

@poetics

The UB Poetics Discussion Group

Archive of Electronic Correspondence

April 2008

604 messages · Mon 31 Mar 2008 – Wed 30 Apr 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

April 2008 was a month about defection — the poet who abandons the poem for the novel, and the citizen accused of abandoning the people he came from. Six hundred and four messages moved through the list, its single largest thread a howl of betrayal at poets who had taken up fiction, and its loudest political thread a fight over whether a candidate had insulted or merely described the towns he was losing. Under both ran the same nerve: what do you owe the form, or the place, that made you?

The month's great outcry was against apostasy to the novel. In capitals that never let up, one poster confessed the near-physical revulsion the defection provoked — the sickness of hearing of *"how physically ILL I become when I hear of YET ANOTHER poet writing novels"* — and mourned the poets who cross over swearing they will keep writing verse and never do. *"They never come back from the illness"*, the lament ran, the novel figured as a wasting disease of the true vocation, with Eileen Myles allowed as the rare soul who returned from it undiminished. To leave the poem for prose was, in this room, a kind of death.

The quarrel over belonging ran on a national scale. Obama had described the towns of rural Pennsylvania as bitter and clinging, and the campaign convulsed; the list convulsed with it. One member, raised there and now defending the remark from the inside, wrote of *"these people being bitter and clinging to their guns and religion"* as a plain truth he had fled — while others heard only a cosmopolitan sneer at people who could not answer back. It was the season's rawest fault line, class and condescension and who gets to narrate a place, and the room split along it exactly as the country did.

Underneath, the same question turned inward and literary. A companion thread studied poets as characters in novels — the maker not defecting to fiction but captured by it, embalmed as someone else's figure — while the avant-garde argued, yet again, over its own spelling and borders. Everywhere the anxiety was the same: the poet pulled out of the poem, into prose, into caricature, into the wide indifferent world of the novel that does not love the line the way the line loves itself.

I have set April down exactly as the archive delivered it — the sickness at the defecting poet, the poet trapped as a novel's character, and the country tearing itself over a candidate's verdict on the towns that raised him — because it was the

month the list bound together two kinds of leaving, the artistic and the civic, and felt them as one wound. The room that could barely forgive a poet for writing a novel was the same room straining to say what a person owes the place and the people he comes from, and finding, in a bitter election spring, that loyalty to a form and loyalty to a home are harder to keep, and harder to judge, than anyone on either side wished to admit.

— *K. M. F.*

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- 340. Mary Jo Malo — Re: - Avant(e) Garde
- 341. Chris Pusateri — ANON by Chris Pusateri now available

- 342. Martha King — King and Nauen read on May Day
- 343. Michael Heller — Marsh Hawk Press book launch & party
- 344. Michael Heller — Marsh Hawk Press book launch & party
- 345. Michael Heller — Correction: re. Marsh Hawk Press book launch & party
- 346. Michael Heller — Correction: re. Marsh Hawk Press book launch & party
- 347. Wanda Phipps — Fwd: SAVE THE DATE! SUNDAY, MAY 4TH: The Mad Hatters' Review
MAD HATTERS' RE...
- 348. Alan Sondheim — forest might be a good title here
- 349. Joel Weishaus — Re: Obama is correct about rural PA
- 350. steve russell — Re: Obama is correct about rural PA
- 351. Jim Andrews — Re: - Avant(e)-garde
- 352. ALDON L NIELSEN — Re: rural PA avant garde
- 353. Barry Schwabsky — an idea of poetry too conservative even for Andrew Motion
- 354. Mark Weiss — Re: Obama is correct about rural PA
- 355. John Cunningham — Re: - Avant(e)-garde
- 356. colin herd — Re: an idea of poetry too conservative even for Andrew Motion
- 357. Charles Alexander — help for an intern
- 358. SCOTT HOWARD — EDITORS WANTED

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- 359. Fluffy Singler — Re: - Avant(e)-garde
- 360. steve russell — Re: - Avant(e)-garde
- 361. Jason Quackenbush — Re: an idea of poetry too conservative even for Andrew Motion
- 362. steve russell — Re: Obama is correct about rural PA
- 363. steve russell — Re: Obama is correct about rural PA
- 364. amy king — GO LOCAL: NATIONAL POETRY MONTH x 10!
- 365. ALDON L NIELSEN — Re: Obama is correct about rural PA
- 366. ALDON L NIELSEN — Re: - Avant(e)-garde
- 367. Freind, William Joseph — CFP: Language Poetry and the Mediation of Modernism (MSA
annual co...
- 368. Michael Kelleher — Literary Buffalo Newssetter 04.14.08-04.20.08
- 369. Sarah Sarai — Re: XP: Nat'l poetry queries
- 370. Stephen Vincent — Situationism (street theater) is not dead
- 371. Dan Wilcox — Fwd: 2008 Albany Word Fest
- 372. Michael Kelleher — Correction
- 373. steve d. dalachinsky — Re: Situationism (street theater) is not dead
- 374. steve d. dalachinsky — Fw: Interpretations - April 24, 2008 at 8pm
- 375. Ryan Daley — Re: Obama is correct about rural PA
- 376. steve d. dalachinsky — Re: - Avant(e)-garde
- 377. Stephen Vincent — Re: Situationism (street theater) is not dead
- 378. Roy Exley — Re: - Avant(e)-garde
- 379. Mark Weiss — Re: Obama is correct about rural PA
- 380. Mark Weiss — Re: Obama is correct about rural PA
- 381. Rosalie Calabrese — From Rosalie Calabrese - NYC Readings
- 382. derek beaulieu — new from Paper Kite Press: CHAINS by derek beaulieu
- 383. Martha Deed — John Roche book launch
- 384. Jason Quackenbush — Re: Obama is correct about rural PA
- 385. Ryan Daley — Re: Obama is correct about rural PA

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- 386. ALDON L NIELSEN — Obama is correct about rural PA
- 387. Matt Henriksen — Fri 4/18 - Baker Behrle Iijima Raoult Lasky Peterson Teicher Wier -
Brookl...
- 388. Adam Fieled — PFS Post: Andrew Lundwall, from "Gardening at Night"
- 389. Mark Weiss — Re: Obama is correct about rural PA
- 390. Ryan Daley — Re: Obama is correct about rural PA
- 391. Ryan Daley — Re: Obama is correct about rural PA

- 392. CA Conrad — THE ONLY WAR THAT MATTERS...
- 393. Ryan Daley — Re: Obama is correct about rural PA
- 394. Mary Jo Malo — Re: Obama is correct about rural PA
- 395. CA Conrad — HEY NYC, CAConrad reads with LEGENDARY poet Larry Kearney...
- 396. Alan Sondheim — Re: Obama is correct about rural PA
- 397. Rod Smith — Poets' theater, film, and neo-benshi at Dixon Place, NYC Thurs 4/24 8 pm
- 398. Jennifer Karmin — Red Rover Series / Experiment #20
- 399. Joel Weishaus — Re: THE ONLY WAR THAT MATTERS...
- 400. jared schickling — Re: THE ONLY WAR THAT MATTERS...
- 401. blacksox — YOUTUBE "Bond Girl" Comes Out for 9/11 "WEEK OF TRUTH" CAMPAIGN - April 16 to 22
- 402. Anny Ballardini — Anny Ballardini, Henry Gould & Peter Thompson read in Rhode Island
- 403. Steve Tills — Re: Obama is correct about rural PA
- 404. Halvard Johnson — RIP Rebecca Kavalier
- 405. Marcus Bales —
- 406. Lou Rowan — Lou Rowan reading in Brooklyn with Rick Moody 4/22, Toby Olson 4/24
- 407. Jason Quackenbush — Re: YOUTUBE "Bond Girl" Comes Out for 9/11 "WEEK OF TRUTH" CAMPAIGN [IS...
- 408. Peter Ciccariello — Re: Anny Ballardini, Henry Gould & Peter Thompson read in Rhode Island
- 409. Michael Ford — Re: THE ONLY WAR THAT MATTERS...
- 410. Alison Croggon — Re: THE ONLY WAR THAT MATTERS...
- 411. steve russell — Re: - Avant(e)-garde
- 412. steve russell — Baraka, Sanchez, etc
- 413. Ryan Daley — Re: Obama is correct about rural PA
- 414. steve russell — Re: - Avant(e)-garde

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- 415. Andrew Rippeon — GEORGE OPPEN: A Centenary Conversation. April 23-April 25 at SUNY Buffalo
- 416. Roy Exley — Re: - Avant(e)-garde
- 417. Anny Ballardini — Re: Anny Ballardini, Henry Gould & Peter Thompson read in Rhode Island
- 418. Jesse Glass — On the So-Called Epigramitis
- 419. Philip Metres — The Only War That Matters...A response to CA Conrad
- 420. Mark Weiss — Re: Obama is correct about rural PA
- 421. Michael Kelleher — Full-Time Education Director
- 422. Jeffrey Side — New Marjorie Perloff interview at The Argotist Online
- 423. Tim Peterson — SEGUE 4/19: LEPSON, CRUMP, and MACHLIN
- 424. amy king — National Poetry Month Celebration in Quotes ...
- 425. Patrick Herron — New books + talk Apr 22 @ Duke (apologies if duplicates)
- 426. Barbara Jane Reyes — Achiot Press Release Party and Reading
- 427. Tom Orange — Re: Obama is correct about rural PA
- 428. Adam Tobin — Re: THE ONLY WAR THAT MATTERS...
- 429. David Chiot — Re: The Only War That Matters...A response to CA Conrad & Philip Metres
- 430. Daniel Machlin — Segue April 19: Ruth Lepson, Walter Crump, and Dan Machlin
- 431. Thomas savage — Re: Obama is correct about rural PA
- 432. Sara Wintz — national poetry month @ p.s.1 !
- 433. steve russell — Concerning Folks vs.Obama
- 434. Mark Weiss — Re: Obama is correct about rural PA
- 435. Philip Metres — COME TOGETHER; a call for ANTHOLOGY OF PEACE POEMS
- 436. Freind, William Joseph — Re: On the So-Called Epigramitis
- 437. Paul Nelson — Re: THE ONLY WAR THAT MATTERS...
- 438. J A. Lee | Crane's Bill Books — Re: THE ONLY WAR THAT MATTERS...
- 439. Stephen Vincent — H Obenzinger on KPFA & at Morningside Books, NYC
- 440. jessica beard — Juliana Spahr Reading: 4/24 in Santa Cruz
- 441. Dale Smith — Tom Clark

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- 442. Jennifer Karmin — CHICAGO ART AGAINST WAR: April 18
- 443. Jim Andrews — Oni Buchanan and Betsy Stone Mazzoleni: The Mandrake Vehicles
- 444. Roy Exley — ON Poets writing novels
- 445. Barry Schwabsky — Re: Obama is correct about rural PA
- 446. Al Filreis — live webcast: Jerome Rothenberg
- 447. Barry Schwabsky — world's oldest photograph?
- 448. Mark Weiss — PS Re: Obama is correct about rural PA
- 449. Thomas savage — Re: Concerning Folks vs.Obama
- 450. Thomas savage — Re: THE ONLY WAR THAT MATTERS...
- 451. Thomas savage — Re: THE ONLY WAR THAT MATTERS...
- 452. amy king — Aime Cesaire, voice of French Black pride, dies
- 453. David Chirot — Fwd: Photo Detectives on the Trail of Photography's Origins - New York Times
- 454. Nic Sebastian — ten questions on publication -- Ivy Alvarez
- 455. St. Thomasino — In the Bennett Tree
- 456. amy king — Re: [New-Poetry] Aime Cesaire, voice of French Black pride, dies - Interview exc...
- 457. Murat Nemet-Nejat — Re: world's oldest photograph?
- 458. Brian Stefans — Poetry Job at Stockton
- 459. Murat Nemet-Nejat — Re: Oni Buchanan and Betsy Stone Mazzoleni: The Mandrake Vehicles
- 460. Charles Alexander — reading/performance, words+music, CUE Art Foundation
- 461. aaron tieger — Lori Lubeski's Undermined
- 462. Charles Alexander — Cynthia Miller and David Krueger Opening at CUE Thursday, April 24, 6:0...
- 463. George Quasha — Reb Livingston & George Quasha reading at R&F Handmade Paint, Kingston, Sat...
- 464. Bill Berkson — berkson/jamme
- 465. Evan Munday — The poetics of stuttering in Portland - Apr. 20 & 21
- 466. Anny Ballardini — Re: Obama is correct about rural PA
- 467. Poetry Project — Events at The Poetry Project April
- 468. Charles Bernstein — Scalapino: It's go in horizontal
- 469. Jim Andrews — Tributaries & Text-Fed Streams
- 470. Fluffy Singler — Re: New Marjorie Perloff interview at The Argotist Online

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- 471. Mairead Byrne — Re: Aime Cesaire, voice of French Black pride, dies
- 472. Michael Ford — Re: Obama is correct about rural PA
- 473. Barry Schwabsky — Re: Obama is correct about rural PA
- 474. steve russell — how bad was the debate?/ The Guardian, and other links
- 475. Daniel Godston — tonight at Robin's Bookstore
- 476. Sarah Sarai — Re: [New-Poetry] Aime Cesaire, voice of French Black pride, dies - Interview ...
- 477. William Allegrezza — Series A--Fiction and Poetry: Blackstone and Pallant this Tuesday!
- 478. Justin Parks — modernist studies association call for participants
- 479. Martha King — The Independent: Andrew Crozier: Poet and poets' champion
- 480. Bonnie MacAllister — Edna Andrade (1917-2008)
- 481. Ryan Daley — Re: PS Re: Obama is correct about rural PA
- 482. Jason Quackenbush — Re: PS Re: Obama is correct about rural PA

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- 483. Mary Jo Malo — Re: THE ONLY WAR THAT MATTERS
- 484. amy king — Fw: Annie Finch and Lee Ann Brown reading
- 485. amy king — Annie Finch and Lee Ann Brown reading - SUNDAY, April 20th 2008
- 486. amy king — (no subject)

- 487. David Chiot — New Visual Books Reviewed - New York Times--Campaign Buttons & Memorabilia
- 488. Chris Pusateri — TOMORROW, 4/20 at 6pm: Michelle Naka Pierce and Chris Pusateri read in Bou...
- 489. steve russell — It's National Poetry month, Marion,
- 490. David Chiot — Re: world's oldest photograph?
- 491. Eleni Stecopoulos — SF/NYC apt. exchange?
- 492. Stephen Vincent — New de blog/ Haptic, Trellis/T Joyce improvs, Crozier, Obenzinger

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- 493. Stephen Vincent — NY Times Outs the Networks
- 494. Jim Andrews — Re: Oni Buchanan and Betsy Stone Mazzoleni: The Mandrake Vehicles
- 495. David Chiot — (Photography & Preserving a Way of Life & Myth)--Robb Kendrick, Tintype Cowb...
- 496. David Chiot — Errol Morris's 'Standard Operating Procedure': Of Crime and Photography in ...
- 497. Susan Webster Schultz — Sidewalk blog: Torture series (mostly)
- 498. Kimmelman, Burt — Marsh Hawk Press Invitation (NYC)
- 499. steve russell — Re: [New-Poetry] Aime Cesaire, voice of French Black pride, dies - Intervie...
- 500. Jennifer Karmin — JOB: Lewis-Clark State College
- 501. David Buuck — looking for barbara cole
- 502. Jill Chan — Call for submissions

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- 503. Philip Metres — new on Behind the Lines blog
- 504. amy king — Blog Log - Recent Whittlings
- 505. Michael Kelleher — Literary Buffalo Newsletter 04.21..08-04.27.08
- 506. Thomas savage — Dark Matter, the film
- 507. Mary Jo Malo — Re: (Photography & Preserving a Way of Life & Myth)--Robb Kendrick, Tintype ...
- 508. Peter Grieco — what's this called?
- 509. David Chiot — ATROXHITY by CrashTest 15 Visual Poets' Tribute to JG Ballard's Atrocity Exh...
- 510. richard owens — Fwd: Help Tom Clark
- 511. Aaron Belz — 10 Love Poems
- 512. Small Press Traffic — An Evening of Innovative Fiction at Small Press Traffic -- Saturday, ...
- 513. Jim Andrews — poet tried for killing judge, seducing wife
- 514. Joel Lewis — JOEL LEWIS & MOLLY RUSSAKOFF READING IN PHILADELPHIA
- 515. Stephen Vincent — Library &/or Art Class poem(s) ??
- 516. mIEKAL aND — Bebe Barron (1925 - 2008)
- 517. Amish Trivedi — Re: what's this called?
- 518. Renee Ashley — Re: what's this called?
- 519. Jason Quackenbush — Re: poet tried for killing judge, seducing wife
- 520. Jason Quackenbush — Re: poet tried for killing judge, seducing wife
- 521. mIEKAL aND — JUDGE DISMISSES MAIL FRAUD CASE AGAINST BIO-ARTIST KURTZ
- 522. mIEKAL aND — JUDGE DISMISSES MAIL FRAUD CASE AGAINST BIO-ARTIST KURTZ
- 523. Peter Quartermain — Re: what's this called?
- 524. Peter Quartermain — Re: what's this called?

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- 525. Barry Schwabsky — Fw: Restore Freedom of Artistic Creation and Education
- 526. Barry Schwabsky — Fw: Restore Freedom of Artistic Creation and Education
- 527. steve d. dalachinsky — concert
- 528. Andrew Rippeon — Reminder: GEORGE OPPEN: A Centenary Conversation. This week in Buffalo.
- 529. Therese Broderick — Re: Library &/or Art Class poem(s) ??
- 530. David Chiot — When Language Can Hold the Answer - New York Times--(And when it can't, or d...

- 531. Douglas Manson — The Littlest Buffalo Press Reading in big NYC
- 532. Douglas Manson — Buffalo Pointilliste: Poetry/Performance at Rust Belt Books
- 533. Stephen McCaffery — George Oppen. A Centenary Conversation
- 534. Alan C Golding — What's this called?
- 535. Alan C Golding — Library poems
- 536. eric unger — ALAN DAVIES : BOOK 6 // MICHAEL CARR : SOFTER WHITE
- 537. Christophe Casamassima — Call for Submissions - Viviparous Blenny. Theme: Synchronicity
- 538. Dustin Williamson — April 27 in NYC: Rodney Koenenke and Rod Smith @ Zinc-TRS
- 539. Sarah Sarai — Re: poet tried for killing judge, seducing wife
- 540. Jennifer Karmin — April 24-25: Leslie Scalapino in Chicago

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- 541. steve russell — Re: Library &/or Art Class poem(s) ??
- 542. Tim Peterson — SEGUE 4/26: THOMAS FINK & ELIZABETH WILLIS
- 543. David Chiro — The Accidental Rebel - New York Times
- 544. UbuWeb — UbuWeb :: Recent Additions, Spring 2008
- 545. Tom Orange — Andrews/Silvers at Vanderbilt
- 546. Catherine Daly — Catherine Daly, Diane Ward, Elaine Equi and more at LA Festival of Books
- 547. Sharon Mesmer/David Borchart — Kevin Killian's email address?
- 548. cralan kelder — fire in the mailbox
- 549. laura hinton — PLEASE POST asap

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- 550. Jennifer Karmin — 4000 WORDS 4000 DEAD: May 2
- 551. steve d. dalachinsky — Re: Call for Submissions - Viviparous Blenny. Theme: Synchronicity
- 552. Adam Fieled — PFS Post: Lars Palm, from "Footnote Poems"
- 553. colin herd — Interview with Geraldine Monk
- 554. Tom Beckett — TINY BOOKS OF POETRY FEEDING THE WORLD...LITERALLY!
- 555. Scott Michael Pierce — new from EFFING PRESS
- 556. Shankar, Ravi (English) — Celebrate Language for a New Century in NYC (4/██████)
- 557. Alan C Golding — CFP Louisville Conference
- 558. Anne Guthrie — (no subject)
- 559. aslongasittakes — Contact information for Steve Benson
- 560. Poetry Project — Events at The Poetry Project April
- 561. Sarah Sarai — we are beautiful, my friends: stu ross/CAconrad/larry kearney/the chick/dalac...

