's most recent book is Deed, from The

University of Iowa Press. He is also the author of

Music or Honesty, The Good House, Poèmes de

L'araignées, Protective Immediacy, and In Memory of My

Theories. An audio CD, Fear the Sky, has been released

by Narrow House in 2005, and a chapbook, You Bête, is

forthcoming from Interrupting Cow. He is currently

editing, with Kaplan Harris and Peter Baker, The

Selected Letters of Robert Creeley. Smith edits the

journal Aerial, publishes Edge Books, and manages

Bridge Street Books in Washington, DC.

Poet and cartoonist Gary Sullivan is the author of

Dead Man (Meow, 1996), How to Proceed in the Arts

(Faux, 2001) and, with Nada Gordon, Swoon (Granary, 2001). He has also published three issues of his comic book series, Elsewhere. A collection of his plays, PPL in a Depot (Roof, 2008) will be published this spring.

He keeps a blog at
<http://www.garysullivan.blogspot.com>.

Visit wikipedia for more info on Flarf poetry:
http://en.wikipedia.org/wiki/Flarf_poetry

Never miss a thing. Make Yahoo your home page.
<http://www.yahoo.com/r/hs>

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374. **Nate Pritts** *essay on bernstein in puellamea*

Thu 20 Mar 2008

Hi--

An essay of mine - more of an annotation, really - using Charles Bernstein:
"I'm just here": Charles Bernstein & Authentic/Poetic Identity in "Sentences"
blurb:

The difficulty comes from writing a first person poem of experience that isn't limp, that doesn't overly rely on categorical identities or the tired confessional revelations of the lyric "I."

Along with a poem in the first issue of Puellamea

<http://www.puellamea.com>

_____: Nate Pritts
<http://www.h-ngm-n.com/nate-pritts>

Connect and share in new ways with Windows Live.
http://www.windowslive.com/share.html?ocid=TXT_TAGHM_Wave2_sharelife_012008=

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375. **Daniel Godston**
the three sirens

Thu 20 Mar 2008

The Three Sirens is a robot rock band. One of the audio tracks on their website includes what sounds like robot poetry.

<http://www.the-three-sirens.info/binfo.html>

<http://www.baginsky.de/index2.html>

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376. **Rob McLennan**
fwd - [Puritan 5: Winter 2008 (yes, it's still winter ...)]

Thu 20 Mar 2008

Hello all,

The Puritan: Ottawa's Literary Prose Journal is back. Expect our fifth issue (the long-delayed winter edition) to hit shelves on Good Friday (or a day or two thereafter).

This upcoming issue will feature new, fantastic fiction by:

David Burke

Matthew Firth

Tony France

Blanche Howard

Gerald Lynch

rob mclennan

Nathaniel G. Moore

&

Ryan Turner

as well as...

all-new, astonishing interviews with:

Matthew Firth

Blanche Howard

Robert Kroetsch (!)

Gerald Lynch

rob mclennan

&

Nathaniel G. Moore

It's going to be meatier, juicier, and down-right more satisfying than anything we've served up before. Get ready to sink your teeth into our

gimmicky 'double-issue', graced with cover and interior art by Montreal's award-winning photographer, James St. Laurent.

In the meantime, you can finally read the contents of our fall issue on our website, www.puritan-magazine.com. Also, see the issues section of the website for a comprehensive list of locations where you can find or read the journal.

Also also, our call-out for submissions for Number 6: Spring 2008 is now closed. We're now accepting submissions for Number 7: Summer 2008, all the way up to June 17th.

Yours,

Spencer Gordon

Tyler Willis

Nicola Faieta

The Puritan Staff

www.puritan-magazine.com

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

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377. **Larry O. Dean**

Short essay on Ai

Thu 20 Mar 2008

Hi all,

In an effort to promote my blog, and subsequently entice new readers, here's a short essay on Ai's Vice:

<http://tinyurl.com/yp9qms>

Thanks for reading!

Bests,

LOD

<http://larryodean.com>

<http://myspace.com/larryodean>

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378. **Barry Schwabsky**

Re: the three sirens

Thu 20 Mar 2008

----- Original Message --

Wow, those robots make pretty good music!

----- Original Message ----

From: Daniel Godston <[REDACTED]>

To: [REDACTED]

Sent: Thursday, 20 March, 2008 4:10:14 PM

Subject: the three sirens

The Three Sirens is a robot rock band. One of the audio tracks on their website includes what sounds like robot poetry.

<http://www.the-three-sirens.info/binfo.html>

<http://www.baginsky.de/index2.html>

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379. **Louis Cabri**

Carla Harryman to talk in Windsor, ON, 24 March 4:00 PM

Thu 20 Mar 2008

CARLA HARRYMAN presents an informal talk & reading as part of the Transparency Machine Event Series on Monday 24 March, 4:00 - 5:30 PM, Oak Room, Vanier Hall, University of Windsor, Ontario. All welcome.

Texts that she has selected for her discussion are downloadable at News & Events, <http://web4.uwindsor.ca/english>.

A poet, playwright, novelist, and essayist, Harryman's recent publications include the book-length poem *Open Box* (Belladonna, 2007), the novel *Gardener of Stars* (Atelos, 2001), *Baby* (Adventures in Poetry, 2005), & the selected mixed-genre writings, *There Never Was a Rose Without a Thorn* (City Lights, 1995). Adorno's *Noise* is forthcoming from Essay Press. She co-edited *Lust for Life: On the Writings of Kathy Acker* (Verso, 2006).

The Transparency Machine Reading Series is a discussion event about the practice and theory of writing poetry - including practices and theories of prefixing poetry ("anti-"; "non-"), adjectivizing poetry ("poetic"), and capitalizing poetry (first letter; letters at random). The series invites a poet to discuss his or her work in the context of other texts selected and projected by the poet.

Carla Harryman's event is made possible thanks to the Centred on Learning Innovation Fund, and to the Department of English Language, Literature, & Creative Writing, University of Windsor.

For further information, please contact Louis Cabri, 

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380. **Alan Sondheim**
story and images for today

Fri 21 Mar 2008

story and images for today

< images from today's work with new media class,
Azure Carter, Gary Manes
we're beginning to 'pack' these (these are point-sets)
narratives emerge out the other end
punctum in points, swirl-objects emptied of substance: the grid >

{but what sort of narratives? one can comic-strip images; if the tableau is 3-d,
an .obj file is apropos, Blender or other viewer. think of moving around a static
landscape, everything literally still-born.

people move within a scanning field, hold poses or continue on. events are
transformed by an absence of disappearance, only transformations of view-
point. everything is there, just as one might have planned, frozen moments at
the end of the universe.

events are collapsed, as if they're time sliced, 4 into 3 into 2-d, then everything
unravels at the other end, it's up to you, bring in the soft- ware, I'll supply the
objects. then you might explore something stolid, interactive by its very nature,
you come in wherever you want, leave whenever. now I must retire, Jezebel's on
television, moving about in a very limited area, and I'm breathless.}

[I am the master of the stolid still-born narrative, master of the dead skin
sheave-skin emanent. I make fake and I make fake real. fine me, don't mind me;
I wryte the stories into dead-space.]

(please view at 1/1; otherwise you might get moire patterns, or at least an
unwanted thickening, pixels clambering on pixels, no space left anywhere.
for .obj/.mtl, try Blender, blender.org)

<http://www.alansondheim.org/classb1.jpg>
<http://www.alansondheim.org/classb2.jpg>
<http://www.alansondheim.org/classb3.jpg>
<http://www.alansondheim.org/classb4.jpg>
<http://www.alansondheim.org/classb5.jpg>
<http://www.alansondheim.org/classb6.jpg>
<http://www.alansondheim.org/classb7.jpg>
<http://www.alansondheim.org/classb8.jpg>

<http://www.alansondheim.org/classb9.jpg>
<http://www.alansondheim.org/classb91.jpg>
<http://www.alansondheim.org/classb92.jpg>

first and last story < people of the solid world >

<http://www.alansondheim.org/group.obj>
<http://www.alansondheim.org/group.mtl>
<http://www.alansondheim.org/class.obj>
<http://www.alansondheim.org/class.mtl>

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381. **Peter Ciccariello**

The form of things

Fri 21 Mar 2008

The form of things <<http://www.cgi7.com/peterimages/the-form-of-things.jpg>>

- Peter Ciccariello
<http://invisiblenotes.blogspot.com/>

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382. **Alan Sondheim**

consort consort

Sat 22 Mar 2008

consort consort
trueland sex
violent pulsion
buddha relics
broken petals
doubled puppets
soundless spaceless
instinct noise
crashland speed
airless forest
sheave-skin token
consort consort

<http://www.alansondheim.org/realwar.mp4>

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383. **Eireene Nealand**

Literal lemons, Artaud, metaphorization of the real

Sat 22 Mar 2008

Hello,

I'm trying to find the source and actual quote of something that I remember Antonin Artaud saying once: that if he could literally put a lemon into the poem instead of the word lemon he would.

That was Artaud, right? It doesn't entirely sound like something that he would say but it's in my mind as his idea. Does anyone know the exact quote or where it is from?

And has anyone read any other good stuff about the literalization of metaphor or the metaphorization of the real?

e

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384. **jkrick**

Helen Adam EPC Page Announced

Sat 22 Mar 2008

All,

The Electronic Poetry Center has added a new page on the work of poet Helen Adam.

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

Please visit us soon.

Jack Krick

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385. **jkrick**

Jonathan Williams EPC Page Announced

Sat 22 Mar 2008

All,

The Electronic Poetry Center has added a page dedicated to poet, photographer, and publisher Jonathan Williams.

http://epc.buffalo.edu/authors/williams_jonathan/

Please join us in remembering this singular artist.

Jack Krick

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386. **Jeffrey Side**
Review of Adam Fieled's 'Beams'

Sat 22 Mar 2008

Review of Adam Fieled's 'Beams'

<http://galatearesurrection9.blogspot.com/2008/03/beams-by-adam-fieled.html>

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387. **Alan Sondheim**
This Sex which is not None

Sat 22 Mar 2008

This Sex which is not None

"When I move my eyes, I take account of their movement, without being expressly conscious of the fact, and am thereby aware that the upheaval caused in my field of vision is only apparent. Similarly sexuality, without being the object of any intended act of consciousness, can underlie and guide specified forms of my experience,. Taken in this way, as an ambiguous atmosphere, sexuality is co-extensive with life. In other words, ambiguity is of the essence of human existence, and everything we live or think has always several meanings. A way of life - an attitude of escapism and need of solitude - is perhaps a generalized expression of a certain state of sexuality,. In thus becoming transformed into existence, sexuality has taken upon itself so general a significance, the sexual theme has contrived to be for the subject the occasion for so many accurate and true observations in themselves, of so many rationally based decisions, and it has become so loaded with the passage of time that it is an impossible undertaking to seek, within the framework of sexuality, the explanation of the framework of existence, The fact remains that this existence is the act of taking up and making explicit a sexual situation, and that in this way it has always a double sense. There is interfusion between sexuality and existence, which means that existence permeates sexuality and _vice versa,_ so that it is impossible to determine, in a given decision or action, the proportion of sexual to other motivations, impossible to label a decision or act 'sexual' or 'non-sexual.' Thus there is in human existence a principle of indeterminacy, and this indeterminacy is not only for us, it does not stem from some imperfection of our knowledge, and we must not imagine that any God could sound our hearts and minds and determine what we owe to nature and what to freedom. Existence is indeterminate in itself, by reason of its fundamental structure [...]" (Merleau-Ponty, Phenomenology of Perception)

It's murky, this being always hinting at structure or organ, somewhere down beneath the surface (invisible from the surface, from the exterior), well something's there causing the commotion, a messy engine or drive, pulsion, a vibration which comes and leaves in fits. Hard to reconcile with the rest of the chattered world, that boy's got something, that girl's got something, as if on a day in spring, a ripening, and what does that have to do with one's place in the cosmos? One begins to discern structure, a presence or devouring presence or presence to be devoured, but dimly, a symbol, cupped hands lifting up, you can hold water that way. The skin holds water, filters it. See, here's the Thing, Being is tawdry, sad, something to kick around, we can't get to the Universal; Being or beings make no difference at all, nothing, they're like a pair of socks, something to run around in. Being or emptiness, beings or Emptiness, we're talking about ourselves, a local farm, what's temporarily present in the biome. It's a "region," just as sex-being, being-sex, existence is a region, a region which is perhaps regional, perhaps not. Carrying organs and communities within us, and they make all the decisions, separations, our cries and murmurs, analytics, are regional paste, local determinations within the inconceivable; our conceptualizations are skitterings. It's a truism - I talk and write from inside my body. Conceptually, say whatever you want, this language machine, this computer, goes back to the Acheulian hand-ax and earlier; tools were always with us, always thrusting into earth or stem or flesh.

This is why existence is a dead word and sex is not; sex starts inside something and moves inside something and maybe something else, and existence, beings and Being, does nothing. Or does nothing outside the copula; existents reside within the copula, they're chained-linked in our imaginary which tries to hang on, with the slimmest of threads, to some- thing that might be considered, not only external (for we sense those, the scent of the true world), but out there, structure paralleling our own. We "just" tend to forget the copula, a female or male hand tying a knot making speaking, these wrytings, possible. Sexuality brings whatever else there is into the local; my body reflects my body, there's an uncanny surrounding, insistent on present presence, alterity, imminence, as if "here" and "there" jump-started one another in the boot-strap model of existence, powered by sex.

Sexual organs are situated, their effect that of diffusion, existence diffuses "as far as we're concerned," as far as "we're intended"; it's that hint of structure, which is somewhat other, messily other, that sur- faces as abstracted desire-in-language - all these names, desire, libido, frisson, arousal, id, what have you, and nothing's there, certainly not existence which seems to be driven by energy, impulse, force, unintended churning. Why we hardly know what we are. Or rather one might take struc- ture, as if it could separate from desire, existence, meta-psychology, meta-physics - one might take structure and make

experiment of it. There are always artifacts, however ephemeral. You get practice out of it, communication, you can take it to the bank.

You get tangled up when thinking about the organs; it's better to keep things beneath the covers, much as existence is kept out of sight, out of our site to be sure. We always mistake the copula for copulation, the attribute for the thing, the thing for possible worlds, possible worlds for occurrences, occurrences for Being remote again from the organs; the true world is the mattering/nattering to and among us, and we have to mess with the symbolic in all sorts of ways - for example inscription, and then one form of erasing or another. Not to mention the magic slate, what's uncanny, what's strange, what estranges us.

There's nothing to say about emptiness but Nagarjuna says nothing anyway.

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388. **Alexander Jorgensen**

27 March Reading - Philadelphia - Alexander Jorgensen

Sat 22 Mar 2008

Hey Everyone-

We had a great time last month with some excellent poets and singers...please join us this month as we welcome a special featured poet...the man has quite a resume.....an open mic will follow him...come on out read/perform/sing/stand up comedy/...monologue...whatever.....March 27th 7-9 pm...BYO...At the Set Table...3572 Indian Queen Lane ...Philadelphia, Pa 19129...[REDACTED] questions or email me...here is Alexander's resume/bio

Alexander Jorgensen was born and raised of the most mixed and common stock. An incessant traveler, he has lived in the United States, the Czech Republic, the Galapagos Archipelago, India's Himachal Pradesh (in the lap of Himalaya), and the People's Republic of China (where he has divided his time since 2002).

His work has appeared in both online and print journals, among those including One Less, Noon, Otoliths, Shampoo, Big Bridge, and Kabita Pakshik (translations into Bengali by poet and translator, Subhashis Gangopadhyay). "Letters to a Younger Poet," correspondences with the late Robert Creeley, appears in Jacket Magazine #31.

Of his first, self-published chapbook, In Deference to Ahab, Robert Creeley wrote: "Here persons seem inside out, often at the painful edge of contact, each moment a tacit particularity of the flesh. The brilliance of the poet reassures us, yet this walk on the wild side is as perilous as ever."

<http://alexanderjorgensen.com>

--

<http://www.fastmail.fm> - Choose from over 50 domains or use your own

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389. **John Cunningham**

Re: Literal lemons, Artaud, metaphorization of the real

Sat 22 Mar 2008

Marianne Moore used the phrase, not quote as I'm not certain if it is or not, of an imaginary garden with real toads.

John Cunningham

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

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

Behalf Of Eireene Nealand

Sent: March 22, 2008 1:42 PM

To: ██████████

Subject: Literal lemons, Artaud, metaphorization of the real

Hello,

I'm trying to find the source and actual quote of something that I remember Antonin Artaud saying once: that if he could literally put a lemon into the poem instead of the word lemon he would.

That was Artaud, right? It doesn't entirely sound like something that he would say but it's in my mind as his idea. Does anyone know the exact quote or where it is from?

And has anyone read any other good stuff about the literalization of metaphor or the metaphorization of the real?

e

No virus found in this incoming message.

Checked by AVG.

Version: 7.5.519 / Virus Database: 269.21.8/1338 - Release Date: 21/03/2008 5:52 PM

No virus found in this outgoing message.

Checked by AVG.

Version: 7.5.519 / Virus Database: 269.21.8/1338 - Release Date: 21/03/2008 5:52 PM

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390. **Stephen Ellis**

Re: Literal lemons, Artaud, metaphorization of the real

Sat 22 Mar 2008

Wasn't it Jack Spicer who said "something like" that, or indicated by what he actually DID say, that he would do it, if he could? SE

Date: Sat, 22 Mar 2008 11:42:04 -0700

From: [REDACTED]

Subject: Literal lemons, Artaud, metaphorization of the real

To: [REDACTED]

Hello,

I'm trying to find the source and actual quote of something that I remember Antonin Artaud saying once: that if he could literally put a lemon into the poem instead of the word lemon he would.

That was Artaud, right? It doesn't entirely sound like something that he would say but it's in my mind as his idea. Does anyone know the exact quote or where it is from?

And has anyone read any other good stuff about the literalization of metaphor or the metaphorization of the real?

e

How well do you know your celebrity gossip?

<http://originals.msn.com/thebigdebate?ocid=T002MSN03N0707A=>

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391. **George Bowering**

Re: Literal lemons, Artaud, metaphorization of the real

Sat 22 Mar 2008

It was Jack Spicer

On Mar 22, 2008, at 11:42 AM, Eireene Nealand wrote:

> Hello,

>

> I'm trying to find the source and actual quote of something that I
> remember Antonin Artaud saying once: that if he could literally put a
> lemon into the poem instead of the word lemon he would.

>

> That was Artaud, right? It doesn't entirely sound like something that

> he would say but it's in my mind as his idea. Does anyone know the
> exact quote or where it is from?
>
> And has anyone read any other good stuff about the literalization of
> metaphor or the metaphorization of the real?
>
> e
>
>

G. Harry Bowering,
Born to hit opposite-field singles.

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392. **gfrym**

Re: Literal lemons, Artaud, metaphorization of the real

Sat 22 Mar 2008

Try Jack Spicer in After Lorca. In one of the Dear Lorca letters.

Gloria Frym

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

From: "Eireene Nealand" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, March 22, 2008 11:42 AM

Subject: Literal lemons, Artaud, metaphorization of the real

Hello,

I'm trying to find the source and actual quote of something that I remember Antonin Artaud saying once: that if he could literally put a lemon into the poem instead of the word lemon he would.

That was Artaud, right? It doesn't entirely sound like something that he would say but it's in my mind as his idea. Does anyone know the exact quote or where it is from?

And has anyone read any other good stuff about the literalization of metaphor or the metaphorization of the real?

e

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393. **Stephen Vincent**

Re: Literal lemons, Artaud, metaphorization of the real

Sat 22 Mar 2008

I think you are referring to Jack Spicer's riff on lemons and seaweed in one of the letters and/or poems in *After Lorca*. I don't have the time today to put you to the page. In any case, I think it's best to read that whole book in order to best get a start on Spicer's take. Then, again, that might take years, too.

Spicer might have been reading Artaud, as well, before writing *After Language*.

Enjoy,

Stephen Vincent

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

Eireene Nealand <[REDACTED]> wrote: Hello,

I'm trying to find the source and actual quote of something that I remember Antonin Artaud saying once: that if he could literally put a lemon into the poem instead of the word lemon he would.

That was Artaud, right? It doesn't entirely sound like something that he would say but it's in my mind as his idea. Does anyone know the exact quote or where it is from?

And has anyone read any other good stuff about the literalization of metaphor or the metaphorization of the real?

e

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394. **Daniel Godston**

Nelson Algren's 99th Birthday Party

Sat 22 Mar 2008

Nelson Algren's 99th Birthday Party Set for March 22 at St. Paul's Church

The Nelson Algren Committee steams into its 19th annual Algren Birthday Party, honoring the great Chicago novelist and essayist, born 99 years ago. The event is 8 PM, March 22 at St. Paul's Church, 2215 W. North Avenue in Chicago. Admission is \$7, \$5 students/seniors, less if you're broke. Refreshments will be available. Please note the event's new venue.

The party features the Algren Committee Awards, given to those who, like Algren, unite conscience and creative accomplishment. This year's awards go to Kari Lydersen, John Conroy and John K. Wilson, three writers at the forefront of progressive Chicago journalism.

As always, the party blends spoken word, music and video. Poets include Charlie Newman, Gregorio Gomez, Joe Rorty and Dan Godston, who will read from Algren's work and their own. Dan Sampson & Friends provide music, along with the Frankie Machine Blues Band, with John Garvey heading a handful of fine local blues musicians. Richard Henzel will read from Algren's work. Videos include the classic Algren segment from the film Goldstein, plus Warren Leming's "Algren's Last Night" and "The Devil Came Down Division Street." Additional video will be provided courtesy of BulletProof Film. Acclaimed photographer/writer Art Shay will discuss his many years of friendship with Algren and his recent book, Chicago's Nelson Algren. Previous Algren Award winners will be in attendance.

Nelson Algren (1909-1981) is the author of such definitive works as *The Man with the Golden Arm* (winner of the first National Book Award for fiction), *Chicago: City on the Make* and *Neon Wilderness*. He captured the soul of Chicago, loving it in his own clear-eyed way: "I too wish to defend my city from people who say it is crooked. In what other city can you be so sure a judge will keep his word for five hundred dollars?"

Partygoers can mingle among the musicians and memorabilia, including posters, buttons and DVDs. The birthday party is a chance to honor our town's literary heritage and experience local artists in the historic Northwest Side neighborhood Algren made his own.

The Algren Committee was founded in 1989; founders and early members included Stu McCarrell, Studs Terkel, Warren Leming, Nina Gaspich, Alice Prus and Char Sandstrom. At the time, none of Algren's books was in print; now, partly through the Committee's efforts, all of his work is available. The Committee has placed a plaque on Algren's former home and dedicated a commemorative fountain at the triangle of Ashland, Division and Milwaukee.

The party is co-sponsored by the Near Northwest Arts Council. For more information, the Nelson Algren Committee at .

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395. **amy king**

Re: Literal lemons, Artaud, metaphorization of the real

Sat 22 Mar 2008

Dear Lorca, I would like to make poems out of real objects. The lemon to be a lemon that the reader could cut and squeeze-a real lemon like a newspaper in a collage is a real newspaper. I would like the moon in my poems to be a real moon, one which could suddenly be covered with a cloud that has nothing to do with the poem, a moon utterly independent of images. -Jack Spicer, After Lorca

--From Francis Ponge on the rue de la Chaussee d'Antin
(http://findarticles.com/p/articles/mi_qa3612/is_200107/ai_n8989784)

Related:

In this way, Marianne Moore (who would later write about the Eliotic qualities of Spicer's "Imaginary Elegies" in her review of Donald Allen's anthology *The New American Poetry*) becomes both a sampled voice and a mirrored reader throughout *After Lorca*, in which her poem "Poetry" is reflected and fragmented. Spicer's letter to Lorca about wanting the real to appear in the poem - "Live moons, live lemons, live boys in bathing suits" (*After Lorca*, 34) - echoes Moore's sense of poetry as a "place for the genuine. Hands that can grasp, eyes that can dilate, hair that can rise, if it must" (40). As if insisting that his poems fulfill Moore's famous demand that poems provide "imaginary gardens with real toads in them" (1, 31; Moore, 41), Spicer breaks the mirroring surface separating life and art with a turbulence repeatedly declared by the intrusion of frogs and splashes within the mirroring surface of a pool, particularly in "Narcissus": "How wide awake the frogs are. They won't stay out of the surface in which my madness and your madness mirror itself" (*After Lorca*, 35).

--from <http://jacketmagazine.com/07/spicer-lect3after.html>

Blog

<http://www.amyking.org/blog>

Faculty Page

<http://faculty2.ncc.edu/kinga>

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

From: Stephen Vincent <[REDACTED]>

To: [REDACTED]

Sent: Saturday, March 22, 2008 7:13:52 PM

Subject: Re: Literal lemons, Artaud, metaphorization of the real

I think you are referring to Jack Spicer's riff on lemons and seaweed in one of the letters and/or poems in *After Lorca*. I don't have the time today to put you to the page. In any case, I think it's best to read that whole book in order to best get a start on Spicer's take. Then, again, that might take years, too.

Spicer might have been reading Artaud, as well, before writing *After Language*.

Enjoy,

Stephen Vincent

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

Eireene Nealand <[REDACTED]> wrote: Hello,

I'm trying to find the source and actual quote of something that I remember Antonin Artaud saying once: that if he could literally put a lemon into the poem instead of the word lemon he would.

That was Artaud, right? It doesn't entirely sound like something that he would say but it's in my mind as his idea. Does anyone know the exact quote or where it is from?

And has anyone read any other good stuff about the literalization of metaphor or the metaphorization of the real?

e

Never miss a thing. Make Yahoo your home page.

<http://www.yahoo.com/r/hs>

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396. **Country Valley**

Country Valley Press/Empty Hands Broadsides Series

Sat 22 Mar 2008

Country Valley Press is pleased to announce Empty Hands Broadsides #10 and #11, Charlie Mehrhoff and Jeffery Beam.

Broadsides are now available on a subscription basis. For \$11 a year subscribers will receive 8 unsigned broadsides (postpaid). Single issues are \$1/\$3 signed. Please make checks/money orders payable to Mark Kuniya.

The first run (#1-9) was published in editions of 100 and is quickly becoming scarce. Unfortunately it will not be possible for most subscribers to have a complete set. Some issues are only available in very limited signed editions. Please email to check for availability.

1 - Ed Baker, Along the Sligo (SOLD OUT)

2 - John Perlman, A Walk Around the Lake

3 - Theodore Enslin, Four Ages of Man

4 - Fred Jeremy Seligson, Cherry Blossoms of the Tidal Basin (SIGNED COPIES ONLY)

- 5 - Devin Johnson, Sources
- 6 - Yamao Sansei/Scott Watson, Single Bliss
- 7 - Michael O'Brien, Avenue
- 8 - Thomas A. Clark, Doire Fhearna
- 9 - David Giannini, Low-Tide Cards

ALSO AVAILABLE FROM CVP:

Life's Little Day by Bob Arnold.
Limited edition Japanese style wraps, \$15
Limited signed edition, \$20

One Dozen Portions by Hank Lazer
Limited sewn chapbook, \$7.50
Limited signed edition, \$10

terraria by John Martone
Limited edition Japanese style wraps, \$10
Limited signed edition, \$20

Wall/Stairway by John Taggart
Limited sewn chapbook, \$7.50
Limited signed edition, \$10

A Breath Apart by Scott Watson
Limited edition Japanese style wraps, \$10
Limited signed edition, \$20

Country Valley Press
c/o Mark Kuniya
1407 Mission Street, Unit A
Gardnerville, Nevada 89410-7221



<http://web.mac.com/countryvalley>

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397. **Murat Nemet-Nejat**

Re: Literal lemons, Artaud, metaphorization of the real

Sat 22 Mar 2008

In his book of poetry, **What He Ought To Know**, Ed Foster makes the same connection between Jack Spicer and Marianne Moore, suggesting that Spicer might have gotten the idea from her. Spicer also talks about "correspondences" in that regard.

Also, is Spicer talking about a flattening of surface which occurs in a collage when "real" newspapers are introduced in painting?

Ciao,

Murat

On Sat, Mar 22, 2008 at 9:08 PM, amy king <[REDACTED]> wrote:

Dear Lorca, I would like to make poems out of real objects. The lemon to be a lemon that the reader could cut and squeeze-a real lemon like a newspaper in a collage is a real newspaper. I would like the moon in my poems to be a real moon, one which could suddenly be covered with a cloud that has nothing to do with the poem, a moon utterly independent of images.

-Jack Spicer, After Lorca

--From Francis Ponge on the rue de la Chaussee d'Antin (http://findarticles.com/p/articles/mi_qa3612/is_200107/ai_n8989784)

Related:

In this way, Marianne Moore (who would later write about the Eliotic qualities of Spicer's "Imaginary Elegies" in her review of Donald Allen's anthology The New American Poetry) becomes both a sampled voice and a mirrored reader throughout After Lorca, in which her poem "Poetry" is reflected and fragmented. Spicer's letter to Lorca about wanting the real to appear in the poem - "Live moons, live lemons, live boys in bathing suits" (After Lorca, 34) - echoes Moore's sense of poetry as a "place for the genuine. Handsthat can grasp, eyes that can dilate, hair that can rise, if it must" (40). As if insisting that his poems fulfill Moore's famous demand that poems provide "imaginary gardens with real toads in them" (1, 31; Moore, 41), Spicer breaks the mirroring surface separating life and art with a turbulence repeatedly declared by the intrusion of frogs and splashes within the mirroring surface of a pool, particularly in "Narcissus": "How wide awake the frogs are.

They won't stay out of the surface in which my madness and your madness mirrors itself" (After Lorca, 35).

--from <http://jacketmagazine.com/07/spicer-lect3after.html>

Blog

<http://www.amyking.org/blog>

Faculty Page

<http://faculty2.ncc.edu/kinga>

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

From: Stephen Vincent <[REDACTED]>

To: [REDACTED]

Sent: Saturday, March 22, 2008 7:13:52 PM

Subject: Re: Literal lemons, Artaud, metaphorization of the real

I think you are referring to Jack Spicer's riff on lemons and seaweed in one of the letters and/or poems in After Lorca. I don't have the time today to put you to the page. In any case, I think it's best to read that whole book in order to best get a start on Spicer's take. Then, again, that might take years, too.

Spicer might have been reading Artaud, as well, before writing After Language.

Enjoy,

Stephen Vincent

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

Eireene Nealand <[REDACTED]> wrote: Hello,

I'm trying to find the source and actual quote of something that I remember Antonin Artaud saying once: that if he could literally put a lemon into the poem instead of the word lemon he would.

That was Artaud, right? It doesn't entirely sound like something that he would say but it's in my mind as his idea. Does anyone know the exact quote or where it is from?

And has anyone read any other good stuff about the literalization of metaphor or the metaphorization of the real?

e

Never miss a thing. Make Yahoo your home page.
<http://www.yahoo.com/r/hs>

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398. **Jesse Glass**

Ahadada Books Presents Torque by Alison Croggon--Another Great E-chap ForThe Ka-Billions!

Sun 23 Mar 2008

Dear Ka-Billions: In these dark economic times we're pleased to announce the publication of Alison Croggon's Torque, available as a free download from www.ahadadabooks.com. Enjoy! Jess

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399. **Carol Novack**

March 28th Event -- from VOX PRESS (Louis E. Bourgeois)

Sun 23 Mar 2008

VOX PRESS announces an avant-garde literary event on March 28th 2008 to be held at the Power House in Oxford, Mississippi beginning at 5:00 in the evening. The event is part of a documentary project and will be filmed and recorded live on the night of the event featuring some of the nations most experimental literary artists: including Mark Sonnenfeld of East Windsor, New Jersey, Carol Novack of New York City, NY, Joshua Kornreich of New York City, NY, the jazz poet Normal of Saugerties, NY and others. The event/film was also feature local artists as well including Louis E. Bourgeois, Betsy Chapman, Mary Riggs, Clarissa Romano, and Zane Gillespie.

The event is open to the public free of charge: donations will be accepted. The audience will play a key role in the documentary itself and audience members are encourage to dress as formally or as outlandishly as they would like: ideally, the audience will appear as interesting as the members of the stage.

The impetus of the event, a part from supporting the contemporary avant-garde literary arts scene, is to call attention and to bring support of VOX Press's first book publication, **Complete With Missing Parts**, a collection of interviews with the literary avant-garde of the 21st century which includes literary artists and scholars from around the world and locally as well. The book includes interviews with such scholars and literary artists as Barry Hannah, Charles Wright, Celia Rabinovitch, Ruth Brandon, Russell Edson, Joseph Kronick,

Stephen Barber, and many others. The first press run of the book is due out by the early summer of this year.

VOX PRESS is operated by Oxford writer and editor Louis E. Bourgeois and artist J.E. Pitts of the *Oxford American*. VOX is a pending 501(c)(3) nonprofit organization and is supported in part by the Yoknapatawpha Arts Council as well as the Mississippi Arts Commission.

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400. **David Chiot**

Re: Literal lemons, Artaud, metaphorization of the real

Sun 23 Mar 2008

"If it's not in writing, it never happened."

Ominous "reminder" sign found in various offices . . .

Although, from another point of view, one might also say

"If it's in writing, it never happened . . . "

"Dear Lorca:

This is the last letter . . . "

"Dear Spicer:

This is the last letter. All day I have been pacing back and forth, trying to think about this has all meant, wondering how I might say goodbye to you. I've been thinking of you writing to Lorca in a trance, of Lorca bemused by it all, sending poems to you for the sheer joy of it from the grave . . . " (further excerpts of this letter follow the --always provisional, in progress--comments here:

One of the most interesting meditations on Spicer and especially After Lorca, is the way that the figure and work of Spicer make their appearances interwoven among the other figures and works which inhabit Doubled Flowering From the Notebooks of Araki Yasusada. Doubled Flowering is in effect, an After Spicer to Spicer's After Lorca, assembled and annotated by the editors of Yasusada's Notebooks in a manner suggested by Yasusada in a November 7, 1967 letter to his friend Fusei:

I am so taken by the conception of the book (After Lorca), that I have decided to correspond with Spicer in a like manner. . . . After I finish, I will allow him the opportunity to introduce the collection with the same generosity of spirit that he extended to Lorca . . .

Since "one knows" that Yasusada is a fictional poet, one finds a fictional being wanting to correspond with a dead poet, just as that poet corresponded with a dead poet. Along the way are "translations" which themselves are fictions--of Lorca, of Yasusada--framing a discussion of "real lemons" and "real

moons" by both Spicer and Yasusada within the contexts of fiction, and, in both cases, with correspondances with dead poets. Fictions corresponding with ghosts take up the issue of the real, and what makes any of it "real" is that the poets WRITE of poems which will be real and independent of images. So real that a cloud which has nothing to do with the poem will cover that moon. And if the moon is that moon which exists in writing--a cloud may indeed, having nothing to do with the poem pass over it--as it is there on the page--the moon one literally sees in the four letters which create the word--a literal cloud may pass overhead and cover it-- Asked what he meant in his writing, Rimbaud replied, "I mean it literally and in every sense." Literally, "m--o--o--n" IS the moon, and literally a cloud passing overhead could cover the four letters making the moon seen--THERE--on the page-- And that "m--o--o--n" is independent of images, and that cloud has nothing to do with the poem. And since from the "after life" Lorca writes with Spicer "After Lorca," so Yasusada, a fictional "after effect" of his own "After Spicer," writes with a Spicer himself now in the "after life." As one moves from the moon of Spicer, a "real" poet's moon written of to a dead "real poet," to the moon of Yasusada, which is a fictional poet's writing to the now dead "real poet," of the moon he has essayed creating, the one constant, the one "reality" literally existing among the historical poets, ghosts and fictions is this REAL "m--o--o--n" literally existing on the page from one text to the next. The series of "After effects" is a series of echoes re-sounding from "moon" to "moon" while at the same time literally always being that "same" "moon". In a sense, it is like a rhyming being of moon, the loon--the "literal" "real" loon calls--and hearing the echo of its call, thinks that another loon is responding, and so calls back--and again is responded to by its own echo--to which it in turn responds again--The "after effect" of the echoes--creates a "call and response" in which, though the echoes are not "real" calls from another loon, elicit a response in the "real" loon as though its "doubled flowering" really is from another, who is actually itself and yet--not-- As, in order for an echo to return, it has to have made contact with some object, which indeed "sent it back"--to be responded with--A literal object like Lorca, like Spicer, off of which Spicer and Yasusada's calls bounce--and coming back as echoes, are responded with as though "real" and so, echoing, the moon becomes, IS, indeed real, as moving from text to text it continues literally as the written word "m--o--o--n" and as an echo, an "after effect," is also a fiction, the sounds of a "ghost," participating in a call and response with a "real" poet, a fictional poet, a departed ghost--a real moon existing among "translations" and "letters" and "really" fully capable of being covered by a cloud which has nothing to do with any of this. (Both Spicer and Yasusada are writing as it were "love letters" also--

Dear Spicer:

This is the last letter. All day I have been pacing back and forth. trying to think about what this has all meant, wondering how I might say goodbye to you. I've been thinking of you writing to Lorca in a trance, of Lorca bemused by it all, sending poems to you for the sheer joy of it from the grave . . .

What you've taught me, Spicer, is that the real washes up like a dream from the unreal. Thus, when I say that on a beach against a cliff there is a boat older than Galilee, it is in the spirit of shellacking words to a page like objects on a canvas. A lemon peel, a slice of the moon, two little girls playing and calling to their father on the beach. The boat that is older than Galilee comes into the real, dragging a whole cargo of ghost history with it. What you've taught me, Spicer, is that the unreal washes up from the real [sic, eds] Doesn't the the sound of the burned one drinking from the ocean make your hair stand on end?