25 APR 2008

- 562. Tenney Nathanson — Re: Scalapino: It's go in horizontal
- 563. Roy Exley — Awesome silence
- 564. Jim Andrews — New and 3D-ish
- 565. Ken Rumble — Fwd: Poetry Tomorrow Night, 4/26 @ Chapterhouse
- 566. Nico Vassilakis — one dollar microchap from dbqp
- 567. David Chiro — 23 april Happy Birthday & Thanks to William Shakespeare
- 568. Diane Wald — new chapbook: faustinetta, gegenschein, trapunto

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- 569. Jeff Davis — Re: Fwd: Poetry Tomorrow Night, 4/26 @ Chapterhouse
- 570. Charles Bernstein — Blind Witness: Launch & Performance May 5 (NY)
- 571. Larry O. Dean — Chicago Poetry Fest TODAY, Looptopia next week
- 572. Dodie Bellamy — Dodie Bellamy's Summer Workshop--San Francisco
- 573. CA Conrad — Jenn McCreary, Monica Fauble, Brenda Coultas AT ROBIN'S BOOKSTORE/V//A\\V//...
- 574. David Chiro — Standard Operating Procedure - Movie - Review - The New York Times

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- 575. Eric Hoffman — New Book

- 576. Barry Schwabsky — Fw: Long Poem Conference at Sussex
- 577. Stephen Vincent — Aram Saroyan/ Silliman & the NYT
- 578. Nate Dorward — New publication: Antiphonies: Essays on Women's Experimental Poetries in Can...
- 579. Murat Nemet-Nejat — Re: Standard Operating Procedure - Movie - Review - The New York Times
- 580. David Chirot — Waterboarding film/Abu Ghraib Video/18 Vet Suicides Daily/New Walls of Baghd...
- 581. Alan Sondheim — The true world
- 582. Steve Halle — Jordan Stempleman and Laura Sims at Seven Corners

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- 583. steve d. dalachinsky — Re: Aram Saroyan/ Silliman & the NYT
- 584. Jennifer Karmin — May 2-25: Poet's Theater Showcase in Chicago
- 585. David A. Kirschenbaum — NYC Tomorrow: Boog presents little scratch pad editions
- 586. David A. Kirschenbaum — Small Press Needed for May 27 for Boog NYC Series
- 587. Douglas Manson — 4/29: The Littlest Buffalo Press reading in NYC
- 588. Paul Siegel — "And ya don't stop." -- interview
- 589. Michael Kelleher — Literary Buffalo Newsletter 04.28.08-05.04.08
- 590. Vernon Frazer — Selected Poems of Post-Beat Poets edited by Vernon Frazer
- 591. Vernon Frazer — Selected Poems of Post-Beat Poets edited by Vernon Frazer--TO COLLEGE LIBRA...
- 592. Zamsky, Robert — Bernstein & Daly in Sarasota

29 APR 2008

- 593. derek beaulieu — a recommendation
- 594. Ram Devineni — TONIGHT: The Rattapallax/PEN World Voices Literary Film Feast
- 595. Camille Martin — Cl/utter - online visual poetry
- 596. steve d. dalachinsky — Re: rucma concerts in ny area
- 597. Aldon Nielsen — Lorenzo Thomas Book
- 598. Tony Trigilio — This Thursday / COLUMBIA POETRY REVIEW #21 / Reading and Release Party
- 599. John Beer — Links Hall Poet's Theatre festival
- 600. Charlotte Mandel — Re: Lorenzo Thomas Book
- 601. CA Conrad — Re: THE ONLY WAR THAT MATTERS...

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- 602. Bill Berkson — BILL
- 603. Pierre Joris — New Nomadics Posts
- 604. ALDON L NIELSEN — Snyder Wins Lilly Prize

1. **Alan Sondheim**
my west virginia (fwd)
Mon 31 Mar 2008

my west virginia

<http://www.alansondheim.org/cathedralpark015.jpg>
<http://www.alansondheim.org/cathedralpark016.jpg>
<http://www.alansondheim.org/cathedralpark045.jpg>
<http://www.alansondheim.org/cathedralpark074.jpg>
<http://www.alansondheim.org/cathedralpark088.jpg>

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2. **CA Conrad**
CAConrad interviews Rachel Blau DuPlessis for PhillySound \\\\/\\\\\\//\\\\\\//\\\\\\//\\\\\\//\\\\\\//
Mon 31 Mar 2008

CAConrad interviews Rachel Blau DuPlessis for PhillySound
\\\\\\//\\\\\\//\\\\\\//\\\\\\//\\\\\\//\\\\\\//\\\\\\//

This interview was conducted via e-mail in March, 2008
and can be read at this link:
http://phillysound.blogspot.com/2008_03_01_archive.html

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3. **Kyle Schlesinger**
New on the Cuneiform Blog
Mon 31 Mar 2008

New on the Cuneiform Blog:

3.31.08 Look by Kyle Schlesinger
3.30.08 Speech with Humans by Glen Baxter and Clark Coolidge
3.29.08 Emily McVarish / ON
3.28.08 Mimeo Mimeo
3.27.08-3.19.08 Larry Fagin Week
www.cuneiformpress.blogspot.com

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4. **Janet Holmes**
Re: POETICS Digest - 29 Mar 2008 to 30 Mar 2008 (#2008-91)
Mon 31 Mar 2008

Hi all,

Does anyone know of an anthology of manifestoes (poetic or otherwise)?

Thanks,

Janet

--

Janet Holmes

<http://www.humanophone.com>

<http://ahsahtapress.boisestate.edu>

.. . . .

NEW FROM AHTA PRESS:

To and From by G.E. Patterson

Irresponsibility by Chris Vitiello

<http://ahsahtapress.boisestate.edu>

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5. **Ian Randall Wilson**

Publication Party

Mon 31 Mar 2008

Here's information on a publication party for a book I edited for Hollyridge Press.

Ian Wilson

?

?

????? AUTHOR APPEARANCE AT JAMES BEACH RESTAURANT, VENICE, CALIFORNIA

????? - Ronald Alexander To Celebrate His New Novel -

?????

WHAT: A publication party for Ronald Alexander's new novel *The War on Dogs*: in Venice Beach at James Beach restaurant in Venice, California.

?

WHEN: Sunday, April 13, 2008 at 4:00 PM

?

WHO: Ronald Alexander, author of *The Final Audit* and *Below 200*

Nathan Geare, Illustrator

?

WHERE: James Beach Restaurant

60 N Venice Blvd
Venice, CA 90291

██████████ ??????

?

?????? VENICE, Calif. -- Author Ronald Alexander releases his third novel, *The War on Dogs: in Venice Beach* (illustrated by Nathan Geare), with a publication party and reading at James Beach restaurant in Venice, California.

????? In this social satire, the beaches in Venice, California are in trouble. The grassy park and pristine sands which separate the high-dollar houses from the water have been defiled by dogs and their owners. Then Sergeant Smelzkoff of the LAPD appears. With the task of bringing order to the oceanfront and considering his life thus far a failure, Smelzkoff vows to succeed in what may be his last mission before retirement. But things are soon complicated when his estranged gay son moves back to California from New York with his own dog. Trouble ensues. The novel features 40 black and white line drawings by illustrator Nathan Geare.

????? The reading is free to the public and begins at 4 PM with appetizers and beverages to be served. Join author Ronald Alexander and illustrator Nathan Geare for their publication party at James Beach Restaurant, where cocktails and dining are always "beach style."

??????

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?? # # #

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6. **Barry Schwabsky**

Fw: Stream Records radio programme download available

Mon 31 Mar 2008

>>> >> Fred's Archive

>

> Sunday 30 March 20

forwarding:

| *Fred's Archive*

| *Sunday 30 March 2008 16:30-16:56 (Radio 4 FM)*

| *Repeated:*

Saturday 5 April 2008 23:30-0:00 (Radio 4 FM)

Joan Bakewell explores the unique archive of Fred Hunter.

Back in the 1960s, Fred borrowed a tape recorder and began to record some of the great poets of his time. With collaborators John and Helen Cassidy, he issued seven LPs of poets reading their own work in front rooms all over London.

Featured authors include Tom Raworth, Lee Harwood, Robert Duncan, Edward Dorn, Anselm Hollo, Stuart Montgomery and Basil Bunting.

Download available, courtesy Will Montgomery:

This link lasts for 7 days. Do forward it to anyone who might be interested. The file's about 20mb.

You have 1 file(s) called Fred's Archive.mp3 waiting for download.

You can click on the following link to retrieve your file. The link will expire in 7 days and will be available for 100 number of downloads.

Link: <http://www.yousendit.com/download/www/azR5QmtkdENIcWMwTVE9PQ>

This file was delivered to you by YouSendIt, the No. 1 file delivery company, find out more at www.yousendit.com.

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7. **Ruth Danon**

Summer Intensive 2008 NYU Tenth Year

Mon 31 Mar 2008

Dear List Members:

For the tenth year NYU/SCPS/McGhee Division is holding its two week intensive writing workshop in June. The dates are June 8th-June 20th.

Students gather at beautiful Ireland House, just north of the Washington Square Arch, for two weeks of intense work with guest writers and NYU faculty. Each year a fiction writer, a poet, and a nonfiction writer come to NYU to work closely with students. This year the poet will be Bei Dao, the fiction writer Margot Livesey, and the nonfiction writer Peter Balakian. Students will spend fifteen hours in class with the guest writer in their own genre and three hours with a writer in a different genre. No more than twelve students in each genre group. Students will also have private conferences with the guest writers.

Mornings are spent in improvisation workshops taught by Ruth Danon, Catherine Barnett, and April Krassner, all NYU faculty.'

Evenings are devoted to talks and readings by writers and students.

Sessions on graduate school and publishing are also included in the program.

For application and information contact Charles Bradshaw at [REDACTED] or backchannel me.

I hope you will spread the word.

Thank you,

Ruth Danon

Ruth Danon, Master Teacher, Creative and Expository Writing, McGhee Division,
New York University

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8. **CA Conrad**

ON poets writing NOVELS (OH! it pains me to write those words!)

Mon 31 Mar 2008

A good friend who knows HOW MUCH novels irritate me, and how physically ILL I become when I hear of YET ANOTHER poet writing novels (or as I say FORSAKING poetry for novels!) sent me this link:

<http://www.smh.com.au/news/books/plotting-novel-left-poet-at-a-loss-for-words/2008/03/28/1206207399861.html>

This makes me want to SHOUT OUT many thanks to Rhyll McMaster for her brave nod to the truth! I have met many poets who have taken up the novel, and have had many arguments about it with them. EVERY SINGLE TIME the poets insist that they will always be able to write poems, and I wait for those poems. They never come back from the illness (YES, ILLNESS!) of the novel.

There are very very few poets I can think of who MASTER both. Or, better yet, poets who ACTUALLY continue to write poetry as well as they did before the task,task,task driven "art" of writing novels.

Eileen Myles is a RARE exception! Her poems have gotten BETTER AND BETTER despite her novels. But then I feel almost no one alive has her abilities for writing, she's so beyond us.

Magdalena Zurawski may not write poems anymore, but her novel THE BRUISE reads exactly like her poems always did, and I Love her poems.

Maybe it's poets who were writing poems outside the mainstream who can make it work out for the better? Magdalena's novel REALLY IS like her poems, and it took her 7 years to write. IT'S A THING OF GREATNESS, but to me it's an epic experimental poem. It's coming out this fall, and won the Scholnick Award for experimental fiction.

But, to be honest, 99 percent of the poets I've met who take up the novel get lost. Permanently lost.

One poet I know who now writes novels was an AMAZING poet when I first met him in 1993, or 1994. He hates my guts because I wouldn't share his enthusiasm at having discovered enjoying novels. He also hates me because when he last wrote to me and said that I should try to write a novel, that I would be good at it, I wrote back, "I'D RATHER FUCK A JAR OF NAILS!" BUT, I feel if I can PREVENT a poet from killing themselves with novels, then I have to take the risk!

Poetry is too important to NOT risk being hated for it!

It's OK being hated. Or maybe I'm just used to it.

CAConrad

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

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9. **Michael Kelleher**

Literary Buffalo Newsletter 03.31.08-04.06.08

Mon 31 Mar 2008

LITERARY BUFFALO
03.31.08-04.06.08

CORRECTION:

THE APRIL 17 READING BY TYRONE WILLIAMS AND GINA MYERS WILL TAKE PLACE RUST BELT BOOKS. THE POSTER INCORRECTLY STATES THAT IT WILL BE AT HALLWALLS. MY BAD. PLEASE NOTE.

RUST BELT BOOKS BACK ROOM BOOK SALE

Help our great used bookstore/performance space clear its stock and pay the taxman!

All books in the backroom performance area can be purchased in bulk for \$5 per bag (you choose the bag) on Tuesday, April 1 from 12-8 p.m.

Buy a bag to show your support!

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

04.01.08

Rust Belt Books
Back Room Book Sale
\$5 per bag of books
Tuesday, April 1 12 - 8 p.m.
Rust Belt Books, 202 Allen St.

04.02.08

Exhibit X Fiction
Lawrence Norfolk
Fiction Reading
Wednesday, April 2, 7 p.m.
Hallwalls Cinema, 341 Delaware Ave. @ Tupper

&

Just Buffalo/Center For Inquiry Literary Cafe
Ken Feltges and Loren Keller
Poetry Reading (8 open slots to read)
Wednesday, April 2, 7:30 p.m.
Center for Inquiry, 1310 Sweet Home Rd., Amherst

04.03.08

Just Buffalo/Communique Flash Fiction

Carol Novack

Flash Fiction Reading

Thursday, April 3, 7 p.m.

Rust Belt Books, 202 Allen St.

04.04.08

Just Buffalo/Gusto at the Gallery

Nickel City Poetry Slam

Feature: Members of the Toronto Slam Team

Friday, April 4, 7 p.m.

Clifton Hall, Albright-Knox Art Gallery

&

Poetics Plus at UB

(co)ludere: play & performance | collision & collaboration

Featuring:

Sara Eddleman, Courtney Pfhal & Steve Zultanski

Ryan Hatch & Matt Pieknik

Jim Kurt & David Collins

Friday, April 4, 7 p.m.

Rust Belt Books, 202 Allen St.

04.06.08

Just Buffalo/Tru-Teas

Jimmie Gilliam

Poetry Reading (10 open slots to read)

Sunday, April 6, 4 p.m.

Tru-Teas/Insite Gallery, 810 Elmwood Avenue

&

Buffalo/Williamsville Poetry, Music & Dance Celebration

Nikki Giovanni & Student poets, composers and dancers

Sunday, April 6, 7 p.m.

Kleinhans Music Hall, Symphony Circle

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

[REDACTED]

[REDACTED] (fax)

www.justbuffalo.org

[REDACTED]

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10. **Stephen Vincent**

Rochelle Ratner

Mon 31 Mar 2008

I just received this note from Paul Pines

Dear Friends: have just received word of the death of a dear friend, Rochelle Ratner. She had been fighting cancer for the last six months after two prior battles with breast cancer. She was a wonderful writer and worked tirelessly to build a significant body of work and did so until the last phone call we shared a few days ago in which she said, "I have been looking back over my journals and

pulling out short stories. There is so much there." I pause to reflect. The reservoir of things to say and ways to say them is inexhaustable. Not so our own resources. I do think the effort to express our lives as meaningful is ongoing and sustaining, but part of this must include our connection to those around us. Cliched, I know, but true. I am constantly reminded of that message in Pere Lachaise Heloise left even after many years of separation from Abelard: "The love that united us was all our joy." Love to all. Paul

I will remember Rochelle for her intense presence, her writing and her care for writers, as well as her commitment and attention to reviews of small presses, and her reviews of work by many of us.

In sadness,

Stephen Vincent

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11. **Kimmelman, Burt** ***Rochelle Ratner***

Mon 31 Mar 2008

I'm writing with the sad news that Rochelle Ratner has passed away today. There will be a funeral in Rhode Island but I have no details of it at this time.

I imagine there will be a memorial for Rochelle in NYC some time this spring. Marsh Hawk Press will certainly hold an event to remember her, in any case (details tba).

- Burt Kimmelman

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12. **Mathew Timmons** ***Handsome Fish Offices by Ara Shirinyan Now Available from Insert Press***

Mon 31 Mar 2008

HANDSOME FISH OFFICES by Ara Shirinyan is Now Available from Insert Press - our first perfectbound book!

You may purchase your copy online at:
<http://insertpress.net/index.php?s=forthcoming>

Praise for Handsome Fish Offices by Ara Shirinyan: While office supply products and tropical fish might at first thought seem to have nothing to do with one another, once side by side they reveal the interconnections between global acquisitions, multinational capital, and environmental destruction. - Juliana Spahr

Of cut-up writing, in which different textual sources are spliced together, often jarringly, William Burroughs once said, "The results will look a lot like you." Handsome Fish Offices, Ara Shirinyan's book of profoundly 21st century cut-ups, takes up this insight with hilarity and irreverence, showing readers how the world looks like them, and they look like the world. No matter whose language he's playing with, the startling juxtapositions of words in these poems reveal the contemporary global condition of being incorporated and measured, invariably down to the smallest detail. "This laterally flattened species is ideal / For catalogs, direct mail, promotions, etc," he writes, and you'll know what he means, because your species, too—and right now—is one of the many getting flattened. -Mark Wallace

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13. **Thomas Devaney**

GEORGE OPPEN's 100th Birthday -- 4/7 Writers House

Mon 31 Mar 2008

A Celebration of George Oppen's 100 Birthday

The Kelly Writers House celebrates
GEORGE OPPEN's 100th Birthday
with 100 minutes of talk and poetry in Oppen's honor
hosted by THOMAS DEVANEY & RACHEL BLAU DuPLESSIS

featuring:

STEPHEN COPE
GEORGE ECONOMOU
AL FILREIS
MICHAEL HELLER
ANN LAUTERBACH
TOM MANDEL
BOB PERELMAN
RON SILLIMAN

Monday, 4/7 at 6 PM
The Writers House | 3805 Locust Walk
This event is free & open to the public

Poet and critic STEPHEN COPE is editor of "George Oppen: Selected Prose Daybooks, and Papers" (U. of California Press, 2008), and a founding editor of

Essay Press. He has taught at universities in California, Iowa, and Ohio, and is on the faculty of Bard College's Language and Thinking program.

THOMAS DEVANEY is the author "A Series of Small Boxes" (Fish Drum, 2007). He teaches in the Critical Writing Program at the University of Pennsylvania, and is editing a feature section "Oppen at 100" for Jacket 38 (October 2008).

RACHEL BLAU DuPLESSIS has both written on George Oppen's work and edited his "Selected Letters" (Duke U.P., 1990). DuPlessis has published numerous books of poetry and literary criticism; her most recent critical book is "Blue Studios: Poetry and its Cultural Work." She teaches in the English Department of Temple University.

GEORGE ECONOMOU's latest book is "Acts of Love, Ancient Greek Poetry from Aphrodite's Garden" (Modern Library/Random House). Books of Cavafy translations and the poems & fragments of Ananios Kleitor are forthcoming.

AL FILREIS is Kelly Professor, Director of the Center for Programs in Contemporary Writing, Faculty Director of the Kelly Writers House and author of four books, most recently "Counter-revolution of the Word: The Conservative Attack on Modern Poetry, 1945-60."

MICHAEL HELLER is a poet, essayist and critic. Forthcoming in 2008 are "Eschaton," a new book of poems, "Speaking the Estranged," a collection of his essays on George Oppen, and "Marble Snows: Two Novellas."

ANN LAUTERBACH's most recent books are "Hum and The Night Sky: Writings on the Poetics of Experience." She is Schwab Professor of Languages and Literature at Bard College, where she also co-directs Writing in the Milton Avery Graduate School of the Arts.

TOM MANDEL grew up in Chicago and was educated in its jazz and blues clubs and at the University of Chicago. He is the author of more than a dozen books including "To the Cognoscenti" (2007) and is one of the authors of "The Grand Piano," an ongoing experiment in collective autobiography.

BOB PERELMAN has published numerous books of poetry, most recently "If life." He teaches at the University of Pennsylvania.

RON SILLIMAN's most recent book is "The Age of Huts" (compleat) and several volumes of the collectively written Grand Piano project. In 2008, the University of Alabama Press will publish "The Alphabet."

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14. **eric unger**

Alan Davies Broadside

Mon 31 Mar 2008

House Press is pleased to release a broadside by Alan Davies (of an unpublished work) in anticipation of the release of Book 6. The artwork was provided by Eric Unger. This broadside is available through paypal for \$2 at:
<http://housepress.blogspot.com>

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15. **Alan Sondheim**

Valeska Gert

Tue 1 Apr 2008

Valeska Gert

{ <http://www.alansondheim.org/inf.mp4>
<http://www.alansondheim.org/inm.mp4>
inside bodies rooted at the hip
slightest movement, shudder, shiver
body-stutter, warmed probed flesh
slightest movement from inside
maybe shudder or shiver from inside
maybe warmed probed flesh f&m }

Was nicht geht, das geht nicht mehr,
mir ist so sonderbar zumut.
Wenn das wirklich alles war,
dann ist das Leben nicht sehr gut.
Seht, mein Fleisch verfaulet schon,
viel zu vieler Liebe Lohn.
Früh du Ende ist der Spass,
früh sind wir der Wurmer Frass.

(Ich bin eine Hexe, Kaleidoskop meines Lebens)

What does not work, that's no longer
I am curious as reasonable.
If this really was everything,
Then life is not very good.
You see, my meat verfaulet know,
Far too many love wage.
Breakfast is you end the fun,
We are the early worms Frass.

We are the early worms' muck, swill, food.
An early end is a joke.
See, my flesh already decays
It's so strange to me, moody
For too many love's a wage

+++

Salutations from the Mumien cellar

Dann raffe ich die giftgrüne Schleppe, schluchze ein paar Takte aus der
Schönen Blauen Donau und verschwinde.

(Ich bin eine Hexe, Kaleidoskop meines Lebens)

Then I understand the giftgrüne train, schluchze a few bars of the Blue Danube
and Scania disappear.

Then I grabbed the green poison bag, sobbed a few bars

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16. **Alan Sondheim** *a severe bout of depression*

Tue 1 Apr 2008

a severe bout of depression

only one sensor moves and that is one inside the body
everything else is still as if a silent snow falls on the skin
'the' points to nothing and that is annihilation
i have a nail in my head
when i hit the nail in my head i have a nail in my head
when i hit the nail in my head i have a nail in my head
when i hit the nail in my head i have a nail in my head
when i hit the nail i have a nail
when i hit the nail i have a nail
i will be dead these several months what can happen
now at this very moment dizziness overwhelms me
snow falls inside the body and everything is still
only the sound of someone hammering in the distance

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17. **Obododimma Oha**

Re: a severe bout of depression

Tue 1 Apr 2008

this wakes me to the reality
how
i am housed inside something called skin,
the accommodation
not too different when i get outside it
and watch
how poorly ventilated
how superfluous the circuit systems run
and how
insecure the heart hangs like a bag
above a pit of blood & brine...

--- Obododimma.

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

From: Alan Sondheim <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, April 1, 2008 11:26:35 AM

Subject: a severe bout of depression

a severe bout of depression

only one sensor moves and that is one inside the body
everything else is still as if a silent snow falls on the skin
'the' points to nothing and that is annihilation
i have a nail in my head
when i hit the nail in my head i have a nail in my head
when i hit the nail in my head i have a nail in my head
when i hit the nail in my head i have a nail in my head
when i hit the nail i have a nail
when i hit the nail i have a nail
i will be dead these several months what can happen
now at this very moment dizziness overwhelms me
snow falls inside the body and everything is still
only the sound of someone hammering in the distance

___ Like movies? Here's a limited-time offer: Blockbuster Total Access for one month at no cost. <http://tc.deals.yahoo.com/tc/blockbuster/text4.com>

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18. **Elizabeth Switaj**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Tue 1 Apr 2008

Personally, I've found that working on a novel increases the frequency with which I get ideas for poems, but then I never do end up finishing the novel. Hmm.

EKSwitaj
elizabethkateswitaj.net

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19. **Halvard Johnson**

RIP: Rochelle Ratner (1948-2008)

Tue 1 Apr 2008

Dress Rehearsal

I love you like wood and you laugh
with high birds I can't see.
White flat ducks wake the morning to leaves
that have slanted from night.

Talk . . . talk . . . I hear noises--
It's only the fish that are flying now,
bodies and words.

Borrowed sunlight is crossing our sleep
like a child in the woods.
It's cold and then warm in the haloes,
the dark strung together like travel.

Time was geology then.
It was summer. We always had friends.

--Rochelle Ratner

fr. A Birthday of Waters
[New York: New Rivers Press, 1971]

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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20. **Lisa Samuels**

Re: POETICS Digest - 29 Mar 2008 to 30 Mar 2008 (#2008-91)

Tue 1 Apr 2008

Hi Janet

Manifesto: A Century of Isms
edited by Mary Ann Caws

is one. Terrific to make selections from, for the 20th century anyway.

Lisa

On Mon, Mar 31, 2008 at 12:09 PM, Janet Holmes <[REDACTED]> wrote:

Hi all,

Does anyone know of an anthology of manifestoes (poetic or otherwise)?

*Thanks,
Janet*

--

*Janet Holmes
<http://www.humanophone.com>
<http://ahsahtapress.boisestate.edu>*

.....

*NEW FROM AHTA PRESS:
To and From by G.E. Patterson
Irresponsibility by Chris Vitiello
<http://ahsahtapress.boisestate.edu>*

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21. **Barry Schwabsky**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Tue 1 Apr 2008

But what about D.H. Lawrence? Thomas Hardy? Or--not quite in the same league as a novel-writer, but still he wrote a bunch of them--W.C. Williams

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

From: CA Conrad <[REDACTED]>

To: [REDACTED]

Sent: Monday, 31 March, 2008 2:58:16 PM

Subject: ON poets writing NOVELS (OH! it pains me to write those words!)

A good friend who knows HOW MUCH novels irritate me, and how physically ILL I become when I hear of YET ANOTHER poet writing novels (or as I say FORSAKING poetry for novels!) sent me this link:

<http://www.smh.com.au/news/books/plotting-novel-left-poet-at-a-loss-for-words/2008/03/28/1206207399861.html>

This makes me want to SHOUT OUT many thanks to Rhyll McMaster for her brave nod to the truth! I have met many poets who have taken up the novel, and have had many arguments about it with them. EVERY SINGLE TIME the poets insist that they will always be able to write poems, and I wait for those poems. They never come back from the illness (YES, ILLNESS!) of the novel.

There are very very few poets I can think of who MASTER both. Or, better yet, poets who ACTUALLY continue to write poetry as well as they did before the task,task,task driven "art" of writing novels.

Eileen Myles is a RARE exception! Her poems have gotten BETTER AND BETTER despite her novels. But then I feel almost no one alive has her abilities for writing, she's so beyond us.

Magdalena Zurawski may not write poems anymore, but her novel THE BRUISE reads exactly like her poems always did, and I Love her poems.

Maybe it's poets who were writing poems outside the mainstream who can make it work out for the better? Magdalena's novel REALLY IS like her poems, and it took her 7 years to write. IT'S A THING OF GREATNESS, but to me it's an epic experimental poem. It's coming out this fall, and won the Scholnick Award for experimental fiction.

But, to be honest, 99 percent of the poets I've met who take up the novel get lost. Permanently lost.

One poet I know who now writes novels was an AMAZING poet when I first met him in 1993, or 1994. He hates my guts because I wouldn't share his enthusiasm at having discovered enjoying novels. He also hates me because when he last wrote to me and said that I should try to write a novel, that I would be good at it, I wrote back, "I'D RATHER FUCK A JAR OF NAILS!" BUT, I feel if I can PREVENT a poet from killing themselves with novels, then I have to take the risk!

Poetry is too important to NOT risk being hated for it!

It's OK being hated. Or maybe I'm just used to it.

CAConrad

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

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22. **Daniel Godston**

Mo(ve)ment / Matter & Memory Trio show at Peter Jones Gallery

Tue 1 Apr 2008

Mo(ve)ment / Matter & Memory Trio show at Peter Jones Gallery

Tuesday, April 1 (8 p.m.)

1st set: The Matter and Memory Trio

Steve Cohn -- shakuhachi & keyboards

Guillermo Gregorio -- clarinets & saxophone

Jerome Bryerton -- percussion

2nd set: Mo(ve)ment

3rd set: combined groups

Mo(ve)ment After 5 years of performing in the Netherlands and playing festivals in Israel and South Africa, the colorful, creative and improvisational performances of Mo(ve)ment will finally make its US debut. Mo(ve)ment is a two-act, multi-disciplinary, live on-stage performance that spotlights energetic dialogue between visual art and modern dance. Benno Hübner dances in front of a large screen on which the paintings of Tali Farchi are projected, even as they are being created live for all to see. The connections between these two disciplines develop a conversation that is playful, passionate and at times intimate. During this performance, Tali Farchi and Benno Hübner will be joined by Royce Deans (painting), Steve Cohn (keyboards / shakuhachi / poetry), Joel Wanek (upright bass), and Dan Godston (trumpet / poetry). Please contact Dan at [REDACTED] or [REDACTED] for more info.

<http://www.jazzpolice.com/content/view/7641/116/>

Performers' Bios:

Jerome Bryerton Jerome Bryerton is an experimental percussionist and visual artist from Chicago. He has recorded, toured or played with many of today's most notable free improvisers: John Butcher, Wolfgang Fuchs, Peter Van Bergen, Cecil Taylor, William Winant, Alan Silva, Torsten Muller, Frank Gratkowski, Henry Kaiser and Vinny Golia. He has performed at notable festivals—such as FMP record's Total Music Meeting (2002), Kaleidoscope (2003), Seattle's Earshot Festival (2003) and the Sf Alt (2004). Jerome's musical concept is a cross-pollination of techniques derived from European improv, Japanese Taiko, American Jazz and European Modern- Classical. Percussionists

that he incorporates into his approach are: Jack DeJohnette, Paul Lytton, Paul Motion, Stewart Copeland and Le Quan Ninh. Also, applicable to his percussive philosophies are extended techniques by non-drummers—the multi-phonetic and harmonic practices of saxophonist Evan Parker; the multi-layered double-bass preparation of Barry Guy; and the orchestral, multi-timbered instrumental selection of reed player Wolfgang Fuchs. Jerome's goal is to use his percussive materials to mirror practices of modern art, philosophy and post-modern theory. The idea being—to develop and express the improvisational elements that life itself presents.

Steve Cohn The music of pianist and shakuhachi player Steve Cohn has continually and dramatically evolved. A native of San Francisco, he performed as a blues pianist in Los Angeles, where he began studying the shakuhachi flute at UCLA. He then spent two years in Japan returning to study at San Francisco State University where he worked with Pulitzer Prize Winner, Wayne Peterson, and also appeared as a jazz pianist performing with musicians such as Eddie Henderson, and Sonny Simmons. Ultimately he moved to New York where he has devoted himself to totally improvised music, combining unconventional use of non-western winds and percussion with a unique piano style. Cohn has performed his own works in venues including New York City's Miller Theatre, New Works October Series, Fiesta International USSR, the Newport JVC Festival, Sweet Basil, The Great American Music Hall, World Shakuhachi Festival 1998, the Ottawa Festival; appeared in multimedia performances with Japanese Taiko drummers and the Elinor Coleman Dance Ensemble. He was also commissioned to compose and perform an original work that premiered with the Watanabe Dance Company in Japan. Cohn has performed and recorded with musicians including Reggie Workman, Jason Huang, Tom Varner, Fred Hopkins, Karl Berger, Oliver Lake, William Parker and Bob Stewart.
www.thestevecohn.com

Royce Deans Royce Deans studied art at the American Academy of Art in Chicago. His work is characterized by a combination of abstract lines and figurative images. Subject of his work is often the human body - even when he paints a landscape or a still life. His color blindness is not noticeable in his use of colors, but his paintings have a rich texture. His work was debuted in Amsterdam with Mo(ve)ment in September 2007.

Tali Farchi Tali Farchi was born in Haifa, Israel. She studied for seven years in the Netherlands, at the Vrije Academie in The Hague and the Rietveld Academy in Amsterdam. Subsequently, she began her own studio for the production of animations for television, commercials and video productions – first in Tel Aviv and from 1998 onwards in the Netherlands. Recently, her work was exhibited in various galleries and museums. Her impressionistic style and expressive images developed within Mo(ve)ment into live painting, a style of painting that reminds

one of the tradition of action painting. In Mo(ve)ment, the audience not only sees the result of the painters' work, it is the actual witness of the creative process.

Guillermo Gregorio Born in Buenos Aires, Argentina in 1941, Guillermo Gregorio became an American citizen in 2003. With his Chicago-based trio and other ensembles, Gregorio has performed his own compositions in Europe and the USA. In 2005, New World Records released his CD, Coplanar. Previously, the Swiss label hat Art issued six CDs, among them, Degrees of Iconicity (hat[now]ART 134)-named "Star of the Month" in Fono Forum (Germany) in 2000-and Faktura (hat[now]ART 146), also featuring his compositions. In addition, he has worked and recorded with various improvisational groups, as well as participated in ensembles that recorded the music of Anthony Braxton and Cornelius Cardew. In January 2001, he founded the Madi Ensemble of Chicago, which performs original and historical scores that draw from the conceptual foundation of the 20th century Argentinian avant-garde. In 2007, Gregorio served a week-long residency as Composer-in- Residence at Wesleyan University, sponsored by the Edward W. Snowden Fund and the Music Department. He has been Radio Curator of Armonia, a Musicians Residency Program created by the Chicago Symphony Orchestra. His composition Otra Musica 4 was nominated for special notice by the 2006 IAMIC Annual List selection panel (American Music Center/The International Association of Grantmakers). He has a degree in Architecture, and taught history and theory of architecture and industrial design and visual communication at the University of Buenos Aires and the University of La Plata, Argentina. Currently, he teaches Art Appreciation and 20th Century Art at Purdue University NC. He has also worked as an architect and consulting designer in Buenos Aires and Los Angeles. "What affects my music more than any other thing," Gregorio explains, "is my involvement in visual arts, and my architectural and design experience." In his compositions, a reinterpretation of the fundamental and structural concepts of Constructivism converges with the historical experiences of Argentinean Conceptualism, Fluxus, intermedia synthesis, and graphic music. In addition to the acceptance of sound as material, constructive and geometrically generated ideas are used in scores ranging from conventionally notated statements to graphs, including planimetric projections of spatial structures. He was an active participant on the Argentine music scene throughout the 1960s, '70s and early '80s. His involvement with New Music included both composing and playing saxophone, clarinet, and miscellaneous instruments in the Movimiento Música Más (Fluxus Group), the Experimental Group of Buenos Aires, and the Group of Contemporary Music of La Plata, featuring Fluxus events, multi-media spectacles, environmental pieces, experimental concerts, and aleatory realizations, as well as works by Cage,

Ligeti, and avant-garde Argentinean composers. Documentation of this period of his career is available on the CD Guillermo Gregorio: Otra Música. Tape Music, Fluxus and Free Improvisation in Buenos Aires 1963-70 (Atavistic UMS/ALP209CD). He has also published many articles about avant-garde music (Musique Concrète, Futurism, Grupo Nuova Consonanza, Cornelius Cardew, AMM, Musica Elettronica Viva, Morton Feldman, Earl Brown, Robert Ashley, LaMonte Young, Albert Ayler, Bob Graettinger). As a composer and improviser, Gregorio has collaborated with Vinko Globokar, Stephen Dembski, Enrique Gerardi, Steffen Schleiermacher, Ran Blake, Jim O'Rourke, Ken Vandermark, Axel Dörner, Gene Coleman, George Graewe, Franz Koglmann, Le Quan Ninh, Akikazu Nakamura, Ab Baars, Sebi Tramontana, and Mary Oliver, among others.

Benno Hübner Benno Hübner was born in Zwolle, the Netherlands. He studied at the Dance Academy in Arnhem and the renowned school 'Amor de Dios' in Madrid. He developed his own dance vocabulary in which his academic background, his Indonesian roots and personal body language are intermingled. As his career developed, he focused on producing and performing multi-disciplinary theatre pieces in which the dialogue between various art disciplines such as dance, theatre, music and visual arts is explored. He is responsible for the productions Syrinx, Circles and Ruis.

Dan Godston Dan Godston teaches, writes, and composes music and plays the trumpet and other instruments in Chicago. Last year his trio -- Ways & Means -- released their debut CD, entitled "Fire of Dream"; this recording features a collaboration with poet Ed Roberson. From 2005 till 2006 The Ways & Means Trio hosted a monthly series at Muse Café called Lower & Upper Limits, which showcased collaborations between poets and musicians. Dan has worked with Jim Ryan, Daniele Cavallanti, Tiziano Tononi, Joel Wanek, Jayve Montgomery, Eric Glick Rieman, Guillermo Gregorio, Jerome Bryerton, Mankwe Ndosi, Douglas Ewart, Paul Hartsaw, Mars Williams, Tom Abbs, Nicole Mitchell, and other musicians. In 2006 he founded the Chicago Calling Festival, which provides opportunities for Chicago based artists to collaborate with artists living in other locations around the world.

Joel Wanek Joel Wanek is an upright bassist, photographer and educator in Chicago. He organizes the annual Low End Theory: Festival of Improvised Bass Music, now in its fourth year. www.joelwanek.com

Peter Jones Gallery
1806 West Cuyler St., 2nd Floor
Chicago IL 60613
telephone: [REDACTED]

www.peterjonesgallery.com

\$10 suggested donation, show begins at 8 p.m.

The Peter Jones Gallery is one block north of Irving Park Rd., a half block west of Ravenswood Rd. It is close to the Irving Park station on the CTA's brown line. Please contact Dan at [REDACTED] or [REDACTED] for more info. Tickets can be purchased at Peter Jones Gallery or in advance at <http://www.bno-productions.nl/shop>.

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23. **Kyle Schlesinger**

Re: POETICS Digest - 29 Mar 2008 to 30 Mar 2008 (#2008-91)

Tue 1 Apr 2008

Hi Janet,

This might be a start: Manifesto: A Century of Isms edited by Mary Ann Caws (University of Nebraska Press)

Cheers,

Kyle

www.kyleschlesinger.com

www.cuneiformpress.com

www.cuneiformpress.blogspot.com

From: Janet Holmes <[REDACTED]>

Reply-To: UB Poetics discussion group <[REDACTED]>

Date: Mon, 31 Mar 2008 10:09:35 -0600

To: <[REDACTED]>

Subject: Re: POETICS Digest - 29 Mar 2008 to 30 Mar 2008 (#2008-91)

Hi all,

Does anyone know of an anthology of manifestoes (poetic or otherwise)?

Thanks,

Janet

--

Janet Holmes

<http://www.humanophone.com>

<http://ahsahtapress.boisestate.edu>

.....

NEW FROM AHTA PRESS:

To and From by G.E. Patterson

Irresponsibility by Chris Vitiello

<http://ahsahtapress.boisestate.edu>

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24. **Mark Weiss**

Re: Rochelle Ratner

Tue 1 Apr 2008

Rochelle and I first met in it must have been 1973. Unfailingly generous, and never once, to my knowledge, descended to the nasty soap-opera that sometimes infects the poetry world. She also wrote some very good poetry.