Now here's a thing I've been waiting until the end of our correspondance to say: You say you would like the moon in your poems to be a real moon, one that could be covered by clouds, a moon independent of images. And you say you would like to point to the moon, and that the only sound in the poem be the pointing. At first I was confused, thinking that you wanted it both ways. But now I know you mean that the pointing and the moon are one. Like these letters, for instance, which have at their hear an urn, made real by the facing gaze of two identical ghosts. An urn wrought by the moon itself and the sorrowful pointing at it. Why look any further for the real? . . .

No reach through, and place your hand on the papery flesh of this false face. And I shall put into my branching voice the ashy sky of your gaze. Love,
Yasusada

On Sat, Mar 22, 2008 at 6:08 PM, amy king <[REDACTED]> wrote:

Dear Lorca, I would like to make poems out of real objects. The lemon to be a lemon that the reader could cut and squeeze-a real lemon like a newspaper in a collage is a real newspaper. I would like the moon in my poems to be a real moon, one which could suddenly be covered with a cloud that has nothing to do with the poem, a moon utterly independent of images.
-Jack Spicer, *After Lorca*

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401. **Alan Sondheim**

Face/t/ed

Sun 23 Mar 2008

Face/t/ed

He can't get away from the face but doesn't realize it's not hollow, it's disappearance, defuge. If he would only turn around! But he doesn't, he thinks he's caught. Kira Sedlock and Foofwa d'Imobilite bring you the shuddering of a man beside himself within himself, caught by solids.

It's untrue that, being caught, there's nothing catching one; the hard inertia of substance pins one to the ground. But inscription offers the last possibilities of play, the last chance to move, walk away from an anonymous other, not even a thing. Sheave-skin ephemera hardly survive; sustained by energy input from somewhere else ontologically at variance with their world, they're wayward, contrary. They don't face anything else, they never can. I thought of this man once, years ago, in the form of an iron sphere somewhere in space. I thought something went on inside.

The first lesson I learned was absence. The second was the dream.

<http://www.alansondheim.org/faced.mov>

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402. **Eireene Nealand**

Re: Literal lemons, Artaud, metaphorization of the real

Sun 23 Mar 2008

Thank you guys!

I am glad that it wasn't Artaud, and that it was Spicer, instead. Otherwise, all would have gotten really complicated.

I love this idea of the unreal washing up the real [sic]. And these real and unreal clouds washing over the mo-o-ns.

The textual remaking of context for these contextless times.

e

On 3/22/08, David Chirot <[REDACTED]> wrote:

- > "If it's not in writing, it never happened."
- > Ominous "reminder" sign found in various offices . . .
- > Although, from another point of view, one might also say
- > "If it's in writing, it never happened . . ."
- >
- >

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> "Dear Spicer:
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> (further excerpts of this letter follow the --always provisional, in
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- > Lorca," so Yasusada, a fictional "after effect" of his own "After Spicer,"
- > writes with a Spicer himself now in the "after life."
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> ways. But now I know you mean that the pointing and the moon are one.
> Like these letters, for instance, which have at their hear an urn, made real
> by the facing gaze of two identical ghosts. An urn wrought by the moon
> itself and the sorrowful pointing at it. Why look any further for the real?
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> No reach through, and place your hand on the papery flesh of this false
> face. And I shall put into my branching voice the ashy sky of your gaze.
> Love,
> Yasusada
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> > Dear Lorca, I would like to make poems out of real objects. The

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> > independent of images.
> > -Jack Spicer, After Lorca
> >
> >
> >
> >
> >
>

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403. **Eric Elshtain**
New Beard of Bees Chapbook
Sun 23 Mar 2008

Mr. James Davies is interested in our safety.

See how:

<http://www.beardofbees.com/davies.html>

Best,

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

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404. **Anny Ballardini**
Re: New Beard of Bees Chapbook
Sun 23 Mar 2008

so very good! Congratulations to Mr. James Davies and to Erich Elshtain for the choice!

On Sun, Mar 23, 2008 at 7:44 PM, Eric Elshtain <[REDACTED]> wrote:

Mr. James Davies is interested in our safety.

See how:

<http://www.beardofbees.com/davies.html>

Best,

Eric Elshtain

Editor

Beard of Bees Press

<http://www.beardofbees.com>

--

Anny Ballardini

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

<http://www.fieralingue.it/modules.php?name=poetshome>

<http://www.moriapoetry.com/ebooks.html>

I Tell You: One must still have chaos in one to give birth to a dancing star!

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405. **David Chirot**

Re: Literal lemons, Artaud, metaphorization of the real

Sun 23 Mar 2008

The final poem in After Lorca is the palindromically entitled

RADAR

A Postscript for Marianne Moore

Radar--a word which not only "mirrors itself" --read "backwards and/or forwards the same"--but echoes itself and is a device & method that finds objects and beings in movement or stillness by bouncing sounds off of them and via the echoes--

being able to "see" what is there

much as i wrote of the echoing of sounds among Lorca-Spicer-Yasusada in which what is seen as there is the moon--

(i expanded a note here from other day and added images--re voyages to the moon--imaginary, hoaxed, and real or conspiratorial made much as a Melies film--in Poe, Verne, Melies, Apollo One, Capricorn One and on to Mars and Waterworld and Reagans' Star Wars--with an "after Rimbaud's Illuminations" excerpt--& Times DVD set review-- al these echoing words and images--landings real and imaginary--and the "moon is still there"--

<http://davidbaptistechirot.blogspot.com/2008/03/voyages-to-moon-from-poes-hoaxes-vernies.html>

loon calls echoing which indicate another there who is at once the echo of the loon itself-- and of an imaginary other with which it is "corresponding" with in a call and response--

as Spicer does with Lorca and Yasusada with Spicer

In "Radar"--

"after" Lorca is gone--

as the final letter to him says--

"Saying goodbye to a ghost is more final than saying goodbye to a lover.

Even the dead return, but a ghost, once loved, departing will never reappear.

Love, Jack"

there is no longer the echoing effect of the other poet's presence, the "after effect" of Lorca as a ghost--forever gone-- now the poet's "Radar"--is also gone-- (the not knowing exact shapes and directions of movements in the poem's first stanza)--

and the passing fish jealously eyed by the poet admire the ocean with closed eyes--

their Radars one thinks--intact--

while the poet gone to bed--alone--("couldn't touch his fingers")--

Radarless---"sees" not the specific forms detailed by the echoed sounds of things but the more generalized sounds and shapes associated with a kind of "stock imagery"--a "poetic repertoire" of "tricks and tropes" that he's forced to fall back on now that the Magic is gone--"see the splash of water/the noisy movement of cloud/the push of the humpbacked mountains"--

"Radar" then--

as a postscript--

for Marianne Moore, now that Lorca is gone--

sending out a signal

a PS as SOS perhaps--

here is the poem:

No one exactly knows

Exactly how clouds look in the sky

Or the shape of mountains below them

Or the direction in which fish swim.

No one exactly knows.

The eye is jealous of whatever moves

And the heart

Is too far buried in the sand

To tell.

They are going on a journey
Those deep blue creatures
Passing us as if they were sunshine
Look
Those fins, those closed eyes
Admiring each last drop of the ocean.

I crawled into bed with sorrow that night
Couldn't touch his fingers. See the splash of the water
The noisy movement of cloud
The push of the humpbacked mountains
Deep at the sands edge.

Preceding the Contents and Introduction of Yasusada's Doubled Flowering is an
"undated entry. in looseleaf, found inserted into a copy of Origuchi Shinobu's
Book of the Dead)

which reads:

In the novel before me there is a painting in a book the protagonist is reading,
in which a woman holds a mirror. Behind the reflection of her face is the
reflection of a mountain, made tiny by the distance. i wonder what she could be
thinking, thinks the protagonist, looking up from the book. I wonder what is
happening on the hidden face of that mountain in the mirror . . . Where Spicer's
"seeing" ends with the push of mountains deep at the sands edge--

as though a view to the sea-"to see" is obstructed--

Yasusada picks up from there--"After Spicer"--
and thinks--

what is the hidden face of the mountain?--

"The Bear went over the mountain
to see what he could see"--

to see what sea he could see--

as in the last lines of the last poem , the last entry by Yasusada, in the
Notebooks--

. . . Tonight
the names will glow quietly on the floating lamps,
and be carried out in clumps
to the sea. It is because I live
that I pluck a pear and bite
deeply into the hard
flesh. It is for them, like
the heroes of the Odyssey, rowing

rhythmically past the island of Sirens,
that I pucker my mouth.

And of course, the rowers can't hear the Sirens--but see only--the sea. Like
Spicer's Radar no longer hearing echoes, the rowers hear nothing--

so it is that the two poets--having written their "last letters" to their
loved poets--
redirect their "soundings"--
Spicer to Marianne Moore--
and Yasusada--
to names of the dead floating out to sea--

As quoted before, Yasusada writes of the real in terms of shellacking--

"it is in the spirit of shellacking words to a page like objects on a canvas."

which is an idea that is very old, usually attributed to Picasso/Braque ca. 1913--
in terms of Western "Art"-- though one finds it as early as the 12th century in
Japan--in the creation of text-collages using many different elements-- and in
today's Iran (Persia) in the 13th century the use of leather cutouts for elaborate
book bindings and makings--which reached an apogee by the 15th century,
after which incredible work using the elaborate cuttings of paper was developed
and traveled to Constantinople by the 16th century--and traveling still
westward, began to spread throughout Europe at the start of the 17th century--

in Europe a great many varieties of collage work using real objects--human hair
for example--reached a high degree of sophistication in the 19th century among
the bourgeoisie and upper classes, as decorative and domestic artefacts as well
as for the traditional celebrations of religious, state and sentimental holidays--

the Russian Futurist Zaum books reversed this use of sophisticated materials in
bookmaking by using wall paper samples and anything close to hand--at once
"modern" and emerging from Russian peasant traditions, which especially
influenced Malevich--

some of the most inventive such work in the vernacular is found in the
Americas--in the US--where literacy was a rather adventurous affair for many--
the use of objects and literalized forms representing the functions of objects
were very common--the collaging or assembling together of "junk" materials to
create a mixed language of rebuses, visual puns and idiosyncratic misspelled
words--often spelled in a rough approximation of phonetics--created a "folk
art"--quite at odds with the austerity of the Cubists--

the questioning of "flattening" is one imposed later on in the sense known now--
as "flattning" has always existed in the arts the world over-- one finds pre-
perspective Italian paintings done as a series like comic books all "flattened

out" yet at the same time, through the narrative and symbolic rush of the imagery "unfolding the (Spiritual) or allegorical message"--the flattening via a galvanization seems enough but flat, though it may be literally as flat as any pancake that Clement Greenberg might go into ecstasies over--

in the Cubists' works one might very well say that what they are adding is not another form of flatness, but another dimension which extends outward in space- time from the surface of the canvas--again, a form of galvinization-- the idea is to prompt the viewer to be moving the angles of their vision, traveling via the directions found via their touching in a continual shifting of angles--a "relativity" effect like Einsteinian Relativity--

one of the curious things with flatness is that in a "work of art" it is thought within a certain discourse to be an expression of an "arrival at a kind of apotheosis of the picture plane--

that is, the less there is of any deviation from the most perfect flatness--the greater the "art" quotient will be--

yet anyone who has worked as at least a beginning trained house painter knows that the secret of the kind of flatness desired in certain sites is such that the surface will vanish--it is not the PLANE and its flatness that one wants to have noticed, even as one is painting as flat as flat can be--but instead the SPACE of the wall--and via its relations with other walls, ceiling and floor--the space dimensions which can be created by using flatness as a form of vanishing into extensions, openings outwards, lifting upwards--and so forth--again, a galvanization--

"flatness" in a sense is something that is imposed mentally onto surfaces and planes--a kind of "event horizon" in which less and less is supposed to "happen" in order not to distract from the perception of a mental form of order-- in a very real sense the drive for ever more flatness and ever less distraction became a form of discipline and obedience--to an authority--self-proclaimed--and upheld by the institutions of the artworld--

to paraphrase Emerson, "the blank and flatness we see may be within our eye"-- in the sense that the eye is trained to look for and appreciate flatness--to prize a kind of flatness-- to the point where it begins to see as "flat" things which are not-- the "flattening out effect" imposes a kind of brittle and oppressive order onto the movement of things through time, in which flattening is continually being undone-- perhaps in a conformity to flatness at its ever more extreme flatness is the desire for an erasure of difference , accident, interruption of contemplation and a sense of visual noise--to arrive finally at a form of Eternal Rest, or--Eternal Perfect Flatness--

so it depends on how one reads collage elements--if one thinks in terms of flatness, the elements require a degree of neutrality in them--a "flattening of affect" and a "binging to a standstill" the unruliness of things, with their accumulations of associations, allusions, accidental reminders, dust, dirt and oil streaks of fingers--let alone the quality of the cutting and the condition of the materials being rendered unto Flatness--

in a sense Flatness is a form of enforced Death Principle--a yearning for an unchangeability--an arrival at an apogee--an immense landing strip-- which as Rauschenberg said of his early "White on White" paintings--becomes a landing strip for dust--

which earlier had been the "action" of Duchamp's "Great Glass"--hidden away for years when he had "abandoned painting"--

yet busily "recording" all the while the accumulations of dust as measurements of time

a "flat out" refutation of the "timelessness" of flatness--

in that sense it depends on how one views a work-- training teaches one to "look for" certain elements, to "recognize signs" and to in a sense not see but read onto--the elements--a pre-set schema-- "seek and ye shall find"--basically a safe journey, without undue adventure, to "arrive at an understanding"--which has been set up to be waiting for one--

then there is "another way of looking at it"--in which it is the things, the elements--which are not imposed upon, but expose themselves--

so elements introduced --may be acting as forms of obedience--on the part of both "art work" and the viewer--

or may be instead a questioning of this--

in Spicer's case, i find personally that he works against a flattening-- the radio, the pitcher-catcher baseball analogies, the messages in Martian--work against a flattening--

sonically creating a multiplicity of signals, transmissions, voices, languages, idiolects--

whose echo effects and after effects create continuously the seeing of beings and objects in movements "invisible to the naked eye"--

yet there all the same, just as this "m--o--o--n" which moves through texts and may be covered by the cloud outside the poem that happens to be passing by-- which, who knows, may even be Maykovsky's "A Cloud in trousers"--

What you've taught me, Spicer, is that the real washes up like a dream from the unreal. Thus, when I say that on a beach against a cliff there is a boat older than Galilee, it is in the spirit of shellacking words to a page like objects on a

canvas. A lemon peel, a slice of the moon, two little girls playing and calling to their father on the beach. The boat that is older than Galilee comes into the real, dragging a whole cargo of ghost history with it. What you've taught me, Spicer, is that the unreal washes up from the real [sic, eds] Doesn't the the sound of the burned one drinking from the ocean make your hair stand on end?

On Sat, Mar 22, 2008 at 8:04 PM, Murat Nemet-Nejat <[REDACTED]> wrote:

*In his book of poetry, *What He Ought To Know*, Ed Foster makes the same connection between Jack Spicer and Marianne Moore, suggesting that Spicer might have gotten the idea from her. Spicer also talks about "correspondences" in that regard.*

Also, is Spicer talking about a flattening of surface which occurs in a collage when "real" newspapers are introduced in painting?

Ciao,

Murat

On Sat, Mar 22, 2008 at 9:08 PM, amy king <[REDACTED]> wrote:

Dear Lorca, I would like to make poems out of real objects. The lemon to be a lemon that the reader could cut and squeeze-a real lemon like a newspaper in a collage is a real newspaper. I would like the moon in my poems to be a real moon, one which could suddenly be covered with a cloud that has nothing to do with the poem, a moon utterly independent of images.

-Jack Spicer, After Lorca

--From Francis Ponge on the rue de la Chaussee d'Antin (http://findarticles.com/p/articles/mi_qa3612/is_200107/ai_n8989784)

Related:

In this way, Marianne Moore (who would later write about the Eliotic qualities of Spicer's "Imaginary Elegies" in her review of Donald Allen's anthology The New American Poetry) becomes both a sampled voice and a mirrored reader throughout After Lorca, in which her poem "Poetry" is reflected and fragmented. Spicer's letter to Lorca about wanting the real to

appear in the poem - "Live moons, live lemons, live boys in bathing suits"

(After Lorca,34) - echoes Moore's sense of poetry as a "place for the

*genuine. Handsthat can grasp, eyes that can dilate, hair that can rise,
if
it must"(40). As if insisting that his poems fulfill Moore's famous
demand
thatpoems provide "imaginary gardens with realtoads in them" (1, 31;
Moore,
41), Spicer breaks the mirroring surfaceseparating life and art with a
turbulence repeatedly declared by theintrusion of frogs and splashes
within
the mirroring surface of a pool,particularly in "Narcissus": "How wide
awake
the frogs are.
They won'tstay out of the surface in which my madness and your madness
mirrorsitself" (After Lorca, 35).*

--from <http://jacketmagazine.com/07/spicer-lect3after.html>

Blog

<http://www.amyking.org/blog>

Faculty Page

<http://faculty2.ncc.edu/kinga>

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

From: Stephen Vincent <[REDACTED]>

To: [REDACTED]

Sent: Saturday, March 22, 2008 7:13:52 PM

Subject: Re: Literal lemons, Artaud, metaphorization of the real

*I think you are referring to Jack Spicer's riff on lemons and seaweed in
one of the letters and/or poems in After Lorca. I don't have the time
today
to put you to the page. In any case, I think it's best to read that
whole
book in order to best get a start on Spicer's take. Then, again, that
might
take years, too.*

Spicer might have been reading Artaud, as well, before writing After

Language.

Enjoy,

*Stephen Vincent
<http://stephenvincent.net/blog/>*

Eireene Nealand <[REDACTED]> wrote: Hello,

I'm trying to find the source and actual quote of something that I remember Antonin Artaud saying once: that if he could literally put a lemon into the poem instead of the word lemon he would.

That was Artaud, right? It doesn't entirely sound like something that he would say but it's in my mind as his idea. Does anyone know the exact quote or where it is from?

And has anyone read any other good stuff about the literalization of metaphor or the metaphorization of the real?

e

*Never miss a thing. Make Yahoo your home page.
<http://www.yahoo.com/r/hs>*

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406. **Alan Sondheim**
Riddle and Dressing for Tibet
Mon 24 Mar 2008

Riddle and Dressing for Tibet

'Something for Tibet,' other than petition and money is most likely senseless, prayer is senseless, nothing holds against an absolute backed by what might pass for the inertial power of substance and its ability to degrade and violate. I might say my heart's in the right place, but who determines, who knows? So

these image/videos are perhaps tantric, that is my tantric, it's inconceivable that they exist on any register of meditation when I can't hold my own even for a night's proper sleep. In my mind then these videos lend, one may borrow, as I have, perhaps, and China in Tibet is inconceivable and now, imminent, control is gone and these are remnants true but portals.

(I apologize for the slew/slough of videos swallowing texts as they generate/are generated from their own subconscious (of which I am merely the catalyst of course). And I apologize for the weight of these videos, which are detailed to the extent that processing with a quad cpu and gigabytes of RAM takes two hours per minute just in preview mode. My initial text:

(When things go on limbs from scans of things moving slow.

(When things stand for limbs in communities of narrative.

(When things copulate things petrified they stand still.

(- as scans are attached to bodies, body parts - in other words nodes. A scan is already a compression begging for wandering as a means towards diegesis. And so many figures within it!: Foofwa d'Imobilite, Azure Carter, David Bello, Kira Sedlock and myself - all find their way into wrapping, merging, hole-filling, shelling, smoothing, fine-tuning - all for a ragged presence run amuck, wayward, back again with the doubling of d'Imobilite, Sedlock, Carter and Bello. By the way, these productions use behavioral filtering - sin to tan for the most part - skittering scans and the memory of things off to infinity and back again, what happens between or among frames. (If you've watched any of the recent work, this culminates the use of .obj files as cloth/ing narrative punctum. If you haven't, this and this might be the ones to watch. If you have you will see how these have moved from the other recent movies. Then you can see how narrative comes from objects close to dreams or deity generation, Tibetan stem, and nowhere to go but outward through the real.))

<http://www.alansondheim.org/riddle.mov>

<http://www.alansondheim.org/dressing.mp4>

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407. **Raymond Bianchi**

do you take recommendations?

Mon 24 Mar 2008

A question do you take recommendations for EPC sites?? I have a few.

Ray Bianchi

----- Original message -----

From: [REDACTED]

All,

The Electronic Poetry Center has added a page dedicated to poet, photographer, and publisher Jonathan Williams.

http://epc.buffalo.edu/authors/williams_jonathan/

Please join us in remembering this singular artist.

Jack Krick

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408. **Rachel**
Submissions Call

Mon 24 Mar 2008

New, experimental, online, literary and visionary journal seeks creative submissions from artists and writers: poetry, flash fiction, flash non-fiction, digital poetry, photography (digitally altered or au naturale), collage, drawings, paintings, etc. Favor given to the experimental and creative use of the digital medium; art pieces that utilize words and language; precise creative writing that utilizes visuals. Here's where you may connect creative communications as they are occurring across genres and artforms.

Creative writing should be kept under 1,000 words (submit up 3 flash fiction/nonfiction or 5 poems, attached word doc. or pasted into body of email). All art must be in digital form (submit up to 3 pieces, high resolution .jpg files at least 96ppi and 600p tall or wide). Video or Audio should be no longer than 3 minutes (1 at a time, .html, .mp3 or .swf file - inquire please).

We also accept well-written interviews of artists and writers, reviews of creative websites or publications, and semi-academic articles that explore the subjects of new media, literary writing, poetry, art and the digital medium, etc.

All material must be completely original! Send work along with short bio and contact info (e-mail, address) to [REDACTED].

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409. **Michael Kelleher**
Literary Buffalo Newsletter 03.24.08-03.30.08

Mon 24 Mar 2008

LITERARY BUFFALO
03.24.08-03.30.08

BABEL

TICKETS ON SALE NOW FOR THE FINAL BABEL EVENT OF THE SEASON

April 24 Kiran Desai, India, Winner of the 2006 Man Booker Prize, \$25

██████ or visit <http://www.justbuffalo.org/babel>.

THERE ARE ONLY A FEW TICKETS LEFT FOR THIS EVENT ? GET THEM WHILE YOU CAN.

BABEL 2008-2009

Just Buffalo is happy to announce our 2008-2009 lineup for Babel:

Chinua Achebe, Nigeria, September 25. Book: Things Fall Apart. Michael Ondaatje, Canada, October 29. Book: The English Patient. Marjane Satrapi, Iran, April 1. Book: Persepolis. Isabel Allende, Chile, April 17. Book: House of the Spirits.

Subscriptions will go on sale at the April 24 event and then in general on April 25. Previous subscribers can re-up for \$75. New subscription (four events): \$100. We expect to sell out next season by subscription. If we do not sell out by subscription, tickets for individual events will go on sale September 1.

EVENTS THIS WEEK

03.25.08

Just Buffalo/new/reNEW

Grace Amigone Ritz & Nava Fader

Poetry Reading

Tuesday, March 25, 7 p.m.

Impact Artists' Gallery, Tri-Main Center, Suite 545

03.27.08

The Write Thing at Medaille College

Sean Thomas Dougherty

Poetry Reading

Thursday, March 27, 7 p.m.

The Library at Huber Hall, Medaille, 18 Agassiz Cir.

03.29.08

Just Buffalo Interdisciplinary Event

Selected Eclectic

Poetry & Music All Over the Place

Saturday, March 29, 8 p.m., \$5/\$3 s/s, \$2 mem.

Colored Musicians Club, 145 Broadway

JUST BUFFALO MEMBERS-ONLY WRITER CRITIQUE GROUP

Members of Just Buffalo are welcome to attend a free, twice-monthly writer critique group in CEPA's Flux Gallery on the first floor of the historic Market Arcade Building across the street from Shea's. Group meets 1st and 3rd Wednesday at 7 p.m. Call Just Buffalo for details.

WESTERN NEW YORK ROMANCE WRITERS group meets the third Wednesday of every month at St. Joseph Hospital community room at 11a.m. Address: 2605 Harlem Road, Cheektowaga, NY 14225. For details go to www.wnyrw.org.

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<http://www.justbuffalo.org/membership/index.shtml>

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Michael Kelleher
Artistic Director
Just Buffalo Literary Center
Market Arcade
617 Main St., Ste. 202A
Buffalo, NY 14203



(fax)

www.justbuffalo.org



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410. **Tom Orange**

Earley/Rumble @ Vanderbilt Friday 3/28

Mon 24 Mar 2008

Tim Earley & Ken Rumble
Poetry @ The Writing Studio
Friday March 28, 4:00 PM - 5:00 PM
Alumni Hall 117, Vanderbilt University

Two emerging poets from the South Central US visit the Writing Studio to read from their work. The authors will be available after the reading for questions and to sign copies of their books.

Tim Earley is the author of *Boondoggle* (Main Street Rag, 2005). Twice a fellow at the Fine Arts Work Center in Provincetown, his poems have appeared or are forthcoming in *Chicago Review*, *Conduit*, *Fascicle*, *jubilat*, *La Petite Zine*, *Word/for Word* and other journals. He is currently in the Ph.D. program in English at the University of Mississippi.

Ken Rumble is the author of *Key Bridge* (Carolina Wren Press, 2007) and an artist-in-residence at Elsewhere Artist Collaborative. His work has appeared in *Talisman*, *Parakeet*, *Cutbank*, *One Less Magazine*, *Wherever We Put Our Hats*, and others. He is the Marketing Manager of the Green Hill Center for North Carolina Art in Greensboro.

Thanks,
Tom Orange

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411. **Mark Wallace**

my upcoming east coast readings (March 29 and 30) and new books

Mon 24 Mar 2008

Hello Friends:

With a book of stories that came out in September and a new book of poems just out in the last week or two, I think the time has come to go east and give some readings. I have two east coast readings coming up, one in New York City and one in Washington DC. I'd love to see you at either one and for any socializing that goes on afterwards.

Here are the details on the readings and my new books:

New York City
Saturday, March 29, 4 p.m.

Rodrigo Toscano and Mark Wallace
The Bowery Poetry Club
308 Bowery @ Bleecker, right across from CBGB's and
just north of Houston.
For more details, including directions:
<http://www.bowerypoetry.com/>

Washington, DC
Sunday, March 30, 7 p.m.
Christina Strong and Mark Wallace
Bridge Street Books
2814 Pennsylvania Ave. in Georgetown
[REDACTED]

For more information, including directions:
<http://www.dcpoetry.com/bsb>
[http://www.frommers.com/destinations/destinationmap.cfm?
destID=35&s_id=24744](http://www.frommers.com/destinations/destinationmap.cfm?destID=35&s_id=24744)

For further details about my new book of poems,
Felonies of Illusion, go to:
<http://aerialedge.com/felonies.htm>

For further details about my recent book of stories,
Walking Dreams, go to:
[http://www.amazon.com/Walking-Dreams-Selected-Early-Tales/dp/1934289264/
ref=sr_1_2/104-0654963-8599943?
ie=UTF8&s=books&qid=1187220844&sr=1-2](http://www.amazon.com/Walking-Dreams-Selected-Early-Tales/dp/1934289264/ref=sr_1_2/104-0654963-8599943?ie=UTF8&s=books&qid=1187220844&sr=1-2)

I hope all is well with you. With luck I'll find out
more about that when I see you.

Mark

Looking for last minute shopping deals?
Find them fast with Yahoo! Search.
<http://tools.search.yahoo.com/newsearch/category.php?category=shopping>

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412. **Murat Nemet-Nejat**
Re: Literal lemons, Artaud, metaphorization of the real
Mon 24 Mar 2008

David,

"a sense of visual noise" Wonderful phrase. Is flatness "flat" or is it, as Bill Berkson said, "a gate [achieved by a] ...complexity of seeing," into a resistant space where the eye's mind hears noises -needing to be put into "real" words?

For years I have been thinking on Spicer's concept of what words as "real lemons" might be, his words pulling me in like a Kafkaesque parable.

" As, in order for an echo to return, it has to have made contact with some object, which indeed "sent it back"--to be responded with-- A literal object like Lorca, like Spicer, off of which Spicer and Yasusada's calls bounce--and coming back as echoes, are responded with as though "real" and so, echoing, the moon becomes, IS, indeed real, as moving from text to text it continues literally as the written word "m--o--o--n" and as an echo, an "after effect," is also a fiction, the sounds of a "ghost, "

Do you mean that words in an ideal poem imagined by Spicer are real the way images in a photographs are real? Because both are reflections/echoes of a thereness, both are real because, as light/thought, they both *touched *real objects?

In that "touching," does the word not assume, ingest, metamorphose into some of the essence of that object? It seems to me one must face here the ideas of essence, of a resistant space, both complete anathemas to the believers in the absoluteness, the disillusioning reality of flatness and in the absolute segregation, an mental quarantine so to speak, of the signifier from the signified?

Ciao,

Murat

On Sun, Mar 23, 2008 at 5:53 PM, David Chirot <[REDACTED]> wrote:

The final poem in After Lorca is the palindromically entitled

RADAR

A Postscript for Marianne Moore

Radar--a word which not only "mirrors itself" --read "backwards and/or forwards the same"--but echoes itself and is a device & method that finds objects and beings in movement or stillness by bouncing sounds off of them and via the echoes--

being able to "see" what is there

much as i wrote of the echoing of sounds among Lorca-Spicer-Yasusada in which what is seen as there is the moon--

(i expanded a note here from other day and added images--re voyages to the

*moon--imaginary, hoaxed, and real or conspiratorial made much as a Melies film--in Poe, Verne, Melies, Apollo One, Capricorn One and on to Mars and Waterworld and Reagans' Star Wars--with an "after Rimbaud's Illuminations" excerpt--& Times DVD set review--
al these echoing words and images--landings real and imaginary--and the "moon is still there"--*

<http://davidbaptistechirot.blogspot.com/2008/03/voyages-to-moon-from-poes-hoaxes-vernies.html>

*loon calls echoing which indicate another there who is at once the echo of the loon itself--
and of an imaginary other with which it is "corresponding" with in a call and response--*

as Spicer does with Lorca and Yasusada with Spicer

*In "Radar"--
"after" Lorca is gone--
as the final letter to him says--
"Saying goodbye to a ghost is more final than saying goodbye to a lover.
Even the dead return, but a ghost, once loved, departing will never
reappear.
Love, Jack"*

*there is no longer the echoing effect of the other poet's presence, the "after effect" of Lorca as a ghost--forever gone--
now the poet's "Radar"--is also gone--(the not knowing exact shapes and directions of movements in the poem's first stanza)--*

*and the passing fish jealously eyed by the poet admire the ocean with closed
eyes--
their Radars one thinks--intact--*

*while the poet gone to bed--alone--("couldn't touch his fingers")--Radarless---"sees" not the specific forms detailed by the echoed
sounds of things but the more generalized sounds and shapes associated with
a kind of "stock imagery"--a "poetic repertoire" of "tricks and tropes" that
he's forced to fall back on now that the Magic is gone--"see the splash of water/the noisy movement of cloud/the push of the humpbacked mountains"--*

*"Radar" then--
as a postscript--*

*for Marianne Moore, now that Lorca is gone--
sending out a signal
a PS as SOS perhaps--*

here is the poem:

*No one exactly knows
Exactly how clouds look in the sky
Or the shape of mountains below them
Or the direction in which fish swim.
No one exactly knows.
The eye is jealous of whatever moves
And the heart
Is too far buried in the sand
To tell.*

*They are going on a journey
Those deep blue creatures
Passing us as if they were sunshine
Look
Those fins, those closed eyes
Admiring each last drop of the ocean.*

*I crawled into bed with sorrow that night
Couldn't touch his fingers. See the splash of the water
The noisy movement of cloud
The push of the humpbacked mountains
Deep at the sands edge.*

*Preceding the Contents and Introduction of Yasusada's Doubled Flowering is
an "undated entry. in looseleaf, found inserted into a copy of Origuchi
Shinobu's Book of the Dead)*

which reads:

*In the novel before me there is a painting in a book the protagonist is
reading, in which a woman holds a mirror. Behind the reflection of her
face
is the reflection of a mountain, made tiny by the distance. i wonder what
she could be thinking, thinks the protagonist, looking up from the book. I
wonder what is happening on the hidden face of that mountain in the mirror*

.

..

*Where Spicer's "seeing" ends with the push of mountains deep at the sands
edge--*

as though a view to the sea-"to see" is obstructed--

*Yasusada picks up from there--"After Spicer"--
and thinks--
what is the hidden face of the mountain?--*

*"The Bear went over the mountain
to see what he could see"--*

*to see what sea he could see--
as in the last lines of the last poem , the last entry by Yasusada, in the
Notebooks--*

*. . . Tonight
the names will glow quietly on the floating lamps,
and be carried out in clumps
to the sea. It is because I live
that I pluck a pear and bite
deeply into the hard
flesh. It is for them, like
the heroes of the Odyssey, rowing
rhythmically past the island of Sirens,
that I pucker my mouth.*

*And of course, the rowers can't hear the Sirens--but see only--the sea.
Like Spicer's Radar no longer hearing echoes, the rowers hear nothing--*

*so it is that the two poets--having written their "last letters" to their
loved poets--
redirect their "soundings"--
Spicer to Marianne Moore--
and Yasusada--
to names of the dead floating out to sea--*

As quoted before, Yasusada writes of the real in terms of shellacking--

*"it is in the spirit of shellacking words to a page like objects on a
canvas."*

*which is an idea that is very old, usually attributed to Picasso/Braque
ca.*

*1913--in terms of Western "Art"--
though one finds it as early as the 12th century in Japan--in the creation
of text-collages using many different elements--
and in today's Iran (Persia) in the 13th century the use of leather
cutouts
for elaborate book bindings and makings--which reached an apogee by the 15
the century, after which incredible work using the elaborate cuttings of
paer was developed and traveled to Constantinople by the 16th century--and*

traveling still westward, began to spread throughout Europe at the start of the 17th century--

in Europe a great many varieties of collage work using real objects--human hair for example--reached a high degree of sophistication in the 19th century among the bourgeoisie and upper classes, as decorative and domestic artefacts as well as for the traditional celebrations of religious, state and sentimental holidays--

the Russian Futurist Zaum books reversed this use of sophisticated materials in bookmaking by using wall paper samples and anything close to hand--at once "modern" and emerging from Russian peasant traditions, which especially influenced Malevich--

some of the most inventive such work in the vernacular is found in the Americas--in the US--where literacy was a rather adventurous affair for many--the use of objects and literalized forms representing the functions of objects were very common--the collaging or assembling together of "junk" materials to create a mixed language of rebuses, visual puns and idiosyncratic misspelled words--often spelled in a rough approximation of phonetics--created a "folk art"--quite at odds with the austerity of the Cubists--

the questioning of "flattening" is one imposed later on in the sense known now--as "flattning" has always existed in the arts the world over--one finds pre-perspective Italian paintings done as a series like comic books all "flattened out" yet at the same time, through the narrative and symbolic rush of the imagery "unfolding the (Spiritual) or allegorical message"--the flattening via a galvanization seems enough but flat, though it may be literally as flat as any pancake that Clement Greenberg might go into ecstasies over--

in the Cubists' works one might very well say that what they are adding is not another form of flatness, but another dimension which extends outward in space- time from the surface of the canvas--again, a form of galvanization--the idea is to prompt the viewer to be moving the angles of their vision, traveling via the directions found via their touching in a continual shifting of angles--a "relativity" effect like Einsteinian Relativity--

one of the curious things with flatness is that in a "work of art" it is thought within a certain discourse to be an expression of an "arrival at a kind of apotheosis of the picture plane--

that is, the less there is of any deviation from the most perfect flatness--the greater the "art" quotient will be--

yet anyone who has worked as at least a beginning trained house painter knows

that the secret of the kind of flatness desired in certain sites is such that the surface will vanish--it is not the PLANE and its flatness that one

wants to have noticed, even as one is painting as flat as flat can be--but instead the SPACE of the wall--and via its relations with other walls, ceiling and floor--the space dimensions which can be created by using flatness as a form of vanishing into extensions, openings outwards, lifting upwards--and so forth--again, a galvanization--

"flatness" in a sense is something that is imposed mentally onto surfaces and planes--a kind of "event horizon" in which less and less is supposed to

"happen" in order not to distract from the perception of a mental form of order--

in a very real sense the drive for ever more flatness and ever less distraction became a form of discipline and obedience--to an authority--self-proclaimed--and upheld by the institutions of the artworld--

to paraphrase Emerson, "the blank and flatness we see may be within our eye"--

in the sense that the eye is trained to look for and appreciate flatness--to

prize a kind of flatness--

to the point where it begins to see as "flat" things which are not--

the "flattening out effect" imposes a kind of brittle and oppressive order onto the movement of things through time, in which flattening is continually being undone--

perhaps in a conformity to flatness at its ever more extreme flatness is the

desire for an erasure of difference, accident, interruption of contemplation and a sense of visual noise--to arrive finally at a form of Eternal Rest, or--Eternal Perfect Flatness--

so it depends on how one reads collage elements--if one thinks in terms of flatness, the elements require a degree of neutrality in them--a

"flattening of affect" and a "binging to a standstill" the unruliness of things, with their accumulations of associations, allusions, accidental reminders, dust, dirt and oil streaks of fingers--let alone the quality of the cutting and the condition of the materials being rendered unto Flatness--

*in a sense Flatness is a form of enforced Death Principle--a yearning for an
unchangeability--an arrival at an apogee--an immense landing strip--
which as Rauschenberg said of his early "White on White"
paintings--becomes a landing strip for dust--*

*which earlier had been the "action" of Duchamp's "Great Glass"--hidden
away
for years when he had "abandoned painting"--*

*yet busily "recording" all the while the accumulations of dust as
measurements of time
a "flat out" refutation of the "timelessness" of flatness--*

*in that sense it depends on how one views a work--
training teaches one to "look for" certain elements, to "recognize signs"
and to in a sense not see but read onto--the elements--a pre-set schema--
"seek and ye shall find"--basically a safe journey, without undue
adventure,
to "arrive at an understanding"--which has been set up to be waiting for
one--*

*then there is "another way of looking at it"--in which it is the things,
the
elements--which are not imposed upon, but expose themselves--*

*so elements introduced --may be acting as forms of obedience--on the part
of
both "art work" and the viewer--
or may be instead a questioning of this--
in Spicer's case, i find personally that he works against a flattening--
the radio, the pitcher-catcher baseball analogies, the messages in
Martian--work against a flattening--
sonically creating a multiplicity of signals, transmissions, voices,
languages, idiolects--
whose echo effects and after effects create continuously the seeing of
beings and objects in movements "invisible to the naked eye"--*

*yet there all the same, just as this "m--o--o--n" which moves through
texts
and may be covered by the cloud outside the poem that happens to be
passing
by--*

which, who knows, may even be Maykovsky's "A Cloud in trousers"--

What you've taught me, Spicer, is that the real washes up like a dream from the unreal. Thus, when I say that on a beach against a cliff there is a boat older than Galilee, it is in the spirit of shellacking words to a page like objects on a canvas. A lemon peel, a slice of the moon, two little girls playing and calling to their father on the beach. The boat that is older than Galilee comes into the real, dragging a whole cargo of ghost history with it. What you've taught me, Spicer, is that the unreal washes up from the real [sic, eds] Doesn't the the sound of the burned one drinking from th ocean make your hair stand on end?

On Sat, Mar 22, 2008 at 8:04 PM, Murat Nemet-Nejat <[REDACTED]> wrote:

*In his book of poetry, *What He Ought To Know*, Ed Foster makes the same connection between Jack Spicer and Marianne Moore, suggesting that Spicer might have gotten the idea from her. Spicer also talks about "correspondences" in that regard.*

Also, is Spicer talking about a flattening of surface which occurs in a collage when "real" newspapers are introduced in painting?

Ciao,

Murat

On Sat, Mar 22, 2008 at 9:08 PM, amy king <[REDACTED]> wrote:

Dear Lorca, I would like to make poems out of real objects. The

lemon to be a lemon that the reader could cut and squeeze-a real lemon like a newspaper in a collage is a real newspaper. I would like the moon in my poems to be a real moon, one which could suddenly be covered with a cloud that has nothing to do with the poem, a moon utterly independent of images.
-Jack Spicer, *After Lorca*

--From Francis Ponge on the rue de la Chaussee d'Antin (
http://findarticles.com/p/articles/mi_qa3612/is_200107/ai_n8989784)

Related:

*In this way, Marianne Moore (who would later write about the Eliotic qualities of Spicer's "Imaginary Elegies" in her review of Donald Allen's anthology *The New American Poetry*) becomes both a sampled voice and a mirrored reader throughout *After Lorca*, in which her poem "Poetry" is reflected and fragmented. Spicer's letter to Lorca about wanting the real to appear in the poem - "Live moons, live lemons, live boys in bathing suits" (After Lorca, 34) - echoes Moore's sense of poetry as a "place for the genuine. Handsthat can grasp, eyes that can dilate, hair that can rise, if it must" (40). As if insisting that his poems fulfill Moore's famous demand that poems provide "imaginary gardens with realtoads in them" (1, 31; Moore, 41), Spicer breaks the mirroring surfaceseparating life and art with a turbulence repeatedly declared by theintrusion of frogs and splashes within the mirroring surface of a pool, particularly in "Narcissus": "How wide awake the frogs are. They won'tstay out of the surface in which my madness and your madness mirrorsitself" (After Lorca, 35).*

--from <http://jacketmagazine.com/07/spicer-lect3after.html>

Blog

<http://www.amyking.org/blog>

Faculty Page

<http://faculty2.ncc.edu/kinga>

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

From: Stephen Vincent <[REDACTED]>

To: [REDACTED]

Sent: Saturday, March 22, 2008 7:13:52 PM

Subject: Re: Literal lemons, Artaud, metaphorization of the real

I think you are referring to Jack Spicer's riff on lemons and seaweed in one of the letters and/or poems in After Lorca. I don't have the time today to put you to the page. In any case, I think it's best to read that whole book in order to best get a start on Spicer's take. Then, again, that might take years, too.

Spicer might have been reading Artaud, as well, before writing After Language.

Enjoy,

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

Eireene Nealand <[REDACTED]> wrote: Hello,

I'm trying to find the source and actual quote of something that I remember Antonin Artaud saying once: that if he could literally put a lemon into the poem instead of the word lemon he would.

That was Artaud, right? It doesn't entirely sound like something that he would say but it's in my mind as his idea. Does anyone know the exact quote or where it is from?

And has anyone read any other good stuff about the literalization of metaphor or the metaphorization of the real?

e

Never miss a thing. Make Yahoo your home page.
<http://www.yahoo.com/r/hs>

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413. **Aaron Belz**
Need an illustrator?

Mon 24 Mar 2008

My friend Matt Kirby does book illustrations. They are odd and I can't stop looking at them.

<http://dustonaflatsurface.wordpress.com/>

If anyone needs his services, email him directly at [REDACTED]

Love
Aaron

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414. **Steven D. Schroeder**
New featured poet(s) at Anti-

Mon 24 Mar 2008

The new featured poet at Anti- (<http://anti-poetry.com>) is actually a double feature of prose poems by Peter Jay Shippy and Anna Evans. These poems will be the feature for the next two weeks. Enjoy!

Sincerely,
Steven D. Schroeder
Editor, Anti-

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415. **juliana spahr**
it is on a saturday...
Mon 24 Mar 2008

Kristin Palm & Juliana Spahr will be reading
and then an after-reading interview by David Buuck

SATURDAY, April 5, 7:30 p.m.
@ Small Press Traffic
at the California College of the Arts,
1111--8th Street, San Francisco.
Timken Lecture Hall

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416. **Peter Ciccariello**
***Announcement - Speech Acts: Art Responding to Language, Rhetoric,
& Politics***
Mon 24 Mar 2008

*Announcement - Speech Acts: Art Responding to Language, Rhetoric, &
Politics *

If anyone will be around the Boston area on April 3rd, area please stop in for
the opening and take a look at the show.

- Peter Ciccariello

Harvard University, Dudley House, Lehman Hall,
Cambridge, MA 02138 - April 3 - 25, 2007
Opening Night Gala: Fri April 4 @ 8 pm in the Common Room & Mezzanine

Join us for this exciting art exhibit featuring how various visual artists and
designers articulate and respond to speech acts, creating thought-provoking art
with reflects upon, internalizes, or subverts your traditional notions of
language, rhetoric, and politics. Featured artists will include *Peter Ciccariello,
David Chirot, Frank Shifreen*, and books design by *Robert da Vies* from
Rope-a-Dope Productions. The exhibit will also feature a short film, and live jazz
music provided by Casimir Libirski of the Berklee College of Music. So join us
for a wonderful night of art, music, food and wine, and thought-provoking
entertainment!

<http://www.fas.harvard.edu/~dudley/fellows/lit/special.html><<http://www.fas.harvard.edu/%7Edudley/fellows/lit/special.html>>

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417. **Gustavo Dourado**

Fwd: Cordel for Cruz and Sousa ... Gustavo Dourado

Mon 24 Mar 2008

Cordel for Cruz and Sousa ...
Gustavo Dourado

Joao de Sousa Cruz and ...
There was born in Floripa
Here in the former Desterro
Poeta was conceived ...
Son of black slaves
In suffering lived ...

Poeta immeasurable
You are there to get Baudelaire
Poeta beyond infinity
In the front of Apollinaire ...
Suddenly a lightning ...
Black poet in the tide. ..

Year 1862
The November 24
Born the great bardo
Do planet new member
Cruz and Sousa transcended
From January to December ...

Luckily was instructed
He had good education
Amparado by fidalgos
What gave instruction ...
Pra survive in a world
From hatred and slavery ...

It was very hostilizado
Humilhado and fought ...
Always, head held high
Altaneiro and destemido ...
Man wise and creative ...
In a world of villain ...

Our best poet,
Sílvia Romero said ...
One of the best in the world:
Roger Bastide spoke ...

Sousa Cruz and the Infinite ...
The Poetry extrapolated ...

I wish, pain and dream ...
A vate extraordinary ...
A volcano of Poetry
It was beyond the dictionary
A symbol get us all:
Multiatitudinário poet ...

Sincero and spontaneous
Nobreza of feeling
Navegante of stars
It was an ace in thought ...
What illuminates the Poetry
With the light of enchantment ...

Black poet Messianic
From resonance immortal
Try around the Planet
There is another equally
A giant of Poetry:
A highlight world ...

Wrote Last Sonetos
Headlights, Broquéis ... more ...
Born in Santa Catarina
He died in Minas Gerais
Today lives in the infinite ...
In pests universal ...

Gustavo Dourado Poeta e cordelista.Letras(UnB). Pós-graduação em artes,
literatura, teatro, gestão e linguagens artísticas.Autor de 11 livros.Premiado na
Áustria.Selecionado pela Unesco.Tema de teses de mestrado e doutorado
www.gustavodourado.com.br http://cordel.zip.net www.ebooks.*avbl*
.com.br/biblioteca1/gustavodourado.htm<http://www.ebooks.avbl.com.br/
biblioteca1/gustavodourado.htm>

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418. **David A. Kirschenbaum**
Advertise in Boog City's 50th Issue
Mon 24 Mar 2008

Please forward

Celebrate Boog City's 50th Issue

By Placing a Shiny New Advertisement

*Deadline

--Tues. April 1-Ad or ad copy to editor

--Sat. April 12-Issue to be distributed

Email to reserve ad space ASAP

We have 2,250 copies distributed and available free throughout Manhattan's East Village, and Williamsburg and Greenpoint, Brooklyn.

Take advantage of our indie discount ad rate. We are once again offering a 50% discount on our 1/8-page ads, cutting them from \$80 to \$40. (The discount rate also applies to larger ads. Ask for full rate card.)

Advertise your small press's newest publications, your own titles or upcoming readings, or maybe salute an author you feel people should be reading, with a few suggested books to buy. And musical acts, advertise your new albums, indie labels your new releases.

(We're also cool with donations, real cool.)

Email [REDACTED]

or call 212-842-BOOG (2664) for more information.

thanks,

David

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

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

T: (212) 842-BOOG (2664)

F: [REDACTED]

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419. **Chris Hosea**

Wed Mar 26 - Anne Carson at 92nd Street Y

Mon 24 Mar 2008

Anne Carson will read at the 92nd Street Y in New York City this Wednesday, March 26 at 8 pm. Carson, an essayist and classicist, is the author of many collections and translations, including **Decreation, The Beauty of the Husband, Eros the Bittersweet** and **Autobiography of Red**. Her translations of four plays by Euripides are collected in **Grief Lessons**. Carson returns to the Poetry Center to perform her pieces **Cassandra Float Can** and **Possessive Used As Drink (Me)**. For more information call [REDACTED] or visit www.92Y.org/poetry <<http://www.92y.org/poetry>>

Anne Carson
Wed Mar 26, 2008, 8 pm
The 92nd Street Y Unterberg Poetry Center
1395 Lexington Avenue (at 92nd Street)
New York, NY 10128
[REDACTED]

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420. **Evan Munday**

Hagiography in Portland, Bellingham, Vancouver

Mon 24 Mar 2008

This spring, Coach House Books launches Vancouver poet Jen Currin's new book *Hagiography*. *Hagiography* is a fascinating new spin on the surrealist image, transforming the bizarre aspects of everyday life into almost urban fairy tales.

To celebrate, the former Poetry Editor for Hayden's Ferry Review and Associate Editor for Nightboat Books is taking part in three launches on the west coast, and she'll be joined by William Stobb, the poet behind *Nervous Systems* (selected for the National Poetry Series). We hope you can join them.

Details of the event and some praise for *Hagiography* is below. For more information on *Hagiography*, visit www.chbooks.com.

March 30 - Indie Music, Indie Film and Indie Poetry at Worksound

Portland Indie Poetry, Film and Music
with Jen Currin, William Stobb, Christine Leclerc, Jackie and Heather Lane, Danielle Lombardi, Mary Rose, Love Perestroika, Pelican Ossman, The Formless and dj noshamebeat
Sunday, March 30, 2008
Worksound, 820 SE Alder

Portland, OR

7:00 p.m.

Free

March 31 - Jen Currin launches Hagiography at Village Books

Hagiography Washington Launch

featuring Jen Currin and William Stobb

Monday, March 31, 2008

Village Books, 1200 Eleventh Street

Bellingham, WA

7:00 p.m.

Free

April 1 - Vancouver Launch of Jen Currin's Hagiography

Hagiography Vancouver Launch

featuring Jen Currin and William Stobb

Tuesday, April 1, 2008

The Railway Club, 579 Dunsmuir Street

7:00 p.m.

Free

'Jen Currin's Hagiography is a delight for the reader's heart and mind - haggios, meaning sacred, plus graphein, to write. One lovely poem after another guides us through what holds us like a light.' - Robin Blaser

'Currin's language is not so much surreal as it is devoted to the strangeness of what really happens to bodies and selves in the world ... this book is a conversion narrative ... it is a story of how we believe language can change and how we believe change can speak.' - Aaron McCollough, author of Little Ease and Double Venus

Yours,

Evan

Evan Munday

Publicist

Coach House Books

401 Huron St. (rear) on bpNichol Lane

Toronto ON, M5S 2G5

██████████

██████

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421. **Aaron Belz**
Eight Kates in St. Louis
Mon 24 Mar 2008

Observable Readings presents

EIGHT KATES!

April 3, 2008 - 8PM

Kate Colby, Cate Marvin, Katie Ford, Kate Greenstreet, Katie Peterson, Kate Pringle, Kate Schapira, and Katy Lederer will fly to St. Louis and read together on one unprecedented occasion!!

Okay, so it's not entirely unprecedented. You may remember the Ten Jens...

<http://poetryfoundation.org/dispatches/dispatches.reading.html?id=179545>

The Five Aarons...

<http://www.poetryfoundation.org/features/feature.onpoets.html?id=177758>

and maybe even the Three Stephanies. But who knew there were so many Kate poets?

At the Bottleworks in Maplewood* *FREE!

For directions and more info: <http://observable.org>

Kate Colby is author of *Unbecoming Behavior* (Ugly Duckling Presse, 2007) and *Fruitlands* (Litmus Press, 2006). Recent work can be found in *Bay Poetics*, *New American Writing* and *Vanitas*. She lives in Providence.

Cate Marvin's first book, *World's Tallest Disaster* (Sarabande, 2001), was awarded the Kathryn A. Morton Prize by Robert Pinsky. She is co-editor with Michael Dumanis of *Legitimate Dangers: American Poets of the New Century* (Sarabande, January 2006). Her poems have appeared in *The Paris Review*, *Poetry*, *Slate*, and elsewhere.

Katie Ford is the author of *Deposition* and *Colosseum* (Graywolf Press, 2002 and 2008), as well as a chapbook, *Storm* (Marick Press, 2007). Her work has appeared in *The American Poetry Review*, *Poets & Writers*, *Partisan Review*, *Seneca Review*, and *Ploughshares*. She is Poetry Editor of *New Orleans Review* and currently teaches at Franklin & Marshall College.

Kate Greenstreet is the author of *case sensitive* (Ahsahta Press, 2006) and *Learning the Language* (Etherdome Press, 2005). Visit her online at kickingwind.com.

Katie Peterson is the author of *This One Tree*, published by New Issues. Beginning in the Fall of 2007, she will be the Robert Aird Professor of

Humanities and Poet in Residence at Deep Springs College. She was born in California.

Kate Pringle has one chapbook: *Temper and Felicity are Lovers*, out on TAXT. Her work has appeared or is forthcoming in *Fourteen Hills*, *42opus*, *Alice Blue*, *Denver Quarterly*, *Dusie*, *foursquare*, & more.

Kate Schapira lives and writes in Providence, where she organizes the Publicly Complex reading series, and teaches throughout Rhode Island. Her chapbook, *Phoenix Memory*, is available from horse less press.

Katy Lederer is the author of *Winter Sex* (Verse Press, 2002) and *The Heaven-Sent Leaf* (BOA Editions, forthcoming 2008), as well as the memoir *Poker Face: A Girlhood Among Gamblers* (Crown, 2003).

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422. **steve d. dalachinsky**

Re: Literal lemons, Artaud, metaphorization of the real

Mon 24 Mar 2008

they should if transformed "correctly" seem as real as possible when touched by the eye i would hope that when we write the images we too are seeing them and that this is hopefully conveyed to the reader's mind's eye tactility of words visual pomes but not in the sense of visual poetry i mean they are real because even if surreal we as the crator are making them real proust's little cakes taste / touch descriptive transformation

On Mon, 24 Mar 2008 11:13:47 -0400 Murat Nemet-Nejat <[REDACTED]> writes:

> David,
>
> "a sense of visual noise"
> Wonderful phrase. Is flatness "flat" or is it, as Bill Berkson said,
> "a gate
> [achieved by a] ...complexity of seeing," into a resistant space
> where the
> eye's mind hears noises -needing to be put into "real" words?
>
> For years I have been thinking on Spicer's concept of what words as
> "real
> lemons" might be, his words pulling me in like a Kafkaesque
> parable.
>
> " As, in order for an echo to return, it has to have made contact
> with

> some object, which indeed "sent it back"--to be responded with--
> A literal object like Lorca, like Spicer, off of which Spicer
> and
> Yasusada's calls bounce--and coming back as echoes, are responded
> with as
> though "real" and so, echoing, the moon becomes, IS, indeed real,
> as moving
> from text to text it continues literally as the written word
> "m--o--o--n"
> and as an echo, an "after effect," is also a fiction, the sounds of
> a
> "ghost, "
>
> Do you mean that words in an ideal poem imagined by Spicer are real
> the way
> images in a photographs are real? Because both are
> reflections/echoes of a
> thereness, both are real because, as light/thought, they both
> *touched *real
> objects?
>
> In that "touching," does the word not assume, ingest, metamorphose
> into some
> of the essence of that object? It seems to me one must face here the
> ideas
> of essence, of a resistant space, both complete anathemas to the
> believers
> in the absoluteness, the disillusioning reality of flatness and in
> the
> absolute segregation, an mental quarantine so to speak, of the
> signifier
> from the signified?
>
> Ciao,
>
> Murat
>
> On Sun, Mar 23, 2008 at 5:53 PM, David Chirot
> <[REDACTED]>
> wrote:
>
> > The final poem in After Lorca is the palindromically entitled

> >
> > RADAR
> > *A Postscript for Marianne Moore*
> >
> > Radar--a word which not only "mirrors itself" --read "backwards
> and/or
> > forwards the same"--but echoes itself and is a device & method
> that finds
> > objects and beings in movement or stillness by bouncing sounds off
> of them
> > and via the echoes--
> >
> > being able to "see" what is there
> >
> > much as i wrote of the echoing of sounds among
> Lorca-Spicer-Yasusada in
> > which what is seen as there is the moon--
> >
> > (i expanded a note here from other day and added images--re
> voyages to the
> > moon--imaginary, hoaxed, and real or conspiratorial made much as a
> Melies
> > film--in Poe, Verne, Melies, Apollo One, Capricorn One and on to
> Mars and
> > Waterworld and Reagans' Star Wars--with an "after Rimbaud's
> Illuminations"
> > excerpt--& Times DVD set review--
> > al these echoing words and images--landings real and
> imaginary--and the
> > "moon is still there"--
> >
> >
> >
> >
>
<http://davidbaptistechirot.blogspot.com/2008/03/voyages-to-moon-from-poes-hoaxes-vernes.html>
> >
> > loon calls echoing which indicate another there who is at once the
> echo of
> > the loon itself--
> > and of an imaginary other with which it is "corresponding" with
> in a call

> > and response--
> >
> > as Spicer does with Lorca and Yasusada with Spicer
> >
> > In "Radar"--
> > "after" Lorca is gone--
> > as the final letter to him says--
> > "Saying goodbye to a ghost is more final than saying goodbye to a
> lover.
> > Even the dead return, but a ghost, once loved, departing will
> never
> > reappear.
> > Love, Jack"
> >
> > there is no longer the echoing effect of the other poet's
> presence, the
> > "after effect" of Lorca as a ghost--forever gone--
> > now the poet's "Radar"--is also gone--(the not knowing exact
> shapes and
> > directions of movements in the poem's first stanza)--
> >
> > and the passing fish jealously eyed by the poet admire the ocean
> with
> > closed
> > eyes--
> > their Radars one thinks--intact--
> >
> > while the poet gone to bed--alone--("couldn't touch his
> > fingers")--Radarless---"sees" not the specific forms detailed by
> the
> > echoed
> > sounds of things but the more generalized sounds and shapes
> associated
> > with
> > a kind of "stock imagery"--a "poetic repertoire" of "tricks and
> tropes"
> > that
> > he's forced to fall back on now that the Magic is gone--"see the
> splash of
> > water/the noisy movement of cloud/the push of the humpbacked
> mountains"--
> >

> > "Radar" then--
> > as a postscript--
> > for Marianne Moore, now that Lorca is gone--
> > sending out a signal
> > a PS as SOS perhaps--
> >
> >
> > here is the poem:
> >
> > No one exactly knows
> > Exactly how clouds look in the sky
> > Or the shape of mountains below them
> > Or the direction in which fish swim.
> > No one exactly knows.
> > The eye is jealous of whatever moves
> > And the heart
> > Is too far buried in the sand
> > To tell.
> >
> > They are going on a journey
> > Those deep blue creatures
> > Passing us as if they were sunshine
> > Look
> > Those fins, those closed eyes
> > Admiring each last drop of the ocean.
> >
> > I crawled into bed with sorrow that night
> > Couldn't touch his fingers. See the splash of the water
> > The noisy movement of cloud
> > The push of the humpbacked mountains
> > Deep at the sands edge.
> >
> > Preceding the Contents and Introduction of Yasusada's Doubled
> Flowering is
> > an "undated entry. in looseleaf, found inserted into a copy of
> Origuchi
> > Shinobu's Book of the Dead)
> >
> > which reads:
> >
> > In the novel before me there is a painting in a book the
> protagonist is

> > reading, in which a woman holds a mirror. Behind the reflection
> of her
> > face
> > is the reflection of a mountain, made tiny by the distance. i
> wonder what
> > she could be thinking, thinks the protagonist, looking up from the
> book. I
> > wonder what is happening on the hidden face of that mountain in
> the mirror
> > .
> > . .
> > Where Spicer's "seeing" ends with the push of mountains deep at
> the sands
> > edge--
> >
> > as though a view to the sea-"to see" is obstructed--
> > Yasusada picks up from there--"After Spicer"--
> > and thinks--
> > what is the hidden face of the mountain?--
> >
> > "The Bear went over the mountain
> > to see what he could see"--
> >
> > to see what sea he could see--
> > as in the last lines of the last poem , the last entry by
> Yasusada, in the
> > Notebooks--
> >
> >
> > . . . Tonight
> > the names will glow quietly on the floating lamps,
> > and be carried out in clumps
> > to the sea. It is because I live
> > that I pluck a pear and bite
> > deeply into the hard
> > flesh. It is for them, like
> > the heroes of the Odyssey, rowing
> > rhythmically past the island of Sirens,
> > that I pucker my mouth.
> >
> > And of course, the rowers can't hear the Sirens--but see only--the
> sea.

> > Like Spicer's Radar no longer hearing echoes, the rowers hear
> nothing--
> >
> > so it is that the two poets--having written their "last letters"
> to their
> > loved poets--
> > redirect their "soundings"--
> > Spicer to Marianne Moore--
> > and Yasusada--
> > to names of the dead floating out to sea--
> >
> > As quoted before, Yasusada writes of the real in terms of
> shellacking--
> >
> > "it is in the spirit of shellacking words to a page like objects
> on a
> > canvas."
> >
> > which is an idea that is very old, usually attributed to
> Picasso/Braque
> > ca.
> > 1913--in terms of Western "Art"--
> > though one finds it as early as the 12th century in Japan--in the
> creation
> > of text-collages using many different elements--
> > and in today's Iran (Persia) in the 13th century the use of
> leather
> > cutouts
> > for elaborate book bindings and makings--which reached an apogee
> by the 15
> > the century, after which incredible work using the elaborate
> cuttings of
> > paper was developed and traveled to Constantinople by the 16th
> century--and
> > traveling still westward, began to spread throughout Europe at the
> start
> > of
> > the 17th century--
> >
> > in Europe a great many varieties of collage work using real
> objects--human
> > hair for example--reached a high degree of sophistication in the

> 19th
> > century among the bourgeoisie and upper classes, as decorative and
> domestic
> > artefacts as well as for the traditional celebrations of
> religious, state
> > and sentimental holidays--
> >
> > the Russian Futurist Zaum books reversed this use of
> sophisticated
> > materials
> > in bookmaking by using wall paper samples and anything close to
> hand--at
> > once "modern" and emerging from Russian peasant traditions, which
> > especially
> > influenced Malevich--
> >
> > some of the most inventive such work in the vernacular is found in
> the
> > Americas--in the US--where literacy was a rather adventurous
> affair for
> > many--the use of objects and literalized forms representing the
> functions
> > of
> > objects were very common--the collaging or assembling together of
> "junk"
> > materials to create a mixed language of rebuses, visual puns and
> > idiosyncratic misspelled words--often spelled in a rough
> approximation of
> > phonetics--created a "folk art"--quite at odds with the austerity
> of the
> > Cubists--
> >
> > the questioning of "flattening" is one imposed later on in the
> sense known
> > now--as "flattning" has always existed in the arts the world
> over--
> > one finds pre-perspective Italian paintings done as a series like
> comic
> > books all "flattened out" yet at the same time, through the
> narrative and
> > symbolic rush of the imagery "unfolding the (Spiritual) or
> allegorical

> > message"--the flattening via a galvanization seems enough but
> flat, though
> > it may be literally as flat as any pancake that Clement Greenberg
> might go
> > into ecstasies over--
> >
> > in the Cubists' works one might very well say that what they are
> adding is
> > not another form of flatness, but another dimension which extends
> outward
> > in
> > space- time from the surface of the canvas--again, a form of
> > galvanization--
> > the idea is to prompt the viewer to be moving the angles of their
> vision,
> > traveling via the directions found via their touching in a
> continual
> > shifting of angles--a "relativity" effect like Einsteinian
> Relativity--
> >
> > one of the curious things with flatness is that in a "work of art"
> it is
> > thought within a certain discourse to be an expression of an
> "arrival at a
> > kind of apotheosis of the picture plane--
> >
> > that is, the less there is of any deviation from the most perfect
> > flatness--the greater the "art" quotient will be--
> >
> > yet anyone who has worked as at least a beginning trained house
> painter
> > knows
> > that the secret of the kind of flatness desired in certain sites
> is such
> > that the surface will vanish--it is not the PLANE and its flatness
> that
> > one
> > wants to have noticed, even as one is painting as flat as flat can
> be--but
> > instead the SPACE of the wall--and via its relations with other
> walls,
> > ceiling and floor--the space dimensions which can be created by

> using
> > flatness as a form of vanishing into extensions, openings
> outwards,
> > lifting
> > upwards--and so forth--again, a galvinization--
> >
> > "flatness" in a sense is something that is imposed mentally onto
> surfaces
> > and planes--a kind of "event horizon" in which less and less is
> supposed
> > to
> > "happen" in order not to distract from the perception of a mental
> form of
> > order--
> > in a very real sense the drive for ever more flatness and ever
> less
> > distraction became a form of discipline and obedience--to an
> > authority--self-proclaimed--and upheld by the institutions of the
> > artworld--
> >
> > to paraphrase Emerson, "the blank and flatness we see may be
> within our
> > eye"--
> > in the sense that the eye is trained to look for and appreciate
> > flatness--to
> > prize a kind of flatness--
> > to the point where it begins to see as "flat" things which are
> not--
> > the "flattening out effect" imposes a kind of of brittle and
> oppressive
> > order onto the movement of things through time, in which
> flattening is
> > continually being undone--
> > perhaps in a conformity to flatness at its ever more extreme
> flatness is
> > the
> > desire for an erasure of difference , accident, interruption of
> > contemplation and a sense of visual noise--to arrive finally at a
> form of
> > Eternal Rest, or--Eternal Perfect Flatness--
> >
> > so it depends on how one reads collage elements--if one thinks in

> terms of
> > flatness, the elements require a degree of neutrality in them--a
> > "flattening of affect" and a "binging to a standstill" the
> unruliness of
> > things, with their accumulations of associations, allusions,
> accidental
> > reminders, dust, dirt and oil streaks of fingers--let alone the
> quality of
> > the cutting and the condition of the materials being rendered
> unto
> > Flatness--
> >
> > in a sense Flatness is a form of enforced Death Principle--a
> yearning for
> > an
> > unchangeability--an arrival at an apogee--an immense landing
> strip--
> > which as Rauschenberg said of his early "White on White"
> > paintings--becomes a landing strip for dust--
> >
> > which earlier had been the "action" of Duchamp's "Great
> Glass"--hidden
> > away
> > for years when he had "abandoned painting"--
> >
> > yet busily "recording" all the while the accumulations of dust as
> > measurements of time
> > a "flat out" refutation of the "timelessness" of flatness--
> >
> > in that sense it depends on how one views a work--
> > training teaches one to "look for" certain elements, to "recognize
> signs"
> > and to in a sense not see but read onto--the elements--a pre-set
> schema--
> > "seek and ye shall find"--basically a safe journey, without undue
> > adventure,
> > to "arrive at an understanding"--which has been set up to be
> waiting for
> > one--
> >
> > then there is "another way of looking at it"--in which it is the
> things,

[illegible]

> >
> >
> >
> >
> > What you've taught me, Spicer, is that the real washes up like a
> dream
> > from
> > the unreal. Thus, when I say that on a beach against a cliff
> there is a
> > boat older than Galilee, it is in the spirit of shellacking words
> to a
> > page
> > like objects on a canvas. A lemon peel, a slice of the moon, two
> little
> > girls playing and calling to their father on the beach. The boat
> that is
> > older than Galilee comes into the real, dragging a whole cargo of
> ghost
> > history with it. What you've taught me, Spicer, is that the
> unreal washes
> > up from the real [sic, eds] Doesn't the the sound of the burned
> one
> > drinking
> > from th ocean make your hair stand on end?
> >
> > On Sat, Mar 22, 2008 at 8:04 PM, Murat Nemet-Nejat
> <[REDACTED]>
> > wrote:
> >
> > > In his book of poetry, *What He Ought To Know*, Ed Foster makes
> the same
> > > connection between Jack Spicer and Marianne Moore, suggesting
> that
> > Spicer
> > > might have gotten the idea from her. Spicer also talks about
> > > "correspondences" in that regard.
> > >
> > > Also, is Spicer talking about a flattening of surface which
> occurs in a
> > > collage when "real" newspapers are introduced in painting?
> > >
> > > Ciao,

> > >
> > > Murat
> > >
> > >
> > > On Sat, Mar 22, 2008 at 9:08 PM, amy king <[REDACTED]>
> wrote:
> > >
> > > > Dear Lorca, I would like to make poems out of real objects.
> The
> > > > lemon to be a lemon that the reader could cut and squeeze-a
> real lemon
> > > > like a newspaper in a collage is a real newspaper. I would
> like the
> > > > moon in my poems to be a real moon, one which could suddenly
> be
> > covered
> > > > with a cloud that has nothing to do with the poem, a moon
> utterly
> > > > independent of images.
> > > > -Jack Spicer, After Lorca
> > > >
> > > >
> > > > --From Francis Ponge on the rue de la Chaussee d'Antin (
> > > >
> http://findarticles.com/p/articles/mi_qa3612/is_200107/ai_n8989784)
> > > >
> > > >
> > > >
> > > > Related:
> > > >
> > > > In this way, Marianne Moore (who would later write about the
> Eliotic
> > > > qualities of Spicer's "Imaginary Elegies" in her review of
> Donald
> > Allen's
> > > > anthology The New American Poetry) becomes both a sampled
> voice and a
> > > > mirrored reader throughout After Lorca, in which her poem "
> Poetry" is
> > > > reflected and fragmented. Spicer's letter to Lorca about
> wanting the
> > > real to

> > > > appear in the poem - "Live moons, live lemons, live boys in
> bathing
> > > suits"
> > > > (After Lorca,34) - echoes Moore's sense of poetry as a "place
> for the
> > > > genuine. Handsthat can grasp, eyes that can dilate, hair that
> can
> > rise,
> > > if
> > > > it must"(40). As if insisting that his poems fulfill Moore's
> famous
> > > demand
> > > > thatpoems provide "imaginary gardens with realtoads in them"
> (1, 31;
> > > Moore,
> > > > 41), Spicer breaks the mirroring surfaceseparating life and
> art with a
> > > > turbulence repeatedly declared by theintrusion of frogs and
> splashes
> > > within
> > > > the mirroring surface of a pool,particularly in "Narcissus":
> "How wide
> > > awake
> > > > the frogs are.
> > > > They won'tstay out of the surface in which my madness and
> your
> > madness
> > > > mirrorsitself" (After Lorca, 35).
> > > >
> > > > --from <http://jacketmagazine.com/07/spicer-lect3after.html>
> > > >
> > > > _____
> > > >
> > > >
> > > >
> > > > Blog
> > > >
> > > >
> > > > <http://www.amyking.org/blog>
> > > >
> > > >
> > > > Faculty Page

> > > >
> > > >
> > > > <http://faculty2.ncc.edu/kinga>
> > > >
> > > > ----- Original Message -----
> > > > From: Stephen Vincent <[REDACTED]>
> > > > To: [REDACTED]
> > > > Sent: Saturday, March 22, 2008 7:13:52 PM
> > > > Subject: Re: Literal lemons, Artaud, metaphorization of the
> real
> > > >
> > > > I think you are referring to Jack Spicer's riff on lemons and
> seaweed
> > > > in
> > > > one of the letters and/or poems in After Lorca. I don't have
> the time
> > > > today
> > > > to put you to the page. In any case, I think it's best to read
> that
> > > > whole
> > > > book in order to best get a start on Spicer's take. Then,
> again, that
> > > > might
> > > > take years, too.
> > > >
> > > > Spicer might have been reading Artaud, as well, before
> writing After
> > > > Language.
> > > >
> > > > Enjoy,
> > > >
> > > > Stephen Vincent
> > > > <http://stephenvincent.net/blog/>
> > > >
> > > > Eireene Nealand <[REDACTED]> wrote: Hello,
> > > >
> > > > I'm trying to find the source and actual quote of something
> that I
> > > > remember Antonin Artaud saying once: that if he could
> literally put a
> > > > lemon into the poem instead of the word lemon he would.
> > > >

> > > > That was Artaud, right? It doesn't entirely sound like
> something that
> > > > he would say but it's in my mind as his idea. Does anyone know
> the
> > > > exact quote or where it is from?
> > > >
> > > > And has anyone read any other good stuff about the
> literalization of
> > > > metaphor or the metaphorization of the real?
> > > >
> > > > e
> > > >
> > > >
> > > >
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> > > >
> > > >
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> > > >
> > > >
> > >
> >
>

> > > > Never miss a thing. Make Yahoo your home page.
> > > > <http://www.yahoo.com/r/hs>
> > > >
> > >
> >
> >
>
>

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423. **Halvard Johnson**
Re: Eight Kates in St. Louis
Mon 24 Mar 2008

That would be even better if the reading were
held in Katy, Texas.

Hal

"Once upon a time Baltimore was necessary."

--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 Mar 24, 2008, at 4:47 PM, Aaron Belz wrote:

Observable Readings presents

EIGHT KATES!

April 3, 2008 - 8PM

Kate Colby, Cate Marvin, Katie Ford, Kate Greenstreet, Katie Peterson, Kate

Pringle, Kate Schapira, and Katy Lederer will fly to St. Louis and read

together on one unprecedented occasion!!

Okay, so it's not entirely unprecedented. You may remember the Ten Jens...

<http://poetryfoundation.org/dispatches/dispatches.reading.html?id=179545>

The Five Aarons...

<http://www.poetryfoundation.org/features/feature.onpoets.html?id=177758>

and maybe even the Three Stephanies. But who knew there were so many Kate poets?

At the Bottleworks in Maplewood* *FREE!

For directions and more info: <http://observable.org>

** * * * **

Kate Colby is author of Unbecoming Behavior (Ugly Duckling Presse, 2007) and

Fruitlands (Litmus Press, 2006). Recent work can be found in Bay Poetics,

New American Writing and Vanitas. She lives in Providence.

Cate Marvin's first book, World's Tallest Disaster (Sarabande, 2001), was awarded the Kathryn A. Morton Prize by Robert Pinsky. She is co-editor with Michael Dumanis of Legitimate Dangers: American Poets of the New Century (Sarabande, January 2006). Her poems have appeared in The Paris Review, Poetry, Slate, and elsewhere.