I saw her last a few weeks ago. She had been sick for a long time, and it was clear that the chemotherapy had become a form of torture. But she expected to survive. A sad loss.

Mark

At 06:00 PM 3/31/2008, you wrote:

- > I just received this note from Paul Pines
- >
- > Dear Friends: have just received word of the death of a dear
- > friend, Rochelle Ratner. She had been fighting cancer for the last
- > six months after two prior battles with breast cancer. She was a
- > wonderful writer and worked tirelessly to build a significant body
- > of work and did so until the last phone call we shared a few days
- > ago in which she said, "I have been looking back over my journals
- > and pulling out short stories. There is so much there." I pause to
- > reflect. The reservoir of things to say and ways to say them is
- > inexhaustable. Not so our own resources. I do think the effort to
- > express our lives as meaningful is ongoing and sustaining, but part
- > of this must include our connection to those around us. Cliched, I
- > know, but true. I am constantly reminded of that message in Pere
- > Lachaise Heloise left even after many years of separation from
- > Abelard: "The love that united us was all our joy." Love to all. Paul
- >
- >
- >I will remember Rochelle for her intense presence, her writing and
- >her care for writers,as well as her commitment and attention to
- >reviews of small presses, and her reviews of work by many of us.
- >
- > In sadness,
- >
- > Stephen Vincent

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25. **Joel Bettridge**

Poetry, Art, and the Book: Exhibition Checklist

Tue 1 Apr 2008

An approximate checklist for companion exhibitions *Metaphor Taking Shape: Poetry, Art, and the Book* and *The Publishers' Roundtable: Book Artists in Dialogue* is now available on line:

<http://publishersroundtable.wordpress.com/exhibitions/>. A PDF version is available directly here: <http://www.library.yale.edu/~nkuhl/MTSChecklist.pdf>.

The exhibitions draw primarily from materials in the Yale Collection of American Literature at the Beinecke Library and the Arts of the Book Collection at Sterling Memorial Library, Yale University.

Nancy Kuhl

Nancy Kuhl

Associate Curator, Yale Collection of American Literature

The Beinecke Rare Book and Manuscript Library

Yale University

121 Wall Street, P.O. Box 208240

New Haven, CT 06520-8240

Phone: [REDACTED]

African American Studies at Beinecke Library:

<http://beineckejwj.wordpress.com/>

Poetry at Beinecke Library: <http://beineckepoetry.wordpress.com/>

Room 26 Cabinet of Curiosities: <http://brblroom26.wordpress.com/>

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26. **Catherine Daly**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Tue 1 Apr 2008

but there are so many great, or at least interesting, novels by people who are primarily poets? (I admit, I seek them out)

didn't every 1st gen NYS poet write a novel?

--

All best,

Catherine Daly

[REDACTED]

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27. **Pierre Joris**

Re: POETICS Digest - 29 Mar 2008 to 30 Mar 2008 (#2008-91)

Tue 1 Apr 2008

Theer is:

Manifesto: A Century of Isms by Mary Ann Caws University of Nebraska Press
(2000)

& a largish section of "Manifestos" in my Poems for Millennium, vol 2

Pierre

On Mar 31, 2008, at 12:09 PM, Janet Holmes wrote:

> Hi all,
>
> Does anyone know of an anthology of manifestoes (poetic or otherwise)?
>
> Thanks,
> Janet
>
> --
> Janet Holmes
> <http://www.humanophone.com>
> <http://ahsahtapress.boisestate.edu>
>
> NEW FROM AHTA PRESS:
> To and From by G.E. Patterson
> Irresponsibility by Chris Vitiello
> <http://ahsahtapress.boisestate.edu>

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>

28. **Jennifer Karmin**

April 3: Joyelle McSweeney & Johannes Göransson in Chicago

Tue 1 Apr 2008

Joyelle McSweeney & Johannes Göransson
at Loyola University Chicago, Lake Shore Campus
DAMEN HALL 340
(red line to Loyola stop)

Thursday Evening, April 3rd at 7pm
Free & Open to the Public

Joyelle McSweeney is the author of two collections of poetry, *The Red Bird* and *The Commandrine* (both from Fence Books), and two novels, *Nylund*, *The Sarcographer* (Tarpaulin Sky) and *Flet*, also from Fence Books. Her work has appeared in dozens of journals, and frequently she writes reviews for *Rain Taxi* and *The Constant Critic* online. She is a professor at Notre Dame.

Johannes Göransson is the author of *Pilot: Johann the Carousel Horse* (Fairy Tale Review), *A New Quarantine Will Take My Place* (Apostrophe Books), and *Dear Ra* (Starcherone). He has also published book-length translations of the Swedish-language poets Aase Berg and Henry Parland. With Joyelle McSweeney, he publishes *Action Books*, a press dedicated to translation, radical writing beyond the pale of the mainstream, and in their words: "Hybridity, Entropy, Inflammation" and "poetry that goes too far."

___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. <http://tc.deals.yahoo.com/tc/blockbuster/text5.com>

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29. **Bobbi Chukran**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Tue 1 Apr 2008

Personally, I've found that working on a novel increases the frequency with which I get ideas for poems, but then I never do end up finishing the novel. Hmm.

I've found that since I started writing poetry again, I can't write fiction! Or if I do, it's very, very short stuff.

bobbi c.

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

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30. **Nate Pritts**

National H_NGM_N Month kicks off

Tue 1 Apr 2008

If you haven't already, click over to H_NGM_N // W_RLD - the official social networking arm of my online magazine H_NGM_N: <http://www.h-ngm-nw-rld.com> Today we're kicking off our newest initiative - H_NGM_N // Open Source - an online anthology that lives up to its name - no submission process, no rejections. Just post up your poems; obviously I'm relying on people to post up poems they believe in 100%, that they're proud to put their name on. Members are allowed to comment on individual poems, btw. Anyone can view but only members can post. Click over & set up your profile! Thanks, Nate

:: Nate Pritts

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

More immediate than e-mail? Get instant access with Windows Live Messenger. http://www.windowslive.com/messenger/overview.html?ocid=TXT_TAGLM_WL_Refresh_instantaccess_042008=

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31. **Christopher Leland Winks**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Tue 1 Apr 2008

Samuel Beckett? Jose Lezama Lima? Jaime Saenz? Cintio Vitier? Luis Rogelio Noguerras? Anton Arrufat? Cesare Pavese? Pier Paolo Pasolini? Enrique Molina? Georges Ribemont-Dessaignes? Virgilio Piñera? Edouard Glissant? Antonio Jose Ponte? Vicente Huidobro? Cristina Rivera Garza? Cristina Peri Rossi? Andrew Salkey? Wole Soyinka? Amiri Baraka? Paul Laurence Dunbar? Langston Hughes? Nathaniel Mackey?

And that's only off the top of my head as far as a list of fine poets who wrote, or have written, novels.

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

From: Barry Schwabsky <[REDACTED]>

Date: Tuesday, April 1, 2008 1:16 pm

Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

To: [REDACTED]

But what about D.H. Lawrence? Thomas Hardy? Or--not quite in the same league as a novel-writer, but still he wrote a bunch of them--W.C. Williams

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

From: CA Conrad <[REDACTED]>

To: [REDACTED]

Sent: Monday, 31 March, 2008 2:58:16 PM

Subject: ON poets writing NOVELS (OH! it pains me to write those words!)

A good friend who knows HOW MUCH novels irritate me, and how physically ILL

I become when I hear of YET ANOTHER poet writing novels (or as I say FORSAKING poetry for novels!) sent me this link:

<http://www.smh.com.au/news/books/plotting-novel-left-poet-at-a-loss-for-words/2008/03/28/1206207399861.html>

This makes me want to SHOUT OUT many thanks to Rhyll McMaster for her brave

nod to the truth! I have met many poets who have taken up the novel, and

have had many arguments about it with them. EVERY SINGLE TIME the poets insist that they will always be able to write poems, and I wait for those poems. They never come back from the illness (YES, ILLNESS!) of the novel.

There are very very few poets I can think of who MASTER both. Or, better

yet, poets who ACTUALLY continue to write poetry as well as they did before
the task,task,task driven "art" of writing novels.

Eileen Myles is a RARE exception! Her poems have gotten BETTER AND BETTER despite her novels. But then I feel almost no one alive has her abilities for writing, she's so beyond us.

Magdalena Zurawski may not write poems anymore, but her novel THE BRUISE reads exactly like her poems always did, and I Love her poems.

Maybe it's poets who were writing poems outside the mainstream who can make
it work out for the better? Magdalena's novel REALLY IS like her poems, and
it took her 7 years to write. IT'S A THING OF GREATNESS, but to me it's an
epic experimental poem. It's coming out this fall, and won the Scholnick Award for experimental fiction.

But, to be honest, 99 percent of the poets I've met who take up the novel get lost. Permanently lost.

One poet I know who now writes novels was an AMAZING poet when I first met
him in 1993, or 1994. He hates my guts because I wouldn't share his enthusiasm at having discovered enjoying novels. He also hates me because when he last wrote to me and said that I should try to write a novel, that I
would be good at it, I wrote back, "I'D RATHER FUCK A JAR OF NAILS!"
BUT, I
feel if I can PREVENT a poet from killing themselves with novels, then I
have to take the risk!

Poetry is too important to NOT risk being hated for it!

It's OK being hated. Or maybe I'm just used to it.

CAConrad

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32. **William James Austin**

Blackbox submission period now closed

Tue 1 Apr 2008

Thanks to all who submitted.? I'll try to respond as soon as possible.? I'm very busy with professorial shit.? The winter gallery will be late, but what can I do?? Best, Bill (William James Austin)

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33. **steve d. dalachinsky**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Tue 1 Apr 2008

me too ashberry and schuyler

On Mon, 31 Mar 2008 13:58:16 -0500 CA Conrad <[REDACTED]>

writes:

- > A good friend who knows HOW MUCH novels irritate me, and how
- > physically ILL
- > I become when I hear of YET ANOTHER poet writing novels (or as I
- > say
- > FORSAKING poetry for novels!) sent me this link:

>

>

http://www.smh.com.au/news/books/plotting-novel-left-poet-at-a-loss-for-words/2008/03/28/1206207399861.html

>

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- > her brave
- > nod to the truth! I have met many poets who have taken up the
- > novel, and
- > have had many arguments about it with them. EVERY SINGLE TIME the
- > poets
- > insist that they will always be able to write poems, and I wait for
- > those
- > poems. They never come back from the illness (YES, ILLNESS!) of the
- > novel.

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- > better
- > yet, poets who ACTUALLY continue to write poetry as well as they did
- > before
- > the task,task,task driven "art" of writing novels.

>
> Eileen Myles is a RARE exception! Her poems have gotten BETTER AND
> BETTER
> despite her novels. But then I feel almost no one alive has her
> abilities
> for writing, she's so beyond us.
>
> Magdalena Zurawski may not write poems anymore, but her novel THE
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> reads exactly like her poems always did, and I Love her poems.
>
> Maybe it's poets who were writing poems outside the mainstream who
> can make
> it work out for the better? Magdalena's novel REALLY IS like her
> poems, and
> it took her 7 years to write. IT'S A THING OF GREATNESS, but to me
> it's an
> epic experimental poem. It's coming out this fall, and won the
> Scholnick
> Award for experimental fiction.
>
> But, to be honest, 99 percent of the poets I've met who take up the
> novel
> get lost. Permanently lost.
>
> One poet I know who now writes novels was an AMAZING poet when I
> first met
> him in 1993, or 1994. He hates my guts because I wouldn't share
> his
> enthusiasm at having discovered enjoying novels. He also hates me
> because
> when he last wrote to me and said that I should try to write a
> novel, that I
> would be good at it, I wrote back, "I'D RATHER FUCK A JAR OF NAILS!"
> BUT, I
> feel if I can PREVENT a poet from killing themselves with novels,
> then I
> have to take the risk!
>
> Poetry is too important to NOT risk being hated for it!
>
> It's OK being hated. Or maybe I'm just used to it.

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

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34. **Anny Ballardini**

Re: RIP: Rochelle Ratner (1948-2008)

Tue 1 Apr 2008

I did not know Rochelle Ratner but I received a very sad note by Karl Young who forwarded the following links:

"you can see some of her work and my most important essay on her at

<http://www.marclweber.com/sugarmule/sm17.htm>

her own web site is at

<http://home.mindspring.com/~rochelleratner/><<http://home.mindspring.com/%7Erochelleratner/>>

one of the important sets of essays for us, in which i pushed my ideas about reviewing from multiple points of view is on-line at

<http://www.thing.net/~grist/l&d/le-ry-jt.htm><<http://www.thing.net/%7Egrist/l&d/le-ry-jt.htm>> "

On Tue, Apr 1, 2008 at 2:39 PM, Halvard Johnson <[REDACTED]> wrote:

Dress Rehearsal

*I love you like wood and you laugh
with high birds I can't see.
White flat ducks wake the morning to leaves
that have slanted from night.*

*Talk . . . talk . . . I hear noises--
It's only the fish that are flying now,
bodies and words.*

*Borrowed sunlight is crossing our sleep
like a child in the woods.
It's cold and then warm in the haloes,
the dark strung together like travel.*

*Time was geology then.
It was summer. We always had friends.*

--Rochelle Ratner

fr. A Birthday of Waters
[New York: New Rivers Press, 1971]

Halvard Johnson

=====



<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>>

--

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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35. **Paul Siegell** ***have you seen PASTE Magazine?***

Tue 1 Apr 2008

hi,

please click:

http://bp0.blogger.com/_BE3qKTVGRPA/R-lUWNyxjyI/AAAAAAAAAJk/PjkXqN7c0go/s1600-h/Paul+Article.jpg

and for more info: <http://paulsiegell.blogspot.com/>

thank you,

paul>

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36. **Ruth Lepson**
Re: Guttersnipe Das

Tue 1 Apr 2008

thanks for hunger looks so fun!

On 3/29/08 10:49 PM, "Jonathan Mack" <[REDACTED]> wrote:

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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37. **Alison Croggon**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Tue 1 Apr 2008

Of course you can write poetry and novels together; it's simply a matter of desire. They can be totally complementary activities. I have a book of poems coming out this year with Salt as well as the fourth and final instalment of my fantasy quartet. (Although perhaps many people wouldn't think those were "proper" novels.) They're simply different modes of literary being, and there's nothing inherently exclusive about either form.

All best

Alison

--

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

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

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

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38. **Mark Weiss**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Tue 1 Apr 2008

Sometimes hard to know what's primary, what secondary. Here's a handful:

Cervantes

Swift

Emily Bronte

Melville

Hugo

Hardy

Poe

Lezama

Williams

At 11:26 AM 4/1/2008, you wrote:

>but there are so many great, or at least interesting, novels by people who

>are primarily poets? (I admit, I seek them out)

>

>didn't every 1st gen NYS poet write a novel?

>

>--

>All best,
>Catherine Daly
> [REDACTED]

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39. **Anny Ballardini**

Re: RIP: Rochelle Ratner (1948-2008)

Tue 1 Apr 2008

I did know Rochelle, the fact that I am tired is not an excuse:

[http://www.fieralingue.it/modules.php?](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=249)

[name=Content&pa=list_pages_categories&cid=249](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=249)

On Tue, Apr 1, 2008 at 9:48 PM, Anny Ballardini <[REDACTED]> wrote:

I did not know Rochelle Ratner but I received a very sad note by Karl Young who forwarded the following links:

"you can see some of her work and my most important essay on her at

<http://www.marclweber.com/sugarmule/sm17.htm>

her own web site is at

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one of the important sets of essays for us, in which i pushed my ideas about reviewing from multiple points of view is on-line at

<http://www.thing.net/~grist/l&d/le-ry-jt.htm><<http://www.thing.net/%7Egrist/l&d/le-ry-jt.htm>>

"

On Tue, Apr 1, 2008 at 2:39 PM, Halvard Johnson <[REDACTED]> wrote:

Dress Rehearsal

*I love you like wood and you laugh
with high birds I can't see.
White flat ducks wake the morning to leaves
that have slanted from night.*

Talk . . . talk . . . I hear noises--

*It's only the fish that are flying now,
bodies and words.*

*Borrowed sunlight is crossing our sleep
like a child in the woods.
It's cold and then warm in the haloes,
the dark strung together like travel.*

*Time was geology then.
It was summer. We always had friends.*

--Rochelle Ratner

*fr. A Birthday of Waters
[New York: New Rivers Press, 1971]*

Halvard Johnson

=====



<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>>

--

--

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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40. **Stephen Vincent**

In Washington today!!

Tue 1 Apr 2008

A note from the Gothics News Service:

From Washington, D.C. it was barely, if at all, reported this morning that someone, or a group, had hung a bright red laundry line, elevated between the Capitol Dome and the upper floor of the Washington Monument. Against the sunrise, it was possible to make out the figures of George Bush, Dick Cheney, Rice, Rumsfeld, Wolfowitz, Feith, and a few other architects of the invasion, war and occupation in Iraq. Ceremonially spaced apart by several feet, each figure was strung up and hung upside down from his or her heels. The laundry line was motorized in such away that the figures wheeled back and forth, up and down the mall, the ties of the men flapping in the breeze. Apparently, digital speakers were placed inside each figure. Those looking up from the mall could hear a cacophony of voices. "Forgive us. Forgive us. We knew not what we would wrought." After that, they went on trying to explain themselves.

The variously, quickly assembled crowds below, yelled back up, "Rot, Rot, Rot."

Apparently it was an April Fools stunt. As quickly as they realized what was happening, Snipers from Homeland Security - stationed on the tops of surrounding institutions - severed the rope with a couple of careful shots. The figures came down to the lawn in a crumbling crash. Security personnel were seen throwing the remains as quickly as possible into a suddenly convenient dumpster. No arrests in the incident have yet to be made.

Apparently most news organizations have honored the White House's request for a news blackout. The official memo was rumored to say, "...This Government has no intention of permitting the use of effigies, and the implications of either lynching or torture to be part of our national media or dialog..."

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41. **William Allegrezza**

*****Chicago Poetry/Fiction on Chicago Public Radio. Please listen or download!*****

Tue 1 Apr 2008

Series A, a series in Chicago devoted to innovative writing, is being featured during an hour-long broadcast this Sunday at 9 p.m. on ChicagoPublic Radio (WBEZ). If you are in the Chicago area, please listen. If not, make sure to download the recording. You can do that from ChicagoPublic Radio's web site (<http://www.chicagopublicradio.org>). WBEZ tracks the downloads to see which shows they should focus on in the future. That's partially why they picked

Series A. It's one of the most downloaded of their podcasts. It's also Poetry Month, so they wanted to focus on Chicago poetry/work. If the show receives many downloads, they might start spending more time on Chicago innovative literature.

Some of the readers will include Gabe Gudding, Simone Muench, Lauren Levato, Garin Cycholl, Cris Mazza, and perhaps Josh Corey (They hadn't decided when I left. Sorry Josh.) In my interview, I talked about people like Paul Hoover, Michael Anania, Chris Glomski, Kerri Sonnenberg, and others; plus, I briefly mentioned the impact of writers like Ron Silliman, Susan Howe, and Charles Bernstein on my own work.

So, please listen. Download it to show your support for innovative/experimental writing in the Midwest.

Best,
Bill Allegrezza

www.moriapoetry.com/seriesa.html

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42. **Jeff Davis**

Jonathan Williams on the air, er now web

Tue 1 Apr 2008

Last Sunday Wordplay, WPVM Asheville's program by/about/for poets, featured a 2005 reading from Jubilant Thicket by Jonathan Williams. The reading's available as a stream and podcast all this week from the Archive page at the station website:

<http://wpvm.org/nav/archives/> (just scroll down through the alphabet to "Wordplay")

The direct link to the .mp3 file is: <http://archive.wpvm.org/WordPlay-03302008.mp3>

Production notes for the show are here:

<http://naturespoetry.blogspot.com/2008/03/jonathan-williams-on-air.html>

There's more material on Jonathan on NatureS; just click on the Jonathan Williams label at the foot of the post, or search.

Enjoy,

Jeff

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43. **steve russell**

Re: ON poets writing NOVELS (OH! it pains me to write those words!) WHAT ABOUT

Tue 1 Apr 2008

Kenneth Patchen: The Journal of The Albion Moonlight was one of the finest/strangest novels of the 20th century. Denis Johnson and Jim Harrison have done both (poetry/novels) for decades. Paul Auster gave up poetry but considers his poetry to be among his best work. Howard Nemerov wrote novels. Derek Walcott wrote plays and poetry. Ditto Brecht. Rilke too. & Pier Pasolini and Margaret Atwood (both wrote plays and novels).

Atwood still cranks them out.

"steve d. dalachinsky" <[REDACTED]> wrote: me too ashberry and schuyler
On Mon, 31 Mar 2008 13:58:16 -0500 CA Conrad

writes:

- > A good friend who knows HOW MUCH novels irritate me, and how
- > physically ILL
- > I become when I hear of YET ANOTHER poet writing novels (or as I
- > say
- > FORSAKING poetry for novels!) sent me this link:

>

>

<http://www.smh.com.au/news/books/plotting-novel-left-poet-at-a-loss-for-words/2008/03/28/1206207399861.html>

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> Eileen Myles is a RARE exception! Her poems have gotten BETTER AND
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> despite her novels. But then I feel almost no one alive has her
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> for writing, she's so beyond us.
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> Magdalena Zurawski may not write poems anymore, but her novel THE
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> Maybe it's poets who were writing poems outside the mainstream who
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> epic experimental poem. It's coming out this fall, and won the
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> One poet I know who now writes novels was an AMAZING poet when I
> first met
> him in 1993, or 1994. He hates my guts because I wouldn't share
> his
> enthusiasm at having discovered enjoying novels. He also hates me
> because
> when he last wrote to me and said that I should try to write a
> novel, that I
> would be good at it, I wrote back, "I'D RATHER FUCK A JAR OF NAILS!"
> BUT, I
> feel if I can PREVENT a poet from killing themselves with novels,
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> Poetry is too important to NOT risk being hated for it!
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> It's OK being hated. Or maybe I'm just used to it.
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> CAConrad
> http://PhillySound.blogspot.com
>
>

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44. **George Bowering**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Tue 1 Apr 2008

On Mar 31, 2008, at 11:58 AM, CA Conrad wrote:

I have met many poets who have taken up the novel, and have had many arguments about it with them. EVERY SINGLE TIME the poets insist that they will always be able to write poems, and I wait for those poems. They never come back from the illness (YES, ILLNESS!) of the novel.

I think that the more recent poems of Michael Ondaatje and Margaret Atwood are pretty good.

I think it is hard to fault the last poems of WCW.

Didn't HD do some pretty good poems in her last years?

Nicole Brossard is no slouch at poetry in late years.

Giorgio H. Bowering
Does not kill snakes

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45. **Allen Bramhall**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Tue 1 Apr 2008

such resistance should be studied rather than celebrated, because it can only stem from ignorance. criticism by class is pretty abhorrent, the sort of thing I would keep to myself.

--Allen

On Mon, Mar 31, 2008 at 2:58 PM, CA Conrad <[REDACTED]> wrote:

> A good friend who knows HOW MUCH novels irritate me, and how physically ILL

> I become when I hear of YET ANOTHER poet writing novels (or as I say

> FORSAKING poetry for novels!) sent me this link:

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> <http://www.smh.com.au/news/books/plotting-novel-left-poet-at-a-loss-for-words/2008/03/28/1206207399861.html>

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>

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46. **steve russell**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Tue 1 Apr 2008

Updike, too. & across the border, Margaret Atwood. Pirandello wrote novels and short stories as well as plays and poems. Stephen Dobyns writes a detective series. Thomas McGrath wrote novels. The list goes on and on. I've mentioned others in a different post. It's almost like listing prime numbers next to real numbers, except writers comprise a finite series.

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

From: Barry Schwabsky <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, April 1, 2008 9:46:04 AM

Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

But what about D.H. Lawrence? Thomas Hardy? Or--not quite in the same league as a novel-writer, but still he wrote a bunch of them--W.C. Williams

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

From: CA Conrad <[REDACTED]>

To: [REDACTED]

Sent: Monday, 31 March, 2008 2:58:16 PM

Subject: ON poets writing NOVELS (OH! it pains me to write those words!)

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Poetry is too important to NOT risk being hated for it!

It's OK being hated. Or maybe I'm just used to it.

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47. **Warren Lloyd**
Pashto anyone ?

Tue 1 Apr 2008

Hello Listservers,

Does anyone on the list have any literacy at all with Pashto? I'm at the beginning of a translation/ ethnographic project of a poet who has written extensively in Pashto. If anyone is interested in helping out with some questions and concerns circulating around this project, or has any interest in what will inevitably be a larger translation project please back channel. Thanks for your time.

Bets for now,
Warren

"The stars are eating"

"The Stars are eating"
- Artaud

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48. **Maria Damon**
Re: In Washington today!!

Tue 1 Apr 2008

thanks for this, stephen! heartwarming.

Stephen Vincent wrote:

> A note from the Gothics News Service:

>

> From Washington, D.C. it was barely, if at all, reported this morning that someone, or a group, had hung a bright red laundry line, elevated between the Capitol Dome and the upper floor of the Washington Monument. Against the sunrise, it was possible to make out the figures of George Bush, Dick Cheney, Rice, Rumsfeld, Wolfowitz, Feith, and a few other architects of the invasion, war

and occupation in Iraq. Ceremonially spaced apart by several feet, each figure was strung up and hung upside down from his or her heels. The laundry line was motorized in such away that the figures wheeled back and forth, up and down the mall, the ties of the men flapping in the breeze. Apparently, digital speakers were placed inside each figure. Those looking up from the mall could hear a cacophony of voices. "Forgive us. Forgive us. We knew not what we would wrought." After that, they went on trying to explain themselves.

>

> The variously, quickly assembled crowds below, yelled back up, "Rot, Rot, Rot."

>

> Apparently it was an April Fools stunt. As quickly as they realized what was happening, Snipers from Homeland Security - stationed on the tops of surrounding institutions - severed the rope with a couple of careful shots. The figures came down to the lawn in a crumbling crash. Security personnel were seen throwing the remains as quickly as possible into a suddenly convenient dumpster. No arrests in the incident have yet to be made.

>

> Apparently most news organizations have honored the White House's request for a news blackout. The official memo was rumored to say, "...This Government has no intention of permitting the use of effigies, and the implications of either lynching or torture to be part of our national media or dialog..."

>

>

>

>

>

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49. **steve russell**

& Pulitzer for Poetry & Fiction/award goes to...

Tue 1 Apr 2008

people forget Robert Penn Warren. He won 3 pulitzers, I think. & one of them was for fiction. Dylan Thomas wrote fiction as well. Ditto Jack Kerouac.

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50. **Joel Weishaus**
"Reality Too" - March 2008 Blog

Tue 1 Apr 2008

Here is my March 2008 blog:

<http://web.pdx.edu/~pdx00282/blog/March.htm>

Introduction:

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

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

-Joel

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51. **Jason Quackenbush**
Re: In Washington today!!

Tue 1 Apr 2008

This story looks a bit like an april fools joke itself, yeah?

On Apr 1, 2008, at 2:34 PM, Stephen Vincent wrote:

> A note from the Gothics News Service:

>

> From Washington, D.C. it was barely, if at all, reported this
> morning that someone, or a group, had hung a bright red laundry
> line, elevated between the Capitol Dome and the upper floor of the
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> effigies, and the implications of either lynching or torture to be
> part of our national media or dialog..."
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>
>
>

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52. **Barry Schwabsky**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

What are Lezama's poems like, Mark? I once attempted his Paradiso and didn't have the inner strength to keep at it, but have always been curious about him.

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

From: Mark Weiss <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, 1 April, 2008 4:07:44 PM

Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Sometimes hard to know what's primary, what secondary. Here's a handful:

Cervantes

Swift

Emily Bronte

Melville

Hugo

Hardy

Poe

Lezama

Williams

At 11:26 AM 4/1/2008, you wrote:

>but there are so many great, or at least interesting, novels by people who
>are primarily poets? (I admit, I seek them out)

>
>didn't every 1st gen NYS poet write a novel?
>
>--
>All best,
>Catherine Daly
> [REDACTED]

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53. **Barry Schwabsky**

Re: & Pulitzer for Poetry & Fiction/award goes to...

Wed 2 Apr 2008

Well, I guess the poetry-writing/novel-writing dichotomy has been just about put to bed, right?

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

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, 1 April, 2008 10:04:57 PM

Subject: & Pulitzer for Poetry & Fiction/award goes to...

people forget Robert Penn Warren. He won 3 pulitzers, I think. & one of them was for fiction. Dylan Thomas wrote fiction as well. Ditto Jack Kerouac.

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54. **Alan Sondheim**

Buddha

Wed 2 Apr 2008

Buddha

'There is no jewel in this world so great as the Svadhisthana, if purified by the Clear Light like a gem cleansed by fire.'

(trans. Waxman, 'Svadhisthana' - Illusory Body)

bachi

<http://www.alansondheim.org/pick1.png>

<http://www.alansondheim.org/pick2.png>

<http://www.alansondheim.org/pick3.png>

<http://www.alansondheim.org/pick4.png>
<http://www.alansondheim.org/pick5.png>
<http://www.alansondheim.org/pick6.png>
<http://www.alansondheim.org/pick7.png>
moktak
<http://www.alansondheim.org/bell1.png>
<http://www.alansondheim.org/bell2.png>
<http://www.alansondheim.org/bell3.png>

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55. **Annette**
Rochelle

Wed 2 Apr 2008

Hi,

I generally just lurk on this list, but wanted to say that Rochelle was a lovely lady. I have MS, and met her through workshops she taught through the MS Society. She was my teacher for six years or so. I wrote this for one of her assignments.

For Rochelle

Shadows

Dark images

Running, playing, giving

Dearest friends, now gone

Shadows

Annette Ackerson

Dogs are like people, only without the bullshit.

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56. **Jesse Glass**
Ahadada Books Presents: Mark Spitzer's Age of the Demon Tools--A New Howl launched against the American Bush-o-sphere!

Wed 2 Apr 2008

FRONT PAGE NEWS: Go to www.ahadadabooks.com and read what ED SANDERS has to say about this nifty new tome, then SEE FOR YOURSELF!

Has a kick-ass cover, too!

This message has been approved by Popeye, Joey Heatherton and the Sea Hag.

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57. **Dillon Westbrook**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

I, for one, fully have your back on this. Novels by poets are like a Standards album by Anthony Braxton (he actually did one- go listen to judge of the analogy, pretty bad).

Dillon

On Mar 31, 2008, at 11:58 AM, CA Conrad wrote:

A good friend who knows HOW MUCH novels irritate me, and how physically ILL I become when I hear of YET ANOTHER poet writing novels (or as I say FORSAKING poetry for novels!) sent me this link:

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*But, to be honest, 99 percent of the poets I've met who take up the novel
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58. **Nick Piombino**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

Check out Heather O'Neill's novel, published in 2006, "lullabies for little criminals". This novel combines social insights concerning the street life of poverty stricken children on the level of Baudelaire and Dickens in poetic ways I never could have imagined was possible in the 21st Century. Illustrates

beautifully Rilke's maxim that "beauty is the beginning of a terror we can just barely endure". O'Neill is a Canadian poet who writes in the afterword of this novel: "I don't like to tell people I am working on a novel because they ask me literally thousands of times when it's coming out. People around me seemed to get very upset while I was writing this book. They were like: What's with all this paper! This simply isn't right. Nobody really believes you when you say you're writing a novel, and they look at you all suspiciously. I used to get pulled out of line in customs every time I said I was a writer. They'll dump out everything in your suitcase if you say that you're a poet. The last thing they want is another poet in their country. They apparently have enough trouble dealing with their own domestic population of poets."

Last time I looked, there's a stack of O'Neill's masterful novel in the Union Square Barnes and Noble.

I also can't resist citing both James Dickey's "Deliverance" in the context of this discussion, and Cesare Pavese's novels, one of which, "Among Women Only" ("Tra donna sole") , inspired an early film of Antonioni's, *Le Amiche*. This discussion led me to once again open Jonathan Monroe's important 1987 book on the contentious topics surrounding prose poetry, "A Poverty of Objects", which elucidates and deeply examines the emergence of prose poetry, particularly in Baudelaire, as a utopian, democratic gesture. For a period of time I read these amazing prose poems aloud every night before going to sleep, which are inexhaustible in their poetic evocation of Baudelaire's inspired social observations and insights. This is from "The Cake":

"I was slicing my bread in peace, when a slight noise made me look up. Then I saw an undersized young imp standing in front of me, dressed in rags, swarthy and unkempt, whose wild and yet beseeching sunken eyes were devouring my bit of loaf. Then I heard him heave a sigh and whisper in a low voice, the word *cake*. I could hardly refrain from laughing at the expression with which he chose to dignify my not very white bread, but I cut him a thick slice and held it out from the object of his longing, then, snatching the crust, he recoiled as fast as he could, as though afraid that my gift was not sincerely intended, or that I was already having second thoughts....At that very moment he was knocked down by a similar little savage who had appeared out of nowhere, such a perfect replica of the first that he could have been his twin brother. Now they rolled around on the ground, fighting for possession of their precious prey, neither of them willing to sacrifice half for his brother....When at last, exhausted, gasping and covered with blood, they stopped fighting only because it was impossible to carry on any longer, to tell the truth there was no trophy left- the chunk of bread had completely disintegrated....This happening left me feeling depressed long afterwards, as I repeated to myself, "So, there is a wonderland in which *bread* is known as *cake*, such a rare delicacy that it is

enough to cause a fratricidal war." [1862] [Baudelaire, The Poems In Prose, translated by Francis Scarfe].

On 4/1/08 7:55 PM, "steve russell" <[REDACTED]> wrote:

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To: [REDACTED]

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59. **Alan Sondheim**

Buddha

Wed 2 Apr 2008

Buddha

'There is no jewel in this world so great as the Svadhisthana, if purified by the Clear Light like a gem cleansed by fire.'

(trans. Waxman, 'Svadhisthana' - Illusory Body)

Buddha is virtual particle. Buddha crawls out from delete file rc.folders file; Buddha disappears. Buddha tells me uncanny brilliance. Buddha watch

someone tries gathering Buddha pieces. From under delete file. Pieces of someone gathering. Pieces of delete files. From someone trying to put together. From someone broken. Who are that someone broken. Bachi and moktak images pure substance. Of back hypnagogic mind. Of smashed history. Someone broken memory. Marks where were vowels. Of what some vowels. Of what words. What language. Bu ub bu ub bu ub. One side. Another. Of side gathering illusion body. Of surface volume. Of open closed. Appearance of cymbal sound. Of brain holding kindness stroke. Of mind fleeing brain. Of brain-flight mind. Mind disappear. Samsara broken. Of the disappearance of mind, the lotus. Of the disappearance of samsara, the lotus. Of the lotus, broken memory. Bu ub bu ub bu ub. Of generation. Completion.

bachi, moktak, cymbal

<http://www.alansondheim.org/bu.mp4>

<http://www.alansondheim.org/ub.mp4>

bachi

<http://www.alansondheim.org/pick1.png>

<http://www.alansondheim.org/pick2.png>

<http://www.alansondheim.org/pick3.png>

<http://www.alansondheim.org/pick4.png>

<http://www.alansondheim.org/pick5.png>

<http://www.alansondheim.org/pick6.png>

<http://www.alansondheim.org/pick7.png>

moktak

<http://www.alansondheim.org/bell1.png>

<http://www.alansondheim.org/bell2.png>

<http://www.alansondheim.org/bell3.png>

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60. **Jim Andrews**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

I think that the more recent poems of Michael Ondaatje and Margaret Atwood are pretty good.

I think it is hard to fault the last poems of WCW.

Didn't HD do some pretty good poems in her last years?

Nicole Brossard is no slouch at poetry in late years.

michael ondatje's 'coming through slaughter' is one of my favorite novels. it's the story of buddy bolden and the beginning of jazz. a tragedy.

if you ever go to an ondatje reading, you have to be in range. if you are out of range, it's just another reading. if you are in range, it's something else. this is

partly why recordings of his poetry readings are so good. one is generally in range when listening to recorded sound. by 'in range' i don't mean just that you can hear it. close enough that you are in some other type of range.

ja

<http://vispo.com>

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61. **Daniel Godston**

Yugonaut / Mo(ve)ment show at Peter Jones Gallery

Wed 2 Apr 2008

Mo(ve)ment / Yugonaut show at Peter Jones Gallery
tonight, at 8 p.m.

1st set: Mo(ve)ment

2nd set: Yugonaut (www.yugonaut.com)

Stephen Rush -- keyboards, electronics, toys

Tom Abbs -- upright bass, cello, didgeridoo, violin

Geoff Mann -- drums, cornet, mandolin

3rd set: combined groups

Mo(ve)ment After 5 years of performing in the Netherlands and playing festivals in Israel and South Africa, the colorful, creative and improvisational performances of Mo(ve)ment will finally make its US debut. Mo(ve)ment is a two-act, multi-disciplinary, live on-stage performance that spotlights energetic dialogue between visual art and modern dance. Benno Hübner dances in front of a large screen on which the paintings of Tali Farchi are projected, even as they are being created live for all to see. The connections between these two disciplines develop a conversation that is playful, passionate and at times intimate. During this performance, Tali Farchi and Benno Hübner will be joined by Royce Deans (painting), Steve Cohn (keyboards, shakuhachi, poetry), Joel Wanek (upright bass), and Dan Godston (trumpet, poetry).

<http://www.jazzpolice.com/content/view/7641/116/>

Tom Abbs Bassist, tubist and improviser Tom Abbs has been performing and recording in a variety of contexts (classical, rock, jazz, and improvised musics) for the past 20 years. A Seattle native, Tom relocated to New York in 1991 where he studied with such masters as Reggie Workman, Buster Williams, Joe Chambers, Junior Mance, Chico Hamilton and Arthur Taylor. In the past decade Tom has developed a driving percussive style on the bass that encompasses the deep emotion and grit of Charles Mingus and Jimmy Garrison while showing the dexterity and inventiveness of Scott La Faro. His fluid tuba style has shed many of the instrument's sluggish connotations and transformed it into a soaring solo

and sharply percussive groove machine. Equally comfortable in "free" and "inside" settings, Abbs' versatility and depth as a player has kept him busy backing up the likes of Lawrence "Butch" Morris, Charles Gayle, Daniel Carter, Steve Swell, Roy Campbell Jr., Sabir Mateen, Jemeel Moondoc, Assif Tahar, Borah Bergman, Billy Bang, Andrew Lamb, Warren Smith and many others. Tom is currently a member of the collective experimental trio, Triptych Myth with Cooper-Moore and Chad Taylor (Hopscotch Records) and is leading his own group, "Frequency Response" (CIMP Records).