Katie Ford is the author of Deposition and Colosseum (Graywolf Press, 2002 and 2008), as well as a chapbook, Storm (Marick Press, 2007). Her work has appeared in The American Poetry Review, Poets & Writers, Partisan Review, Seneca Review, and Ploughshares. She is Poetry Editor of New Orleans Review and currently teaches at Franklin & Marshall College.

Kate Greenstreet is the author of case sensitive (Ahsahta Press, 2006) and Learning the Language (Etherdome Press, 2005). Visit her online at kickingwind.com.

Katie Peterson is the author of This One Tree, published by New Issues. Beginning in the Fall of 2007, she will be the Robert Aird Professor of Humanities and Poet in Residence at Deep Springs College. She was born in California.

Kate Pringle has one chapbook: Temper and Felicity are Lovers, out on TAXT. Her work has appeared or is forthcoming in Fourteen Hills, 42opus, Alice Blue, Denver Quarterly, Dusie, foursquare, & more.

Kate Schapira lives and writes in Providence, where she organizes the Publicly Complex reading series, and teaches throughout Rhode Island. Her chapbook, Phoenix Memory, is available from horse less press.

Katy Lederer is the author of Winter Sex (Verse Press, 2002) and The Heaven-Sent Leaf (BOA Editions, forthcoming 2008), as well as the

memoir

Poker Face: A Girlhood Among Gamblers (Crown, 2003).

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424. **Eireene Nealand**

Re: Eight Kates in St. Louis

Mon 24 Mar 2008

Yay for Kates! Kate Pringle is the one that I know, one that is well worth listening to.

On 3/24/08, Aaron Belz <[REDACTED]> wrote:

> Observable Readings presents

> EIGHT KATES!

> April 3, 2008 - 8PM

>

> Kate Colby, Cate Marvin, Katie Ford, Kate Greenstreet, Katie Peterson, Kate

> Pringle, Kate Schapira, and Katy Lederer will fly to St. Louis and read

> together on one unprecedented occasion!!

>

> Okay, so it's not entirely unprecedented. You may remember the Ten Jens...

> <http://poetryfoundation.org/dispatches/dispatches.reading.html?id=179545>

>

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> <http://www.poetryfoundation.org/features/feature.onpoets.html?id=177758>

>

> and maybe even the Three Stephanies. But who knew there were so many
Kate

> poets?

>

>

> *At the Bottleworks in Maplewood* *FREE!*

>

> For directions and more info: <http://observable.org>

>

>

> * * * * *

>

> Kate Colby is author of *Unbecoming Behavior* (Ugly Duckling Presse, 2007)
and

> *Fruitlands* (Litmus Press, 2006). Recent work can be found in *Bay Poetics*,

> *New American Writing* and *Vanitas*. She lives in Providence.

>

- > Cate Marvin's first book, *World's Tallest Disaster* (Sarabande, 2001), was
- > awarded the Kathryn A. Morton Prize by Robert Pinsky. She is co-editor with
- > Michael Dumanis of *Legitimate Dangers: American Poets of the New Century*
- > (Sarabande, January 2006). Her poems have appeared in *The Paris Review*,
- > *Poetry*, *Slate*, and elsewhere.
- >
- > Katie Ford is the author of *Deposition and Colosseum* (Graywolf Press, 2002
- > and 2008), as well as a chapbook, *Storm* (Marick Press, 2007). Her work has
- > appeared in *The American Poetry Review*, *Poets & Writers*, *Partisan Review*,
- > *Seneca Review*, and *Ploughshares*. She is Poetry Editor of *New Orleans*
- Review
- > and currently teaches at Franklin & Marshall College.
- >
- > Kate Greenstreet is the author of *case sensitive* (Ahsahta Press, 2006) and
- > *Learning the Language* (Etherdome Press, 2005). Visit her online at
- > kickingwind.com.
- >
- > Katie Peterson is the author of *This One Tree*, published by New Issues.
- > Beginning in the Fall of 2007, she will be the Robert Aird Professor of
- > Humanities and Poet in Residence at Deep Springs College. She was born in
- > California.
- >
- > Kate Pringle has one chapbook: *Temper and Felicity are Lovers*, out on
- TAXT.
- > Her work has appeared or is forthcoming in *Fourteen Hills*, *42opus*, *Alice*
- > *Blue*, *Denver Quarterly*, *Dusie*, *foursquare*, & more.
- >
- > Kate Schapira lives and writes in Providence, where she organizes the
- > Publicly Complex reading series, and teaches throughout Rhode Island. Her
- > chapbook, *Phoenix Memory*, is available from horse less press.
- >
- > Katy Lederer is the author of *Winter Sex* (Verse Press, 2002) and *The*
- > *Heaven-Sent Leaf* (BOA Editions, forthcoming 2008), as well as the memoir
- > *Poker Face: A Girlhood Among Gamblers* (Crown, 2003).
- >

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425. **Rachel Lynn Hartley Smith**
Re: Need an illustrator?

Mon 24 Mar 2008

Very cool. Thank you.

On Mon, Mar 24, 2008 at 12:11 PM, Aaron Belz <[REDACTED]> wrote:

My friend Matt Kirby does book illustrations. They are odd and I can't stop looking at them.

<http://dustonaflatsurface.wordpress.com/>

If anyone needs his services, email him directly at [REDACTED]

*Love
Aaron*

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426. **Paul Siegell**
ahh, ReVeLeR @ eYeLeVeL
Mon 24 Mar 2008

NOW AVAILABLE:

POEMERGENCY ROOM by Paul Siegell (Otoliths Books, 2008)

KINDLY ZAP HERE: <http://www.lulu.com/content/1711938>

AND, PLEASE, ZAP HERE: <http://paulsiegell.blogspot.com/>

"Iâ€™m always thrilled by Paulâ€™s work, especially when I can understand it!
â€”Elaine Siegell, Paulâ€™s mom

THIS IS MY DEBUT BOOK. THANKS FOR CHECKING IT OUT!

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427. **Jane Sprague**
New from Palm Press: The Straits
Tue 25 Mar 2008

Palm Press is pleased to announce the publication of Kristin Palm's first book-length collection of poetry, *The Straits*. Palm, whose name is serendipitously similar to that of Palm Press, spent much of her life in the city of Detroit, Michigan. Writing a circumnavigation of Great Lakes ecology--from the city's center outward--her poems deftly (and with difficulty) plumb the citizen-filled wreck of America's most easily recognized post-industrial disaster area: Detroit, from the original French, De Troit: *The Straits*. Her book takes as its locus colonization, fragmentation, settlement, labor and the human animal through a lens squarely aimed at the wreck, ruin and survivance of each.

City, you are a mirror / (nobody's fault / and everyone's) In The Straits, Kristin Palm presents us with a portrait of the mythological city of Detroit. By tracing its construction and destruction, Palm invokes the glory and tragedy of America in the 20th century. Among Palm's lyric narrative of the names and places, the ruins of Detroit represent promise and possibility as a model for urban landscapes. The Straits should be required reading for all lovers and dreamers of the great American City. -Brenda Coultas

The Straits is a Cadillac collection down to its pistons and rims. Within these pages, Kristin Palm exhales into the city of accumulation (by dispossession) a new Detroit, extending a poesis first laid out by Grace Lee Boggs, Tyree Guyton, Cybotron, Lolita Hernandez, and MOCAD. Welcome to Detroit, voyeurs-now go home. -Mark Nowak

Child of the so-called "Rust Belt" (moniker denoting a kind of pastoral abandonment of Capital's Capacity, instead of a concertedly choreographed replacement of its machinery and its train of human effects-emotional / intellectual / artistic), Kristin Palm has come "back home" with The Straits. But this "return" is a journey outwards and forwards. It is for all of us interested in demystifying the effective discourses of place around a global-urban nexus. The Straits is a poetic investigatory tour-de-force that stands alongside Mark Nowak's Shut Up Shut Down as to how "experimental narrative works can enter this scene as cultural forces or vectors that provide other narrative structures for imagining places and histories.towards a cultural imagining of "Another World"" (Jeff Derksen). -Rodrigo Toscano KRISTIN PALM grew up in Mt. Pleasant, Michigan, and lived in Detroit for many years. She currently resides in San Francisco, California. Her writing has appeared in LVNG, Bird Dog, Boog City, Chain, There, Dusie and the anthology Bay Poetics (Faux Press, 2006), as well as numerous magazines and newspapers, including Metropolis, Planning and the Detroit Metro Times.

Perfectbound 100 pages \$15.00 ISBN 978-0-9789262-3-6 0-9789262-3-4

Available from the publisher: www.palmpress.org and through SPD, Small Press Distribution, www.spdbooks.org

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428. **Gabriel Gudding**

fwd: survey: troubled students and creative writing

Tue 25 Mar 2008

fyi

<<Dear Colleagues,

Responding to troubled students is not a new topic for creative writing teachers. By the nature of the craft we teach as creative writing faculty, we may see, at times, glimpses into the destructive (or self-destructive) psyches of our students through their stories, poems, and plays.

You may be aware that colleges have seen a sharp increase in students who arrive with psychological and psychiatric issues. According to the 2006 National College Health Assessment 43.8% of 94,806 students surveyed "felt so depressed it was difficult to function," during the previous year and 9.3% had "seriously considered suicide" during the year. In addition, in a landmark study of school shootings, the United States Secret Service concluded in 2002, that more than one-third of school shooters "exhibited an interest in violence in their own writings, such as poems, essays, or journal entries."

While it is true that teachers at any level, and in any subject, might pick up on troubling signals from a student, it is college teachers in creative writing for whom the issue is pressing.

The following brief survey (click on the link below) presents an opportunity for you as a creative writing teacher to respond to the question: The Troubled Student and Creative Writing: What's a Teacher to Do?

http://www.surveymonkey.com/s.aspx?sm=ZBw55nQwNhw5llj6Pwthcw_3d_3d

I appreciate your response (responses can be anonymous) regarding this sensitive but critical subject. Collected responses will be instrumental to a forthcoming presentation and scholarship on this issue.

Thank you for your time and contribution.

Best,

Dianne Donnelly

Department of English

University of South Florida

Tampa, Florida>>

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429. **Michael Tod Edgerton**

Re: Eight Kates in St. Louis

Tue 25 Mar 2008

Yes--go, Kates! Kate Schapira is the Kate I know and love best. She rocks! And she runs a great reading series of her own at Ada Books in Providence, RI, if you're in the area. The first year anniversary reading features another of the

K8s: Kate Colby, celebrating the release her new book. <http://www.adabooks.com/blog.htm>

Best,
Tod

Eireene Nealand <[REDACTED]> wrote: Yay for Kates! Kate Pringle is the one that I know, one that is well worth listening to.

On 3/24/08, Aaron Belz wrote:

> Observable Readings presents

> EIGHT KATES!

> April 3, 2008 - 8PM

>

> Kate Colby, Cate Marvin, Katie Ford, Kate Greenstreet, Katie Peterson, Kate

> Pringle, Kate Schapira, and Katy Lederer will fly to St. Louis and read

> together on one unprecedented occasion!!

>

> Okay, so it's not entirely unprecedented. You may remember the Ten Jens...

> <http://poetryfoundation.org/dispatches/dispatches.reading.html?id=179545>

>

> The Five Aarons...

> <http://www.poetryfoundation.org/features/feature.onpoets.html?id=177758>

>

> and maybe even the Three Stephanies. But who knew there were so many
Kate

> poets?

>

>

> *At the Bottleworks in Maplewood* *FREE!*

>

> For directions and more info: <http://observable.org>

>

>

> * * * * *

>

> Kate Colby is author of Unbecoming Behavior (Ugly Duckling Presse, 2007)
and

> Fruitlands (Litmus Press, 2006). Recent work can be found in Bay Poetics,

> New American Writing and Vanitas. She lives in Providence.

>

> Cate Marvin's first book, World's Tallest Disaster (Sarabande, 2001), was

> awarded the Kathryn A. Morton Prize by Robert Pinsky. She is co-editor with

> Michael Dumanis of Legitimate Dangers: American Poets of the New Century

- > (Sarabande, January 2006). Her poems have appeared in The Paris Review,
- > Poetry, Slate, and elsewhere.
- >
- > Katie Ford is the author of Deposition and Colosseum (Graywolf Press, 2002
- > and 2008), as well as a chapbook, Storm (Marick Press, 2007). Her work has
- > appeared in The American Poetry Review, Poets & Writers, Partisan Review,
- > Seneca Review, and Ploughshares. She is Poetry Editor of New Orleans
- Review
- > and currently teaches at Franklin & Marshall College.
- >
- > Kate Greenstreet is the author of case sensitive (Ahsahta Press, 2006) and
- > Learning the Language (Etherdome Press, 2005). Visit her online at
- > kickingwind.com.
- >
- > Katie Peterson is the author of This One Tree, published by New Issues.
- > Beginning in the Fall of 2007, she will be the Robert Aird Professor of
- > Humanities and Poet in Residence at Deep Springs College. She was born in
- > California.
- >
- > Kate Pringle has one chapbook: Temper and Felicity are Lovers, out on
- TAXT.
- > Her work has appeared or is forthcoming in Fourteen Hills, 42opus, Alice
- > Blue, Denver Quarterly, Dusie, foursquare, & more.
- >
- > Kate Schapira lives and writes in Providence, where she organizes the
- > Publicly Complex reading series, and teaches throughout Rhode Island. Her
- > chapbook, Phoenix Memory, is available from horse less press.
- >
- > Katy Lederer is the author of Winter Sex (Verse Press, 2002) and The
- > Heaven-Sent Leaf (BOA Editions, forthcoming 2008), as well as the memoir
- > Poker Face: A Girlhood Among Gamblers (Crown, 2003).
- >

Never miss a thing. Make Yahoo your homepage.

[↑ Contents](#)

430. **steve d. dalachinsky**

Re: Literal lemons, Artaud, metaphorization of the real

Tue 25 Mar 2008

oops i meant creator not crator or possibly a crater full of creation
On Mon, 24 Mar 2008 16:24:12 -0500 "steve d. dalachinsky"

< [REDACTED] > writes:

> they should if transformed "correctly" seem as real as possible

> when

> touched by the eye

> i would hope that when we write the images we too are seeing them

> and that this is hopefully conveyed to the reader's mind's eye

> tactility of words visual pomes but not in the sense of visual

> poetry

> i mean they are real because even if surreal we as the crator are

> making

> them real

> proust's little cakes taste / touch descriptive transformation

>

> On Mon, 24 Mar 2008 11:13:47 -0400 Murat Nemet-Nejat

> < [REDACTED] >

> writes:

> > David,

> >

> > "a sense of visual noise"

> > Wonderful phrase. Is flatness "flat" or is it, as Bill Berkson

> said,

> > "a gate

> > [achieved by a] ...complexity of seeing," into a resistant space

> > where the

> > eye's mind hears noises -needing to be put into "real" words?

> >

> > For years I have been thinking on Spicer's concept of what words

> as

> > "real

> > lemons" might be, his words pulling me in like a Kafkaesque

> > parable.

> >

> > " As, in order for an echo to return, it has to have made contact

>

> > with

> > some object, which indeed "sent it back"--to be responded with--

> > A literal object like Lorca, like Spicer, off of which

> Spicer

> > and

> > Yasusada's calls bounce--and coming back as echoes, are responded

>

> > with as

> > though "real" and so, echoing, the moon becomes, IS, indeed real,
>
> > as moving
> > from text to text it continues literally as the written word
> > "m--o--o--n"
> > and as an echo, an "after effect," is also a fiction, the sounds
> of
> > a
> > "ghost, "
> >
> > Do you mean that words in an ideal poem imagined by Spicer are
> real
> > the way
> > images in a photographs are real? Because both are
> > reflections/echoes of a
> > thereness, both are real because, as light/thought, they both
> > *touched *real
> > objects?
> >
> > In that "touching," does the word not assume, ingest, metamorphose
>
> > into some
> > of the essence of that object? It seems to me one must face here
> the
> > ideas
> > of essence, of a resistant space, both complete anathemas to the
> > believers
> > in the absoluteness, the disillusioning reality of flatness and in
>
> > the
> > absolute segregation, an mental quarantine so to speak, of the
> > signifier
> > from the signified?
> >
> > Ciao,
> >
> > Murat
> >
> > On Sun, Mar 23, 2008 at 5:53 PM, David Chirot
> > <[REDACTED]>
> > wrote:
> >

> > > The final poem in After Lorca is the palindromically entitled
> > >
> > > RADAR
> > > *A Postscript for Marianne Moore*
> > >
> > > Radar--a word which not only "mirrors itself" --read "backwards
>
> > and/or
> > > forwards the same"--but echoes itself and is a device & method
> > that finds
> > > objects and beings in movement or stillness by bouncing sounds
> off
> > of them
> > > and via the echoes--
> > >
> > > being able to "see" what is there
> > >
> > > much as i wrote of the echoing of sounds among
> > Lorca-Spicer-Yasusada in
> > > which what is seen as there is the moon--
> > >
> > > (i expanded a note here from other day and added images--re
> > voyages to the
> > > moon--imaginary, hoaxed, and real or conspiratorial made much as
> a
> > Melies
> > > film--in Poe, Verne, Melies, Apollo One, Capricorn One and on to
>
> > Mars and
> > > Waterworld and Reagans' Star Wars--with an "after Rimbaud's
> > Illuminations"
> > > excerpt--& Times DVD set review--
> > > al these echoing words and images--landings real and
> > imaginary--and the
> > > "moon is still there"--
> > >
> > >
> > >
> >
>
<http://davidbaptistechirot.blogspot.com/2008/03/voyages-to-moon-from-poes>
> -hoaxes-vernes.html

> > >
> > > loon calls echoing which indicate another there who is at once
> the
> > echo of
> > > the loon itself--
> > > and of an imaginary other with which it is "corresponding" with
>
> > in a call
> > > and response--
> > >
> > > as Spicer does with Lorca and Yasusada with Spicer
> > >
> > > In "Radar"--
> > > "after" Lorca is gone--
> > > as the final letter to him says--
> > > "Saying goodbye to a ghost is more final than saying goodbye to
> a
> > lover.
> > > Even the dead return, but a ghost, once loved, departing will
> > never
> > > reappear.
> > > Love, Jack"
> > >
> > > there is no longer the echoing effect of the other poet's
> > presence, the
> > > "after effect" of Lorca as a ghost--forever gone--
> > > now the poet's "Radar"--is also gone--(the not knowing exact
> > shapes and
> > > directions of movements in the poem's first stanza)--
> > >
> > > and the passing fish jealously eyed by the poet admire the ocean
>
> > with
> > > closed
> > > eyes--
> > > their Radars one thinks--intact--
> > >
> > > while the poet gone to bed--alone--("couldn't touch his
> > > fingers")--Radarless---"sees" not the specific forms detailed by
>
> > the
> > > echoed

> > > sounds of things but the more generalized sounds and shapes
> > associated
> > > with
> > > a kind of "stock imagery"--a "poetic repertoire" of "tricks and
>
> > tropes"
> > > that
> > > he's forced to fall back on now that the Magic is gone--"see the
>
> > splash of
> > > water/the noisy movement of cloud/the push of the humpbacked
> > mountains"--
> > >
> > > "Radar" then--
> > > as a postscript--
> > > for Marianne Moore, now that Lorca is gone--
> > > sending out a signal
> > > a PS as SOS perhaps--
> > >
> > >
> > > here is the poem:
> > >
> > > No one exactly knows
> > > Exactly how clouds look in the sky
> > > Or the shape of mountains below them
> > > Or the direction in which fish swim.
> > > No one exactly knows.
> > > The eye is jealous of whatever moves
> > > And the heart
> > > Is too far buried in the sand
> > > To tell.
> > >
> > > They are going on a journey
> > > Those deep blue creatures
> > > Passing us as if they were sunshine
> > > Look
> > > Those fins, those closed eyes
> > > Admiring each last drop of the ocean.
> > >
> > > I crawled into bed with sorrow that night
> > > Couldn't touch his fingers. See the splash of the water
> > > The noisy movement of cloud

> > > The push of the humpbacked mountains
> > > Deep at the sands edge.
> > >
> > > Preceding the Contents and Introduction of Yasusada's Doubled
> > Flowering is
> > > an "undated entry. in looseleaf, found inserted into a copy of
> > Origuchi
> > > Shinobu's Book of the Dead)
> > >
> > > which reads:
> > >
> > > In the novel before me there is a painting in a book the
> > protagonist is
> > > reading, in which a woman holds a mirror. Behind the reflection
> >
> > of her
> > > face
> > > is the reflection of a mountain, made tiny by the distance. i
> > wonder what
> > > she could be thinking, thinks the protagonist, looking up from
> > the
> > book. I
> > > wonder what is happening on the hidden face of that mountain in
> >
> > the mirror
> > > .
> > > . .
> > > Where Spicer's "seeing" ends with the push of mountains deep at
> >
> > the sands
> > > edge--
> > >
> > > as though a view to the sea-"to see" is obstructed--
> > > Yasusada picks up from there--"After Spicer"--
> > > and thinks--
> > > what is the hidden face of the mountain?--
> > >
> > > "The Bear went over the mountain
> > > to see what he could see"--
> > >
> > > to see what sea he could see--
> > > as in the last lines of the last poem , the last entry by

> > Yasusada, in the
> > > Notebooks--
> > >
> > >
> > > . . . Tonight
> > > the names will glow quietly on the floating lamps,
> > > and be carried out in clumps
> > > to the sea. It is because I live
> > > that I pluck a pear and bite
> > > deeply into the hard
> > > flesh. It is for them, like
> > > the heroes of the Odyssey, rowing
> > > rhythmically past the island of Sirens,
> > > that I pucker my mouth.
> > >
> > > And of course, the rowers can't hear the Sirens--but see
> only--the
> > sea.
> > > Like Spicer's Radar no longer hearing echoes, the rowers hear
> > nothing--
> > >
> > > so it is that the two poets--having written their "last letters"
>
> > to their
> > > loved poets--
> > > redirect their "soundings"--
> > > Spicer to Marianne Moore--
> > > and Yasusada--
> > > to names of the dead floating out to sea--
> > >
> > > As quoted before, Yasusada writes of the real in terms of
> > shellacking--
> > >
> > > "it is in the spirit of shellacking words to a page like objects
>
> > on a
> > > canvas."
> > >
> > > which is an idea that is very old, usually attributed to
> > Picasso/Braque
> > > ca.
> > > 1913--in terms of Western "Art"--

> > > though one finds it as early as the 12th century in Japan--in
> the
> > creation
> > > of text-collages using many different elements--
> > > and in today's Iran (Persia) in the 13th century the use of
> > leather
> > > cutouts
> > > for elaborate book bindings and makings--which reached an apogee
>
> > by the 15
> > > the century, after which incredible work using the elaborate
> > cuttings of
> > > paper was developed and traveled to Constantinople by the 16th
> > century--and
> > > traveling still westward, began to spread throughout Europe at
> the
> > start
> > > of
> > > the 17th century--
> > >
> > > in Europe a great many varieties of collage work using real
> > objects--human
> > > hair for example--reached a high degree of sophistication in the
>
> > 19th
> > > century among the bourgeoisie and upper classes, as decorative
> and
> > domestic
> > > artefacts as well as for the traditional celebrations of
> > religious, state
> > > and sentimental holidays--
> > >
> > > the Russian Futurist Zaum books reversed this use of
> > sophisticated
> > > materials
> > > in bookmaking by using wall paper samples and anything close to
>
> > hand--at
> > > once "modern" and emerging from Russian peasant traditions,
> which
> > > especially
> > > influenced Malevich--

> > >
> > > some of the most inventive such work in the vernacular is found
> in
> > the
> > > Americas--in the US--where literacy was a rather adventurous
> > affair for
> > > many--the use of objects and literalized forms representing the
>
> > functions
> > > of
> > > objects were very common--the collaging or assembling together
> of
> > "junk"
> > > materials to create a mixed language of rebuses, visual puns
> and
> > > idiosyncratic misspelled words--often spelled in a rough
> > approximation of
> > > phonetics--created a "folk art"--quite at odds with the
> austerity
> > of the
> > > Cubists--
> > >
> > > the questioning of "flattening" is one imposed later on in the
> > sense known
> > > now--as "flattning" has always existed in the arts the world
> > over--
> > > one finds pre-perspective Italian paintings done as a series
> like
> > comic
> > > books all "flattened out" yet at the same time, through the
> > narrative and
> > > symbolic rush of the imagery "unfolding the (Spiritual) or
> > allegorical
> > > message"--the flattening via a galvanization seems enough but
> > flat, though
> > > it may be literally as flat as any pancake that Clement
> Greenberg
> > might go
> > > into ecstasies over--
> > >
> > > in the Cubists' works one might very well say that what they are
>

> > adding is
> > > not another form of flatness, but another dimension which
> extends
> > outward
> > > in
> > > space- time from the surface of the canvas--again, a form of
> > > galvinization--
> > > the idea is to prompt the viewer to be moving the angles of
> their
> > vision,
> > > traveling via the directions found via their touching in a
> > continual
> > > shifting of angles--a "relativity" effect like Einsteinian
> > Relativity--
> > >
> > > one of the curious things with flatness is that in a "work of
> art"
> > it is
> > > thought within a certain discourse to be an expression of an
> > "arrival at a
> > > kind of apotheosis of the picture plane--
> > >
> > > that is, the less there is of any deviation from the most
> perfect
> > > flatness--the greater the "art" quotient will be--
> > >
> > > yet anyone who has worked as at least a beginning trained house
> > painter
> > > knows
> > > that the secret of the kind of flatness desired in certain sites
>
> > is such
> > > that the surface will vanish--it is not the PLANE and its
> flatness
> > that
> > > one
> > > wants to have noticed, even as one is painting as flat as flat
> can
> > be--but
> > > instead the SPACE of the wall--and via its relations with other
> > walls,
> > > ceiling and floor--the space dimensions which can be created by

>
> > using
> > > flatness as a form of vanishing into extensions, openings
> > outwards,
> > > lifting
> > > upwards--and so forth--again, a galvinization--
> > >
> > > "flatness" in a sense is something that is imposed mentally onto
>
> > surfaces
> > > and planes--a kind of "event horizon" in which less and less is
>
> > supposed
> > > to
> > > "happen" in order not to distract from the perception of a
> mental
> > form of
> > > order--
> > > in a very real sense the drive for ever more flatness and ever
> > less
> > > distraction became a form of discipline and obedience--to an
> > > authority--self-proclaimed--and upheld by the institutions of
> the
> > > artworld--
> > >
> > > to paraphrase Emerson, "the blank and flatness we see may be
> > within our
> > > eye"--
> > > in the sense that the eye is trained to look for and appreciate
> > > flatness--to
> > > prize a kind of flatness--
> > > to the point where it begins to see as "flat" things which are
> > not--
> > > the "flattening out effect" imposes a kind of of brittle and
> > oppressive
> > > order onto the movement of things through time, in which
> > flattening is
> > > continually being undone--
> > > perhaps in a conformity to flatness at its ever more extreme
> > flatness is
> > > the
> > > desire for an erasure of difference , accident, interruption of

> > > contemplation and a sense of visual noise--to arrive finally at
> a
> > form of
> > > Eternal Rest, or--Eternal Perfect Flatness--
> > >
> > > so it depends on how one reads collage elements--if one thinks
> in
> > terms of
> > > flatness, the elements require a degree of neutrality in
> them--a
> > > "flattening of affect" and a "binging to a standstill" the
> > unruliness of
> > > things, with their accumulations of associations, alluions,
> > accidental
> > > reminders, dust, dirt and oil streaks of fingers--let alone the
>
> > quality of
> > > the cutting and the condition of the materials being rendered
> > unto
> > > Flatness--
> > >
> > > in a sense Flatness is a form of enforced Death Principle--a
> > yearning for
> > > an
> > > unchangeability--an arrival at an apogee--an immense landing
> > strip--
> > > which as Rauschenberg said of of his early "White on White"
> > > paintings--becomes a landing strip for dust--
> > >
> > > which earlier had been the "action" of Duchamp's "Great
> > Glass"--hideen
> > > away
> > > for years when he had "abandoned painting"--
> > >
> > > yet busily "recording" all the while the accumulations of dust
> as
> > > measurements of time
> > > a "flat out" refutation of the "timelessness" of flatness--
> > >
> > > in that sense it depends on how one views a work--
> > > training teaches one to "look for" certain elements, to
> "recognize

> > signs"
> > > and to in a sense not see but read onto--the elements--a pre-set
>
> > schema--
> > > "seek and ye shall find"--basically a safe journey, without
> undue
> > > adventure,
> > > to "arrive at an understanding"--which has been set up to be
> > waiting for
> > > one--
> > >
> > > then there is "another way of looking at it"--in which it is the
>
> > things,
> > > the
> > > elements--which are not imposed upon, but expose themselves--
> > >
> > > so elements introduced --may be acting as forms of obedience--on
>
> > the part
> > > of
> > > both "art wok" and the viewer--
> > > or may be instead a questioning of this--
> > > in Spicer's case, i find personally that he works against a
> > flattening--
> > > the radio, the pitcher-catcher baseball analogies, the messages
>
> > in
> > > Martian--work against a flattening--
> > > sonically creating a multiplicity of signals, transmissions,
> > voices,
> > > languages, idiolects--
> > > whose echo effects and after effects create continuously the
> > seeing of
> > > beings and objects in movements "invisible to the naked eye"--
> > >
> > > yet there all the same, just as this "m--o--o--n" which moves
> > through
> > > texts
> > > and may be covered by the cloud outside the poem that happens to
>
> > be

> > > passing
> > > by--
> > >
> > > which, who knows, may even be Maykovksy's "A Cloud in
> trousers"--
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > > What you've taught me, Spicer, is that the real washes up like a
>
> > dream
> > > from
> > > the unreal. Thus, when I say that on a beach against a cliff
> > there is a
> > > boat older than Galilee, it is in the spirit of shellacking
> words
> > to a
> > > page
> > > like objects on a canvas. A lemon peel, a slice of the moon,
> two
> > little
> > > girls playing and calling to their father on the beach. The
> boat
> > that is
> > > older than Galilee comes into the real, dragging a whole cargo
> of
> > ghost
> > > history with it. What you've taught me, Spicer, is that the

> > unreal washes
> > > up from the real [sic, eds] Doesn't the the sound of the burned
>
> > one
> > > drinking
> > > from th ocean make your hair stand on end?
> > >
> > > On Sat, Mar 22, 2008 at 8:04 PM, Murat Nemet-Nejat
> > <[REDACTED]>
> > > wrote:
> > >
> > > > In his book of poetry, *What He Ought To Know*, Ed Foster
> makes
> > the same
> > > > connection between Jack Spicer and Marianne Moore, suggesting
>
> > that
> > > Spicer
> > > > might have gotten the idea from her. Spicer also talks about
> > > > "correspondences" in that regard.
> > > >
> > > > Also, is Spicer talking about a flattening of surface which
> > occurs in a
> > > > collage when "real" newspapers are introduced in painting?
> > > >
> > > > Ciao,
> > > >
> > > > Murat
> > > >
> > > >
> > > > On Sat, Mar 22, 2008 at 9:08 PM, amy king
> > <[REDACTED]>
> > > wrote:
> > > >
> > > > > Dear Lorca, I would like to make poems out of real objects.
>
> > The
> > > > > lemon to be a lemon that the reader could cut and squeeze-a
>
> > real lemon
> > > > > like a newspaper in a collage is a real newspaper. I would
> > like the

> > > > > moon in my poems to be a real moon, one which could suddenly
>
> > be
> > > covered
> > > > with a cloud that has nothing to do with the poem, a moon
> > utterly
> > > > independent of images.
> > > > -Jack Spicer, After Lorca
> > > >
> > > >
> > > > --From Francis Ponge on the rue de la Chaussee d'Antin (
> > > >
> >
> http://findarticles.com/p/articles/mi_qa3612/is_200107/ai_n8989784)
> > > >
> > > >
> > > >
> > > > Related:
> > > >
> > > > In this way, Marianne Moore (who would later write about the
>
> > Eliotic
> > > > qualities of Spicer's "Imaginary Elegies" in her review of
> > Donald
> > > Allen's
> > > > anthology The New American Poetry) becomes both a sampled
> > voice and a
> > > > mirrored reader throughout After Lorca, in which her poem "
>
> > Poetry" is
> > > > reflected and fragmented. Spicer's letter to Lorca about
> > wanting the
> > > > real to
> > > > appear in the poem - "Live moons, live lemons, live boys in
>
> > bathing
> > > > suits"
> > > > (After Lorca, 34) - echoes Moore's sense of poetry as a
> "place
> > for the
> > > > genuine. Hand that can grasp, eyes that can dilate, hair
> that

> > can
> > > rise,
> > > > if
> > > > > it must"(40). As if insisting that his poems fulfill Moore's
>
> > famous
> > > > demand
> > > > > that poems provide "imaginary gardens with real loads in them"
>
> > (1, 31;
> > > > Moore,
> > > > > 41), Spicer breaks the mirroring surface separating life and
>
> > art with a
> > > > > turbulence repeatedly declared by the intrusion of frogs and
>
> > splashes
> > > > within
> > > > > the mirroring surface of a pool, particularly in "Narcissus":
>
> > "How wide
> > > > awake
> > > > > the frogs are.
> > > > > They won't stay out of the surface in which my madness and
> > your
> > > madness
> > > > > mirrors itself" (After Lorca, 35).
> > > > >
> > > > > --from <http://jacketmagazine.com/07/spicer-lect3after.html>
> > > > >
> > > > > _____
> > > > >
> > > > >
> > > > >
> > > > > Blog
> > > > >
> > > > >
> > > > > <http://www.amyking.org/blog>
> > > > >
> > > > >
> > > > > Faculty Page
> > > > >

> > > > >
> > > > > <http://faculty2.ncc.edu/kinga>
> > > > >
> > > > > ----- Original Message -----
> > > > > From: Stephen Vincent <[REDACTED]>
> > > > > To: [REDACTED]
> > > > > Sent: Saturday, March 22, 2008 7:13:52 PM
> > > > > Subject: Re: Literal lemons, Artaud, metaphorization of the
>
> > real
> > > > >
> > > > > I think you are referring to Jack Spicer's riff on lemons
> and
> > seaweed
> > > in
> > > > > one of the letters and/or poems in After Lorca. I don't have
>
> > the time
> > > > today
> > > > > to put you to the page. In any case, I think it's best to
> read
> > that
> > > > whole
> > > > > book in order to best get a start on Spicer's take. Then,
> > again, that
> > > > might
> > > > > take years, too.
> > > > >
> > > > > Spicer might have been reading Artaud, as well, before
> > writing After
> > > > > Language.
> > > > >
> > > > > Enjoy,
> > > > >
> > > > > Stephen Vincent
> > > > > <http://stephenvincent.net/blog/>
> > > > >
> > > > > Eireene Nealand <[REDACTED]> wrote: Hello,
> > > > >
> > > > > I'm trying to find the source and actual quote of something
>
> > that I

[illegible]

```
> _____  
> > > > > Never miss a thing. Make Yahoo your home page.  
> > > > > http://www.yahoo.com/r/hs  
> > > > >  
> > > >  
> > >  
> >  
> >  
>  
>
```

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431. **Aaron Belz**

Re: Eight Kates in St. Louis

Tue 25 Mar 2008

I'm happy to see some Kate fans out there. If any of you know anyone in or near St. Louis, I hope you'll email them the notice of the reading. Must get the word out - it will be momentous!

Aaron

<http://observable.org>

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432. **David Chirot**

Celebrating Alice Notley: Her Field Is Her Consciousness

Tue 25 Mar 2008

Marie Ponsat has a Celebration of Alice Notley in the new issue of the Nation-- also many poems by Notley and a tribute poem by Ponsat-- last weeks issue featured three very good articles/reviews re Roberto Bolano, including one by Forrest Gander--

<http://www.thenation.com/doc/20080407/ponsot> ---

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433. **Christina E Lovin**

Re: survey: troubled students and creative writing

Tue 25 Mar 2008

I'm glad to see that this issue is being taken seriously. I've put together a short program on the issue: "Teaching in the Trenches," which I have presented at a couple of local conferences, with a good response.

Kudos to Ms. Donnelly for the survey and to Gabriel for forwarding it to us.

Christina Lovin

www.christinalovin.com

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

From: UB Poetics discussion group [mailto:████████] On
Behalf Of Gabriel Gudding

Sent: Tuesday, March 25, 2008 1:06 AM

To: ██████████

Subject: fwd: survey: troubled students and creative writing

fyi

<<Dear Colleagues,

Responding to troubled students is not a new topic for creative writing teachers. By the nature of the craft we teach as creative writing faculty, we may see, at times, glimpses into the destructive (or self-destructive) psyches of our students through their stories, poems, and plays.

You may be aware that colleges have seen a sharp increase in students who arrive with psychological and psychiatric issues. According to the 2006 National College Health Assessment 43.8% of 94,806 students surveyed "felt so depressed it was difficult to function," during the previous year and 9.3% had "seriously considered suicide" during the year. In addition, in a landmark study of school shootings, the United States Secret Service concluded in 2002, that more than one-third of school shooters "exhibited an interest in violence in their own writings, such as poems, essays, or journal entries."

While it is true that teachers at any level, and in any subject, might pick up on troubling signals from a student, it is college teachers in creative writing for whom the issue is pressing.

The following brief survey (click on the link below) presents an opportunity for you as a creative writing teacher to respond to the question: The Troubled Student and Creative Writing: What's a Teacher to Do?

http://www.surveymonkey.com/s.aspx?sm=ZBw55nQwNhw5llj6Pwthcw_3d_3d

I appreciate your response (responses can be anonymous) regarding this sensitive but critical subject. Collected responses will be instrumental to a forthcoming presentation and scholarship on this issue.