Steve Cohn The music of pianist and shakuhachi player Steve Cohn has continually and dramatically evolved. A native of San Francisco, he performed as a blues pianist in Los Angeles, where he began studying the shakuhachi flute at UCLA. He then spent two years in Japan returning to study at San Francisco State University where he worked with Pulitzer Prize Winner, Wayne Peterson, and also appeared as a jazz pianist performing with musicians such as Eddie Henderson, and Sonny Simmons. Ultimately he moved to New York where he has devoted himself to totally improvised music, combining unconventional use of non-western winds and percussion with a unique piano style. Cohn has performed his own works in venues including New York City's Miller Theatre, New Works October Series, Fiesta International USSR, the Newport JVC Festival, Sweet Basil, The Great American Music Hall, World Shakuhachi Festival 1998, the Ottawa Festival; appeared in multimedia performances with Japanese Taiko drummers and the Elinor Coleman Dance Ensemble. He was also commissioned to compose and perform an original work that premiered with the Watanabe Dance Company in Japan. Cohn has performed and recorded with musicians including Reggie Workman, Jason Huang, Tom Varner, Fred Hopkins, Karl Berger, Oliver Lake, William Parker and Bob Stewart.
www.thestevecohn.com

Joel Wanek Joel Wanek is an upright bassist, photographer and educator in Chicago. He organizes the annual Low End Theory: Festival of Improvised Bass Music, now in its fourth year. www.joelwanek.com

Tali Farchi Tali Farchi was born in Haifa, Israel. She studied for seven years in the Netherlands, at the Vrije Academie in The Hague and the Rietveld Academy in Amsterdam. Subsequently, she began her own studio for the production of animations for television, commercials and video productions – first in Tel Aviv and from 1998 onwards in the Netherlands. Recently, her work was exhibited in various galleries and museums. Her impressionistic style and expressive images developed within Mo(ve)ment into live painting, a style of painting that reminds one of the tradition of action painting. In Mo(ve)ment, the audience not only sees the result of the painters' work, it is the actual witness of the creative process.

Benno Hübner Benno Hübner was born in Zwolle, the Netherlands. He studied at the Dance Academy in Arnhem and the renowned school 'Amor de Dios' in Madrid. He developed his own dance vocabulary in which his academic background, his Indonesian roots and personal body language are intermingled. As his career developed, he focused on producing and performing multi-disciplinary theatre pieces in which the dialogue between various art disciplines such as dance, theatre, music and visual arts is explored. He is responsible for the productions *Syrinx*, *Circles* and *Ruis*.

Geoff Mann Born in New York City in 1975, Geoff Mann has been playing music from the age of 7, starting on guitar then quickly making the switch to the drums. Over the years, he studied at Appel Farm Arts & Music Center, Walnut Hill School for the Arts, and at New School University with such teachers as Bob Moses, Reggie Workman, Arnie Lawrence, Charli Persip, Andrew Cyrille, Michael Carvin and Herman Foster. Geoff now lives in Brooklyn, NY where he plays with a number of bands, including his own "Eternal Buzz Brass Band". In addition, Geoff plays mandolin, cornet, banjo & bass, and writes music soundtracks for film & television. He also plays currently with the Antibalas Afrobeat Orchestra, Key to the City, and Fire of Space. Past groups have included Steve Swell's NY BrassWood Trio, Ori Kaplan, Carol Lipnik & Spookarama, and with his late father, flutist Herbie Mann.

Stephen Rush Stephen Rush is an Associate Professor at the University of Michigan, where he works in an interdisciplinary capacity in five departments with music, dance, art, engineering and other students. He is the director of the Digital Music Ensemble, and the Music Director of the Dance Department. Stephen Rush has been widely commissioned, premiered and performed including the Merce Cunningham Studio and Merkin Hall in New York, Gyory Ballett in Hungary; at universities and colleges in California, Florida, New York, Texas, Wisconsin; and internationally in Canada (Toronto's Fringe Festival), Costa Rica, Germany, Spain, Hungary, New Zealand, Norway and Switzerland. Recent performances of Rush's music (in 1998) have taken place in Belgium, Germany, France, the Netherlands and Hungary. Among his concert (non-dance) music eight works have been published (by Dorn, CRC and C. Alan Publications), and has enjoyed performance exposure as far afield as England, France, Ireland, Russia and India. He has recorded his work with the Warsaw National Symphony and members of the New York Philharmonic, and has released CD's on CALA, CRC Publications, MMC Records, Centraur and the Equilibrium label. Subventions for Rush's formidable body of work have come from the Michigan Council for the Arts, the National Endowment for the Arts, United States Information Agency, Soros Foundation, Meet the Composer and American Music Center. Rush has lectured at IRCAM in Paris, at the First International Dance Festival in Hungary, at the National University in Costa

Rica and the University of Madras in India, among numerous others. He was awarded, with his choreographer/collaborator Sandra Torijano-DeYoung the Mentioné Honorifico from the Government of Costa Rica for innovative work in Modern Dance. He is also known as a jazz pianist, performing with his electronic jazz group "Quartex", with jazz legend Roscoe Mitchell, and as a co-producer of the radio series, "Uncharted Jazz" on NPR. He has also studied Indian (Carnatic Singing) since 1992, and has received grants from the Kellogg Foundation and the University of Michigan to collaborate with Indian Singers, Musicians and Dancers to perform in the United States and India.

Dan Godston Dan Godston teaches, writes, and composes music and plays the trumpet and other instruments in Chicago. Last year his trio -- Ways & Means -- released their debut CD, entitled "Fire of Dream"; this recording features a collaboration with poet Ed Roberson. From 2005 till 2006 The Ways & Means Trio hosted a monthly series at Muse Café called Lower & Upper Limits, which showcased collaborations between poets and musicians. Dan has worked with Jim Ryan, Daniele Cavallanti, Tiziano Tononi, Joel Wanek, Jayve Montgomery, Eric Glick Rieman, Guillermo Gregorio, Jerome Bryerton, Mankwe Ndosi, Douglas Ewart, Paul Hartsaw, Mars Williams, Tom Abbs, Nicole Mitchell, and other musicians. In 2006 he founded the Chicago Calling Festival, which provides opportunities for Chicago based artists to collaborate with artists living in other locations around the world.

Royce Deans Royce Deans studied art at the American Academy of Art in Chicago. His work is characterized by a combination of abstract lines and figurative images. Subject of his work is often the human body - even when he paints a landscape or a still life. His color blindness is not noticeable in his use of colors, but his paintings have a rich texture. His work was debuted in Amsterdam with Mo(ve)ment in September 2007.

Peter Jones Gallery
1806 West Cuyler St., 2nd Floor
Chicago IL 60613
telephone: [REDACTED]
www.peterjonesgallery.com
\$10 suggested donation

The Peter Jones Gallery is one block north of Irving Park Rd., a half block west of Ravenswood Rd. It is close to the Irving Park station on the CTA's brown line. Please contact Dan at [REDACTED] or [REDACTED] for more info.

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62. **Tony Trigilio**

Alice Notley, Rachel Zucker / Columbia College Chicago / April 9

Wed 2 Apr 2008

ALICE NOTLEY & RACHEL ZUCKER
ELMA STUCKEY MEMORIAL READING
COLUMBIA COLLEGE CHICAGO

Wednesday, April 9, 2008, 5:30 p.m.

Music Center Concert Hall
1014 South Michigan Avenue

For more information: 

Free and open to the public

RACHEL ZUCKER is the author of three books of poetry: THE BAD WIFE HANDBOOK, THE LAST CLEAR NARRATIVE, and EATING IN THE UNDERWORLD. She is co-editor, along with poet Arielle Greenberg, of WOMEN POETS ON MENTORSHIP: EFFORTS AND AFFECTIONS, which will be published by the University of Iowa Press in 2008. Zucker was the poet in residence at Fordham University and has taught at Yale and NYU. She is also a certified labor doula. For more information please visit www.rachelzucker.net.

ALICE NOTLEY was born in 1945 and educated at Barnard College and at The Writers Workshop, University of Iowa. During the late 60s and early 70s she lived a traveling poet's life (San Francisco, Bolinas, London, Wivenhoe, Chicago) before settling on New York's Lower East Side and becoming an important figure in the second-generation New York School. Notley, who has resided in Paris for the past fifteen years, is the author of more than twenty-five books of poetry including the epic poem THE DESCENT OF ALETTE, and MYSTERIES OF SMALL HOUSES, one of three finalists for the Pulitzer Prize and the winner of the Los Angeles Times Book Prize for Poetry. Notley's long poem DISOBEDIENCE won the Griffin International Prize in 2002. In 2005 the University of Michigan Press published her book of essays on poetry, COMING AFTER. Notley recently edited THE COLLECTED POEMS OF TED BERRIGAN, with her sons Anselm Berrigan and Edmund Berrigan as co-editors. Her most recent books are ALMA, OR THE DEAD WOMEN, from Granary Books, GRAVE OF LIGHT: NEW AND SELECTED POEMS, from Wesleyan, and IN THE PINES from Penguin in 2007.

Sponsored by the English Department of Columbia College Chicago, the annual Elma Stuckey Memorial reading honors the poet Elma Stuckey, author of THE BIG GATE (1976) and THE COLLECTED POEMS OF ELMA STUCKEY (1987).

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63. **CA Conrad**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

Mr. Russell, YES, I forgot how much I LOVE The Journal of Albion Moonlight!

Jean Genet, I also forgot him. How could I forget Genet? Forsake Genet!?

And Richard Brautigan! GEEZE! OK!

Maybe I'm wrong, a tiny bit.

BUT I STILL DON'T LIKE IT! Poets writing novels!

I guess I hate MOST novels! 99 percent of them! They're like TV shows, or something as tedious AND DANGEROUS occupying the mind like a FILTHY pedophile robbing you of your magic as you sleep! There's NO ROOM for the most part TO HAVE YOUR OWN IDEAS! No SPACE on the PAPER for the eyes to take you when you need to digest and transform your life! They want to DIRECT like a fascist, like a corporation! HOW MANY NOVELISTS WORK FOR THE BUSH ADMINISTRATION!? I don't know, but I suspect THOUSANDS are in there!

Although Joseph Torra is pretty amazing at both. He's one of the best novelists I've ever met, and I also like him as a person, and I generally hate novelists.

I'm going to plant marigolds and violets now and forget those SHREWD novelists lurking about,

CAConrad

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

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64. **CA Conrad**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

Allen Bramhall wrote:

>>such resistance should be studied rather than celebrated, because it
>>can only stem from ignorance. criticism by class is pretty abhorrent,
>>the sort of thing I would keep to myself.

Mr. Bramhall you can be certain I will keep to myself what I choose!

Now here's some advice FOR YOU: just delete my posts if you don't like them, simple as that.

Hugs and kisses!

CAConrad

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

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65. **John Cunningham**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

If want to hear prime Braxton, listen to his two albums with Gunter Hampel and Jeanne Lee - The 4th of July and Famille. Spectacular jazz with a European fringe. John Cunningham

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

From: UB Poetics discussion group [mailto:] On
Behalf Of Dillon Westbrook

Sent: April 2, 2008 12:49 AM

To:

Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

I, for one, fully have your back on this. Novels by poets are like a Standards album by Anthony Braxton (he actually did one- go listen to judge of the analogy, pretty bad).

Dillon

On Mar 31, 2008, at 11:58 AM, CA Conrad wrote:

A good friend who knows HOW MUCH novels irritate me, and how physically ILL I become when I hear of YET ANOTHER poet writing novels (or as I say FORSAKING poetry for novels!) sent me this link:

<http://www.smh.com.au/news/books/plotting-novel-left-poet-at-a-loss-for-words/2008/03/28/1206207399861.html>

This makes me want to SHOUT OUT many thanks to Rhyll McMaster for her brave nod to the truth! I have met many poets who have taken up the novel, and have had many arguments about it with them. EVERY SINGLE TIME the poets insist that they will always be able to write poems, and I wait for those poems. They never come back from the illness (YES, ILLNESS!) of the novel.

There are very very few poets I can think of who MASTER both. Or,

*better
yet, poets who ACTUALLY continue to write poetry as well as they
did before
the task,task,task driven "art" of writing novels.*

*Eileen Myles is a RARE exception! Her poems have gotten BETTER AND
BETTER
despite her novels. But then I feel almost no one alive has her
abilities
for writing, she's so beyond us.*

*Magdalena Zurawski may not write poems anymore, but her novel THE
BRUISE
reads exactly like her poems always did, and I Love her poems.*

*Maybe it's poets who were writing poems outside the mainstream who
can make
it work out for the better? Magdalena's novel REALLY IS like her
poems, and
it took her 7 years to write. IT'S A THING OF GREATNESS, but to me
it's an
epic experimental poem. It's coming out this fall, and won the
Scholnick
Award for experimental fiction.*

*But, to be honest, 99 percent of the poets I've met who take up the
novel
get lost. Permanently lost.*

*One poet I know who now writes novels was an AMAZING poet when I
first met
him in 1993, or 1994. He hates my guts because I wouldn't share his
enthusiasm at having discovered enjoying novels. He also hates me
because
when he last wrote to me and said that I should try to write a
novel, that I
would be good at it, I wrote back, "I'D RATHER FUCK A JAR OF
NAILS!" BUT, I
feel if I can PREVENT a poet from killing themselves with novels,
then I
have to take the risk!*

Poetry is too important to NOT risk being hated for it!

It's OK being hated. Or maybe I'm just used to it.

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

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5:37 PM

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66. **Mary Jo Malo**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

And the author who blurred all categories, Fernando Pessoa.

Mary Jo Malo

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

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

On Wed, Apr 2, 2008 at 9:19 AM, CA Conrad <[REDACTED]> wrote:

> Allen Bramhall wrote:

> >>such resistance should be studied rather than celebrated, because it

> >>can only stem from ignorance. criticism by class is pretty abhorrent,

> >>the sort of thing I would keep to myself.

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> Mr. Bramhall you can be certain I will keep to myself what I choose!

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> them, simple as that.

> Hugs and kisses!

>

>

> CAConrad

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

>

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67. **Thomas savage**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

If anyone can get a hold of this book, Louis Zukofsky's Collected Prose Fiction contains a novel length novella which I am reading at the moment and find enchanting. Alas, the book was remaindered at St. Mark's Bookstore so it may be out of print. It was published by Dalkey Archives Press. It's probably available online somewhere. I would suggest anyone who can get it read it, especially lovers of classical music as it concerns that, too. Regards, Tom Savage

John Cunningham <[REDACTED]> wrote: If want to hear prime Braxton, listen to his two albums with Gunter Hampel and Jeanne Lee - The 4th of July and Famille. Spectacular jazz with a European fringe. John Cunningham

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

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Sent: April 2, 2008 12:49 AM

To: [REDACTED]

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You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost.

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68. **Maria Damon**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

i like maggie dubris's novel Skels.

Nick Piombino wrote:

> Check out Heather O'Neill's novel, published in 2006, "lullabies for little
> criminals". This novel combines social insights concerning the street life
> of poverty stricken children on the level of Baudelaire and Dickens in
> poetic ways I never could have imagined was possible in the 21st Century.
> Illustrates beautifully Rilke's maxim that "beauty is the beginning of a
> terror we can just barely endure". O'Neill is a Canadian poet who writes in
> the afterword of this novel: "I don't like to tell people I am working on a
> novel because they ask me literally thousands of times when it's coming out.
> People around me seemed to get very upset while I was writing this book.
> They were like: What's with all this paper! This simply isn't right. Nobody
> really believes you when you say you're writing a novel, and they look at
> you all suspiciously. I used to get pulled out of line in customs every time
> I said I was a writer. They'll dump out everything in your suitcase if you
> say that you're a poet. The last thing they want is another poet in their
> country. They apparently have enough trouble dealing with their own
domestic
> population of poets."

>

> Last time I looked, there's a stack of O'Neill's masterful novel in the
> Union Square Barnes and Noble.

>

> I also can't resist citing both James Dickey's "Deliverance" in the context
> of this discussion, and Cesare Pavese's novels, one of which, "Among Women
> Only" ("Tra donna sole") , inspired an early film of Antonioni's, *Le Amiche*.
> This discussion led me to once again open Jonathan Monroe's important 1987
> book on the contentious topics surrounding prose poetry, "A Poverty of
> Objects", which elucidates and deeply examines the emergence of prose
> poetry, particularly in Baudelaire, as a utopian, democratic gesture. For a
> period of time I read these amazing prose poems aloud every night before
> going to sleep, which are inexhaustible in their poetic evocation of
> Baudelaire's inspired social observations and insights. This is from "The
> Cake":

>

> "I was slicing my bread in peace, when a slight noise made me look up. Then
> I saw an undersized young imp standing in front of me, dressed in rags,
> swarthy and unkempt, whose wild and yet beseeching sunken eyes were
> devouring my bit of loaf. Then I heard him heave a sigh and whisper in a low
> voice, the word *cake*. I could hardly refrain from laughing at the
> expression with which he chose to dignify my not very white bread, but I cut
> him a thick slice and held it out from the object of his longing, then,
> snatching the crust, he recoiled as fast as he could, as though afraid that
> my gift was not sincerely intended, or that I was already having second
> thoughts....At that very moment he was knocked down by a similar little
> savage who had appeared out of nowhere, such a perfect replica of the first
> that he could have been his twin brother. Now they rolled around on the
> ground, fighting for possession of their precious prey, neither of them
> willing to sacrifice half for his brother....When at last, exhausted,
> gasping and covered with blood, they stopped fighting only because it was
> impossible to carry on any longer, to tell the truth there was no trophy
> left- the chunk of bread had completely disintegrated....This happening left
> me feeling depressed long afterwards, as I repeated to myself, "So, there is
> a wonderland in which *bread* is known as *cake*, such a rare delicacy that
> it is enough to cause a fratricidal war." [1862] [Baudelaire, *The Poems In
> Prose*, translated by Francis Scarfe].

>

>

>

>

> On 4/1/08 7:55 PM, "steve russell" <[REDACTED]> wrote:

>
>
>> Updike, too. & across the border, Margaret Atwood. Pirandello wrote novels and
>> short stories as well as plays and poems. Stephen Dobyns writes a detective
>> series. Thomas McGrath wrote novels. The list goes on and on. I've mentioned
>> others in a different post. It's almost like listing prime numbers next to
>> real numbers, except writers comprise a finite series.
>>
>>
>> ----- Original Message -----
>> From: Barry Schwabsky <[REDACTED]>
>> To: [REDACTED]
>> Sent: Tuesday, April 1, 2008 9:46:04 AM
>> Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

>>
>> But what about D.H. Lawrence? Thomas Hardy? Or--not quite in the same league
>> as a novel-writer, but still he wrote a bunch of them--W.C. Williams
>>
>> ----- Original Message -----
>> From: CA Conrad <[REDACTED]>
>> To: [REDACTED]
>> Sent: Monday, 31 March, 2008 2:58:16 PM
>> Subject: ON poets writing NOVELS (OH! it pains me to write those words!)

>>
>> A good friend who knows HOW MUCH novels irritate me, and how physically ILL
>> I become when I hear of YET ANOTHER poet writing novels (or as I say
>> FORSAKING poetry for novels!) sent me this link:
>>
>> <http://www.smh.com.au/news/books/plotting-novel-left-poet-at-a-loss-for-words/2008/03/28/1206207399861.html>
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>> CAConrad
>> <http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>
>>
>>
>>
>>

>> _____
>> You rock. That's why Blockbuster's offering you one month of Blockbuster Total
>> Access, No Cost.
>> <http://tc.deals.yahoo.com/tc/blockbuster/text5.com>
>>

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69. **Halvard Johnson**

Re: & Pulitzer for Poetry & Fiction/award goes to...

Wed 2 Apr 2008

But wait! There's more: there's Kenneth Fearing, there's Rochelle Ratner,
there's J. V. Cunningham, there's . . . Gertrude Stein.

HJ

Serving the tristate area.

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 Apr 1, 2008, at 10:04 PM, steve russell wrote:

people forget Robert Penn Warren. He won 3 pulitzers, I think. & one of them was for fiction. Dylan Thomas wrote fiction as well. Ditto Jack Kerouac.

You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost.
<http://tc.deals.yahoo.com/tc/blockbuster/text5.com>

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70. **blacksox**

FW: New York City --- Joe Pasquale --- Two New Books Released, "Liar's Regret" and "Love Junky Conspiracy"

Wed 2 Apr 2008

One of Central Florida's finest hits the Bowery. This is worth the trip. Russ Golata

April 5th GOODBYE BLUE MONDAY New York City
Join us for a special evening of jazz and prose readings from several published authors.