Thank you for your time and contribution.

Best,

Dianne Donnelly

Department of English

University of South Florida

Tampa, Florida>>

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434. **Alan Sondheim**

Birthing Homedance, Cross My Heart

Tue 25 Mar 2008

Birthing Homedance, Cross My Heart

Here is the plain description: *Birthing: male with part-objects of female/birthing attached in anomalous Freud-Lacanian space. The shudder,

chiaroscuro. With sound. Continuous birthing with the weight of ruins of things.
*Homedance: male in silent homespace in two parts, first sine, second tangent.
Movement of home is the heart of the male. The home is detached, Here is a moral: Home, habitus, is an illusion; everything is on the verge or lip of deca-thecting. And movement as well is an illusion occasioned by the hip rooted in camera-vision. *Crossmyheart: Female with the weight of shattered truth, an illusory enclosure which topologically transforms according to space and behavior. Here is the theoretical move: That of narrative moments which "breathe" without development, mise en scene or landscape of portents, portals, disturbed behavioral filters seduced by part-objects and the uncanny.

<http://www.alansondheim.org/birthing.mp4>
<http://www.alansondheim.org/homedance.mp4>
<http://www.alansondheim.org/crossmyheart.mp4>

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435. **Mary Jo Malo**

Re: Literal lemons, Artaud, metaphorization of the real

Tue 25 Mar 2008

This is a wonderful thread. Thanks so much to all of you !

Mary Jo Malo

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

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

On Mon, Mar 24, 2008 at 5:24 PM, steve d. dalachinsky <[REDACTED]> wrote:

> they should if transformed "correctly" seem as real as possible when
> touched by the eye
> i would hope that when we write the images we too are seeing them
> and that this is hopefully conveyed to the reader's mind's eye
> tactility of words visual pomes but not in the sense of visual poetry
> i mean they are real because even if surreal we as the crator are making
> them real
> proust's little cakes taste / touch descriptive transformation
>

> On Mon, 24 Mar 2008 11:13:47 -0400 Murat Nemet-Nejat <[REDACTED]>

> writes:

> > David,

> >

> > "a sense of visual noise"

> > Wonderful phrase. Is flatness "flat" or is it, as Bill Berkson said,

> > "a gate

> > [achieved by a] ...complexity of seeing," into a resistant space

> > where the
> > eye's mind hears noises -needing to be put into "real" words?
> >
> > For years I have been thinking on Spicer's concept of what words as
> > "real
> > lemons" might be, his words pulling me in like a Kafkaesque
> > parable.
> >
> > " As, in order for an echo to return, it has to have made contact
> > with
> > some object, which indeed "sent it back"--to be responded with--
> > A literal object like Lorca, like Spicer, off of which Spicer
> > and
> > Yasusada's calls bounce--and coming back as echoes, are responded
> > with as
> > though "real" and so, echoing, the moon becomes, IS, indeed real,
> > as moving
> > from text to text it continues literally as the written word
> > "m--o--o--n"
> > and as an echo, an "after effect," is also a fiction, the sounds of
> > a
> > "ghost, "
> >
> > Do you mean that words in an ideal poem imagined by Spicer are real
> > the way
> > images in a photographs are real? Because both are
> > reflections/echoes of a
> > thereness, both are real because, as light/thought, they both
> > *touched *real
> > objects?
> >
> > In that "touching," does the word not assume, ingest, metamorphose
> > into some
> > of the essence of that object? It seems to me one must face here the
> > ideas
> > of essence, of a resistant space, both complete anathemas to the
> > believers
> > in the absoluteness, the disillusioning reality of flatness and in
> > the
> > absolute segregation, an mental quarantine so to speak, of the
> > signifier
> > from the signified?

> >
> > Ciao,
> >
> > Murat
> >
> > On Sun, Mar 23, 2008 at 5:53 PM, David Chirof
> > <[REDACTED]>
> > wrote:
> >
> > > The final poem in After Lorca is the palindromically entitled
> > >
> > > RADAR
> > > *A Postscript for Marianne Moore*
> > >
> > > Radar--a word which not only "mirrors itself" --read "backwards
> > and/or
> > > forwards the same"--but echoes itself and is a device & method
> > that finds
> > > objects and beings in movement or stillness by bouncing sounds off
> > of them
> > > and via the echoes--
> > >
> > > being able to "see" what is there
> > >
> > > much as i wrote of the echoing of sounds among
> > Lorca-Spicer-Yasusada in
> > > which what is seen as there is the moon--
> > >
> > > (i expanded a note here from other day and added images--re
> > voyages to the
> > > moon--imaginary, hoaxed, and real or conspiratorial made much as a
> > Melies
> > > film--in Poe, Verne, Melies, Apollo One, Capricorn One and on to
> > Mars and
> > > Waterworld and Reagans' Star Wars--with an "after Rimbaud's
> > Illuminations"
> > > excerpt--& Times DVD set review--
> > > al these echoing words and images--landings real and
> > imaginary--and the
> > > "moon is still there"--
> > >
> > >

> > >
> >
> [http://davidbaptistechirot.blogspot.com/2008/03/voyages-to-moon-from-poes](http://davidbaptistechirot.blogspot.com/2008/03/voyages-to-moon-from-poes-hoaxes-vernes.html)
> -hoaxes-vernes.html
> > >
> > > loon calls echoing which indicate another there who is at once the
> > echo of
> > > the loon itself--
> > > and of an imaginary other with which it is "corresponding" with
> > in a call
> > > and response--
> > >
> > > as Spicer does with Lorca and Yasusada with Spicer
> > >
> > > In "Radar"--
> > > "after" Lorca is gone--
> > > as the final letter to him says--
> > > "Saying goodbye to a ghost is more final than saying goodbye to a
> > lover.
> > > Even the dead return, but a ghost, once loved, departing will
> > never
> > > reappear.
> > > Love, Jack"
> > >
> > > there is no longer the echoing effect of the other poet's
> > presence, the
> > > "after effect" of Lorca as a ghost--forever gone--
> > > now the poet's "Radar"--is also gone--(the not knowing exact
> > shapes and
> > > directions of movements in the poem's first stanza)--
> > >
> > > and the passing fish jealously eyed by the poet admire the ocean
> > with
> > > closed
> > > eyes--
> > > their Radars one thinks--intact--
> > >
> > > while the poet gone to bed--alone--("couldn't touch his
> > > fingers")--Radarless---"sees" not the specific forms detailed by
> > the
> > > echoed
> > > sounds of things but the more generalized sounds and shapes

> > associated
> > > with
> > > a kind of "stock imagery"--a "poetic repertoire" of "tricks and
> > tropes"
> > > that
> > > he's forced to fall back on now that the Magic is gone--"see the
> > splash of
> > > water/the noisy movement of cloud/the push of the humpbacked
> > mountains"--
> > >
> > > "Radar" then--
> > > as a postscript--
> > > for Marianne Moore, now that Lorca is gone--
> > > sending out a signal
> > > a PS as SOS perhaps--
> > >
> > >
> > > here is the poem:
> > >
> > > No one exactly knows
> > > Exactly how clouds look in the sky
> > > Or the shape of mountains below them
> > > Or the direction in which fish swim.
> > > No one exactly knows.
> > > The eye is jealous of whatever moves
> > > And the heart
> > > Is too far buried in the sand
> > > To tell.
> > >
> > > They are going on a journey
> > > Those deep blue creatures
> > > Passing us as if they were sunshine
> > > Look
> > > Those fins, those closed eyes
> > > Admiring each last drop of the ocean.
> > >
> > > I crawled into bed with sorrow that night
> > > Couldn't touch his fingers. See the splash of the water
> > > The noisy movement of cloud
> > > The push of the humpbacked mountains
> > > Deep at the sands edge.
> > >

> > > Preceding the Contents and Introduction of Yasusada's Doubled
> > Flowering is
> > > an "undated entry. in looseleaf, found inserted into a copy of
> > Origuchi
> > > Shinobu's Book of the Dead)
> > >
> > > which reads:
> > >
> > > In the novel before me there is a painting in a book the
> > protagonist is
> > > reading, in which a woman holds a mirror. Behind the reflection
> > of her
> > > face
> > > is the reflection of a mountain, made tiny by the distance. i
> > wonder what
> > > she could be thinking, thinks the protagonist, looking up from the
> > book. I
> > > wonder what is happening on the hidden face of that mountain in
> > the mirror
> > > .
> > > . .
> > > Where Spicer's "seeing" ends with the push of mountains deep at
> > the sands
> > > edge--
> > >
> > > as though a view to the sea-"to see" is obstructed--
> > > Yasusada picks up from there--"After Spicer"--
> > > and thinks--
> > > what is the hidden face of the mountain?--
> > >
> > > "The Bear went over the mountain
> > > to see what he could see"--
> > >
> > > to see what sea he could see--
> > > as in the last lines of the last poem , the last entry by
> > Yasusada, in the
> > > Notebooks--
> > >
> > >
> > > . . . Tonight
> > > the names will glow quietly on the floating lamps,
> > > and be carried out in clumps

> > > to the sea. It is because I live
> > > that I pluck a pear and bite
> > > deeply into the hard
> > > flesh. It is for them, like
> > > the heroes of the Odyssey, rowing
> > > rhythmically past the island of Sirens,
> > > that I pucker my mouth.
> > >
> > > And of course, the rowers can't hear the Sirens--but see only--the
> > sea.
> > > Like Spicer's Radar no longer hearing echoes, the rowers hear
> > nothing--
> > >
> > > so it is that the two poets--having written their "last letters"
> > to their
> > > loved poets--
> > > redirect their "soundings"--
> > > Spicer to Marianne Moore--
> > > and Yasusada--
> > > to names of the dead floating out to sea--
> > >
> > > As quoted before, Yasusada writes of the real in terms of
> > shellacking--
> > >
> > > "it is in the spirit of shellacking words to a page like objects
> > on a
> > > canvas."
> > >
> > > which is an idea that is very old, usually attributed to
> > Picasso/Braque
> > > ca.
> > > 1913--in terms of Western "Art"--
> > > though one finds it as early as the 12th century in Japan--in the
> > creation
> > > of text-collages using many different elements--
> > > and in today's Iran (Persia) in the 13th century the use of
> > leather
> > > cutouts
> > > for elaborate book bindings and makings--which reached an apogee
> > by the 15
> > > the century, after which incredible work using the elaborate
> > cuttings of

> > > paper was developed and traveled to Constantinople by the 16th
> > century--and
> > > traveling still westward, began to spread throughout Europe at the
> > start
> > > of
> > > the 17th century--
> > >
> > > in Europe a great many varieties of collage work using real
> > objects--human
> > > hair for example--reached a high degree of sophistication in the
> > 19th
> > > century among the bourgeoisie and upper classes, as decorative and
> > domestic
> > > artefacts as well as for the traditional celebrations of
> > religious, state
> > > and sentimental holidays--
> > >
> > > the Russian Futurist Zaum books reversed this use of
> > sophisticated
> > > materials
> > > in bookmaking by using wall paper samples and anything close to
> > hand--at
> > > once "modern" and emerging from Russian peasant traditions, which
> > > especially
> > > influenced Malevich--
> > >
> > > some of the most inventive such work in the vernacular is found in
> > the
> > > Americas--in the US--where literacy was a rather adventurous
> > affair for
> > > many--the use of objects and literalized forms representing the
> > functions
> > > of
> > > objects were very common--the collaging or assembling together of
> > "junk"
> > > materials to create a mixed language of rebuses, visual puns and
> > > idiosyncratic misspelled words--often spelled in a rough
> > approximation of
> > > phonetics--created a "folk art"--quite at odds with the austerity
> > of the
> > > Cubists--
> > >

> > > the questioning of "flattening" is one imposed later on in the
> > sense known
> > > now--as "flattning" has always existed in the arts the world
> > over--
> > > one finds pre-perspective Italian paintings done as a series like
> > comic
> > > books all "flattened out" yet at the same time, through the
> > narrative and
> > > symbolic rush of the imagery "unfolding the (Spiritual) or
> > allegorical
> > > message"--the flattening via a galvanization seems enough but
> > flat, though
> > > it may be literally as flat as any pancake that Clement Greenberg
> > might go
> > > into ecstasies over--
> > >
> > > in the Cubists' works one might very well say that what they are
> > adding is
> > > not another form of flatness, but another dimension which extends
> > outward
> > > in
> > > space- time from the surface of the canvas--again, a form of
> > > galvinization--
> > > the idea is to prompt the viewer to be moving the angles of their
> > vision,
> > > traveling via the directions found via their touching in a
> > continual
> > > shifting of angles--a "relativity" effect like Einsteinian
> > Relativity--
> > >
> > > one of the curious things with flatness is that in a "work of art"
> > itis
> > > thought within a certain discourse to be an expression of an
> > "arrival at a
> > > kind of apotheois of the picture plane--
> > >
> > > that is, the less there is of any deivation from the most perfect
> > > flatness--the greater the "art" quotient will be--
> > >
> > > yet anyone who has worked as at least a begining trained house
> > painter
> > > knows

> > > that the secret of the kind of flatness desired in certain sites
> > is such
> > > that the surface will vanish--it is not the PLANE and its flatness
> > that
> > > one
> > > wants to have noticed, even as one is painting as flat as flat can
> > be--but
> > > instead the SPACE of the wall--and via its relations with other
> > walls,
> > > ceiling and floor--the space dimensions which can be created by
> > using
> > > flatness as a form of vanishing into extensions, openings
> > outwards,
> > > lifting
> > > upwards--and so forth--again, a galvinization--
> > >
> > > "flatness" in a sense is something that is imposed mentally onto
> > surfaces
> > > and planes--a kind of "event horizon" in which less and less is
> > supposed
> > > to
> > > "happen" in order not to distract from the perception of a mental
> > form of
> > > order--
> > > in a very real sense the drive for ever more flatness and ever
> > less
> > > distraction became a form of discipline and obedience--to an
> > > authority--self-proclaimed--and upheld by the institutions of the
> > > artworld--
> > >
> > > to paraphrase Emerson, "the blank and flatness we see may be
> > within our
> > > eye"--
> > > in the sense that the eye is trained to look for and appreciate
> > > flatness--to
> > > prize a kind of flatness--
> > > to the point where it begins to see as "flat" things which are
> > not--
> > > the "flattening out effect" imposes a kind of of brittle and
> > oppressive
> > > order onto the movement of things through time, in which
> > flattening is

> > > continually being undone--
> > > perhaps in a conformity to flatness at its ever more extreme
> > flatness is
> > > the
> > > desire for an erasure of difference , accident, interruption of
> > > contemplation and a sense of visual noise--to arrive finally at a
> > form of
> > > Eternal Rest, or--Eternal Perfect Flatness--
> > >
> > > so it depends on how one reads collage elements--if one thinks in
> > terms of
> > > flatness, the elements require a degree of neutrality in them--a
> > > "flattening of affect" and a "binging to a standstill" the
> > unruliness of
> > > things, with their accumulations of associations, allusions,
> > accidental
> > > reminders, dust, dirt and oil streaks of fingers--let alone the
> > quality of
> > > the cutting and the condition of the materials being rendered
> > unto
> > > Flatness--
> > >
> > > in a sense Flatness is a form of enforced Death Principle--a
> > yearning for
> > > an
> > > unchangeability--an arrival at an apogee--an immense landing
> > strip--
> > > which as Rauschenberg said of his early "White on White"
> > > paintings--becomes a landing strip for dust--
> > >
> > > which earlier had been the "action" of Duchamp's "Great
> > Glass"--hidden
> > > away
> > > for years when he had "abandoned painting"--
> > >
> > > yet busily "recording" all the while the accumulations of dust as
> > > measurements of time
> > > a "flat out" refutation of the "timelessness" of flatness--
> > >
> > > in that sense it depends on how one views a work--
> > > training teaches one to "look for" certain elements, to "recognize
> > signs"

> > > and to in a sense not see but read onto--the elements--a pre-set
> > schema--
> > > "seek and ye shall find"--basically a safe journey, without undue
> > > adventure,
> > > to "arrive at an understanding"--which has been set up to be
> > waiting for
> > > one--
> > >
> > > then there is "another way of looking at it"--in which it is the
> > things,
> > > the
> > > elements--which are not imposed upon, but expose themselves--
> > >
> > > so elements introduced --may be acting as forms of obedience--on
> > the part
> > > of
> > > both "art wok" and the viewer--
> > > or may be instead a questioning of this--
> > > in Spicer's case, i find personally that he works against a
> > flattening--
> > > the radio, the pitcher-catcher baseball analogies, the messages
> > in
> > > Martian--work against a flattening--
> > > sonically creating a multiplicity of signals, transmissions,
> > voices,
> > > languages, idiolects--
> > > whose echo effects and after effects create continuously the
> > seeing of
> > > beings and objects in movements "invisible to the naked eye"--
> > >
> > > yet there all the same, just as this "m--o--o--n" which moves
> > through
> > > texts
> > > and may be covered by the cloud outside the poem that happens to
> > be
> > > passing
> > > by--
> > >
> > > which, who knows, may even be Maykovsky's "A Cloud in trousers"--
> > >
> > >
> > >

> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > >
> > > What you've taught me, Spicer, is that the real washes up like a
> > dream
> > > from
> > > the unreal. Thus, when I say that on a beach against a cliff
> > there is a
> > > boat older than Galilee, it is in the spirit of shellacking words
> > to a
> > > page
> > > like objects on a canvas. A lemon peel, a slice of the moon, two
> > little
> > > girls playing and calling to their father on the beach. The boat
> > that is
> > > older than Galilee comes into the real, dragging a whole cargo of
> > ghost
> > > history with it. What you've taught me, Spicer, is that the
> > unreal washes
> > > up from the real [sic, eds] Doesn't the the sound of the burned
> > one
> > > drinking
> > > from th ocean make your hair stand on end?
> > >
> > > On Sat, Mar 22, 2008 at 8:04 PM, Murat Nemet-Nejat
> > <[REDACTED]>
> > > wrote:
> > >
> > > > In his book of poetry, *What He Ought To Know*, Ed Foster makes
> > the same
> > > > connection between Jack Spicer and Marianne Moore, suggesting

> > that
> > > Spicer
> > > > might have gotten the idea from her. Spicer also talks about
> > > > "correspondences" in that regard.
> > > >
> > > > Also, is Spicer talking about a flattening of surface which
> > occurs in a
> > > > collage when "real" newspapers are introduced in painting?
> > > >
> > > > Ciao,
> > > >
> > > > Murat
> > > >
> > > >
> > > > On Sat, Mar 22, 2008 at 9:08 PM, amy king <[REDACTED]>
> > wrote:
> > > >
> > > > > Dear Lorca, I would like to make poems out of real objects.
> > The
> > > > > lemon to be a lemon that the reader could cut and squeeze-a
> > real lemon
> > > > > like a newspaper in a collage is a real newspaper. I would
> > like the
> > > > > moon in my poems to be a real moon, one which could suddenly
> > be
> > > covered
> > > > > with a cloud that has nothing to do with the poem, a moon
> > utterly
> > > > > independent of images.
> > > > > -Jack Spicer, After Lorca
> > > > >
> > > > >
> > > > > --From Francis Ponge on the rue de la Chaussee d'Antin (
> > > > >
> > http://findarticles.com/p/articles/mi_qa3612/is_200107/ai_n8989784)
> > > > >
> > > > >
> > > > >
> > > > > Related:
> > > > >
> > > > > In this way, Marianne Moore (who would later write about the
> > Eliotic

> > > > qualities of Spicer's "Imaginary Elegies" in her review of
> > Donald
> > > Allen's
> > > > anthology The New American Poetry) becomes both a sampled
> > voice and a
> > > > mirrored reader throughout After Lorca, in which her poem "
> > Poetry" is
> > > > reflected and fragmented. Spicer's letter to Lorca about
> > wanting the
> > > > real to
> > > > appear in the poem - "Live moons, live lemons, live boys in
> > bathing
> > > > suits"
> > > > (After Lorca, 34) - echoes Moore's sense of poetry as a "place
> > for the
> > > > genuine. Hands that can grasp, eyes that can dilate, hair that
> > can
> > > rise,
> > > > if
> > > > it must" (40). As if insisting that his poems fulfill Moore's
> > famous
> > > > demand
> > > > that poems provide "imaginary gardens with real loads in them"
> > (1, 31;
> > > > Moore,
> > > > 41), Spicer breaks the mirroring surface separating life and
> > art with a
> > > > turbulence repeatedly declared by the intrusion of frogs and
> > splashes
> > > > within
> > > > the mirroring surface of a pool, particularly in "Narcissus":
> > "How wide
> > > > awake
> > > > the frogs are.
> > > > They won't stay out of the surface in which my madness and
> > your
> > > madness
> > > > mirrors itself" (After Lorca, 35).
> > > >
> > > > --from <http://jacketmagazine.com/07/spicer-lect3after.html>
> > > >
> > > > _____

> > > > >
> > > > >
> > > > >
> > > > > Blog
> > > > >
> > > > >
> > > > > <http://www.amyking.org/blog>
> > > > >
> > > > >
> > > > > Faculty Page
> > > > >
> > > > >
> > > > > <http://faculty2.ncc.edu/kinga>
> > > > >
> > > > > ----- Original Message -----
> > > > > From: Stephen Vincent <[REDACTED]>
> > > > > To: [REDACTED]
> > > > > Sent: Saturday, March 22, 2008 7:13:52 PM
> > > > > Subject: Re: Literal lemons, Artaud, metaphorization of the
> > real
> > > > >
> > > > > I think you are referring to Jack Spicer's riff on lemons and
> > seaweed
> > > in
> > > > > one of the letters and/or poems in After Lorca. I don't have
> > the time
> > > > today
> > > > > to put you to the page. In any case, I think it's best to read
> > that
> > > > whole
> > > > > book in order to best get a start on Spicer's take. Then,
> > again, that
> > > > might
> > > > > take years, too.
> > > > >
> > > > > Spicer might have been reading Artaud, as well, before
> > writing After
> > > > > Language.
> > > > >
> > > > > Enjoy,
> > > > >
> > > > > Stephen Vincent

[illegible]

> >
>

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436. **Anselm Berrigan**

Fwd: Edmund Berrigan's Glad Stone Children Book Release Party

Tue 25 Mar 2008

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

From: Gary Parrish <[REDACTED]>

To: Tyler Burba <[REDACTED]>

Sent: Tue, 25 Mar 2008 12:57 pm

Subject: Fw: Edmund Berrigan's Glad Stone Children Book Release Party

Gary Parrish (Farfalla/ McMillan & Parrish Press)

www.farfallapress.blogspot.com

--- On Tue, 3/25/08, Gary Parrish <[REDACTED]> wrote:

From: Gary Parrish <[REDACTED]>

Subject: Edmund Berrigan's Glad Stone Children Book Release Party

To: "Tyler Burba" <[REDACTED]>, "Gary Parrish" <[REDACTED]>

Date: Tuesday, March 25, 2008, 12:51 PM

Please be our guests, April 2nd from 6:00 - 7:30

at the Bowery Poetry Club to celebrate the release of Glad
Stone Children

from farfalla press, your hosts.

Performances by Edmund Berrigan and

Alice Notley

Anselm Berrigan

Karen Weiser

John Coletti

Arlo Quint

Dustin Williamson

Jess Fiorini

I Feel Tractor

Have a great day and see you soon

Gary Parrish/Tyler Burba

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437. **Barbara Jane Reyes**

In the Grove presents An Homage to Andrés Montoya, April 10 at Arte Americas

Tue 25 Mar 2008

FOR IMMEDIATE RELEASE:

Please join us for the publication release of a special issue of In the Grove: "Pákatelas," an homage to the late poet Andrés Montoya, guest edited by acclaimed novelist Daniel Chacón. Chacón, author of *and the shadows took him* and *Chicano Chicanery*, is a Fresno native and currently teaches in the Bilingual MFA Program at the University of Texas, El Paso. Montoya's first and only book, *the ice worker sings and other poems*, won the American Book Award after his passing. This special issue brings together work by Montoya's teachers (including Juan Felipe Herrera, Philip Levine, Corrinne Clegg Hales, and Garrett Hongo), his friends (including Augustine Porras, Steve Yarbrough, Tim Z. Hernandez, and Lee Herrick, among many others), some of the many writers his work has influenced (including Sasha Pimentel Chacón, Mike Medrano, Marisol Baca, Bay area poets such as Oscar Bermeo, Javier Huerta, and Craig Santos Perez, and New York City poet and National Book Critics Circle board member Rigoberto González), in addition to a moving recollection by Andrés' younger brother, novelist Maceo Montoya, and cover art by his father, Malaquias Montoya. And, we are very proud to publish "Pákatelas," a new and unpublished long poem by Andrés Montoya.

Many of these contributors will be at the reading and celebration, and we hope you can join us as well. Please spread this message (and the attached flier) to your friends, listservs, blogs, and publications.

*

IN THE GROVE: "Pákatelas," a Publication Release Part and Homage to the late Andrés Montoya

Thursday, April 10, 2008

ARTE AMERICAS, Fresno, CA

6:00 to 8:00 pm

Free

<http://inthegrove.net>

*

Contact: Lee Herrick

██████████

<http://leeherrick.com>

e-mail

██████████

*

For more information, please visit [http:// inthegrove.net](http://inthegrove.net). Copies of the issue will be on sale for \$12 at the reading, and they will be on sale at the website after April 10. Thank you for your ongoing support.

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438. **Jennifer Karmin**

March 29: Support Women Artists Now CHICAGO CELEBRATION

Tue 25 Mar 2008

1st annual SWAN CELEBRATION

Support Women Artists Now

8PM SATURDAY, MARCH 29

at Medicine Park

659 W. CHICAGO AVENUE

Chicago, IL

<http://www.medparkchicago.com>

BYOB

\$3 donation

with all proceeds donated to

The Fund for Women Artists

Mixed media presentations and collaborations
of music, poetry, photographs, performance by:

Salem Collo-Justin & Erika Mikkalo

Nina Corwin & Suzanne Osman

Elisa Gabbert & Kathleen Rooney

Lisa Janssen & Jennifer Karmin

Murakami Sound Machine

Lina Ramona Vitkauskas

Hanna Andrews

Brandi Homan

Becca Klaver

Jen Watman

After the evening's performances,
DJ Melissa Grubbs will help set the tone
for mingling and general merrymaking.
Bring your dancing shoes!

Hosted by SWITCHBACK BOOKS

<http://www.switchbackbooks.com>

SWAN DAY, conceived by The Fund for Women Artists, is a new international holiday that celebrates women artists. It will be an annual event taking place on the last Saturday of Women's History Month (March). The first SWAN Day will take place on Saturday, March 29, 2008.

The FUND FOR WOMEN ARTISTS (<http://www.WomenArts.org>) is a non-profit organization dedicated to helping women artists get the resources they need to do their creative work. Its emphasis is on women in film, video and theatre. Over the past decade it has raised over \$4 million (including a permanent endowment of \$425,000) and built a website that provides networking, advocacy and fundraising services to approximately 2000 visitors a day.

WITASWAN (<http://www.films42.com/witaswan.asp>) is an informal alliance of women who are using their power as consumers to increase opportunities for women artists. It began as an initiative of the Illinois chapter of the American Association of University Women.

SWITCHBACK BOOKS is a feminist press publishing poetry by women. Our definition of "women" is broad and includes transsexual, transgender, gender queer, and female-identified individuals. Founded in 2006 by a group of students at Columbia College Chicago, Switchback Books publishes two books a year, one of which is the winner of the Gatewood Prize for a first book of poetry by a woman aged 18 through 39. Switchback Books welcomes young women writers who aren't afraid to look for answers in all directions.

Looking for last minute shopping deals?

Find them fast with Yahoo! Search.

<http://tools.search.yahoo.com/newsearch/category.php?category=shopping>

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439. **Susan Webster Schultz**

4,000

Tue 25 Mar 2008

The Sidewalk Blog is back, after some time away from the fences of windward O`ahu.

<http://www.facebook.com/album.php?aid=21060&l=285f3&id=654553661>

aloha, Susan

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440. **Jennifer Karmin**

***(please post this one) March 29: Support Women Artists Now
CHICAGO CELEBRATION***

Tue 25 Mar 2008

1st annual SWAN CELEBRATION

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8PM SATURDAY, MARCH 29

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Chicago, IL

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Never miss a thing. Make Yahoo your home page.
<http://www.yahoo.com/r/hs>

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441. **Stephen Vincent**
Flower Plant name query

Tue 25 Mar 2008

I've got a poem going that, currently, suffers from 'nominal fallacy'! I don't know if 'nominal fallacy' was on that original list with 'pathetic fallacy' and all the others. But I have been wrong twice so far on getting the name right on this plant/flower combination and I don't want to risk further embarrassment. First I put 'lavender blue' pedals on a bottle-brush plant. Only to find it was not a bottle-brush because it was pointed out that such plants only have 'red spiky flowers'. Second time through I put 'lilac blue' flowers a ceanothus plant. Which is accurate to such a plant, but it was not the plant. Thank you, Google, for the correcting image!. This morning I found the plant with other such plants - some had raspberry and others had deep blue petals (on vertical 6 to 12 inch spiral, flowering 'branches '.) I asked a passerby. Ten minutes later she came back in her car. "My husband says it called a 'Candle of Madera' ." Indeed the multiple flowering plant looked like an inverted candelabra. However, nowhere to be found on Google! I and my poor, nominally compromised poem will appreciate an accurate report from a knowledgeable green thumb - if there is one on the premises?

Thanks in advance, and, as a reward, I will be happy to send a copy of the repaired poem, even post the corrected version on my blog. I would post a jpeg of the culprit on my blog, but the worn-out camera went in for much need repair.

Honestly, perhaps like Spicer, I am trying real hard to put the real flower in a real poem!

Stephen V

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

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442. **Jim Andrews**
links to interactive audio

Tue 25 Mar 2008

I've added several new links to interactive audio works at <http://vispo.com/misc/ia.htm> including a new work by Jason Freeman, old work newly found by Macoto Yanagisawa of Japan, and a link to youtube videos documenting offline interactive audio projects (in the 'Writings and Video' section at the bottom of the page).

ja
<http://vispo.com>

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443. **Carol H. Jewell**

Re: Flower Plant name query

Tue 25 Mar 2008

Could it be one of these?

[_http://www.madeirabirds.com/buterfly_on_plant_](http://www.madeirabirds.com/buterfly_on_plant_)
(http://www.madeirabirds.com/buterfly_on_plant)

[_http://plants.usda.gov/java/imageGallery?
category=sciname&txtparmihium&fami
lycategory=all&growthhabit=all&duration=all&origin=all&wetland=all&image
type=a
ll&artist=all&copyright=all&location=all&stateSelect=all&cite=all&viewsort
%& sort=sciname_ \(http://plants.usda.gov/java/imageGallery?
category=sciname&txtparmihium&familycategory=all&growthhabit=all&durat
ion=all&origin=all&wetland=a
ll&imagetype=all&artist=all&copyright=all&location=all&stateSelect=all&cite
=al l&viewsort%&sort=sciname\)](http://plants.usda.gov/java/imageGallery?category=sciname&txtparmihium&familycategory=all&growthhabit=all&duration=all&origin=all&wetland=all&image type=a ll&artist=all&copyright=all&location=all&stateSelect=all&cite=all&viewsort %& sort=sciname_ (http://plants.usda.gov/java/imageGallery?category=sciname&txtparmihium&familycategory=all&growthhabit=all&duration=all&origin=all&wetland=a ll&imagetype=all&artist=all&copyright=all&location=all&stateSelect=all&cite=al l&viewsort%&sort=sciname))

[_http://www.raggedpoint.us/images/Ragged-Point-Inn_Pride-of-Madera-01Lg.jpg_](http://www.raggedpoint.us/images/Ragged-Point-Inn_Pride-of-Madera-01Lg.jpg)
(http://www.raggedpoint.us/images/Ragged-Point-Inn_Pride-of-Madera-01Lg.jpg)

[_http://thehive.modbee.com/files/images/P1010019.JPG_](http://thehive.modbee.com/files/images/P1010019.JPG)
(<http://thehive.modbee.com/files/images/P1010019.JPG>)

In a message dated 3/25/2008 6:17:45 P.M. Eastern Daylight Time, [REDACTED] writes:

I've got a poem going that, currently, suffers from 'nominal fallacy'! I don't know if 'nominal fallacy' was on that original list with 'pathetic fallacy' and all the others. But I have been wrong twice so far on getting the name right on this plant/flower combination and I don't want to risk further embarrassment. First I put 'lavender blue' pedals on a bottle-brush plant. Only to find it was not a bottle-brush because it was pointed out that such plants only have 'red spiky flowers'. Second time through I put 'lilac blue' flowers a ceanothus plant. Which is accurate to such a plant, but it was not the plant. Thank you, Google, for the correcting image!. This morning I found the plant with other such plants - some had raspberry and others had deep blue petals (on vertical 6 to 12 inch spiral, flowering 'branches'.) I asked a passerby. Ten minutes later she came back in her car. "My husband says it called a 'Candle of Madera'."

Indeed the multiple flowering plant looked like an inverted candelabra. However, nowhere to be found on Google! I and my poor, nominally compromised poem will appreciate an accurate report from a knowledgeable green thumb - if there is one on the premises?

Thanks in advance, and, as a reward, I will be happy to send a copy of the repaired poem, even post the corrected version on my blog. I would post a jpeg of the culprit on my blog, but the worn-out camera went in for much need repair.

Honestly, perhaps like Spicer, I am trying real hard to put the real flower in a real poem!

Stephen V

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

*****Create a Home Theater Like the Pros. Watch the video on AOL Home.

(<http://home.aol.com/diy/home-improvement-eric-stromer?video?ncid=aolhom00030000000001>)

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444. **Aryanil Mukherjee**

Re: Flower Plant name query

Tue 25 Mar 2008

Stephen

I don't know about Candle of Madera, but I have seen a beautiful blue flower, much like what you described, in Kolkata, India, in fact, in the ancientmost British cemetery in Park Street. Its called - APARAJITA, meaning "unvanquished" (fem.). The name may not serve you well but at least it brought back those petals for me from a livid past. Memories are our own lost stockings that often others help find....

Thanks for the jog

Aryanil

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

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

Behalf Of Stephen Vincent

Sent: Tuesday, March 25, 2008 5:15 PM

To: ██████████

Subject: Flower Plant name query

I've got a poem going that, currently, suffers from 'nominal fallacy'! I don't know if 'nominal fallacy' was on that original list with 'pathetic fallacy' and all

the others. But I have been wrong twice so far on getting the name right on this plant/flower combination and I don't want to risk further embarrassment. First I put 'lavender blue' pedals on a bottle-brush plant. Only to find it was not a bottle-brush because it was pointed out that such plants only have 'red spiky flowers'. Second time through I put 'lilac blue' flowers a ceanothus plant. Which is accurate to such a plant, but it was not the plant. Thank you, Google, for the correcting image!. This morning I found the plant with other such plants - some had raspberry and others had deep blue petals (on vertical 6 to 12 inch spiral, flowering 'branches '.) I asked a passerby. Ten minutes later she came back in her car. "My husband says it called a 'Candle of Madera' ." Indeed the multiple flowering plant looked like an inverted candelabra. However, nowhere to be found on Google! I and my poor, nominally compromised poem will appreciate an accurate report from a knowledgeable green thumb - if there is one on the premises?

Thanks in advance, and, as a reward, I will be happy to send a copy of the repaired poem, even post the corrected version on my blog. I would post a jpeg of the culprit on my blog, but the worn-out camera went in for much need repair.

Honestly, perhaps like Spicer, I am trying real hard to put the real flower in a real poem!

Stephen V

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

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445. **Barrett Watten**

Barrett Watten at Columbia University, Thursday

Tue 25 Mar 2008

Barrett Watten will read in 614 Schermerhorn, Columbia University 7 PM on Thursday, March 27

<http://www.columbia.edu/cu/newpoetry/>

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446. **Herb Levy**

Re: Flower Plant name query

Wed 26 Mar 2008

Stephen Vincent wrote:

> First I put 'lavender blue' pedals on a bottle-brush plant. Only to find it was not a bottle-brush because it was pointed out that such plants only have 'red spiky flowers'.

>

If the plant with lavender blue pedals isn't a bottle-brush plant,
perhaps it's a bicycle plant.

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447. **Peter Ciccariello**

Robot poet of unimaginable consequence

Wed 26 Mar 2008

Robot poet of unimaginable
consequence<<http://www.cgi7.com/peterimages/Robot-poet-of-unimaginable-.jpg>>

- Peter Ciccariello
<http://invisiblenotes.blogspot.com/>

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448. **Alan Sondheim**

Creed

Wed 26 Mar 2008

Creed

<http://www.alansondheim.org/ME.mov>

I refuse
work canon
absolutely or
uniquely, genre
refuse medium.
canon I
or am
genre I
medium. absolutely
am
I
fortunate be
enough able
to to
be create
able independently
create discipline,
independently moving
of fortunate

discipline, enough
moving
to
across a
a variety
variety of
tools for
for philosophical,
philosophical, phenomenological,
phenomenological, and
and
across
psychoanalytical am
investigation. well
well may
aware be
may myself
deluding investigation.
myself
I
in other
everything hand
do, not
on bound
the by
other convention
hand or
I'm in
not everything
bound I
by do,
convention on
restricted of
possibilities advancement;
academic are
advancement; none
there for
are me
none restricted
me
possibilities
never it

will is
be. a
If wall
my of
back my
is own
against and
wall, will
it be.
wall back
own
the
making. reduce
reduce text,
things installation,
text, video,
installation, stillborn
audio, making.
video, If
stillborn
I
image, result
this of
result not
channeled of
output, restricted
accretion this
In in
sense space
pure is
space the
most presencing
catatonic -
hypnagogic which
presencing I
- have
from to
which repeatedly
have catatonic
repeatedly
hypnagogic
draw in

back, fact
ask the
if has
fact to
unbounded draw
has back,
led ask
misrecognition,
if
trope If
that I
pervades can't
false find
worlds myself,
true. I
can't that
find pervades
myself, false
lost of
vicinity spacings
true timings,
world, its
its lost
spacings or
timings, the
memorial Outside
registerings. of
Outside ambition
ambition desire
desire legitimacy,
legitimacy, memorial
no me,
outside, these
contaminates of
me, imminent
these and
movings there
imminent no
immanent my
might sleep
give decries
solace, any

but such
sleep So
decries I
any immanent
such might
solution. give
So solace,
with continue
certain long
hunger, as
hoping I
continue without
as work
long with
can hunger,
without
hoping
regard am
needs, aware
more be
than regard
nothing needs,
attained
at
end.

(Key: lost.)

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449. **CA Conrad**

Jeremiah Bowen, Jen Currin, and Pattie McCarthy read in Philly at Robin's!

Wed 26 Mar 2008

Jeremiah Bowen, Jen Currin, and Pattie McCarthy

April 6th, at 4pm

ROBIN'S BOOKSTORE

108 S. 13th St.

Philadelphia

Details and links here:

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

Jeremiah Rush Bowen is a poet living in Philadelphia. He's currently at work on three book-length poems: * Sense*, * The Heavenly City*, and * Consolation*.

Jen Currin lives in Vancouver, B.C., where she is a member of the poetry collective vertigo west. She teaches creative writing at Vancouver Film School and Langara College. Jen has published two books of poems: * The Sleep of Four Cities* (2005) and * Hagiography* (2008).

Pattie McCarthy is the author of bk of (h)rs and Verso, both from Apogee Press. Work from her recently completed booklength series, Table Alphabetical of Hard Words, has appeared or is forthcoming in the Colorado Review, Dusie, EOAGH, Foursquare, and elsewhere. She teaches at Temple University and the University of the Arts in Philadelphia.

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450. **UDP Editors**

"Fleeting Memories" e-book from Ugly Duckling Presse

Wed 26 Mar 2008

UDP is pleased to be featuring Michael Ruby's new poetry web book, "Fleeting Memories," on the homepage of our site. The interactive work was written in Lower Manhattan in the period around 9/11. Michael Ruby's second poetry book, "Window on the City," was published by BlazeVOX Books at the end of 2006.

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

This is the second UDP web book; the first, which can also be viewed via a link on our homepage, was Jen Bervin's "a non-breaking space," published last year.

:::: Ugly Duckling Presse ::::

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

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451. **Stephen Vincent**

Re: Flower Plant name query

Wed 26 Mar 2008

What's a poor bad speller to do but make up excuses?

On tall plants in bloom my eye does a kind of 'pedaling' up and down the petals - a cycling, if you will. If I go up and down both sides of the plant at once, it's a form of 'bicycling.' But this particular plant, or no plant that I know of, is called a "bicycle plant."

But,nice try, Herb!

Stephen Vincent

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

Herb Levy <[REDACTED]> wrote: Stephen Vincent wrote:

> First I put 'lavender blue' pedals on a bottle-brush plant. Only to find it was not a bottle-brush because it was pointed out that such plants only have 'red spiky flowers'.

>

If the plant with lavender blue pedals isn't a bottle-brush plant, perhaps it's a bicycle plant.

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452. **Stephen Vincent**

Winner - Flower Plant name query

Wed 26 Mar 2008

The winner is Carol H. Jewell. Congratulations!

Thank's to the offered names from others.

Echium candicans or fastuosum...also known as Pride of Madeira.

http://daviswiki.org/Pride_of_Madeira

Though I like the look and sound of 'Echium' (the sound of which fits my 'felt' sense of the blooms), in fixing the poem - for other now inexplicable reasons, I have stuck with "Pride of Madeira". (No, it's not true - I do not have a race horse of that same name! Though I there was one once). If interested, the poem is on my blog (with italics not permitted here), and can be gotten to at: <http://stephenvincent.net/blog/?pc0>

Stephen V

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

"Carol H. Jewell" <[REDACTED]> wrote: Could it be one of these?

[_http://www.madeirabirds.com/buterfly_on_plant_](http://www.madeirabirds.com/buterfly_on_plant_)

(http://www.madeirabirds.com/buterfly_on_plant)

[_http://plants.usda.gov/java/imageGallery?](http://plants.usda.gov/java/imageGallery?category=sciname&txtparmihium&familycategory=all&growthhabit=all&duration=all&origin=all&wetland=all&image)

[category=sciname&txtparmihium&fami](http://plants.usda.gov/java/imageGallery?category=sciname&txtparmihium&familycategory=all&growthhabit=all&duration=all&origin=all&wetland=all&image)

[lycategory=all&growthhabit=all&duration=all&origin=all&wetland=all&image](http://plants.usda.gov/java/imageGallery?category=sciname&txtparmihium&familycategory=all&growthhabit=all&duration=all&origin=all&wetland=all&image)

[type=a](http://plants.usda.gov/java/imageGallery?category=sciname&txtparmihium&familycategory=all&growthhabit=all&duration=all&origin=all&wetland=all&image)

[ll&artist=all&copyright=all&location=all&stateSelect=all&cite=all&viewsort](http://plants.usda.gov/java/imageGallery?category=sciname&txtparmihium&familycategory=all&growthhabit=all&duration=all&origin=all&wetland=all&image)

[%&sort=sciname_\(http://plants.usda.gov/java/imageGallery?category=sciname&txtparmihium&familycategory=all&growthhabit=all&duration=all&origin=all&wetland=all&image">ion=all&origin=all&wetland=a](http://plants.usda.gov/java/imageGallery?category=sciname&txtparmihium&familycategory=all&growthhabit=all&duration=all&origin=all&wetland=all&image)

ll&imagetype=all&artist=all&copyright=all&location=all&stateSelect=all&cite=al l&viewsort%&sort=sciname)

_http://www.raggedpoint.us/images/Ragged-Point-Inn_Pride-of-Madera-01Lg.jpg_ (http://www.raggedpoint.us/images/Ragged-Point-Inn_Pride-of-Madera-01Lg.jpg)

http://thehive.modbee.com/files/images/P1010019.JPG (http://thehive.modbee.com/files/images/P1010019.JPG)

In a message dated 3/25/2008 6:17:45 P.M. Eastern Daylight Time, [REDACTED] writes:

I've got a poem going that, currently, suffers from 'nominal fallacy'! I don't know if 'nominal fallacy' was on that original list with 'pathetic fallacy' and all the others. But I have been wrong twice so far on getting the name right on this plant/flower combination and I don't want to risk further embarrassment. First I put 'lavender blue' pedals on a bottle-brush plant. Only to find it was not a bottle-brush because it was pointed out that such plants only have 'red spiky flowers'. Second time through I put 'lilac blue' flowers a ceanothus plant. Which is accurate to such a plant, but it was not the plant. Thank you, Google, for the correcting image!. This morning I found the plant with other such plants - some had raspberry and others had deep blue petals (on vertical 6 to 12 inch spiral, flowering 'branches'.) I asked a passerby. Ten minutes later she came back in her car. "My husband says it called a 'Candle of Madera' ." Indeed the multiple flowering plant looked like an inverted candelabra. However, nowhere to be found on Google! I and my poor, nominally compromised poem will appreciate an accurate report from a knowledgeable green thumb - if there is one on the premises?

Thanks in advance, and, as a reward, I will be happy to send a copy of the repaired poem, even post the corrected version on my blog. I would post a jpeg of the culprit on my blog, but the worn-out camera went in for much need repair.

Honestly, perhaps like Spicer, I am trying real hard to put the real flower in a real poem!

Stephen V

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

*****Create a Home Theater Like the Pros. Watch the video on AOL Home.

(<http://home.aol.com/diy/home-improvement-eric-stromer?video?ncid=aolhom000300000000001>)

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453. **Patrick Durgin**

Durgin/Yu Reading this Sunday, Chicago

Wed 26 Mar 2008

MYOPIC POETRY SERIES—a weekly series of readings and occasional poets' talks

Myopic Books in Chicago — Sundays at 7:00 / 1564 N. Milwaukee Avenue, 2nd Floor

<http://myopicbookstore.com/>

Sunday, March 30 - AT MYOPIC BOOKS

Patrick Durgin & Tim Yu

Patrick F. Durgin has taught literature and writing at SUNY-Buffalo, The College of St. Catherine, the University of Michigan, and the School of the Art Institute of Chicago. His poetry and scholarly writings appear in issues of *Aerial: Contemporary Poetics as Critical Theory*, *Aufgabe*, *Bay Poetics*, *Chicago Review*, *Denver Quarterly*, *Disability Studies Quarterly*, *The New Review of Literature*, *The Poetry Project Newsletter*, *XCP: Cross-Cultural Poetics* and numerous others. In July 2007, Atticus/Finch published his fourth chapbook of poetry (*Imitation Poems*) and Atelos Press will publish his collaboration with poet-translator Jen Hofer (*The Route*) in 2008. He maintains <http://www.da-crouton.com/>.

Tim Yu's poems and prose have appeared in *SHAMPOO*, *Seven Corners*, *2nd Avenue Poetry*, *Chicago Review*, and the anthology *The City Visible: Chicago Poetry for the New Century*. He is the author of *Journey to the West*, winner of the Vincent Chin Memorial Chapbook Prize from Kundiman. He teaches at the University of Toronto and can sometimes be found at <http://tympan.blogspot.com>.

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454. **Mark Weiss**

Re: Flower Plant name query

Wed 26 Mar 2008

How about a velocipedal?

At 12:41 PM 3/26/2008, you wrote:

>What's a poor bad speller to do but make up excuses?

> On tall plants in bloom my eye does a kind of 'pedaling' up and

> down the petals - a cycling, if you will. If I go up and down both

> sides of the plant at once, it's a form of 'bicycling.' But this

> particular plant, or no plant that I know of, is called a "bicycle plant."

> But,nice try, Herb!
>
> Stephen Vincent
> <http://stephenvincent.net/blog/>
>
>Herb Levy <[REDACTED]> wrote: Stephen Vincent wrote:
> > First I put 'lavender blue' pedals on a bottle-brush plant. Only
> to find it was not a bottle-brush because it was pointed out that
> such plants only have 'red spiky flowers'.
> >
>If the plant with lavender blue pedals isn't a bottle-brush plant,
>perhaps it's a bicycle plant.

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455. **Mackowski, Joanie (mackowje)**

Re: Flower Plant name query

Wed 26 Mar 2008

Hi: are you in California? I ask b/c ceanothus is largely there. But you're not talking about ceanothus: an inverted candelabra: is it a lupine, which are blooming in CA now: is it large, 4 to five feet tall, with emphatically lobed leaves (spikey, like hands), and upright blooms, which are composed of multiple pea-like blooms? Lupine is in the legume family, and its flowers look kind of like sweet-pea flowers on steroids. Happy identifying! j

.....

Joanie Mackowski, PhD
Assistant Professor
English & Comparative Literature
Office: McMicken 22C
University of Cincinnati
PO Box 210069
Cincinnati, OH 45221-0069
Tel 513/[REDACTED]
Fax 513/[REDACTED]
[REDACTED]
<http://homepages.uc.edu/~mackowje>

From: UB Poetics discussion group on behalf of Aryanil Mukherjee
Sent: Tue 3/25/2008 8:14 PM
To: [REDACTED]
Subject: Re: Flower Plant name query

Stephen

I don't know about Candle of Madera, but I have seen a beautiful blue flower, much like what you described, in Kolkata, India, in fact, in the ancientmost British cemetery in Park Street. Its called - APARAJITA, meaning "unvanquished" (fem.). The name may not serve you well but at least it brought back those petals for me from a livid past. Memories are our own lost stockings that often others help find....

Thanks for the jog

Aryanil

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

From: UB Poetics discussion group [mailto:] On

Behalf Of Stephen Vincent

Sent: Tuesday, March 25, 2008 5:15 PM

To:

Subject: Flower Plant name query

I've got a poem going that, currently, suffers from 'nominal fallacy'! I don't know if 'nominal fallacy' was on that original list with 'pathetic fallacy' and all the others. But I have been wrong twice so far on getting the name right on this plant/flower combination and I don't want to risk further embarrassment. First I put 'lavender blue' pedals on a bottle-brush plant. Only to find it was not a bottle-brush because it was pointed out that such plants only have 'red spiky flowers'. Second time through I put 'lilac blue' flowers a ceanothus plant. Which is accurate to such a plant, but it was not the plant. Thank you, Google, for the correcting image!. This morning I found the plant with other such plants - some had raspberry and others had deep blue petals (on vertical 6 to 12 inch spiral, flowering 'branches '.) I asked a passerby. Ten minutes later she came back in her car. "My husband says it called a 'Candle of Madera' ." Indeed the multiple flowering plant looked like an inverted candelabra. However, nowhere to be found on Google! I and my poor, nominally compromised poem will appreciate an accurate report from a knowledgeable green thumb - if there is one on the premises?

Thanks in advance, and, as a reward, I will be happy to send a copy of the repaired poem, even post the corrected version on my blog. I would post a jpeg of the culprit on my blog, but the worn-out camera went in for much need repair.

Honestly, perhaps like Spicer, I am trying real hard to put the real flower in a real poem!

Stephen V

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

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456. **Alexander Jorgensen**
(Tibetan) North Indian Writer's Collective

Wed 26 Mar 2008

This information has been offered before, but am hoping might be of greater interest at this time.

As many of you know, I have been spent the last three years working in North India's Himachal Pradesh, the lap of Himalaya, engaged in both community operations and personal odyssey. With the generous assistance of many, I am currently completing work on a writer's collective (a community-based center to offer a myriad of educational and technical services to both Tibetans and non-Tibetans). At present, we are looking for donations of periodicals and a list of those individuals who might be interested in contributing their time and expertise to future programs.

You can contact me with any questions or information. Please, NO money.

Alexander Jorgensen
c/o Santanu Bandyopadhyay
Central Govt. Quarters, Block D-1, Flat 109
16/7 Dover Lane, Kolkata 700029, India

Regards,
Alexander Jorgensen
<http://alexanderjorgensen.com>

--

<http://www.fastmail.fm> - The professional email service

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457. **Nico Vassilakis**
Subtext Reading - Fred Wah & Lou Rowan 4/2

Wed 26 Mar 2008

Subtext continues its monthly reading series with readings by Fred Wah & Lou Rowan at our new home at the Chapel Performance Space on the 2nd of April 2008. Donations for admission will be taken at the door on the evening of the performance. The reading starts at 7:30pm. Fred Wah was born in Swift Current, Saskatchewan, in 1939 and was raised in the interior of British Columbia. He is the author of about twenty books, including the award-winning bio-fiction "Diamond Grill" which was re-released in the fall of 2006 with NeWest Press. His book of poetry Waiting "For Saskatchewan" won a Governor General's Award in 1985. His book "Faking It: Poetics and Hybridity, Critical

Writing 1984-1999" won the Gabrielle Roy Prize for Writing in Canadian literature. A new book "Sentenced to Light" is forthcoming from Talonbooks. Other recent books include "Articulations" (Nomados, 2008). Wah was one of the founding editors of the poetry journal TISH. After graduate work in literature and linguistics at the University of New Mexico in Albuquerque and the State University of New York in Buffalo where he worked with Robert Creeley and Charles Olson, he returned to Canada to teach. He currently lives in Vancouver, BC. <http://www.library.utoronto.ca/canpoetry/wah/index.htm> Lou Rowan: A native of Southern California, Lou Rowan began his writing career in New York City, where he earned his living as teacher and as an institutional investor. He lives and writes in Seattle. His current projects include a novel about the losing of the West, a sequel to "My Last Days" (Chiasmus), stories, and his editorial duties at Golden Handcuffs Review. He's also the author of "Sweet Potatoes" (Ahadada).

<http://www.lourowan.com>/<http://www.goldenhandcuffsreview.com/> The future Subtext schedule is: May 7, 2008: Bethany Wright (Portland) & Roberta Olson June 4, 2008: Janet Sarbanes (Bay Area) & Doug Nufer July 2, 2008: Deborah Meadows (Bay Area) & Mickey O'Connor August 6, 2008: George Bowering (Vancouver) & Marion Kimes 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> Details on the Chapel at: <http://gschapel.blogspot.com> SPECIAL THANKS to NONSEQUITUR for co-sponsoring this event.=

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458. **Peter Ciccariello**

Re: (Tibetan) North Indian Writer's Collective

Thu 27 Mar 2008

Alex,

I have an interest and desire to help. What type of assistance do you need?

- Peter Ciccariello

On Wed, Mar 26, 2008 at 8:10 PM, Alexander Jorgensen <[REDACTED]> wrote:

This information has been offered before, but am hoping might be of greater interest at this time.

As many of you know, I have been spent the last three years working in North India's Himachal Pradesh, the lap of Himalaya, engaged in both community operations and personal odyssey. With the generous assistance of many, I am currently completing work on a writer's collective (a community-based center to offer a myriad of educational and technical services to both Tibetans and non-Tibetans). At present, we are looking

for donations of periodicals and a list of those individuals who might be interested in contributing their time and expertise to future programs.

You can contact me with any questions or information. Please, NO money.

*Alexander Jorgensen
c/o Santanu Bandyopadhyay
Central Govt. Quarters, Block D-1, Flat 109
16/7 Dover Lane, Kolkata 700029, India*

*Regards,
Alexander Jorgensen
<http://alexanderjorgensen.com>*

--

<http://www.fastmail.fm> - The professional email service

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459. **Small Press Traffic**

Juliana Spahr & Kristin Palm at SPT -- Saturday 4/5/08

Thu 27 Mar 2008

Small Press Traffic is thrilled to present:

Kristin Palm & Juliana Spahr

Featuring an after-reading interview by David Buuck

Saturday, April 5, 2008

Timken Lecture Hall 7:30 p.m.

Refreshments will be served

Please note the special *Saturday* date for this SPT event.

Join us!

Kristin Palm joins us in celebration of her first book, *The Straits* (Palm Press, 2007). Her writing has appeared in *LVNG*, *Bird Dog*, *Boog City*, *Chain*, *There*, *Dusie* and the anthology *Bay Poetics* (Faux Press, 2006), as well as numerous magazines and newspapers, including *Metropolis*, the *San Francisco Chronicle Magazine* and the *Detroit Metro Times*. She has taught poetry to high school students in Detroit and is currently a writer-in-residence at John Muir Middle School in San Leandro, CA.

Current east bay resident Juliana Spahr has lived in many other places, including Chillicothe, Ohio; Buffalo, New York; Honolulu, Hawai'i; and Brooklyn, New York. She has absorbed, participated in, and been transformed

by the politics and ecologies of each. Her most recent book, *The Transformation* (Atelos, 2007) is about that process. Among her previous works are *This Connection of Everyone with Lungs* (U of California, 2005), a collection of poems that she wrote from November 30, 2002 to March 30, 2003 that chronicled the buildup to the latest US invasion of Iraq. She has edited the journal *Chain* with Jena Osman for the last twelve years and with nineteen other poets she has been an editor of the collectively run and collectively funded *Subpress*.

SPT Board President, David Buuck will lead an informal interview and Q & A session with Kristin & Juliana after the reading.

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>

<<http://www.sptraffice.org/html/directions.htm>>

We'll see you on Saturdays in April 2008!

Dana Teen Lomax, Interim Director
Small Press Traffic
Literary Arts Center at CCA
1111 -- 8th Street San Francisco, CA 94107



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

and out new blog: www.smallpresstraffice.blogspot.com

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

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460. **Anny Ballardini**

Re: Flower Plant name query

Thu 27 Mar 2008

Thank you Joanie!

The Lupines! That's what I was looking for... here is a beautiful picture on wikipedia:

<http://en.wikipedia.org/wiki/Lupin>

On Wed, Mar 26, 2008 at 11:23 PM, Mackowski, Joanie (mackowje) <[REDACTED]> wrote:

Hi: are you in California? I ask b/c ceanothus is largely there. But you're not talking about ceanothus: an inverted candelabra: is it a lupine, which are blooming in CA now: is it large, 4 to five feet tall, with emphatically lobed leaves (spikey, like hands), and upright blooms, which are composed of multiple pea-like blooms? Lupine is in the legume family, and its flowers look kind of like sweet-pea flowers on steroids. Happy identifying!

j

.....

*Joanie Mackowski, PhD
Assistant Professor
English & Comparative Literature
Office: McMicken 22C
University of Cincinnati
PO Box 210069
Cincinnati, OH 45221-0069
Tel 513/[REDACTED]
Fax 513/[REDACTED]
[REDACTED]*

<http://homepages.uc.edu/~mackowje> <<http://homepages.uc.edu/%7Emackowje>>

*From: UB Poetics discussion group on behalf of Aryanil Mukherjee
Sent: Tue 3/25/2008 8:14 PM
To: [REDACTED]
Subject: Re: Flower Plant name query*

Stephen

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Behalf Of Stephen Vincent

Sent: Tuesday, March 25, 2008 5:15 PM

To:

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This morning I found the plant with other such plants - some had raspberry

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Thanks in advance, and, as a reward, I will be happy to send a copy of the

repaired poem, even post the corrected version on my blog. I would post a jpeg of the culprit on my blog, but the worn-out camera went in for much need repair.

Honestly, perhaps like Spicer, I am trying real hard to put the real flower

in a real poem!

Stephen V

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

--

Anny Ballardini

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

<http://www.fieralingue.it/modules.php?name=poetshome>

<http://www.moriapoetry.com/ebooks.html>

I Tell You: One must still have chaos in one to give birth to a dancing star!

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461. **Anny Ballardini**

my review

Thu 27 Mar 2008

Very proudly on Jacket, thanks to Pam Brown (it goes without saying, to John Tranter) and to Eileen Tabios' artwork:

<http://jacketmagazine.com/35/r-tabios-rb-ballardini.shtml>

--

Anny Ballardini

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

<http://www.fieralingue.it/modules.php?name=poetshome>

<http://www.moriapoetry.com/ebooks.html>

I Tell You: One must still have chaos in one to give birth to a dancing star!

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462. **Jim Andrews**

Talk this Friday in Vancouver

Thu 27 Mar 2008

I'm giving a talk at Capilano College in Vancouver on Friday March 28, 11am - 12:20pm, in Birch 125. I'll be showing a few works. Especially 'On Lionel Kearns' (<http://vispo.com/kearns>).

Hope to see you there.

ja

more info:

http://www.capcollege.bc.ca/programs/culturenet/News_and_Events.html (it says it's open to Cap College folks, but I'm sure they'll squeeze you in if you're not a student, faculty, or staff).

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

Howard Clurman Poetry Series at Stell Adler Studio of Acting

Thu 27 Mar 2008

The Harold Clurman Poetry Reading Series presents

Ravi Shankar, Alfred Corn

Thursday March 27, 2008 @ 6:30pm

THIS EVENT IS FREE

To make a reservation Contact the Stella Adler Studio of Acting

Ravi Shankar

Ravi Shankar is Associate Professor and Poet-in-Residence at Central Connecticut State University and the founding editor of the international online journal of the arts, *Drunken Boat*. He has published a book of poems, *Instrumentality* (Cherry Grove, 2004), named a finalist for the 2005 Connecticut Book Awards, and along with Reb Livingston, a collaborative chapbook, *Wanton Textiles* (No Tell Books, 2006). His creative and critical work has previously appeared in such publications as *The Paris Review*, *Poets & Writers*, *Time Out New York*, *The Massachusetts Review*, *Fulcrum*, *McSweeney's* and the *AWP Writer's Chronicle*, among many others. He has taught at Queens College, University of New Haven, and Columbia University, where he received his MFA in Poetry. He has appeared as a commentator on NPR and Wesleyan Radio and read his work in many places, including the Asia Society, St. Mark's Poetry Project and the National Arts Club. He currently serves on the Advisory Council for the Connecticut Center for the Book, reviews poetry for the *Contemporary Poetry Review* and along with Tina Chang and Nathalie Handal, is co-editing an anthology of contemporary South Asian, East Asian Poetry, entitled *Language for a New Century*, due out with W.W. Norton & Co. in Spring 2008.

Alfred Corn

Alfred Corn is the author of nine books of poems, including *Stake: Selected Poems, 1972-1992*, which appeared in 1999, and a new collection of poems, titled *Contradictions*, which appeared with Copper Canyon Press in 2002. He has also published a novel, *Part of His Story*, and a collection of critical essays titled *The Metamorphoses of Metaphor*. He has received Guggenheim and NEA fellowships, an Award in Literature from the Academy and Institute of Arts and Letters, a fellowship from the Academy of American Poets, and the Levinson Prize from *Poetry* magazine. For many years he taught in the Graduate Writing Program of the School of the Arts at Columbia and has held visiting posts at UCLA, the University of Cincinnati, Ohio State University, Oklahoma State, Sarah Lawrence, Yale, and the University of Tulsa. A frequent contributor to *The New York Times Book Review* and *The Nation*, he also writes art criticism for *Art in America* and *ARTnews* magazines. In 2001 Abrams published Aaron

Rose Photographs, for which he supplied the introduction. In October 2003 he was a fellow of the Rockefeller Study and Conference Center at Bellagio, and for 2004-2005, he held the Amy Clampitt residency in Lenox, Massachusetts. In 2005-2006, he lived in London, teaching a course for the Poetry School, and one for the Arvon Foundation at Totleigh Barton, Devon. In 2007 he directed a poetry week at Wroxton College in Oxfordshire. He now lives in Hudson, New York.

Ravi Shankar
Poet-in-Residence
Editor, Drunkenboat.com
Associate Professor
CCSU - English Dept.
[REDACTED]
[REDACTED]

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464. **Adam Fieled**
PFS Post: Mary Biddinger
Thu 27 Mar 2008

Check out three excellent poems from Mary Biddinger of Akron, Ohio (formerly of Chicago), and author of "Prairie Fever" (Steel Toe, 2007) on PFS Post:

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

Mary is also editor of Barn Owl Review, which debuted at AWP '08...

Also currently on PFS: Matina Stamatakis, Tony Trigilio, Mary Walker Graham, and many more...

On Stoning the Devil: Roland Barthes, soft rock, rock and roll hall of shame, Basil Bunting, John Milton, Gustav Klimt, APR, and much more:

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

Stempleman review in Jacket:

<http://www.jacketmagazine.com/35/r-stempleman-rb-fieled.shtml>

Books!

"Opera Bufo"

<http://www.lulu.com/content/1137210>

"Beams"

<http://www.blazevox.org/ebk-af.pdf>

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

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465. **Alexander Jorgensen**

Light of Unity Festival (Philadelphia) - Alexander Jorgensen - March 29

Thu 27 Mar 2008

Light of Unity Festival

Saturday, March 29th from 12:00 to 5:00 p.m.

Celebrating diversity and artistry through
poetry, fiction, music, spoken word, creative non-fiction...

Hosted by Tamara Oakman and Book Corner

Book Corner, [REDACTED]

311 North 20th Street (just north of the Parkway)

Philadelphia, PA 19103

<http://www.citypaper.net/articles/2008/03/27/light-of-unity>

<<http://www.citypaper.net/articles/2008/03/27/light-of-unity>>

<http://www.libraryfriends.info/unityfest.php>

<<http://www.libraryfriends.info/unityfest.php>>

<http://alexanderjorgensen.com>

--

<http://www.fastmail.fm> - The way an email service should be

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466. **Alan Sondheim**

another world

Thu 27 Mar 2008

another world

something burnishes and cuts through the iron world. something rusts.
something grapples with something else. serrated edges grasp something.
something topples and falls with a sound. something skitters to a stop.
something plummets to the ground. something slips out from something.
something stops something moving. something rises. something breaks
something else. something shudders to a halt. something grinds to a halt.
something wobbles. something is held in place. something crumbles. something
cracks. something fissures. something rolls against something. something is
turned over. something turns around. something stops moving. something

grapples with something. something crawls up. something sinks. something dries out. something is carried somewhere. something glistens. something is wet. something bakes in the heat. something freezes in the cold.

something burnishes and cuts through the iron world. rusts. grapples with else. serrated edges grasp something. topples falls a sound. skitters to stop. plummets ground. slips out from stops moving. rises. breaks shudders halt. grinds wobbles. is held in place. crumbles. cracks. fissures. rolls against turned over. turns around. crawls up. sinks. dries out. carried somewhere. glistens. wet. bakes heat. freezes cold.

<http://www.alansondheim.org/birthing3.jpg>

<http://www.alansondheim.org/birthing4.jpg>

<http://www.alansondheim.org/birthing5.jpg>

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467. **Evan Munday**

NY Readings for Jen Currin

Thu 27 Mar 2008

Dear New York friends,

Former Poetry Editor for Hayden's Ferry Review and Associate Editor for Nightboat Books, Jen Currin is bringing her new book *Hagiography* to New York. *Hagiography* is a fascinating new spin on the surrealist image, transforming the bizarre aspects of everyday life into something resembling urban fairy tales.

While in New York, Currin will be reading at two separate reading series in early April. Information is below. Thanks!

For more information on *Hagiography*, visit www.chbooks.com.

April 4 - Jen Currin at the Earshot Reading Series

Jen Currin visits New York City to read at the popular Earshot Reading Series. Also on the bill are Alexandra Wilder, Brian Carey Chung, Anna Carey and Julie Limbaugh.

Visit www.earshotnyc.com for more details.

Earshot Reading Series

featuring Jen Currin, Alexandra Wilder, Brian Carey Chung, Anna Carey and Julie Limbaugh

Friday, April 4, 2008

The Lucky Cat, 245 Grand Street

Brooklyn, NY

8:00 p.m.

\$5 (includes one free drink)

April 7 - Jen Currin at Library Lounge at the Telephone Bar

Jen Currin reads at the Library Lounge, a weekly reading series at the Telephone Bar (149 Second Avenue) presented by We Three Productions. Also reading are Philippe Jackson, Linda Lerner and Jeremiah Birnbaum.

Library Lounge Readings

featuring Jen Currin, Philippe Jackson, Linda Lerner and Jeremiah Birnbaum

Monday, April 7, 2008

The Telephone Bar, 149 Second Avenue

New York, NY

8:00 p.m.

'Jen Currin's Hagiography is a delight for the reader's heart and mind - haggios, meaning sacred, plus graphein, to write. One lovely poem after another guides us through what holds us like a light.' - Robin Blaser

'Currin's language is not so much surreal as it is devoted to the strangeness of what really happens to bodies and selves in the world ... this book is a conversion narrative ... it is a story of how we believe language can change and how we believe change can speak.' - Aaron McCollough, author of Little Ease and Double Venus

Yours,

Evan

Evan Munday

Publicist

Coach House Books

401 Huron St. (rear) on bpNichol Lane

Toronto ON, M5S 2G5



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468. **Gabriel Gudding**

Rose Romano - contact information

Thu 27 Mar 2008

Does anyone have contact information, or any info, about Rose Romano -- who used to be, and maybe still is, from Oakland and who edited La Bella Figura?

With fingers crossed,
Gabe

[↑ Contents](#)

469. **mIEKAL aND**

Fwd: [spidertangle] Anna Alchuk, Avantgarde Russian poet and artist, missing in Berlin

Thu 27 Mar 2008

Begin forwarded message:

From: [REDACTED]
Date: March 27, 2008 10:25:43 AM CDT
To: [REDACTED]
Subject: [spidertangle] Anna Alchuk, Avantgarde Russian poet and artist, missing in Berlin
Reply-To: [REDACTED]

http://news.aol.com/story/_a/berlin-police-russian-artist-condemned/n20080327083209990028
Very disturbing news about somebody I met in Moscow in October 07. Anna Alchuk is an outstanding poet & artist, who continues traditions of Russian Futurism today. More about her - <http://www.culturebase.net/artist.php?1301>

i.s.

[↑ Contents](#)

470. **Ian Randall Wilson**

The Mobile Novel

Thu 27 Mar 2008

Day 19 of The Mobile Novel.

I started off with any kind of random short idea that came to me.? But starting with episode 4, the piece seems to be coalescing around a specific character and situation.? Sometimes there's a soap opera structure to these things; that's what I'm discovering.

mobilenovel.blogspot.com

Ian Wilson

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471. **Peter Ciccariello**

Re: my review

Thu 27 Mar 2008

Wonderful piece Annie, congratulations!

- Peter Ciccariello

On Thu, Mar 27, 2008 at 3:18 AM, Anny Ballardini <[REDACTED]> wrote:

Very proudly on Jacket, thanks to Pam Brown (it goes without saying, to John

Tranter) and to Eileen Tabios' artwork:

<http://jacketmagazine.com/35/r-tabios-rb-ballardini.shtml>

--

Anny Ballardini

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

<http://www.fieralingue.it/modules.php?name=poetshome>

<http://www.moriapoetry.com/ebooks.html>

I Tell You: One must still have chaos in one to give birth to a dancing star!

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472. **Research**

Please post

Thu 27 Mar 2008

The Newberry Library, an independent research library located in Chicago, IL, offers long-term and short-term fellowships to scholars who work primarily in the humanities. This year we have joined with the Poetry Foundation to offer a new short-term fellowship to poets and scholars of American Poetry. Please see below for a more thorough description of the award. * **Poetry Foundation/Newberry Library Fellowship in American Poetry*

This short-term fellowship is for working poets and scholars of American poetry. Preference will be given to poets who want to draw upon the Newberry's collections as part of the creative process. The tenure of the fellowship may be one or two months. The amount of the award is generally \$1600 per month. The fellowship is open to United States citizens only. Any American */poet/* with a record of publication is eligible to apply; we welcome applications both from poets residing in the Chicago area and from those who live elsewhere in the United States. */Historians/* or */critics/* /should hold a

Ph.D. or other terminal degree or be Ph.D. candidates, and must reside outside the Chicago area.

Application due date is June 1st. For more information or to download application materials, visit our Web site at <http://www.newberry.org/research/felshp/fellowshome.html>. If you would like materials sent to you by mail, write to Committee on Awards, 60 West Walton Street, Chicago, IL 60610-3380. If you have questions about the fellowships program, contact [REDACTED] or [REDACTED].

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473. **Larry O. Dean**
Fixx Reading Series

Thu 27 Mar 2008

Hi all,

If you're in Chicago, and looking to brave our slushy weather early tonight, I'll be reading at Amy Guth's Fixx Reading Series, along with Cris Mazza and Laura van Prooyen. Full disclosure here:

<http://guthagogo.com/fixxreadings.html>

Hope to see you there!

Best,
LOD

<http://larryodean.com>
<http://myspace.com/larryodean>
<http://larryodean.blogspot.com>

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474. **Nic Sebastian**
ten questions on publication - Edward Byrne

Thu 27 Mar 2008

<http://verylikeawhale.wordpress.com/2008/03/27/ten-questions-2-edward-byrne/>

All best,

Nic Sebastian<http://verylikeawhale.wordpress.com>=

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475. **David A. Kirschenbaum**

Now Online: The Brenda Issue, a Boog City Closet Classic

Thu 27 Mar 2008

Issue 11, November 2003

The Brenda issue

<http://welcometoboogcity.com/boogpdfs/bc11.pdf>

featuring:

◁Music editor Jon Berger on Brenda Kahn, Brenda Lee, Brenda Strong, and Brenda Weiler

◁Joel Lipman reviews Brenda Starr: Girl Reporter

◁Jonathan Skinner reviews Brenda Coultas' A Handmade Museum

◁Kristen Hanlon on Brenda Hillman and Patricia Dienstfrey's The Grand Permission: New Writings on Motherhood and Poetics

◁poems from:

Brenda Bordofsky, Brenda Coultas, Brenda Hillman, and Brenda Iijima

◁art from Brenda Iijima

and non-Brenda content:

◁Small press editor Jane Sprague on James Meetze's Tougher Disguises Press

◁Nancy Seewald's Eating Well on a Lousy But Steady Income on Itzocan Café

◁editorial on Elliott Smith

--

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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476. **Poetry Project**

Events at The Poetry Project March/April

Thu 27 Mar 2008

Here's what's happening at The Poetry Project next week. Maybe we'll see you here?

Monday, March 31, 8 PM

Ellen Baxt & Martha Oatis

Ellen Baxt's first full-length book, *Analfabeto / An Alphabet*, was published by Shearsman Books in June. She has four chapbooks: *Since I Last Wrote*, *Tender Chemistry*, *The day is a ladle* and *Enumeration of colonies is not EPA approved*. Her poetry has appeared in *Cross Cultural Poetics / Streetnotes*, *How2*, the tiny and foursquare, and is forthcoming in the *Outside Voices Younger Poets Anthology*. She teaches writing, dance and theater in New York City public schools. She lives in her hometown of Brooklyn. Martha Oatis is the author of *from Two Percept* (Portable Press at Yo-Yo Labs) and two unpublished manuscripts, *Forest Trace* and *Metaphysics Continued*. Other poems have appeared in *Aufgabe* and *EOUGH*. She recently began studying Traditional Chinese Medicine at The New England School of Acupuncture. She lives in Providence.