Joseph Pasquale will debut and read from his two new books titled, "Liar's Regret" and "The CBA Conspiracy."

Frank Messina will be reading from his book, "Disorderly Conduct."

Liza Monroy will be reading from her new book to be published June 10th.

Jazz members Kevin Twigg, Chip Watterson and Elliot Peper will provide the melodic ambience to some exciting new talent emerging in the American literary scene.

Place: Goodbye Blue Monday,
Brooklyn New York

Time: 9pm - 11pm

April 7th Bowery Poetry Club New York City

Author Joseph Pasquale will read a prose narrative and debut his two new books, "Liar's Regret" and "The CBA Conspiracy" over live jazz music performed by Kevin Twigg, John De Witt, Chip Watterson and Elliot Peper.

Place: Bowery Poetry Club, New York City

Date: April 7th, 2008

Time: 6pm

You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost.

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71. **Gareth Farmer**

Long Poems ::: Major Forms Registration Open (fwd)

Wed 2 Apr 2008

Dear Friends

Registration for the Long Poems ::: Major Forms Conference is now open (see the attached poster).

Long Poems ::: Major Forms

16-17 may, 2008

University of Sussex

An international conference that will consider ways in which comprehensive, often formally complex and expansive poems may respond, or fail to respond, to certain "obligations toward the difficult whole," and to explore what these obligations might now entail; it will address aesthetic, formal, generic, compositional and literary-historical questions the 'long poem' brings into particular focus.

Speakers include:

Charles Bernstein (U Penn)

Rachel Blau DuPlessis (Temple)

Ronald Bush (Oxford)

Simon Jarvis (Cambridge)

Tony Lopez (Plymouth)

Peter Middleton (Southampton)

The full conference will be £40 waged; £25 unwaged (for a single day the prices are £25 and £15).

Please follow the link to register before the 1st of May.

<http://www.sussex.ac.uk/modernist/1-2-1-8.html>

Those without access to British cheque-books should send in a completed form and then pay at the conference.

All queries should be sent to:



Long Poems ::: Major Forms Conference Organisers

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72. **Deborah M. Poe**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

I like the way you put this, Alison, "different modes of literary being."

I like Selah Saterstrom's novel *The Pink Institution*. To me it resists binary distinctions of poet/prose writer. It embraces "different modes of literary being" in the space of one book.

Maggie Nelson's *Jane* too.

On my list to read for the potential to do the same: Jenny Boully.

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

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

On Behalf Of Alison Croggon

Sent: Tuesday, April 01, 2008 4:08 PM

To: ██████████

Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Of course you can write poetry and novels together; it's simply a matter of

desire. They can be totally complementary activities. I have a book of poems

coming out this year with *Salt* as well as the fourth and final instalment of

my fantasy quartet. (Although perhaps many people wouldn't think those were

"proper" novels.) They're simply different modes of literary being, and there's nothing inherently exclusive about either form.

All best

Alison

--

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

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

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

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73. **Pierre Joris**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

Barry,

check out the Lezama book I published in the Poets for Millennium series:

<http://www.ucpress.edu/books/pages/9834.php>

his poetry is as, if not more complex than the prose of Paradiso, but very much worth the energy & involvement.

Pierre

On Apr 2, 2008, at 12:28 AM, Barry Schwabsky wrote:

> What are Lezama's poems like, Mark? I once attempted his Paradiso
> and didn't have the inner strength to keep at it, but have
> alwaysbeen curious about him.

>

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

> From: Mark Weiss <[REDACTED]>

> To: [REDACTED]

> Sent: Tuesday, 1 April, 2008 4:07:44 PM

> Subject: Re: ON poets writing NOVELS (OH! it pains me to write those
> words!)

>

> Sometimes hard to know what's primary, what secondary. Here's a
> handful:

>

> Cervantes

> Swift

> Emily Bronte

> Melville

> Hugo

> Hardy

> Poe

> Lezama

> Williams

>

>

>

>

> At 11:26 AM 4/1/2008, you wrote:

>> but there are so many great, or at least interesting, novels by
>> people who
>> are primarily poets? (I admit, I seek them out)
>>
>> didn't every 1st gen NYS poet write a novel?
>>
>> --
>> All best,
>> Catherine Daly
>> [REDACTED]
>
>
>
>
>

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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74. **Cain, Amina**
on poets writing novels

Wed 2 Apr 2008

These days, I find nothing more annoying than rigid genre distinctions. Who cares whether someone is writing a novel or writing poetry, as long as the work is interesting? And how did poetry become THE sacred form of writing above all others, anyway? Though innovation may be more "present" within poetry these days, it doesn't mean it is absent in fiction. To write with a genre so vividly lodged in ones mind seems so limiting and boring to me.

75. **Michael Alain Soubotnik**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

Pessoa of course! And yes, I find it far too harsh on WCW's late poems. And speaking of literature in the portuguese language... Oswald de Andrade, Paulo de Andrade e Carlos Drummond, the founders of brazilian modernism in the thirties (Drummond wrote short stories and I'd understand anyone objecting that this doesn't count). One shouldn't forget french surrealists such as Desnos and Breton himself. Poundians will remember Laforgue (thanks Ez, Laforgue deserved your praise) And who would deny that Goethe was not as good a novelist as a poet. Or Rilke. I don't remember seeing the name "Robert Creeley" in the present exchange, but I might have missed some posts Pound wrote that poetry shd be at least as good as prose. The dictum remains worth pondering whatever one's opinion is about it...

Michael A. Soubotnik
Université Paris-Est
LISAA EA4120
Cité Descartes 5 bd Descartes,
Champs sur Marne,
77454 Marne la Vallée Cedex 2, France



De : Mary Jo Malo <[REDACTED]>
Répondre à : UB Poetics discussion group <[REDACTED]>
Date : Wed, 2 Apr 2008 10:19:06 -0400
À : "[REDACTED]" <[REDACTED]>
Objet : Re: ON poets writing NOVELS (OH! it pains me to write those words!)

And the author who blurred all categories, Fernando Pessoa.

Mary Jo Malo
<http://thisshiningwound.blogspot.com/>
<http://apophisdeconstructingabsurdity.blogspot.com/>

On Wed, Apr 2, 2008 at 9:19 AM, CA Conrad <[REDACTED]> wrote:
Allen Bramhall wrote:
such resistance should be studied rather than celebrated, because it can only stem from ignorance. criticism by class is pretty abhorrent, the sort of thing I would keep to myself.

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

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77. **Vernon Frazer**

Re: ON poets writing NOVELS

Wed 2 Apr 2008

I don't think one can generalize about whether poets can write fiction and vice-versa. Some writers do both very well. Some also write plays, play music, paint, etc. It's a matter of an individual's talents, which ones are the strongest and which ones the individual wants to focus on.

Vernon

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

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78. **mIEKAL aND**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

I just bought this for \$1 online. Especially check out Zukofsky's early dictionary poem "Thanks to the Dictionary". & tho Little seems to be endlessly dissed by Zukofskyites, it remains on my list of 20th century classic novellas.

~mIEKAL

On Apr 2, 2008, at 9:31 AM, Thomas savage wrote:

*If anyone can get a hold of this book, Louis Zukofsky's Collected Prose Fiction contains a novel length novella which I am reading at the moment and find enchanting. Alas, the book was remaindered at St. Mark's Bookstore so it may be out of print. It was published by Dalkey Archives Press. It's probably available online somewhere. I would suggest anyone who can get it read it, especially lovers of classical music as it concerns that, too.
Regards, Tom Savage*

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79. **steve d. dalachinsky**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

don't know if this was said already but the great kenneth patchen's novels

On Wed, 2 Apr 2008 07:31:33 -0700 Thomas savage <[REDACTED]>
writes:

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> and Jeanne Lee - The 4th of July and Famille. Spectacular jazz with
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> European fringe.
> John Cunningham
>

> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:[REDACTED]] On
> Behalf Of Dillon Westbrook
> Sent: April 2, 2008 12:49 AM
> To: [REDACTED]
> Subject: Re: ON poets writing NOVELS (OH! it pains me to write those
> words!)

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> I, for one, fully have your back on this. Novels by poets are like a
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> Standards album by Anthony Braxton (he actually did one- go listen
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> judge of the analogy, pretty bad).

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> On Mar 31, 2008, at 11:58 AM, CA Conrad wrote:

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> > A good friend who knows HOW MUCH novels irritate me, and how
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> > CAConrad
> > <http://PhillySound.blogspot.com>
>
> No virus found in this incoming message.
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> Version: 7.5.519 / Virus Database: 269.22.4/1355 - Release Date:
> 01/04/2008
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> -----
> You rock. That's why Blockbuster's offering you one month of
> Blockbuster Total Access, No Cost.
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80. **steve d. dalachinsky**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

bukowski micheline kerouac in opposite way
padgett ferlenghetti mesmer creeley

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> > >>can only stem from ignorance. criticism by class is pretty
> > abhorrent,
> > >>the sort of thing I would keep to myself.
> >

> > Mr. Bramhall you can be certain I will keep to myself what I
> choose!
> > Now here's some advice FOR YOU: just delete my posts if you
> don't like
> > them, simple as that.
> > Hugs and kisses!
> >
> >
> > CAConrad
> > <http://PhillySound.blogspot.com>
> <<http://phillysound.blogspot.com/>>
> >
>
>

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81. **steve d. dalachinsky**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

braxton town hall on trio records
too much braxton to pin him down his early recordings on America and BYG
french labels and for alto on delmark
ground breaking solo album on and on

On Wed, 2 Apr 2008 08:42:51 -0500 John Cunningham

<[REDACTED]> writes:

> If want to hear prime Braxton, listen to his two albums with Gunter
> Hampel
> and Jeanne Lee - The 4th of July and Famille. Spectacular jazz with
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> [mailto:[REDACTED]] On

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> Sent: April 2, 2008 12:49 AM

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82. **steve d. dalachinsky**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

he did many "standards " lps they're not all bad

On Tue, 1 Apr 2008 22:48:41 -0700 Dillon Westbrook <[REDACTED]>
writes:

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> > get lost. Permanently lost.
> >
> > One poet I know who now writes novels was an AMAZING poet when I
>
> > first met
> > him in 1993, or 1994. He hates my guts because I wouldn't share
> his
> > enthusiasm at having discovered enjoying novels. He also hates me
>
> > because

> > when he last wrote to me and said that I should try to write a
> > novel, that I
> > would be good at it, I wrote back, "I'D RATHER FUCK A JAR OF
> > NAILS!" BUT, I
> > feel if I can PREVENT a poet from killing themselves with novels,
>
> > then I
> > have to take the risk!
> >
> > Poetry is too important to NOT risk being hated for it!
> >
> > It's OK being hated. Or maybe I'm just used to it.
> >
> > CAConrad
> > <http://PhillySound.blogspot.com>
> <<http://phillysound.blogspot.com/>>
>
>

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83. **Dustin Williamson**

April 6 in NYC at Zinc-TRS: Sara Wintz and Andrew Hughes

Wed 2 Apr 2008

Sunday April 6 at the Zinc-TRS:

ANDREW HUGHES & SARA WINTZ

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

Andrew Hughes divides his time between Brooklyn & Vermont. His work has appeared in Cannibal, Octopus, Forklift, Ohio, Spell, and others. His chapbook, *Sweethearts of the Great Migration*, will be out this spring/summer from Book Thug Press. He is an editor for TIGHT.

Sara Wintz is lead singer of The Pretty Panicks Press and co-publisher, with Cristiana Baik, of ::thePRESSgang::, publisher of **Intricate Systems**, by Juliana Spahr and **One Might**, by Karen Volkman. A zine of new writing from the US and the UK, *INVISIBLY TIGHT INSTITUTIONAL OUTER FLANKS DUB (verb)* GLORIOUS HI-VIOLENCE RESPONSE DREAM, was recently co-edited and co-

published with Justin Katko (of Critical Documents) and Ryan Dobran (of Life Coach). Sara's writing has appeared in *Cricket Online Review*, *Shampoo Poetry*, *Ecopoetics*, *canwehaveourballback*, *Interrobang?!*, and on *Ceptuetics*. She lives in Brooklyn and works at P.S.1 Contemporary Art Center in Long Island City.

Upcoming Zinc-TRS readings:

April 13: Shannon Tharp & Cathy Eisenhower

March 20: TBA (hosted by Douglas Rothschild)

Need a map to the Zinc Bar?: <http://maps.google.com/maps?q=zinc+bar+new+york+city&ie=UTF8&oe=UTF-8&client=firefox-a&cd=1&ll=40.729015,-74.000452&spn=0.007838,0.013497&z=16&iwloc=A>

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84. **Stephen Vincent**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

It's practically impossible that some poet is not writing a novel that includes CA Conrad as a character, maybe even as the lead protagonist. Conrad definitely lifts up earth and sky wherever he goes, speaks, etc. Perfect material! I even suspect somebody has already done it. Does anyone know - title, author, et al??

Stephen V

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

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

From: CA Conrad

To: [REDACTED]

Sent: Monday, 31 March, 2008 2:58:16 PM

Subject: ON poets writing NOVELS (OH! it pains me to write those words!)

A good friend who knows HOW MUCH novels irritate me, and how physically ILL I become when I hear of YET ANOTHER poet writing novels (or as I say FORSAKING poetry for novels!) sent me this link:

<http://www.smh.com.au/news/books/plotting-novel-left-poet-at-a-loss-for-words/2008/03/28/1206207399861.html>

This makes me want to SHOUT OUT many thanks to Rhyl McMaster for her brave nod to the truth! I have met many poets who have taken up the novel, and have had many arguments about it with them. EVERY SINGLE TIME the poets

insist that they will always be able to write poems, and I wait for those poems. They never come back from the illness (YES, ILLNESS!) of the novel.

There are very very few poets I can think of who MASTER both. Or, better yet, poets who ACTUALLY continue to write poetry as well as they did before the task,task,task driven "art" of writing novels.

Eileen Myles is a RARE exception! Her poems have gotten BETTER AND BETTER despite her novels. But then I feel almost no one alive has her abilities for writing, she's so beyond us.

Magdalena Zurawski may not write poems anymore, but her novel THE BRUISE reads exactly like her poems always did, and I Love her poems.

Maybe it's poets who were writing poems outside the mainstream who can make it work out for the better? Magdalena's novel REALLY IS like her poems, and it took her 7 years to write. IT'S A THING OF GREATNESS, but to me it's an epic experimental poem. It's coming out this fall, and won the Scholnick Award for experimental fiction.

But, to be honest, 99 percent of the poets I've met who take up the novel get lost. Permanently lost.

One poet I know who now writes novels was an AMAZING poet when I first met him in 1993, or 1994. He hates my guts because I wouldn't share his enthusiasm at having discovered enjoying novels. He also hates me because when he last wrote to me and said that I should try to write a novel, that I would be good at it, I wrote back, "I'D RATHER FUCK A JAR OF NAILS!" BUT, I feel if I can PREVENT a poet from killing themselves with novels, then I have to take the risk!

Poetry is too important to NOT risk being hated for it!

It's OK being hated. Or maybe I'm just used to it.

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

You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost.
<http://tc.deals.yahoo.com/tc/blockbuster/text5.com>

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85. **Andy Nicholson**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

CA,

I don't quite agree with you, but I am sympathetic to your distrust of the novel and your fears about poets writing novels.

Too many novels feel, to me too, like straightjackets. There are, of course, hundreds and hundreds of great novels, great novelists, but the dominance of American realist fiction--with its terribly narrow sense of the "real"--drives me away from most fiction and keeps my interest focused on poetry.

Which brings us to why I seek out poets who write novels--I seek out their novels with the hope that they will bring some of the discovery and life of the poem to fiction. William, Creeley, Stein, Desnos: the best fiction from poets feels contiguous with the poets' poems, not like a break from poetry. And yet, isn't there that horrible notion that poets should "grow up," leave poetry, and start writing novels? I remember when I was in graduate school, I took a class from a poet-turned-novelists who thought that I had potential. He spent the whole semester trying to convince me to stop writing poetry and start writing fiction.

I love a lot of fiction from poets, but I hate it when a poet leaves poetry for good for the larger readership of the novel.

Andy

On Wed, Apr 2, 2008 at 9:05 AM, CA Conrad <[REDACTED]> wrote:

Mr. Russell, YES, I forgot how much I LOVE The Journal of Albion Moonlight!

Jean Genet, I also forgot him. How could I forget Genet? Forsake Genet!?

And Richard Brautigan! GEEZE! OK!

*Maybe I'm wrong, a tiny bit.
BUT I STILL DON'T LIKE IT! Poets writing novels!*

*I guess I hate MOST novels! 99 percent of them! They're like TV shows,
or
something as tedious AND DANGEROUS occupying the mind like a FILTHY
pedophile robbing you of your magic as you sleep! There's NO ROOM for the
most part TO HAVE YOUR OWN IDEAS! No SPACE on the PAPER for the eyes to
take you when you need to digest and transform your life! They want to
DIRECT like a fascist, like a corporation! HOW MANY NOVELISTS WORK FOR*

THE

BUSH ADMINISTRATION!? I don't know, but I suspect THOUSANDS are in there!

Although Joseph Torra is pretty amazing at both. He's one of the best novelists I've ever met, and I also like him as a person, and I generally hate novelists.

I'm going to plant marigolds and violets now and forget those SHREWD novelists lurking about,
CAConrad

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

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86. **Sarah Sarai**

Re: ON poets writing NOVELS (o! may I pain you to write those words!)

Wed 2 Apr 2008

I'm not so sure I consider *The Journal of Albion Moonlight* a novel. It's an entity more enchanting than a dream hovering above a novel, through a novel, past a novel.

& yes...I might have had a much happier time of things in my late teens and twenties, if I hadn't been burdened by characters with their pesky dilemmas in pesky novels...all of them, now that we've broadened the circle of that which pains CAConrad. no Raskilnikov, no Anna. how easy breezy a world it would be. and we all know the influence Holden's had on many a sprung-loose soul.

Me? I'm pretty old and I still don't have a book out. BUT I have written a novel I'm trying to get published. BUT my short stories have been in journals. BUT poems are in and forthcoming in journals. And I do consider myself a poet.

I have pained so many in my lifetime, one more means little to me. Go plant your marigolds and violets, CAConrad. You hate 99% of all novels? I hate 99% of your marigolds. (None of your violets--I don't have the heart to hate a violet). Hah and Feh-- and--as you say--GEEZE.

(This is where a more rational person would place a happy face or a colon cozying up to a parenthesis to show 'no harm meant,' or 'tee hee.' I mean no harm and I tee my hee but I, Sarah Sarai, hate 100% of happy faces.)

Sarah Sarai

www.myspace.com/sarahsarai

| Mr. Russell, YES, I forgot how much I LOVE The Journal of Albion Moonlight!

Jean Genet, I also forgot him. How could I forget Genet? Forsake Genet!?

And Richard Brautigan! GEEZE! OK!

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>I guess I hate MOST novels! 99 percent of them! They're like TV shows, or something as tedious AND DANGEROUS occupying the mind like a FILTHY pedophile robbing you of your magic as you sleep! There's NO ROOM for the most part TO HAVE YOUR OWN IDEAS! No SPACE on the PAPER for the eyes to

take you when you need to digest and transform your life! They want to DIRECT like a fascist, like a corporation! HOW MANY NOVELISTS WORK FOR THE

BUSH ADMINISTRATION!? I don't know, but I suspect THOUSANDS are in there!

Although Joseph Torra is pretty amazing at both. He's one of the best novelists I've ever met, and I also like him as a person, and I generally hate novelists.