Wednesday, April 2, 8 PM

Judith Goldman & DglsN. Rthsjchld

Judith Goldman is the author of *Vocoder* (Roof Books 2001) and *DeathStar/Ricochet* (O Books 2006). She was a coeditor in the Krupskaya Collective from 2002 through 2004 and coedits the annual anthology *War and Peace* with Leslie Scalapino. She currently teaches at the University of Chicago, as a Harper Schmidt Fellow. The Poet DglsN.Rthsjchld believes that you either do or do not know who he is. He does not believe that anyone will be convinced to attend his reading based on either the number of books that he has published or poetry readings he has organized. However, he hopes that you will come based upon the recommendations of others. Thus: he says, without any qualifications, that Bill Luoma, Jennifer Moxley & Anselm Berrigan would urge you to go. Without a doubt, Pierre Joris, Juliana Spahr & Steve Evans would agree. Tina Darragh would enthusiastically suggest that you attend. Neither Ron Padgett nor Ron Silliman would be surprised if you said you were coming. & Rod Smith might ask you to say hello. Finally, if you have been convinced by these proposed testimonials, but still wonder who DglsN.Rthsjchld is; you have surely seen him, at the New Year's Marathon, bustling about.

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

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

The Poetry Project is located at St. Mark's Church-in-the-Bowery
131 East 10th Street at Second Avenue
New York City 10003
Trains: 6, F, N, R, and L.



www.poetryproject.com

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

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

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

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477. **amy k**

TOMORROW NIGHT

Thu 27 Mar 2008

* MiPOesias presents*

* *

~~ MULLEN, VOLPERT, & POE ~~

* *

Friday, March 28th @ 7 p.m.

* *

*Stain Bar - Williamsburg , Brooklyn *

* *

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\*LAURA MULLEN\* is a Professor at Louisiana State University . She is the author of five books: three collections of poetry and two hybrid texts. Her most recent book is the hybrid text murder mystery, \*Murmur\* (futurepoem 2007). Prizes for her poetry include Ironwood's Stanford Prize, and she has been awarded a National Endowment for the Arts Fellowship and a Rona Jaffe Award, among other honors. Recent poems have appeared or are forthcoming in \*Octopus, 1913, New American Writing, the Denver Quarterly,\* and elsewhere. Recent prose has been collected in \*Civil Disobediences: Poetics & Politics in

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[[http://www.mipoesias.com/2007/mullen\\_laura.htm](http://www.mipoesias.com/2007/mullen_laura.htm)]

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478. **amy king**

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[REDACTED]

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--0-321420695-1206657108=:93739--

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Deborah's current projects include finding a publisher for *Elements*—her poetry collection based on the periodic table—and completing a short fiction collection entitled *Event Landmarks*.

Deborah was born a military brat in Del

Rio, Texas and has lived throughout the United States and abroad. After her undergraduate studies, she worked for almost ten years in businesses including hostel clerk and bartender in Paris, environmental activist in Austin, a waitress in Taos, engineering assistant at Oregon Steel Mill in Portland, editor and international program manager in Seattle, and educator in Washington state and New York. Deborah Poe currently teaches at Binghamton University where she will receive her doctoral degree in May 2008. Her Master of Arts is from Western Washington University.

~~~~~

STAIN BAR

766 Grand

Street Brooklyn, NY 11211

(L train to Grand Street Stop, walk 1 block west)

718/

Hope you'll stop by!

Amy King

Blog

<http://amyking.wordpress.com/>

Faculty Page

<http://faculty2.ncc.edu/kinga>

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.

http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ

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482. **Chad Sweeney**

Introducing AN ARCHITECTURE by Chad Sweeney

Thu 27 Mar 2008

Hi folks, I'm new to the list. Please, allow me to introduce my new book from BlazeVOX, AN ARCHITECTURE, a book-length poem in 56 fragments. Big thanks to Geoffrey Gatza, a work llama and poetry hero. It's available from BlazeVOX, SPD or Amazon. I live in San Francisco and coedit Parthenon West Review: <http://www.parthenonwestreview.com/>

The first reviews of An Architecture:

Eileen Tabios at Galatea Resurrects #9:

<http://galatearesurrection9.blogspot.com/2008/03/architecture-by-chad-sweeney.html>

and Barbara Jane Reyes at poeta y diwata:

<http://bjanepr.wordpress.com/2008/01/03/quick-thoughts-on-a-couple-of-sweeneys/>

Verse Magazine review of the chapbook A MIRROR TO SHATTER THE HAMMER from Tarpaulin Sky:

http://versemag.blogspot.com/2006/12/new-review-of-chad-sweeney_07.html

Blessings,

Chad Sweeney

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483. **CA Conrad**

Bowen, Currin, McCarthy in Philly, or WATCH/LISTEN ONLINE...

Thu 27 Mar 2008

Philadelphia's OLDEST independent bookstore now lets you watch and/or listen to events online

Jeremiah Bowen

Jen Currin

Pattie McCarthy

APRIL 6TH, 4PM

details for reading at

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

TO WATCH/LISTEN ONLINE

go to:

<http://www.robinsbookstoreonline.com>

at time of the reading (EASTERN STANDARD TIME)

and if we're a LITTLE late hang in there,

we're not so good at starting on time

I don't know why

but we never do

(these readings are not archived, so if you want to watch
online it must be in real time)

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484. **Alexander Jorgensen**

Black Robert Journal - ONLINE - Submissions Request

Fri 28 Mar 2008

The newest most engaging international arts journal on the web, or some have said.

Featuring:

Cralan Kelder

Ed Schenk

David-Baptiste Chirot

Bonnie MacAllister

and

Subhashis Gangopadhyay

<http://www.black-robert-journal.com>

<http://alexanderjorgensen.com>

--

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

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

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485. **Alan Sondheim**

notes (final) for NSF workshop on literature and programming

Fri 28 Mar 2008

notes (final) for NSF workshop on literature and programming

<http://www.alansondheim.org/nsf2.mp4> (large but worth it, an example of the recent work w/ sync sound - to be played at the beginning of the talk - apologies

for bad compression, but wanted to keep the file somewhat within reach)
(hopefully)

I'll try to keep this short -

i.

I want to generalize writing and coding as inscription, and emphasize that the world as we know it is already inscribed, encoded and decoded. The lifeworld isn't analogic and/or mute; it's discrete and presencing. It's discrete because we deal with symbols in order to communicate; we're sending signs or tokens back and forth, very rarely the physical objects of our desire.

One way of thinking about this is in terms of filtering. The usual model of information, transmitter through receiver (with stuff of all sorts in the middle channel) implies that there is a form of coherency and, if not comprehension, at least "mutual orientation of cognitive domains," between sender and receiver. I'd argue that this orientation occurs through filtering which is always present, fuzzy, and possessing a political economy of its own (think of Pribram's "retinal knowledge" for example, the neural processing that occurs in the retina before signals are sent from the eye to the brain).

Filtering isn't active or passive, inscribed or inscribing, and information itself is non-existent, nothing, a form of particulate matter with an ontology derived from organisms and apparatus.

Once we start (or end) here, "creative" writing splits; on one hand it becomes writing - that's spelled with a "y" - a state of material transformation, transmission, and reception; and on the other, it becomes malleable, a spew interpreted as symbols. Here is the moment of creative freedom which also splits - on one hand into or through unbounded, rule-less 'creative' writing, drawn from an organism's interior - and on the other, a fuzzy collocation of coding, languages, kludges, protocols, drawn equally from interior impulse and external restraints (economic, etc.) or goals that may be transformed in the process of inscription.

(I want to note that in the work I'm doing here at the Virtual Environments Laboratory, I've been exploring visual configurations or inscriptions, configurations in which spaces, avatars, and objects interact in uncanny ways, simultaneously malleable and protocol-driven:

Working within the visual and time-based register, static and dynamic processes blur into one another. We can temporally code a tableau, moving performers during slow-scan in much the same manner as characters appearing at both ends of a panoramic photograph. We can also move them in terms of depth, and we can create an interactive diorama in which the viewer enters and meanders, reconstructing the original sequence of events. We can also combine

a tableau with encoded and restructured motion-capture behaviors, using avatars or mannequins circulating among the diorama elements, as "tourists" among ruins - in this manner there are several interlocking layers of interpretation, the viewer in the midst of them.

With the aid of 3-dimensional laser scanning, we can present abject elements as if they were interior projections of the "tourists" themselves, and it's not far from this that the potential for a 4-dimensional reading or interpreting (seeing, witnessing) of 3-dimensional object _interiors_ occurs. The result is a 5-dimensional manifold as cultural object, cultural abject. The possibilities for exploration are enormous here, a kind of pure escapism of dialog, narrative, arousal, creation and annihilation, in which ultimately nothing happens, no one gets hurt.

So this leads to another direction I'll just mention briefly - thinking of creative writing as a kind of inscribing in any medium at all. We can then talk about creative inscription, creative coding, whatever, emphasizing a "new media" approach to all of this, rather than thinking of electronic literature, e-literature, interactive writing, etc.)

To misquote the physicist David Finkelstein, one might consider programming as fucking with/in a universe of abstracted ontologies, and creative writing as masturbation-fantasy, moving just about anywhere, anywhen. Both, however, have inscription and filtering in common and neither presents or is pure 'presence' within the world. On the other hands, both meander among rules, although with differing obeisance, and both have, at their core, a freedom that is as absolute as anything gets.

How can this be useful pedagogically? In terms of creative writing, the answer is, I believe, to think of texts as both intentional, cohering, and as material objects which are always already filtered; this leads to thinking about filtering and different forms of filtering as creative writing practice. In terms of programming, not being a programmer (but working with programmers), I'm not sure; I'd argue that, for an outsider, filtering appears at the interstices or liminal spaces between program and framework (inputs, outputs, interfaces, hardware (in the traditional sense, and in the sense of information-laden substance), and so forth). And I'd want to look at the phenomenological horizons of programming, not only through this filtering, but also within programs and programming in general: Where is the programmer in the midst of her subroutine? And where is the freedom then/there?

I do want to note one final thing here - that I'm placing too much emphasis on specificity, the discrete. One of the directions I've been exploring at the VEL is to consider the _abject_, which remains indeterminate and close to analogic substance - something "gooey," not "GUI," for example. It's here that we

humans can explore the world which refuses discrete curtailment, which abjures communication.

ii.

Some parallels between poetry and code (very underdeveloped section)

1. Both treat language as a material with "additional," even surplus, structure in relation to presumably normative prose. In other words, poetry works with tropes such as rhyme, rhythm, "resonance," metaphor, metonymy, etc. - all the devices of rhetoric that appear linguistic "material" - acoustic or page/screen/etc. - on a meta- or object- level, just as codework works with protocols, elements extraneous to the surface meaning, but inextricably entangled with it. 2. Both are "writerly" texts in the sense that, in order to read them, additional work (meta, interiority) is required that's not required of standard prose. 3. One might say that standard prose possesses subtexts in the sense of "underlying meanings" that encompass paragraphs, chapters, entire works - while the subtexts of codework and poetry are also on the level of letters, words, sentences, and so forth. I remember the Mirror of Composition saying that "A poem is a sentence with flavour." (rasa). That applies. 4. On a practical level, the communities of practitioners intersect - Vincent Cerf has poetry in the RFC, there are Perl poems, and there are poets who work through concepts of programming, such as Catherine Daly.

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486. **blacksox**

Central Florida Book & Music Festival

Fri 28 Mar 2008

The Jack Kerouac Writer in Residence Project presents:

The 2008 Central Florida Book & Music Festival

Friday and Saturday, March 28th and 29th

***** Friday, March 28th, be part of the scene at Uptown Altamonte Eddie Rose Waterfront Amphitheater at Cranes Roost Park and enjoy a FREE live concert featuring the David Amram Jazz Quartet, 7:00pm until 9:00pm, and special guest Ben Alba, author of *Inventing Late Night*.

Venue Information:

Eddie Rose Waterfront

Amphitheater at Cranes Roost Park

247 Cranes Roost Blvd.

Altamonte Springs, FL 32701

Saturday, March 29th, re-live the NYC of the 1950s with a 12:00, noon,

luncheon. Seating begins at 11:00AM and show begins at noon. Admission cost is \$30 which includes lunch and play.

Southern Winds Theatre presents: An Evening with Jack Kerouac - End of the Roadwritten by Steve A. Rowell and David A. McElroy. Directed by Marylin McGinnis. Rowell and McElroy bring Kerouac's brilliant, yet tortured life to the stage in this demonstrative one-man show. McElroy, portraying Kerouac takes "the spotlight" that illuminates Jack's life as the road experience it was, and how he only wanted to observe and write those observations.

After the play: A performance commemorating the 1st ever Jazz Poetry Concert of 1957 by David Amram and Jack Kerouac - re-created by the David Amram Jazz Quartet.

Venue Information:

Holiday Inn Altamonte Springs

For tickets order online at Southern Winds Theater site or RSVP to this email or just show up at the last minute

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

For information regarding any of these events contact [REDACTED]

For even more information

www.kerouacproject.org

www.davidamram.com

www.uptownaltamonte.com

But Wait There's More!!! UCF Events

Monday the 31st - Library room 511, 2:00 PM Roundtable about Kerouac and the Beats to be hosted by the Library. David will read from his book on the Beats and discuss the significance of the 50th anniversary of Dharma Bums.

Tuesday the 1st - Library room 223, 7:00 PM Screening of Pull My Daisy, the short film narrated by Jack Kerouac and scored by David Amram with a short presentation about the making of the film and a Q/A session.

Thursday the 3rd - Reflection Pond, tentatively scheduled for 7:00 PM An Evening Affair with music...David would like to use this time to improvise with music students...also plan to ask Sigma Tau Delta if they want to read selections of Kerouac's works with David's accompaniment.

Russ Golata

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487. **Andrew Lundwall**

SCP Presents Tomaz Salamun's "Curtis Harnack Wrapped Me in a Shawl"

Fri 28 Mar 2008

Tomaz Salamun's e-chap "Curtis Harnack Wrapped Me in a Shawl" is up at SCP <http://scantilycladpress.blogspot.com>

from Tomaz Salamun's "Curtis Harnack Wrapped Me in a Shawl": poetry must be made of music, moths! I buried my soul in the sand so it would lie there for a while to hide and get crust, to be made safe so the devil when he bites will slide with his teeth giants' anthems, covered shoulders I chopped off my hair, toes, black thresholds of paintings I fodder princes, I don't touch hunting grounds I die in front of senators, among burning geese I have strong blood, plenty in stock I grease my mouth with soap to make them shriek if my shadow falls on a shiny metal object I throw myself on it until I warm it I don't leave it if the sun will pass through the door before the great winters I'm saved bury me at the lonely place, the grave should be circled by crosses let me rest so that the time will be seen my hair and toes should be stored in sealed polyvinyl bags

Tr. by Michael Taren & the author

_____ In a rush? Get real-time answers with Windows Live Messenger.
[http://www.windowslive.com/messenger/overview.html?ocid=TXT_TAGLM_WL_Refresh_realtime_042008=](http://www.windowslive.com/messenger/overview.html?ocid=TXT_TAGLM_WL_Refresh_realtime_042008)

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488. **Daniel Godston**

Deidra Greenleaf Allan, Daniel Godston, and Cris McCreary poetry reading at Robin's Bookstore

Fri 28 Mar 2008

Please join us for a poetry reading with Deidra Greenleaf Allan, Daniel Godston, and Cris McCreary, at Robin's Bookstore in Philadelphia

6 p.m. on Friday, April 18

Deidra Greenleaf Allan Deidra's interest in poetry began early. She wrote her first poem at the age of 8 and submitted her first poem to the New Yorker at the age of 17. Needless to say, soon after, she received her first rejection. In 1997, after more than 20 years of doing professional writing and public relations, Deidra returned to her creative roots. Taking a leave of absence from work, she attended Vermont College, where she completed her MFA in January 2002. In

2001 she was selected as Montgomery County Poet Laureate in a competition judged by Robert Hass. Also that year, she received a Leeway Emerging Artist Award and was nominated by Vermont College for the Modern Poetry Association's Ruth Lily Fellowship. In 2002, she was a finalist for a Pew Fellowship in poetry. Her poems have appeared in American Poetry Review, Aurelian, Mad Poet's Review, Poetry Miscellany, Puerto del Sol, Schuylkill Valley Journal of the Arts, West Branch (fall 2007), and Wind Magazine.

Daniel Godston Daniel Godston teaches at Snow City Arts Foundation, The Center for Community Arts Partnerships, and at Columbia College Chicago. His writings have appeared in Chase Park, Versal, Drunken Boat, 580 Split, Kyoto Journal, Eratica, Moria, after hours, and other print publications and online journals. His poem "Mask to Skin to Blood to Heart to Bone and Back" was nominated by the editors of 580 Split for the Pushcart Prize. In February 2007 he curated the Forth Sound Back event, in the Red Rover Series. He works with the Borderbend Arts Collective to organize the Chicago Calling Arts Festival.

Chris McCreary Chris McCreary is co-editor of ixnay press (www.ixnaypress.com) and the author of two books of poems, Dismembers and The Effacements. He has reviewed poetry and fiction for venues such as Rain Taxi, Review of Contemporary Fiction, and The Philadelphia Inquirer, and he teaches English at a private high school in the Philadelphia area.

Robin's Bookstore
108 South 13th Street
Philadelphia, PA 19107

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

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489. **Sharon Mesmer/David Borchart**
The Summer Writers Colony at the New School

Fri 28 Mar 2008

Dear friends,

I'm writing to tell you about the Summer Writers Colony at the New School, a very unique and very intense three-week program which grants six credits and provides an MFA-type experience for students of poetry, fiction, and nonfiction. Students participate in daily workshops with established poets and fiction writers, as well as literary salons and discussions with renowned visiting writers, sessions with magazine and book editors, readings, a literary walking tour, and a practicum in fine-art book printing. And with ample housing opportunities available, students can become truly immersed in New York City's literary world. The SWC runs from June 2 through June 20, 2008.

This summer's visiting writers include novelist Russell Banks, discussing his book *The Reserve*; Bruce Coville discussing *Into the Land of the Unicorns*, *Skull of Truth*, *My Teacher Flunked the Planet* and the picture book *Romeo and Juliet*; 2007 National Book Award finalist Lydia Davis discussing *Varieties of Disturbance*; New York Times Notable Book author Honor Moore discussing *The Bishop's Daughter*; celebrated essayist Philip Lopate discussing *Getting Personal*; National Book Critics Circle finalist poet Major Jackson discussing *Hoops*; and Pulitzer Prize-winning poet Paul Muldoon. Previous visiting writers have included John Ashbery, Billy Collins, Mary Gaitskill, Adam Haslett, Edward P. Jones, Rick Moody, Joyce Carol Oates, James Tate, and Cólín Toibín.

The workshop faculty includes Deborah Brodie, Douglas Martin, Madge McKeithen, Sharon Mesmer, Kathleen Ossip and John Reed.

If you know of someone who might benefit from this fascinating immersion in writing, literature and the literary life, kindly pass this information on. For questions, or if you yourself are interested, feel free to contact Luis Jaramillo, Associate Chair of the Writing Program at [REDACTED] or [REDACTED], extension 2346

For more information go to: www.newschool.edu/summerwriters

I've taught in this program for several years, and I can honestly say it's well worth the time and money!

Sincerely,
Sharon Mesmer

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490. **Daniel Godston**
Painted Ghost Rhythm show
Fri 28 Mar 2008

Painted Ghost Rhythm

Steve Cohn -- shakuhachi, keyboards
Steve Dalachinsky -- poetry
Briggan Krauss -- alto saxophone
Dan Godston -- trumpet
Tom Zlabinger -- upright bass

11 p.m. on Saturday, April 19
Stain Bar
766 Grand Street
Brooklyn
718/[REDACTED]
(L to Grand, one block west)

www.stainbar.com/
www.thestevecohn.com
www.briggankrauss.com/

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491. **Anna Vitale**

parties & submissions in southeastern michigan

Fri 28 Mar 2008

If anyone is cruising through Ypsilanti, MI, you should stop by this party on April 5th at the Dreamland Theatre for textsound.org with Joel Levis, Christine Hume and James Marks, Barrett Watten, and Viki.

textsound: an online audio publication is also accepting submissions for its next issue. please see the website for more details. textsound.org

We're putting Michigan back on the map--oh, it's already there with pictures of foreclosed houses. Oh, there's a mitten with a poem inside!

Anna Vitale

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492. **Rob McLennan**

new from above/ground press; PFYC #10

Fri 28 Mar 2008

Edited & compiled & typeset & paid for by rob mclennan, in Edmonton AB
March 2008; The Peter F. Yacht Club #10, "in by one, out by four"

\$5 / +\$2 for postage/shipping

above/ground press subscribers rec' a complimentary copy

with new writing by:

Jeff Carpenter

Trisia Eddy

Lainna Lane

+ rob mclennan

This issue comes out of an informal writing/social group that the four of us (all, but for myself + Lainna, completely unaware of each other previously) started within weeks of my arrival in Edmonton, coming together slowly from mid-September, 2007. The title makes reference to a previous publication of four poets in roughly the same format, in by one, out by four (suggesting just how quickly the little publication was put together) in Edmonton in 1980, featuring

the poetry of then-Edmonton poets Douglas Barbour (the only one still here), George Melnyk (now in Calgary), Monty Reid (now in Ottawa) and Stephen Scobie (now in Victoria, BC). This little publication is dedicated to them -- rob mclennan, March 08, Edmonton AB..

Jeff Carpenter is currently acting as Acting Director of the Alberta Research Group. National Anther is a sequence of acrostics using ten lines from Michael Palmers First Figure (1984). Several other constraints were built in to play off the book/folio form whilst riffing off some unlikely couplings from Canadian literature (and beyond). Reading aloud exercises tongues and lungs and minds Is. Fast as you can. *** Trisia Eddy lives and writes in and around Edmonton, Alberta. Her work has been broadcast on radio, and has appeared both online and in print, most recently with ditchpoetry.com, Perspectives Magazine, Existere, and fait accompli. She is the founding editor of red nettle press, which released her chapbook, what if there's no weather, in 2007. An upcoming series of red nettle poets is set to be released in 2008. *** Lainna Lane has lived in Ottawa, Vancouver, and most recently Edmonton where she is very slowly completing her English and Comparative Literature degree at the University of Alberta. She finances this by working in an office tower guarded by peregrines. When not in office or school she enjoys traveling, working at Other Voices literary magazine, playing dodgeball, and mixing a mean mint julep. She has one publication in this year's student edition of the Olive Reading Series chapbook. *** rob mclennan is the beginning and the end (or something); the author of thirteen trade poetry titles, he is the author of a novel (white, The Mercury Press) and two non-fiction titles (Ottawa: The Unknown City, Arsenal Pulp; subverting the lyric: essays, ECW Press), and will be launching another on the University of Alberta Bookstores espresso book machine in late May. He is (and was) the 2007-8 writer in residence at the University of Alberta in Edmonton

forthcoming in May; The Peter F. Yacht Club #11, Edmonton issue part two...

<http://abovegroundpress.blogspot.com/2008/03/new-from-aboveground-press-peter-f.html>

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

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493. **Susan Webster Schultz**

2 Tinfish titles have arrived!

Fri 28 Mar 2008

After long treks by donkey and dolphin express, I'm pleased to report that Hazel Smith's new book and cd-rom, *_The Erotics of Geography_*, has arrived in Honolulu to join Meg Withers's new book, *_A Communion of Saints_*.

For details on Hazel's book and multimedia work see:

<http://tinfishpress.com/erotics.html>

For details on Meg's book, see:

<http://tinfishpress.com/saints.html>

aloha, Susan

Susan M. Schultz

Professor

Department of English

University of Hawai`i-Manoa

Honolulu, HI 96822

http://stlouis.cardinals.mlb.com/NASApp/mlb/index.jsp?c_id=stl Go Cards!!!

now available:

*_A Poetics of Impasse in Modern and Contemporary American Poetry_*,

University of Alabama Press

<http://www.uapress.ua.edu/NewSearch2.cfm?id=132788>

<http://tinfishpress.com>

<http://maven.english.hawaii.edu/faculty/schultz/schultz.html>

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

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494. **Francisco Aragon**

Latino Poetry Review

Fri 28 Mar 2008

Just wanted to announce to the list a new poetics enterprise, whose institutional home is the University of Notre Dame.

Mission Statement:

Latino Poetry Review (LPR) publishes reviews, essays and interviews with an eye towards spurring inquiry and dialogue. LPR recognizes that Latino and

Latina poets in the 21st century embrace, and work out of, a multitude of aesthetics. With this mind, its critical focus is the poem and its poetics.

web home:

<http://latinopoetryreview.com>

Francisco Aragon

Founding & Managing Editor

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495. **Gustavo Dourado**
Twine of Armagedom(7/7/1977)

Sat 29 Mar 2008

Twine of Armagedom(7/7/1977)

Pra trip start

Necessary to present me

I am poet of the destination

A history I go to count

Of the War of the Armagedon

That to the world it goes to transform...

I sing the war in the impulsivity

End of the times to arrive

The malice of the serpent

It comes a crossbow of air

Control of the Thought:

Men to enslave...

The war always existed

Of the cave to the airplane

The man always fought

For a false reason

Destroying the fellow creature

For pleasure and passion...

I remake the vision of the Apocalypse

Of the prophet They are João

The city of the redeemed ones

The muse of the salvation

The cradle of the eternity

The glory of the perfection...

The prophecies if fulfill

It would be good that it was felt

The prophets had predicted
Nostradamus well that it said
Of Patmos it augured
The man of the Apocalypse...

He trembles the Land, moans the People.
In tremendous desventura
Earthquake in all part
It increases the temperature
The terror makes the currency
In it takes them to the sepulture...

The time worries me
It is hour of meditar
It will come a great comet
Everything to illuminate
A meteor rain
It stops in rightening them...

Grasshoppers will attack
Bacteriological war
Virus, fungos and illnesses.
E technological plague
The War of the Armagedon:
In it settles psychological...

Guerra-Ódio and bitterness
Disaster and destruction
The Terror invades the Land
Generating fear and affliction
The War of the Armagedon:
It will be the Great Question...

It is not said in Poetry
Corruption is only seen
Children disrespect the parents
Prostitution grows
It commands the Dictatorship:
With torture and repression...

The people to pass hunger
The misery is total
In all part of the Land
The disaster is general
The oil always goes up:
Everything is exactly different...

Plague - illness and disease
Earthquake to shake
All the globe
It starts if to flood
Tidal wave and hurricane:
Much people to kill...

They reign be\$tas powerful:
The man to govern
He comes the American crossbow
To control land and sea
Allied of Satã:
He makes the war to prosper...

The problems are giant:
It is nation against nation
Everybody is in the fight
In The Great Rebellion
It orders the crossbow of the sin:
It bewitches the Multitude...

Books will be forbidden
War against the Islão
Desvirtuaram the Bible
In The New Inquisition:
Conflicts in the East:
Iraq - Afeganistão...

The man is restrained
If he cannot be brother
The forbidden truth:
The confusion will be great
Pra to buy or pra to vender:
It has that to have numeration...

The god of long ago died:
Everything now is different
"Viva the Man of the Pecado":
I hear the voice of poor people
They adore an Emperor:
E the crossbow of the President...

They will create an order
All have to respect
To adore the Satan
Pra to live and pra to buy

Who will not have the signal:
It does not need nor to pray...

The Land in the great pain
Who will be able in saving them?
The exploration is great
The poor person to massacre
The mentally ill people:
The image to adore...

Imperial cold war
Of Russian and American
Conflict... espionage
Much fear and deceit
The profit and more the value
It brings to the man much damage...

It does not exist communist
Democrat was not born
The human being is dictator
It only thinks about the one that is its
Consumerism and power:
Our man if lost...

The Truth is imprisoned
Born in the kingdom the hypocrisy
The lie is the currency
It commands would putaria it
He is all endiabrado:
Mismanagement in the orgia...

People of changed sex
Man capsizing woman
She is woman who turns man
William that turns Ester
In woman who was male:
Who goes to put the spoon.

Man with married man
On cangote and foot
Pra has tare all side
It has Maria that it is Zé
E has Zé that she is Maria
Already tô being lelê...

Casino for all part
Lottery and thousand
Everything is diversion here
Game of the animal and bad luck
The increasing unemployment
It makes the people if to capsize...

The rich ones are richer
Much people to steal
They defalcate our State treasury
Without binding for bad luck
They explore the day all
Treasure to increase it...

More truth does not exist
Demagogy is only seen
The Terror to detonate
Day and night... Night and day...
The corruption reigns
The Democracy blows up...

The misery if exaggerates
The hunger if multiplies
The poor person is in the dance
Each time more is complicated
Nobody league for the people:
In this life of titica...

The moment is fond
Of the great desolation
The crucial battle:
An insane person confusion
The War of the Armagedon
It is chaos and destruction...

The world is with fear
To face the weather
The man is lost
In The Capital Sin
He corrupted the heart:
Here it is there the great evil...

Nobody fears the future
Nor it looks the Reason
The Love was buried
It is lacking the bread

It is only desired to be able
In this world of illusion...

The mismanagement commands
The State is sick
Freedom alone goes to have
Pra if to adore \$erpente
The desumano system:
It oppresses, it kills and it has lain...

The Great Empire started
Kingdom of the destruction
Of the deceit and the misery
Fear and profanation
The man is lost
In the way of the solitude...

Estopim was lighted
Back in the bands of the Islão
In the Irã of the Ayatola:
Iraq - Afeganistão
Palestine and Israel
In India and Pakistan...

The days are counted
For the old Joined Kingdom
The American Empire
It prepares its moan
The Soviet Empire
That also he will be looser...

"comunismo" dies old;
To be depleted for the world
The War of the Armagedon
It will have deep boom
The Light will survive:
The dirty being will die...

The War of the Armagedon:
The intervention of Miguel
Persecution to the Islã
Conflict with Israel
Palestinians in berlinda
In the land of milk and honey...

Brazil Will be Power?
Australia, a queen.
Mediterranean countries
They will follow to another line
The divided Europe
It is the war that walks...

Africa if to rebel
Asia in one only burst
EuroAmérica as center
Cantarola a new jinx
Bombs, wars, invasions.
Mismanagement of a bull...

The last one of the Popes
Pietro will be called
The last one of the dynasty
The end of a State
It gives good bye to the Vatican
It will be everything transformed...

The Papado Will move
Of the headquarters of the Vatican
A new Pope will reign
In the American continent
He must go for Brazil:
Where the cloth will fall...

The decay of the Church
It came with the Inquisition
a vast Empire became
It forgot the salvation
Brazil was chosen
Pro end of the religion...

A world-wide collapse
Because of the energy
False prophets promise
Peace, pureness and harmony.
It is the Kingdom of the Antichrist:
The crossbow of the hypocrisy...

The great prostitute appears
Babilônia, the great muse.
The chaos if spreads in the Land
The multitude is confused

Serve the goblet of blood:
That Besta-Fera U\$.A

It is lived confusion
The Terror is in air
The TV shows the war:
The Horror to attack
Ships to be blown up
Bombs in detonating them...

It is the massacrante hunger
Multitudes to decimate
Terrorists of plantão
Ready to pipocar
The War of the Armagedon
It will be of arrepiar...

It will have Hydrogen Bomb
Laser ray pra to kill
Antimatter bomb
It goes to dematerialize
It will have Neutron Bomb
Pra everything to paralyze...

The Land is of the axles
In great transformation
Earthquake and hecatombe
Tidal wave and hurricane
Giant waves in the Sea
E the fury of the volcano...

The Land will enter in settles
Storm to decimate
Gigantic flooding
A dilúvio to kill
Fire, water and meteor.
Everything goes to changed itself...

The egoism is tyrannous
It makes the man to fight
To use the knowledge
Pra to exclude and to kill
It imprisons the freedom
It takes off the other of the place...

The war appeared so soon
To the world the man came
Pretty one if judging
The other if finding ugly
The ferina fight appeared
Breaking everything in the way...

The armament was uncovered
First that the Education
The strategy of the war
It always had promotion
The world is sick
Full of pollution...

It is the fight of the systems
Science and Religion
The politics of the evil
It makes the spoliation
It kills the hunger people
With as much corruption...

They generate fear in the people
They make the profanation
It is the devilish creed
The great imposition
They submit as much people
With hatred and oppression...

We walk pro uncertain
I feel fear and bitterness
In the front hecatombe
To the side the sepulture
They had congealed the Love
They had petrified the ternura...

It started in the Old Age
Beauty of the civilization
Back in lands of the Suméria
Anunakis in action
Of Babel To Babilônia:
It restored confusion...

Tarsis was atlante
Piramidal Egypt
Fenícia of the navigators
Shot was fenomenal

Nínive was colossus
The change was total...

It had the Empire of Mu
A people in advance
Of high technology
High Been rich classroom and
It was for the deep one of the Sea:
It was everything buried...

In Lemúria and Atlantis
All colossal age
Mayans, incas and Aztecs
It was a skillful power
Red Tupis and skins
It was a time without equal...

It was a power time
All different age
It was lived in full party
Caliente was a time
The injustice commanded:
In the times of old...

Until it came the Terror
The disaster was general
It came the great dilúvio
In total flooding
The revenge of deuses
Against the hominal son...

A citizen escaped
Whose name was Noah
It was prominence between us
Therefore in God faith botava
It redeemed the race human being
That reverse speed lives in march...

Continuity was given to it
Of the species of the ambition
The man if raised
E looked at pra amplidão
It started to fight
E to kill its brother...

It had Sodoma and Gomorra
Pompéia and Herculano
The fire abrasou everything
With the fury of Vulcano
Troy and Alexandria
They had disappeared in the ocean...

Cities of the Seniority
Persepólis was ruined
Alexander pilhou everything
The destruction was great
Karnac - Helicarnasso
They had disappeared in the dawn...

They had died hiperboreus
The blond occidental people
Proud Aryans
Powerful generals
In waters of the oceans
To the power they will never have...

The egoism did not die
It makes the man if to kill
Avarice and lie
The man to be deceptive
Usury and easy profit
The man to explore...

New empires had appeared
The power if renewed
Arabs and Jews
For everything always he fought
In the fight for the power
The truth if embedded...

The Pyramid of Gizé,
The Esfinge of value
Queóps and Miquerinos
The construction instinct
The River Nile to wet
It made to sprout the light of the flower...

The man does not content itself
With what it has
He always wants to increase
The power that does not convém

To reach the goal
Nobody does not respect its...

Enslaved man of the man
Craze of being superior
It passes over everything
It provokes fear and pain
The fight for the power
It brought the death of the love...

Egypt, Syrian and Iraq
War in the Middle East
Pursued Palestine
Terror, hatred, fear, tédio
The man provokes the evil
For it has remedy!

Origin of the patriarchate
Of the nomadic Hebrew people
It counts the old writing
That the time conceived
It shows the life of Abraão
The Jewish patriarch...

He divided its family
He banished the Ismael
He had a son with Sarai
Isaque, father of Israel
It took off of one gave to the other:
The land of milk and honey...

The brothers had divided themselves
In well different tribes
He was in Ur of Chaldea
The racial divisions
Of Iraq to Egypt:
The confusion is excessively...

Ismael was for a side
To have uncertain future
He was foreigner son
It did not have certain destination
It was I banish for the father
To live in the desert...

Isaque was blessed
It had all exemption
It grew in its mind
Ego and megalomania
It transmitted the descendants
The possuía power that...

There it is the mystery
It is a brother fight
Arabs and Israelis
They need evolution
To search peace and tolerance
Harmony and communion...

The conflict continued
With Jacó and Esaú
The Jacó was smarter
The other naked left therefore
He deceived the first-born
Rebu caused the greater...

It will be in the Average East
In the State of Israel
The War of the Armagedon
A cruel battle
Fight of the good against the evil
Of Satã against Miguel...

Har-Magido is mystery
In the Megido it has revolt
Plain of Jezrael
The death of the hypocrisy
In the War of the Armagedon
The tyranny will die...

The man does not have remedy
He is a perpetual butcher
Since the times of the cave
He has warrior craze
The War of the Armagedon
It will shake the entire world...

The oil of the East
It will cause the confusion
Arab and Israeli
Never more they will be joined

In the War of the Armagedon
We go to see who has reason...

Israel tremula and trembles
For killing the redentor
Rabi assassinated
Master and comforter
Until today he is denied
For a sofredor people...

Crisis in the Middle East
Terror in the Mesopotâmia
Invasion tortures and death
In the land of Babilônia
The Eagle in the invasion
It generates pain fear and sleeplessness...

It is irony time
Of the believer and the atheist
The demon in the outburst of laughter
It was never escafedeu
Intent for the sin
The nobleman and the plebeian...

Jews and Palestinians
People exactly pursued
They say to be of God
The well chosen people
E that the Jerusalem beautiful
It will be a redeemed kingdom...

Jews are discriminated
They had been racism victims
They had suffered back in the Europe
Under égide of Nazism
They make with the Palestinians
Madnesses of the fascism...

The Bible in torments them
With its prophecies
I see the goddess prostitute
In the hours counting the days
Babilônia with the wine
It goes crazy in the orgias...

I see the Land to tremble
Tidal wave and explosion
Great attacked City
For satellite and airplane
Storm and glacier
Bomb, virus, hurricane...

It is the end of the religion
The truth if emperra
Atheists, profane and believing
Fighting in the perpetual war
All in the ambition
To have the planet Land...

The Pope Will move
Of the Europe pro Brazil
They will take the Vatican
With bomb and metal ring
The Pope as he is smart
He does not want to lose the lair...

He leaves the Square of Are Peter
In search of another place
The nobleman life leaves
It will have that to modify
New time, new age
New man goes to border...

Antichrist, False Prophet
They are together pra to fight
The false Christianity
One day goes to finish
I heard one day in dream:
That the good goes to win...

The apocalítico lamb
The sacred redentor
Prometheus the freedom
The Poetry and the Love
It will eliminate of the Land:
The system of Terror...

The stamps already had been opened
The transformation starts
I see Gogue and Magogue
The Demon in the boiling

The two crossbows fighting
E adoring the Dragon...

Warmongering America
The Europe to complain
Esfacelada Russia
Israel if to set
The Islã if raising:
The war is in air...

It is the voice of the prophecy
In revelation time
Of the cabalístico mystery
Of the prophet They are João
It is the principle of pain
I go to make meditation...

The capital makes the war
Dilacera the love
It verwhelms with the peace
Torture with its pain
The Devil in deceives them
With its air of treasonous...

The ogives to be danced
Bacteria in air
The fungos and mushrooms
They make the robot to cry
In the War of the Armagedon
The man goes to changed itself...

** Poem presented in Brasilia, the National of Cordelistas and Poetas
Repentistas(1980) and recorded Festival in interview for anthropologist Silvie
Raynal of the University of Sorbonne(Paris), in Brasilia, August of 1980.*

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496. **Bill Berkson**

Berkson & Jamme at Meridian Gallery SF

Sat 29 Mar 2008

Bill Berkson Reads
from his New & Selected Poems
&
Franck André Jamme
New Exercises

7:30 pm
April 24
Meridian Gallery
535 Powell Street
(between Sutter and Bush)
San Francisco
[REDACTED]

in conjunction with the current exhibition
Form +, curated by Lawrence Rinder
suggested donation \$10

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497. **Gary Sullivan**
"Click Me"

Sat 29 Mar 2008

<http://garysullivan.blogspot.com>

How well do you know your celebrity gossip?
<http://originals.msn.com/thebigdebate?ocid=T002MSN03N0707A=>

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498. **David Chirot**
Writing Sounds: Phonautogram - New York Times (re Literalization of Metaphor etc)//the Inisible Wall

Sat 29 Mar 2008

<http://www.nytimes.com/2008/03/27/arts/27soun.html?pagewanted=2&ei=5087&em&en=677b069d4cc872f6&ex=1206936000--->

a fascinating article

Re the recent discussion of Literalization of Metaphor--

here again, except literally, the French "beat the Americans to the moon"

(although Poe had been there first including the hoaxed versions thereof)--

this is a fascinating and literal idea of the phono-graph as literally a sound-writing--

a machine which doesn't record sounds, but transcribes them, much as the inventor's own text on stenography conceives of that skill as doing--

in this case, with the phonautogram, one has BOTH writing and speech "materializing" at the same time-- the DIRECT transcription via sound waves of the notation of speech and song--

via machine rather than human hand--
creating a standardized and easily reproduced "phonautogram"--
also--re another aspect of writing:

Broadband Borders

[http://www.nytimes.com/2008/03/29/opinion/29sat4.html?
_r=1&th&emc=th&oref=slogin---](http://www.nytimes.com/2008/03/29/opinion/29sat4.html?_r=1&th&emc=th&oref=slogin---)

something else re writing discussed here has been the internet as "democracy" and "avant garde" which i continually see and write of the Internet moving in opposite direction from the democratic in terms of who has access to it-- here in Milwaukee the poorer the city gets, the farther behind in Internet access in libraries and public places, as well as fewer people being able to afford access, and in many cases now, people having in the winter to choose between heat or electricity--

even Internet access in libraries and schools is limited to an hour or less at a time--and that access in itself is limited--

what i call the Invisible Wall of cut off of electricity and Internet access, of cable and phone lines, at one extreme is a way of isolating peoples in order to carry out exterminations as was done in Rwanda or ethnic cleansing as in Iraq, Gaza, Afghanistan or control of unrest as in Burma and at the other is along the ancient and time honored lines of separation of the classes--the ruling classes have access to the information and exchange of culture, while those "below" them do not--that way, their "betters" can make the decisions for their "less fortunate" brothers and sisters--

increasing privatization of the public sphere promotes systems of inequality and "paves the Internet highway" so to speak for E-versions of Katrinas creating electronic "internal refugees" as New Orleans produced a flood of persons across the landscape as "internal refugees"--

one can imagine futures--not to mention many current Presents-- -of gated communities, Green Zones, settlements and outposts, walled off from the slums, with their privatized security forces, and their privatized access to cable, satellite and phone lines--the surrounding areas will have only minimal electrical lines for lighting--to be controlled by the security forces--of privatized local governments run by corporations and investors--or by military-corporate-state entities--

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499. **David-Baptiste Chirot**

FW: Cid Corman : The Next One Thousand Years

Sat 29 Mar 2008

Date: Fri, 28 Mar 2008 09:52:21 -0500

To:

From: [REDACTED]

Subject: Cid Corman : The Next One Thousand Years

Cid Corman : The Next One Thousand
Years

Dear Worldwide
Friends,

Announcing Cid Corman's : The Next One Thousand
Years,

selected poems edited by Ce Rosenow & Bob Arnold is ready from
Longhouse now!

Please have a look - cover image is enclosed here - and see if this beauty can fit
into your teaching plans, as well as a title to interest friends, colleagues and
your favorite bookstores. Ce plans to use this book as a feature text in her
college classes. We'd love it if other readers & teachers took up the book as a
companion.

The selection has
been culled from Cid's books large and small, those barely on a wisp
of paper, to a magical draw from the yet unpublished OF volumes
4 & 5. His poetry and translations slip together into the
selection, and there are appreciations by both
editors.

Publisher: Longhouse, Publishers &
Booksellers

Publication

date: March 27, 2008

Book size: 5-1/2 x 8
1/2

Pages: 224

Binding: Perfect bound

ISBN

978-1-929048-08-3

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How well do you know your celebrity gossip?
<http://originals.msn.com/thebigdebate?ocid=T002MSN03N0707A=>

500. **Alan Sondheim**

jump to the point

Sat 29 Mar 2008

jump to the point

Sheave skin / carapace like leather illustrating theoretical talk. I'm sick of the human form. It jumps from one reading to another; it reception is too automated, too buried. It's far too familiar, too vulnerable to defuge, over-cathecting, decathecting, arousal, hormonal secretions, reflex archaeology of fear, flight, violence, love, imprinting, fetishization. It's brutal; it catalyzes behavioral repertoires - states jump catastrophically from one to another. It's as if there's no abjection or no abjection worth talking about (you can't talk about abjection). I'm sick of abjection, sick of steamy sleazy squeamed-space; its liminality depends on the body and what's taken for its (sickening) normative form. Bend it, twist it, otherwise transform it - the elements always assert themselves, our eyes betray us into false familiarity. So here goes again another variation just as almost every story is variation on bodies through time, bodies squawking, squealing, mewling, talking, yakking, yacking, yapping, humming, singing, whatever bodies do, I guess cry, weeping, laughing. There's only somewhat bodies do; there's only somewhat subjects see.

I'm sick of the discourse of bodies, fluids, war, violence, arousal, sex, secretion, membrane, excretion, effluvia, defuge, liquidity, the damp and scent, the odor and smell, wound, carapace, tissue, flesh, scar, pain; what more could possibly be said, recast, transformed, transfused, infused, written and rewritten, wrytten - in fact or fancy, inscription or symbol, mark or token, analog or digital, subject or object, fissure or sinter, sign or image, imaginary or imaginary? It goes on and on, structure and substructure, text and subtext, mathesis and semiosis, substance and process, state and operator. It never breaks out; it can't break out, it's all their is, even inscription goes on within it, emptiness goes on within it, tantra goes on within and without it, analogic and metonymic, metaphoric and contrary: discrete and the wound of nothingness.

So again it's trying to talk, trying to assemble, to disassemble, trying to _seem,_ trying to walk-talk in airless space, in dimension-five space, in slice-of-death. It's trying to tell us something, we're too bored to care, too inundated to listen, too lost for comfort: we're the dis of dis/ease, dis/comfort, dis/semble, dis/crete. Bodies churn, worlds are minimal, true world is all there is, is there.

<http://www.alansondheim.org/nsf2.mp4> new file w/old name, amazing

Stretched faces, I'm sick of stretching, I can't face them, you see the faceless, you'll make something out of it, you'll make something with it, you'll make

something of it. I'm done with it, it's done with me, it's the same old story that's the same old story, it's the other, there's none other, there's nothing accountable, it's unaccounted-for, unaccountable, uncountable, it's abject, I'm gone, I'm out of here, I'm lost in it, I'm lost in you, I'm lost in them, I'm outside looking in, I'm inside looking out.

(It's not Araki, Bellmer, Bataille, Spears, Hilton, twitch, shudder, shutter, glimpse, diary, sickness, phallus, objet, ding, plastic, mobile, film, tableau, dream, real, virtual, uncanny, fantasy, phantasy, inert, obdurate, video, video-telephone, suture, surgery, mandala, mantra, life, artificial, death, continuous, discrete, presence, absence, Being, beings, nothingness, creation, annihilation. It's secret manic joy, shortcut phenomenology, spinoff organism, crash-land Tokyo, hummock and plasma ecology. It's high-speed try before I die, everything I didn't dream of, deliverance from thought, one last chance, electrostatic kinography. It's this misplaced paragraph, worlding as-if parenthetical enclosure constructs the good-old-fashioned-real, Beau-Brummel-Roseland-Cafe-Wha-Anti- Club, Minutemen solo at the door. It's dead countries. It's dead.)

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501. **Steve Clay**

NYC Book Party and Reading for INSEPARABLE (Poems 1995-2005)
by Lewis Warsh

Sat 29 Mar 2008

BOOK PARTY AND READING

for

INSEPARABLE (Poems 1995-2005)

by

Lewis Warsh

on Friday April 4 6:30-8 PM

at CUE Art Foundation

511 W. 25th Street

New York, NY 10011

R.S.V.P. if attending to:



published by Granary Books

INSEPARABLE collects poems written between 1995 and 2005 by the New York poet, editor and novelist Lewis Warsh. Strongly identified with New York since

the 1960s, when he co-founded Angel Hair Magazine with Anne Waldman, Warsh makes poems from the city's linguistic fabric, interwoven with a bemused real-time interiority. The 35 poems in this collection are pitted with reminiscences made approachable to the reader by their lack of self-absorption; it is the momentum of the will to persist by means of language--"moving, word by word"--against the incipient flickerings of mortality, that is the real logic. This act of self-propulsion may be subject to doubt ("Can we spend our lives feeding/off simple endurance?"), but it is humbly pursued. Warsh resists the inflated rhetoric such preoccupations usually attract and sticks instead with (in the words of Clark Coolidge) "confusion, in strict order."

205 pages \$17.95 ISBN 978-1-887123-78-5

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502. **Maria Damon**

Re: parties & submissions in southeastern michigan

Sat 29 Mar 2008

is Joel Levis related to Mitch Ryder (Bill Levis) of Mitch Ryder and the Detroit Wheels?

Anna Vitale wrote:

> If anyone is cruising through Ypsilanti, MI, you should stop by this party
> on April 5th at the Dreamland Theatre for textsound.org with Joel Levis,
> Christine Hume and James Marks, Barrett Watten, and Viki.
>

> textsound: an online audio publication is also accepting submissions for its
> next issue. please see the website for more details. textsound.org
>
> We're putting Michigan back on the map--oh, it's already there with pictures
> of foreclosed houses. Oh, there's a mitten with a poem inside!
>
> Anna Vitale
>

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503. **steve d. dalachinsky**

Re: The Summer Writers Colony at the New School

Sat 29 Mar 2008

wow i wanna be in a colony

On Fri, 28 Mar 2008 14:38:31 -0400 Sharon Mesmer/David Borchart

<[REDACTED]> writes:

> Dear friends,
>
> I'm writing to tell you about the Summer Writers Colony at the New
>
> School, a very unique and very intense three-week program which
> grants six credits and provides an MFA-type experience for students
>
> of poetry, fiction, and nonfiction. Students participate in daily
>
> workshops with established poets and fiction writers, as well as
> literary salons and discussions with renowned visiting writers,
> sessions with magazine and book editors, readings, a literary
> walking
> tour, and a practicum in fine-art book printing. And with ample
> housing opportunities available, students can become truly immersed
>
> in New York City's literary world. The SWC runs from June 2 through
>
> June 20, 2008.
>
> This summer's visiting writers include novelist Russell Banks,
> discussing his book *The Reserve*; Bruce Coville discussing *Into the*
>
> *Land of the Unicorns*, *Skull of Truth*, *My Teacher Flunked the Planet*
>

> and the picture book *Romeo and Juliet*; 2007 National Book Award
> finalist Lydia Davis discussing *Varieties of Disturbance*; New York
>
> Times Notable Book author Honor Moore discussing *The Bishop's*
> *Daughter*; celebrated essayist Philip Lopate discussing *Getting*
> *Personal*; National Book Critics Circle finalist poet Major Jackson
>
> discussing *Hoops*; and Pulitzer Prize-winning poet Paul Muldoon.
> Previous visiting writers have included John Ashbery, Billy Collins,
>
> Mary Gaitskill, Adam Haslett, Edward P. Jones, Rick Moody, Joyce
> Carol Oates, James Tate, and Cólín Toibín.
>
> The workshop faculty includes Deborah Brodie, Douglas Martin, Madge
>
> McKeithen, Sharon Mesmer, Kathleen Ossip and John Reed.
>
> If you know of someone who might benefit from this fascinating
> immersion in writing, literature and the literary life, kindly pass
>
> s information on. For questions, or if you yourself are
> interested, feel free to contact Luis Jaramillo, Associate Chair of
>
> the Writing Program at [REDACTED] or [REDACTED],
> extension 2346
>
> For more information go to: www.newschool.edu/summerwriters
>
> I've taught in this program for several years, and I can honestly
> say
> it's well worth the time and money!
>
> Sincerely,
> Sharon Mesmer
>
>

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504. **Carol Novack**

***Reading of lyrical fiction/prose poetry Thursday, April 7th:
JustBuffalo.org***

Sat 29 Mar 2008

<http://www.justbuffalo.org/events/communique.shtml>

JUST BUFFALO'S POPULAR SERIES EXPLORING SHORT FORM FICTION
Hosted by Forrest Roth

Carol Novack

Thursday, April 3, 7 p.m.

Rust Belt Books, 202 Allen St.

New Yorker Carol Novack is a former criminal defense/constitutional lawyer, the publisher/editor of Mad Hatters'

Review<<http://www.madhattersreview.com/>>, a former recipient of a grant by the Australian government, and the author of a chapbook of poetry, a play, and several collaborative projects, including a film that was shown at a festival in Montreal. Her first multi-genre chapbook will be published this year. Carol's been featured in many reading series in NYC and elsewhere. Recent writings in print may or will be found in journals including American Letters & Commentary, First Intensity, Fiction International, Gargoyle, Journal of Experimental Fiction, Knock, LIT, Notre Dame Review, and in the anthology, Online Writings The Best of the First Years. Links to online publications are accessible via <http://carolnovack.blogspot.com>.

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505. **Jonathan Mack**

Guttersnipe Das

Sat 29 Mar 2008

This is a respectful invitation to visit my blog:

www.guttersnipedas.blogspot.com

The first pieces on the blog are short essays about gay sex in Bangkok. Besides that, there are dozens and dozens of prose poems, stories and short essays. Poke around a little?

I'm a writer living in Japan, born in the U.S, in love with India, and about to move to Italy. A gay guy educated at Naropa, the School of the Art Institute, as well as numerous monasteries, ashrams, bathhouses and sex clubs.

I would be very grateful to correspond with anyone who writes about sex, Buddhism, Japan or India. I would be tremendously grateful for reading lists or

advice of any sort. I am, admittedly, a machine for the creation of rough drafts. If you have advice on how to proceed, how lucky I would be!

Respectfully,

Jonathan Mack aka Guttersnipe Das

(P.S. Hi, Julia!)

Your servant, G.S. Das, humbly requests your visit at
www.guttersnipedas.blogspot.com

Tokyo, India, America. Hymns and Homosex. Fantasies and Fabriculae. Essays, Prose Poems and Assorted Devotions. guttersnipe: 1. a street urchin, a person of low breeding. 2. a gatherer of refuse from street gutters. das: (Sanskrit)1. servant, slave, devotee

Save all your chat conversations. Find them online.

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506. **Jesse Glass**
Stylometric Analysis--Query
Sun 30 Mar 2008

Hi all,

I'm working with the Signature stylometric analysis program and had some questions. If any kind souls on the list have had experience using Signature please back-channel. Thanks, Jess

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507. **steve russell**
Re: FW: Cid Corman : The Next One Thousand Years
Sun 30 Mar 2008

Have you read big man CID? He was an original. & is he past tense? I forget these things. Cid Corman had his special style. I have an autographed book of his.

David-Baptiste Chirot <[REDACTED]> wrote: Date: Fri, 28 Mar 2008 09:52:21 -0500

To:

From: [REDACTED]

Subject: Cid Corman : The Next One Thousand Years

Cid Corman : The Next One Thousand
Years

Dear Worldwide
Friends,

Announcing Cid Corman's : The Next One Thousand
Years,
selected poems edited by Ce Rosenow & Bob Arnold is ready from
Longhouse now!

Please have a look - cover image is enclosed here - and see if this beauty can fit
into your teaching plans, as well as a title to interest friends, colleagues and
your favorite bookstores. Ce plans to use this book as a feature text in her
college classes. We'd love it if other readers & teachers took up the book as a
companion.

The selection has
been culled from Cid's books large and small, those barely on a wisp
of paper, to a magical draw from the yet unpublished OF volumes
4 & 5. His poetry and translations slip together into the
selection, and there are appreciations by both
editors.

Publisher: Longhouse, Publishers &
Booksellers

Publication
date: March 27, 2008
Book size: 5-1/2 x 8
1/2
Pages: 224
Binding: Perfect bound

ISBN
978-1-929048-08-3
Cost: \$16.95

More! Please
link to this web-page Special Spring 2008 Book
Sale:

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

HOW TO
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inquire

Thank
you for your order!

Susan
& Bob
Longhouse Publishers &
Booksellers
1604
River Road
Guilford, Vermont 05301
[REDACTED]

<http://www.LonghousePoetry.com>

Origin, The Complete
Sixth Series ~

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

Longhouse
Bibliography from 1971 - 2006 is now online~

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

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

How well do you know your celebrity gossip?
<http://originals.msn.com/thebigdebate?ocid=T002MSN03N0707A>

No Cost - Get a month of Blockbuster Total Access now. Sweet deal for Yahoo!
users and friends.

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508. **Martha King**
This Thursday! O'Brien and Dubris
Sun 30 Mar 2008

This Thursday at the TELEPHONEÂ€!.

Â

Â Maggie Dubris & Geoffrey Oâ€™Brien

Thursday, April 3 6:30-8:30 p.m.

(note that the reading starts at 6:30!)

The Telephone Bar & Grill “ 149 Second Avenue btw 9th & 10th Streets

all trains to Union Square, 6 to Astor Place, F to Second Avenue

Â

Maggie Dubris is the author of *Skels* (Soft Skull Press 2004), *Weep Not, My Wanton* (Black Sparrow Press 2002), and *WillieWorld* (Cuz Editions, 1998). She played guitar and wrote songs for the all-women band Homer Erotic and worked for many years as a 911 paramedic in New York City, providing authentic background for *Skels*.Â She is presently employed as a professional hypnotist. Â Reviewers of *Skels* noted: “A funny, gritty urban thriller” “Lyrical, violent, and surprisingly passionate” “Dubris “writes with the transcendent wonder of someone who is in love with the world, the city and humanity” “ in language that is “haunting, beautiful and pensive.” You can see excerpts from her latest project, an illustrated book with the artist Scott Gillis, at dustzone.com, or check out maggiedubris.com.

Â

Geoffrey Oâ€™Brien’s books include *Sonata for Jukebox*, *Castaways of the Image Planet*, *The Browser's Ecstasy*, *The Phantom Empire*, and *Dream Time: Chapters from the Sixties*. His poetry has been collected most recently in *Red Sky Cafe* and *A View of Buildings and Water*, both from Salt. He is editor-in-chief of *The Library of America*.

Nathaniel Tarn has called Oâ€™Brien the most elegant poet writing today.Â When he turns his attention to movies, pulp fiction, tv spectacles, old radio shows, and pop tunes, Â we think the poetry shows.Â From reviews of *Mad Magazine* to *The Sopranos*, Geoffrey tracks the meta music to its lair in our private hearts. *Library Journal* thinks he’s “engaging,” “thoughtful,” and “succinct.” Â Maybe *New York Magazine* said it better: “Noble and slightly mad.”

Â

The reading takes place in the comfortable backroom Lounge of the Telephone Bar, famed for fine vegetarian and carnivore fare, cooked with an English flair. Admission is free. Patrons will be invited to contribute and all proceeds go to the readers.

Â

Coming up: May 1 â€” last reading of the 2007-8 season: Martha King and Elinor Nauen

Â

The Prose Pros series is presented by Martha King and Elinor Nauen.

King is the author of North & South and other prose collections. She published Giants Play Well in the Drizzle, a popular underground zine in the days before the Web.

Â

Nauen (ElinorNauen.com) is the author of American Guys and editor of Diamonds Are a Girlâ€™s Best Friend and Ladies, Start Your Engines.

For more information, email [REDACTED] or [REDACTED]

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509. **Michael Heller**

GEORGE OPPEN CENTENNIAL EVENT, A REMINDER

Sun 30 Mar 2008

(apologies for cross posting)

Tuesday, April 8, 3:00-9:00pm

The Shape of Disclosure: George Oppen Centennial Symposium

On the occasion of George Oppen's centennial and the publication of his Selected Prose, Daybooks, and Papers, poets and scholars gather to honor the life and work of this spare, powerful and original poet. Co-sponsored by Poets House, Tribeca Performing Arts Center at BMCC and University of California Press. Funded in part by the New York Council for the Humanities.

3:00pm Panel: Biographical-Historical Continuum

Moderated by Michael Heller

Featuring Stephen Cope on Oppen's diaries and journals, Norman Finkelstein on the late poems, Eric Hoffman on Oppen's political identity and Kristin Prevallet on Oppen's response to World War II.

5:00pm Panel: Literary-Philosophical Spectrum Moderated by Thom Donovan

Featuring Romana Huk on Oppen's relationship to metaphysics and Judeo-Christian philosophy, Burt Kimmelman on Oppen and Heidegger, Peter O'Leary on Whitman's influence on Oppen and John Taggart on Oppen's poetry as "a process of thought."

7:30pm George Oppen Centennial Reading Stephen Cope, Thom Donovan, Norman Finkelstein, E. Tracy Grinnell, Michael Heller, Erica Hunt, Burt

Kimmelman, Geoffrey O'Brien, Peter O'Leary, Kristin Prevallet, Hugh Seidman, Harvey Shapiro, Stacy Szymaszek & John Taggart

George Oppen was born April 24, 1908 in New Rochelle, New York, and died in San Francisco in 1984. The winner of the Pulitzer Prize for *Of Being Numerous* (1968), Oppen was also the author of *Discrete Series* (1934), *The Materials* (1962), *This in Which* (1965) and *Primitive* (1978).

@ <<http://poetshouse.org/tpacmap.htm>>Tribeca Performing Arts Center
Borough of Manhattan Community College
199 Chambers Street
\$10/Free to Students and Poets House Members
Audiences may attend individual events or the entire symposium

Uncertain Poetries: Essays on Poets, Poetry and Poetics (2005) and Exigent Futures: New and Selected Poems (2003) available at www.saltpublishing.com, amazon.com and good bookstores. Survey of work at <http://www.thing.net/~grist/ld/heller.htm> Collaborations with the composer Ellen Fishman Johnson at <http://www.efjcomposer.com/EFJ/Collaborations.html>

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510. **Jason Nelson**
announcing netpoetic.com
Sun 30 Mar 2008

All,

I'm launching my new digital poetry site. And would love to know your thoughts.

Every two weeks netpoetic.com will introduce a new digital poetry interface. Each interface will be accompanied by a tutorial, video talk, description, sample and the source material. These interfaces are specifically designed for creative writing courses interested in exploring the creation of digital poetry.

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

cheers, Jason Nelson

No Cost - Get a month of Blockbuster Total Access now. Sweet deal for Yahoo! users and friends.

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511. **Alan Sondheim**

Analogy

Sun 30 Mar 2008

Analogy

"The most important analogy of all is that of affiliation: the candidate should affiliate his body, speech, and mind with the Body, Speech, and Mind of the Buddha, called the three mysteries. According to Mkhas grub rje, it is this affiliation which establishes the superiority of the Diamond Vehicle (the Tantras) over non-tantric Buddhism. One affiliates his body by gesture (mudra), his speech by incantation (mantra) and his mind by deep concentration (samadhi). Mkhas grub rje's Fundamentals... states, 'In the Kriya and Caryā (Tantras) one intensely contemplates the body as Great Seal (mahāmudrā), speech as Incantation (mantra), and mind as Reality (tattva). This is the 'Quick Path' because all avenues of the being are operating for a common goal: the body, speech, and mind are not working at cross purposes.

In such a case, we might say of body, speech, and mind, what Arya-Sura wrote in his Jataka-mala in description of King Sihi (but in his case meaning the three types, kama, artha, and dharma). [...]

'In him all forms having multitudes of virtues consistent with the three types appeared with common residence as though from merger of rivalries, and they had no loss of brilliance due to opposition and commotion.'

In Hinduism it is believed that these three types when in harmony yield the fourth one, liberation (makṣa)."

(Alex Wayman, Yoga of the Guhyasamajatantra, The Arcane Lore of Forty Verses, A Buddhist Tantra Commentary, Motilal Banarsidass, 1990.)

<http://www.alansondheim.org/vortex1.png>

<http://www.alansondheim.org/vortex2.png>

<http://www.alansondheim.org/vortex3.png>

<http://www.alansondheim.org/vortex4.png>

(perhaps unlike software/programming) in my work, there are no errors, only creative commotion on the lip, edge, or brink; there are repertoire extensions to be sure; analogy dissolves; commotion is brilliance; what dissolves is nothing whatsoever; what's left is nothing whatsoever; in the airless realm; in the unintended or intentionless realm; in the true world and the breaking of intention and the intended; in annihilation already foregone or future anterior; in the blank of the afterthought of the alpha channel; in mind noh-mind no-mind; in mindless speechless air; in no-body.

(i am full of myself; full of air; i suffocate; therefore i am air.)

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512. **Alan Sondheim**
earliest sounds from 1857 on

Sun 30 Mar 2008

In the news today - sounds recorded around 1860 and slightly earlier - go to <http://www.firstsounds.org/sounds/> - this predates Edison.

- Alan

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513. **Deborah M. Poe**
Re: Translation Question

Sun 30 Mar 2008

If anyone has had a collection (poetry or prose) that's been translated and published in Europe before US publication in English AND would be willing to correspond about that experience, could you please backchannel?

A friend had a story translated into Italian (high quality work that was dead on, even preserving the mood and lyricism of her original words)--the translator is suggesting she publish the entire collection in Italian.

Ana Bozicevic-Bowling suggested that we look around the <http://www.authorsguild.org/> site which I have passed along already.

Thanks in advance,
Deborah

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514. **L Trent**
21 Stars Review looking for innovative prose guest editor

Sun 30 Mar 2008

Hi all! although this is a poetry listserv, I thought that many of you might be innovative prose writers as well. In addition, if you know any prose writers looking for some editorial experience, you might forward this call.

21 Stars Review is looking for a prose guest editor for our next issue. Our current prose editor is currently swamped with all sorts of outside work & would like some help with reading & selecting subs. Here is our submission info:

*We have a strong leaning toward work that uses constraints, innovative meter and form, or carefully executed collage/cut-up techniques. Prose with amazing sentences will be preferred over prose with unamazing sentences. Plotless or

intricately- plotted very short fiction (ideally under 1000 words) is also something we enjoy.

*If you think that you are interested in being a prose editor for our journal, please send a short bio & list of publishing credits to [REDACTED], Please send all notes of interest to [REDACTED], not to me directly. Thanks, Letitia T

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515. **Steve Evans**

NPF Conference on 1970s - Deadline Reminder

Sun 30 Mar 2008

Just a reminder that 31 March is the deadline for paper and panel proposals for this summer's NPF conference on the Poetry of the 1970s.

We've had a great response so far and hope that you, too, will consider joining us in Orono this June.

FMI, visit our website

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

S.

* * * *

Steve Evans

Associate Professor of English

Graduate Studies Coordinator

New Writing Series Coordinator

NPF Editorial Collective Member

313 Neville Hall

University of Maine

Orono, ME 04469

[REDACTED]

www.thirdfactory.net

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516. **Tim Peterson**

SEGUE 4/5: Wayne Koestenbaum & Marjorie Welsh

Sun 30 Mar 2008

The Segue Reading Series presents

Wayne Koestenbaum & Marjorie Welsh

Saturday, April 5, 2008

** 4PM SHARP**

at the Bowery Poetry Club
(308 Bowery, just north of Houston)
\$6 admission goes to support the readers
hosted by erica kaufman & Tim Peterson

Wayne Koestenbaum has published five books of poetry: Best-Selling Jewish Porn Films, Model Homes, The Milk of Inquiry, Rhapsodies of a Repeat Offender, and Ode to Anna Moffo and Other Poems. He has also published a novel, Moira Orfei in Aigues-Mortes, and five books of nonfiction: Andy Warhol, Cleavage, Jackie Under My Skin, The Queen's Throat (a National Book Critics Circle Award finalist), and Double Talk. His newest book, Hotel Theory, a hybrid of fiction and nonfiction, was published by Soft Skull Press in 2007. He a Distinguished Professor of English at the CUNY Graduate Center, and currently also a Visiting Professor in the painting department of the Yale School of Art.

"Brahms Piano Quartet No. 1"

Brahms dreamt
the complacent
girl's allergy to calamine
lotion screwed up her cat's
psyche. Clara's
hubby had a writing
block, which threatened
the Chinese dinner en famille.
Insensate, whorish,
the taxi failed to bring me here.
The hoodlum gang
coalesced. The dime
novel mugged
the Madonna of the Postpartum
Exasperation, a rain of
alphabet-soup letters alighting
on a background landscape's pinched fronds.

Recipient of the Judith E. Wilson Fellowship, the Howard Foundation Fellowship, twice winner of a New York Foundation for the Arts grant, and other prestigious awards for poetry, Marjorie Welish is the author of *Isle of the Signatories*--just out from Coffee House Press, Word Group, and also *The Annotated "Here" and Selected Poems*, which was an Academy of American Poets Lenore Marshall Poetry Prize finalist and a Village Voice Best Book of the Year. Her book of art criticism is *Signifying Art: Essays on Art after 1960* (Cambridge University Press). *Of the Diagram: The Work of Marjorie Welish* (Slought Books) compiles papers given at a conference held at the University of Pennsylvania devoted to her writing and art. She teaches at Columbia University and at Pratt Institute.

from "Dedicated to"

11.

Translated and with a commentary

Fire, a transient

syllabus, its first word occluded

impending

terrace, identifying the occasion its

element in shadow

being pounded in

signals a scene change

so what

Water, an apparent shroud

pouring

access read at a distance

a proposition from time to time

from the desk of=

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517. **Mary Jo Malo**

Mary Jo Bang

Sun 30 Mar 2008

From David Orr's review of Mary Jo Bang's "Elegy" . . .

"The poet doubts the redemptive power of her own gift while simultaneously using it to find a tone that — in the final line — wavers perfectly between her contempt for consolation and her desire for it. The achievement of art shows the limitation of art, and vice versa. This is the great strength of "Elegy." No one will ever bring back the dead by writing poetry; indeed, the only certain result of writing a poem is the poem itself. But as Bang proves in this sad, strange book, the conversion of grief into art may be balanced, if not redeemed, by the transformation of art into grieving."

[http://www.nytimes.com/2008/03/30/books/review/Orr3-t.html?
_r=2&oref=login&oref=slogin](http://www.nytimes.com/2008/03/30/books/review/Orr3-t.html?_r=2&oref=login&oref=slogin)

Mary Jo Malo

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

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

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518. **Mary Jo Malo**

David Orr's Review of Mary Jo Bang's "Elegy"

Sun 30 Mar 2008

Notice yet another New York Times review suggesting that language poetry is hegemonic. Mary Jo

"That confrontation can be especially problematic for a certain type of contemporary poet. Stevens accused Frost of writing about "subjects," to which Frost retorted that Stevens wrote about "bric-a-brac." The dominant contemporary American style, with its self-conscious intellectualism, evasiveness and preoccupation with "language itself" is firmly on the side of bric-a-brac. This style, like all styles, may be put to any use, but it will always approach its goals through the backdoor via head fakes, double bluffs, rope tricks and an elaborate system of pulleys. It's a strategy poorly suited to "subjects" in general, let alone the intractable subject that haunts an elegy."

[http://www.nytimes.com/2008/03/30/books/review/Orr3-t.html?
_r=1&oref=login](http://www.nytimes.com/2008/03/30/books/review/Orr3-t.html?_r=1&oref=login)

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519. **Jennifer Karmin**

April 2-6: Goat Island in Chicago

Mon 31 Mar 2008

hi poetry friends....if you have some time this week,
i recommend going to see goat island's performance in

chicago. after more than 20 years of collaboration,
this is the group's final piece.

source material include: poems by robert creeley and
emily dickinson, hybrid mathematics, lenny bruce's
last routine, saint francis's farewell instructions,
the last minute of j. s. bach's art of the fugue,
stanley kunitz on composing a goodbye, the hagia
sophia in istanbul, and much more.

there's also a lovely online writing project for
everyone to contribute to.

onwards,
jennifer karmin

THE LASTMAKER

April 2, 3, 5, 6

7:30pm

\$20-24

Museum of Contemporary Art

220 E Chicago Avenue

Chicago, IL

<http://www.mcachicago.org>

"We end Goat Island in order to make a space for the
unknown that will follow. We intend this ending to
present itself as a beginning, and we invite you to
join us on the occasion."

<http://www.goatislandperformance.org>

ROUNDTABLE

Friday, April 4 at 2:00pm

free

Gene Siskel Film Center

164 N. State Street

Chicago, IL

<http://www.artic.edu/webspaces/siskelfilmcenter>

Ensemble members are joined by art historian Claire
Bishop for a discussion about the significance of
architecture, art, and theology addressed in Goat
Island's work, and the group's decision, after more
than 20 years of practice, to create a last
performance.

WEB-BASED WRITING PROJECT

The Last Performance is created to evolve alongside the creation and performance of The Lastmaker. The work is being collectively authored by Goat Island, invited artists and critics, the Goat Island community-at-large, and you.
<http://thelastperformance.org>

___ Special deal for Yahoo! users & friends - No Cost. Get a month of Blockbuster Total Access now
<http://tc.deals.yahoo.com/tc/blockbuster/text3.com>

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520. **Lori Emerson**

reminder: bpNichol launch in Toronto on Wed. April 2!

Mon 31 Mar 2008

Hello all, just a reminder:

Evan Munday at Coach House has generously put together a launch to celebrate the release of the first Open Letter issue, the release of bpnichol.ca, and the publication of The Alphabet Game. It should be a really fun night and it would be wonderful to see some of you in person.

Below are the details for the event and the flyer is attached - hope to see you there and please do forward the announcement to anyone you think might be interested in coming.

best, Lori

April 2 - We're bringing NicholBack

Literary event at Supermarket celebrates three new pieces of Nicholmania from late Canadian author bpNichol

'His wit, along with the seriousness, was there to keep the language free and untethered, to keep the poem aware of its roots, like a tuxedo worn with bare feet in a muddy river ... No other writer of our time and place was so diverse, attempted so much, and never lost sight of his intent.' - Michael Ondaatje

A member of the sound-poetry performance group The Four Horsemen, winner of a Governor General's Award for Poetry and writer of Fraggie Rock, bpNichol was one of Canada's most important writers. Nichol was the author of countless publications in a variety of forms, including poetry (lyric, concrete, visual,

sound). He was known as a promoter of poetry and the small press, a manipulator of the lines between genres and a prolific Canadian word artist, and they even named a Toronto laneway after him.

In late 2007, Coach House Books published *The Alphabet Game*, edited by Darren Wershler-Henry and Lori Emerson, a selected reader of Nichol's work designed as an introductory overview to Nichol's texts. This spring, Canadian literary criticism journal *Open Letter* publishes the first of two new bpNichol-focused issues, and the long-awaited bpNichol site, bpnichol.ca, is unveiled. The spring also sees the release of Brian Nash's *bp*: pushing the boundaries on DVD.

To celebrate, Coach House Books, *Open Letter* and bpnichol.ca present *NicholBack*, a stellar night of Nichol performances.

NicholBack with performances by Paul Dutton, W. Mark Sutherland, Nobuo Kubota, Frank Davey, Lola Lemire Tostevin, damian lopes, Gary Barwin and a.rawlings.

Supermarket, 268 Augusta Avenue
Wednesday, April 2, 2008
8:00 p.m.

* * * * *

With an introduction of *The Alphabet Game* by co-editor Lori Emerson the night is split into two rounds of performances.

Four Horsemen member Paul Dutton leads off the evening with a short work from bpNichol, then he and fellow acclaimed sound poets W. Mark Sutherland and Nobuo Kubota perform an entirely new collaborative sound performance piece inspired by the work of bpNichol.

Following a break, five of today's most innovative writers – Frank Davey, Lola Lemire Tostevin, damian lopes, Gary Barwin and a.rawlings – read their favourite Nichol works.

* * *

For information on *The Alphabet Game* or media requests, contact Evan Munday at [REDACTED] or [REDACTED].

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