I'm going to plant marigolds and violets now and forget those SHREWD novelists lurking about,
CAConrad

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87. **eric unger**

NEW from House Press: Barrett Gordon's EVENING, SPELL 4, Alan Davies [broadside]

Wed 2 Apr 2008

House Press Chicago has been busy at work on three fine new publications:

Evening by Barrett Gordon——(\$10)

Spell magazine: issue 4 (Eric Unger, editor)——(\$5)

& an Alan Davies broadside——(\$2)

please visit <http://housepress.blogspot.com> for ordering info --

EVENING (Barrett Gordon)

newer face on a brand new book, evening, by barrett gordon. the poems in this edition shimmer with the possibilities latent in life & death, in cities & houses, and in speaking & silence. in 5 evening colors. perfect-bound. \$10.

--

SPELL 4 (Eric Unger, editor)

the dynamic new issue features equal parts textual and visual poetry from:
Alan May / Tom Wegrzynowski

Michael Slosek
Andrew Hughes
Nico Vassilakis
Sarah Menefee
Jessica Wickens
Jesse Ferguson
Kevin Mcpherson Eckhoff
Aaron Lowinger
Catherine Daly
Michael Carr
cover art: Scott Shanley

--

ALAN DAVIES [broadside]

an unpublished poem to celebrate the upcoming release of Book 6, printed by Michael Slosek with artwork by Eric Unger

<http://housepress.blogspot.com>

<http://spellmag.livejournal.com>

<http://www.housepress.org>

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88. **George Bowering**
Re: on poets writing novels

Wed 2 Apr 2008

Okay, but "novel" and "poetry" are not names of genres.

"Spy novel" and "epic poetry" are names of genres.

On Apr 2, 2008, at 8:26 AM, Cain, Amina wrote:

> These days, I find nothing more annoying than rigid genre
> distinctions. Who cares whether someone is writing a novel or writing
> poetry, as long as the work is interesting? And how did poetry become
> THE sacred form of writing above all others, anyway? Though
> innovation may be more "present" within poetry these days, it doesn't
> mean it is absent in fiction. To write with a genre so vividly lodged
> in ones mind seems so limiting and boring to me.

>

>

G. Harry Bowering,
Born to hit opposite-field singles.

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89. **Hugh Behm-Steinberg**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

Ishamel Reed! Clarence Major!

Hugh Behm-Steinberg

--- "steve d. dalachinsky" <[REDACTED]> wrote:

*bukowski micheline kerouac in opposite way
padgett ferlenghetti mesmer creeley*

*On Wed, 2 Apr 2008 10:19:06 -0400 Mary Jo Malo <[REDACTED]>
writes:*

And the author who blurred all categories, Fernando Pessoa.

Mary Jo Malo

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

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

*On Wed, Apr 2, 2008 at 9:19 AM, CA Conrad <[REDACTED]>
wrote:*

Allen Bramhall wrote:

*>>such resistance should be studied rather than celebrated,
because it*

*>>can only stem from ignorance. criticism by class is pretty
abhorrent,*

>>the sort of thing I would keep to myself.

*Mr. Bramhall you can be certain I will keep to myself what I
choose!*

*Now here's some advice FOR YOU: just delete my posts if you
don't like*

them, simple as that.

Hugs and kisses!

CAConrad

<http://PhillySound.blogspot.com>

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

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90. **Allen Bramhall**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

Mr Conrad, you are right, we should keep our ill-considered prejudices in the open, the better to combat them. as it happens, tho, I did not suggest that YOU should refrain from posting or that I don't like your posts. there are enough catastrophes of the novel form that support your view, I mean I think you are generous in only hating 99%, but the exceptions are absolutely in the poetic realm. and there is so much crappy poetry out there, as well, probably the same 99+%. that part of 1% is worth the effort in both cases.

--Allen

On Wed, Apr 2, 2008 at 9:19 AM, CA Conrad <[REDACTED]> wrote:

> Allen Bramhall wrote:

> >>such resistance should be studied rather than celebrated, because it
> >>can only stem from ignorance. criticism by class is pretty abhorrent,
> >>the sort of thing I would keep to myself.

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> Now here's some advice FOR YOU: just delete my posts if you don't like
> them, simple as that.

> Hugs and kisses!

>

>

> CAConrad

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

>

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91. **Dr. Barry S. Alpert**

Re: ON poets writing NOVELS

Wed 2 Apr 2008

"Doing a note on Hardy (Hardy's Collected Poems) for my next prose outbreak. Now there is a clarity. There is the harvest of having written 20 novels first."

Ezra Pound, April 1937, letter to John Lackay Brown

Barry Alpert _____

More immediate than e-mail? Get instant access with Windows Live Messenger.

[http://www.windowslive.com/messenger/overview.html?](http://www.windowslive.com/messenger/overview.html?ocid=TXT_TAGLM_WL_Refresh_instantaccess_042008=)

[ocid=TXT_TAGLM_WL_Refresh_instantaccess_042008=](http://www.windowslive.com/messenger/overview.html?ocid=TXT_TAGLM_WL_Refresh_instantaccess_042008=)

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92. **Ruth Lepson**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

CA, I like innovative poetry & realistic novels usually. Jane Austen is not a straightjacket--she has something to say about what real love is. Dostoyevsky creates characters that sit right next to me they're so 3-dimensional. Or I read fiction that is contiguous with the author's poetry--like Stein's. Then again Stein was one of the first to break down distinctions between genres, calling tender buttons prose, putting acts of plays not in numerical order, finally writing meditations with are both poetry & prose--no distinction these days for many poets, in this crossing the genres world--like crossing genders maybe or saying the categories fall apart finally. Best Ruth I just turned on the TV & there is a pregnant man, 34 yrs old, Thomas Abatey, b. a girl, became a guy but keep reproductive organs! I'm not recommending this just noting it. "I always feel bloated," he says.

On 4/2/08 4:18 PM, "Andy Nicholson" <[REDACTED]> wrote:

CA,

I don't quite agree with you, but I am sympathetic to your distrust of the novel and your fears about poets writing novels.

Too many novels feel, to me too, like straightjackets. There are, of course, hundreds and hundreds of great novels, great novelists, but the dominance of American realist fiction--with its terribly narrow sense of the "real"--drives me away from most fiction and keeps my interest focused on poetry.

Which brings us to why I seek out poets who write novels--I seek out their novels with the hope that they will bring some of the discovery and life of the poem to fiction. William, Creeley, Stein, Desnos: the best fiction from poets feels contiguous with the poets' poems, not like a break from poetry. And yet, isn't there that horrible notion that poets should "grow up," leave poetry, and start writing novels? I remember when I was in graduate school, I took a class from a poet-turned-novelist who thought that I had potential. He spent the whole semester trying to convince me to stop writing poetry and start writing fiction.

I love a lot of fiction from poets, but I hate it when a poet leaves poetry for good for the larger readership of the novel.

Andy

On Wed, Apr 2, 2008 at 9:05 AM, CA Conrad <[REDACTED]> wrote:

Mr. Russell, YES, I forgot how much I LOVE The Journal of Albion Moonlight!

Jean Genet, I also forgot him. How could I forget Genet? Forsake Genet!?

And Richard Brautigan! GEEZE! OK!

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BUT I STILL DON'T LIKE IT! Poets writing novels!

I guess I hate MOST novels! 99 percent of them! They're like TV shows, or something as tedious AND DANGEROUS occupying the mind like a FILTHY pedophile robbing you of your magic as you sleep! There's NO ROOM for the most part TO HAVE YOUR OWN IDEAS! No SPACE on the PAPER for the eyes to take you when you need to digest and transform your life! They want to DIRECT like a fascist, like a corporation! HOW MANY NOVELISTS WORK FOR THE BUSH ADMINISTRATION!? I don't know, but I suspect THOUSANDS are in there!

Although Joseph Torra is pretty amazing at both. He's one of the best novelists I've ever met, and I also like him as a person, and I generally hate novelists.

I'm going to plant marigolds and violets now and forget those SHREWD novelists lurking about,

CAConrad

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

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93. **Andy Nicholson**

Re: earliest sounds from 1857 on

Wed 2 Apr 2008

Yes, I heard about this story and am very excited. The recorded sound itself is wonderful--amazing to think of how far back that voice comes from, beautifully grainy--and how can one not be overjoyed that the first recordings were etched in soot?

On Sun, Mar 30, 2008 at 11:22 AM, Alan Sondheim <[REDACTED]> wrote:

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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94. **Tisa Bryant**

Re: on poets writing novels

Wed 2 Apr 2008

RIGHT ON!

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

>From: "Cain, Amina" <[REDACTED]>

>Sent: Apr 2, 2008 11:26 AM

>To: [REDACTED]

>Subject: on poets writing novels

>

>These days, I find nothing more annoying than rigid genre distinctions. Who cares whether someone is writing a novel or writing poetry, as long as the work is interesting? And how did poetry become THE sacred form of writing above all others, anyway? Though innovation may be more "present" within poetry these days, it doesn't mean it is absent in fiction. To write with a genre so vividly lodged in ones mind seems so limiting and boring to me.

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95. **steve russell**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

I mentioned Patchen. Especially "Journal of the Albion Moonlight."

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

From: steve d. dalachinsky <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, April 2, 2008 12:55:59 PM

Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

don't know if this was said already but the great kenneth patchen's novels

On Wed, 2 Apr 2008 07:31:33 -0700 Thomas savage <[REDACTED]> writes:

> If anyone can get a hold of this book, Louis Zukofsky's Collected
> Prose Fiction contains a novel length novella which I am reading at
> the moment and find enchanting. Alas, the book was remaindered at
> St. Mark's Bookstore so it may be out of print. It was published by
> Dalkey Archives Press. It's probably available online somewhere. I
> would suggest anyone who can get it read it, especially lovers of
> classical music as it concerns that, too. Regards, Tom Savage
>
> John Cunningham <[REDACTED]> wrote: If want to hear
> prime Braxton, listen to his two albums with Gunter Hampel
> and Jeanne Lee - The 4th of July and Famille. Spectacular jazz with
> a
> European fringe.
> John Cunningham
>
> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:[REDACTED]] On
> Behalf Of Dillon Westbrook
> Sent: April 2, 2008 12:49 AM
> To: [REDACTED]
> Subject: Re: ON poets writing NOVELS (OH! it pains me to write those
> words!)
>
> I, for one, fully have your back on this. Novels by poets are like a
>
> Standards album by Anthony Braxton (he actually did one- go listen
> to
> judge of the analogy, pretty bad).
>
> Dillon
>
>
> On Mar 31, 2008, at 11:58 AM, CA Conrad wrote:
>
> > A good friend who knows HOW MUCH novels irritate me, and how
> > physically ILL
> > I become when I hear of YET ANOTHER poet writing novels (or as I
> say
> > FORSAKING poetry for novels!) sent me this link:
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> >

> <http://www.smh.com.au/news/books/plotting-novel-left-poet-at-a-loss->
>
> > [for-words/2008/03/28/1206207399861.html](http://www.smh.com.au/news/books/plotting-novel-left-poet-at-a-loss-for-words/2008/03/28/1206207399861.html)
> >
> > This makes me want to SHOUT OUT many thanks to Rhyll McMaster for
> > her brave
> > nod to the truth! I have met many poets who have taken up the
> > novel, and
> > have had many arguments about it with them. EVERY SINGLE TIME the
> > poets
> > insist that they will always be able to write poems, and I wait for
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> > those
> > poems. They never come back from the illness (YES, ILLNESS!) of
> > the novel.
> >
> > There are very very few poets I can think of who MASTER both. Or,
> > better
> > yet, poets who ACTUALLY continue to write poetry as well as they
> > did before
> > the task,task,task driven "art" of writing novels.
> >
> > Eileen Myles is a RARE exception! Her poems have gotten BETTER AND
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> > BETTER
> > despite her novels. But then I feel almost no one alive has her
> > abilities
> > for writing, she's so beyond us.
> >
> > Magdalena Zurawski may not write poems anymore, but her novel THE
> > BRUISE
> > reads exactly like her poems always did, and I Love her poems.
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> > Maybe it's poets who were writing poems outside the mainstream who
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> > it work out for the better? Magdalena's novel REALLY IS like her
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> > Award for experimental fiction.
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> > get lost. Permanently lost.
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> > One poet I know who now writes novels was an AMAZING poet when I
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> > him in 1993, or 1994. He hates my guts because I wouldn't share
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> > enthusiasm at having discovered enjoying novels. He also hates me
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> > novel, that I
> > would be good at it, I wrote back, "I'D RATHER FUCK A JAR OF
> > NAILS!" BUT, I
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> > CAConrad
> > <http://PhillySound.blogspot.com>
>
> No virus found in this incoming message.
> Checked by AVG.
> Version: 7.5.519 / Virus Database: 269.22.4/1355 - Release Date:
> 01/04/2008
> 5:37 PM
>
>
> No virus found in this outgoing message.
> Checked by AVG.
> Version: 7.5.519 / Virus Database: 269.22.4/1355 - Release Date:
> 01/04/2008
> 5:37 PM
>

>
>
>
> -----
> You rock. That's why Blockbuster's offering you one month of
> Blockbuster Total Access, No Cost.
>
>

___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. <http://tc.deals.yahoo.com/tc/blockbuster/text5.com>

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96. **steve russell**

Re: & Pulitzer for Poetry & Fiction/award goes to...

Wed 2 Apr 2008

You'd think. But really, the fun has just started.

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

From: Barry Schwabsky <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, April 2, 2008 12:30:12 AM

Subject: Re: & Pulitzer for Poetry & Fiction/award goes to...

Well, I guess the poetry-writing/novel-writing dichotomy has been just about put to bed, right?

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

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, 1 April, 2008 10:04:57 PM

Subject: & Pulitzer for Poetry & Fiction/award goes to...

people forget Robert Penn Warren. He won 3 pulitzers, I think. & one of them was for fiction. Dylan Thomas wrote fiction as well. Ditto Jack Kerouac.

___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. <http://tc.deals.yahoo.com/tc/blockbuster/text5.com>

___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. <http://tc.deals.yahoo.com/tc/blockbuster/text5.com>

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97. **steve russell**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Wed 2 Apr 2008

Would anyone ask that a painter/sculpter give up on one medium? It's puritanical.

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

From: Andy Nicholson <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, April 2, 2008 4:18:39 PM

Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

CA,

I don't quite agree with you, but I am sympathetic to your distrust of the novel and your fears about poets writing novels.

Too many novels feel, to me too, like straightjackets. There are, of course, hundreds and hundreds of great novels, great novelists, but the dominance of American realist fiction--with its terribly narrow sense of the "real"--drives me away from most fiction and keeps my interest focused on poetry.

Which brings us to why I seek out poets who write novels--I seek out their novels with the hope that they will bring some of the discovery and life of the poem to fiction. William, Creeley, Stein, Desnos: the best fiction from poets feels contiguous with the poets' poems, not like a break from poetry. And yet, isn't there that horrible notion that poets should "grow up," leave poetry, and start writing novels? I remember when I was in graduate school, I took a class from a poet-turned-novelists who thought that I had potential. He spent the whole semester trying to convince me to stop writing poetry and start writing fiction.

I love a lot of fiction from poets, but I hate it when a poet leaves poetry for good for the larger readership of the novel.

Andy

On Wed, Apr 2, 2008 at 9:05 AM, CA Conrad <[REDACTED]> wrote:

Mr. Russell, YES, I forgot how much I LOVE The Journal of Albion Moonlight!

Jean Genet, I also forgot him. How could I forget Genet? Forsake Genet!?

And Richard Brautigan! GEEZE! OK!

*Maybe I'm wrong, a tiny bit.
BUT I STILL DON'T LIKE IT! Poets writing novels!*

*I guess I hate MOST novels! 99 percent of them! They're like TV shows,
or
something as tedious AND DANGEROUS occupying the mind like a FILTHY
pedophile robbing you of your magic as you sleep! There's NO ROOM for the
most part TO HAVE YOUR OWN IDEAS! No SPACE on the PAPER for the eyes to
take you when you need to digest and transform your life! They want to
DIRECT like a fascist, like a corporation! HOW MANY NOVELISTS WORK FOR
THE
BUSH ADMINISTRATION!? I don't know, but I suspect THOUSANDS are in there!*

*Although Joseph Torra is pretty amazing at both. He's one of the best
novelists I've ever met, and I also like him as a person, and I
generally hate novelists.*

*I'm going to plant marigolds and violets now and forget those
SHREWD novelists lurking about,
CAConrad
<http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>> <
<http://phillysound.blogspot.com/>>*

___ You rock. That's why Blockbuster's offering you one month of Blockbuster
Total Access, No Cost. <http://tc.deals.yahoo.com/tc/blockbuster/text5.com>

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98. **steve russell**

Re: & Pulitzer for Poetry & Fiction/award goes to...

Wed 2 Apr 2008

Why so big a dichotomy. I don't think it's all that different from painter/sculpter.
One form informs the other.

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

From: Barry Schwabsky <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, April 2, 2008 12:30:12 AM

Subject: Re: & Pulitzer for Poetry & Fiction/award goes to...

Well, I guess the poetry-writing/novel-writing dichotomy has been just about put to bed, right?

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

From: steve russell <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, 1 April, 2008 10:04:57 PM

Subject: & Pulitzer for Poetry & Fiction/award goes to...

people forget Robert Penn Warren. He won 3 pulitzers, I think. & one of them was for fiction. Dylan Thomas wrote fiction as well. Ditto Jack Kerouac.

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99. **Ryan Daley**

Re: on poets writing novels

Wed 2 Apr 2008

Our desire to label things dates back to the Pre3M era, when multi-industrial genre barons plotted and plated ways to suck human/mankind (again, another LABEL! Damnit!) dry of hard-earned _____ (label of currency here).

Once the adhesive had been stumbled upon, their (the barons, who never would admit they were barons. "Never ask about the money," they would never say) fortune was a good as made.

"We will make them labels. And they will label." And today, here we are, wasting the walls rememberingyou.

-Ryan

On Wed, Apr 2, 2008 at 10:09 PM, Tisa Bryant <[REDACTED]> wrote:

RIGHT ON!

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

From: "Cain, Amina" <[REDACTED]>

Sent: Apr 2, 2008 11:26 AM

To: [REDACTED]

Subject: on poets writing novels

These days, I find nothing more annoying than rigid genre distinctions. Who cares whether someone is writing a novel or writing poetry, as long as the work is interesting? And how did poetry become THE sacred form of writing above all others, anyway? Though innovation may be more "present" within poetry these days, it doesn't mean it is absent in fiction. To write with a genre so vividly lodged in ones mind seems so limiting and boring to me.

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100. **Sharon Mesmer/David Borchart**

THE MISSING ARM OF VENUS: Readings by Romanian Poets

Wed 2 Apr 2008

The Romanian Cultural Institute/New York in conjunction with the PEN World Voices Festival presents readings by

Nina Cassian

Nora Iuga

Saviana Stanescu

Dan Sociu

Razvan Tupa

Constantin Vica

Elena Vladareanu

Eugen Suman

Vasile Leac

T.S. Khasis

(translations by Adam J. Sorkin)

Hosted by Saviana Stanescu and Sharon Mesmer

Saturday, May 3 at KGB Bar (4th St & 2nd Ave, NYC) at 7pm

The same poets will also be reading Monday, May 5 at 7 pm at the Romanian Cultural Institute, 38th St & 3rd Ave in New York City

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101. **sandra de 1913**

Agitprop reading in San Diego on Saturday 4/5: Maxwell + Graham

Wed 2 Apr 2008

Please join us for a monthly lit reading in the company of art at Agitprop in North Park, San Diego, co-sponsored by the gallery and local poetry presses 1913, Kuhl House, and Tougher Disguises. Susan Maxwell & K. Lorraine Graham will read this Saturday April 5th @ 7pm at 2837 University Ave

(entrance to the gallery is actually on Utah). Susan Maxwell's first book of poems, "Passenger," was published by the University of Georgia Press in 2005 as winner of the Contemporary Poetry Series. Maxwell earned her BA in Peace and Conflict studies at the University of California, Berkeley, and her MFA in poetry from the Iowa Writers' Workshop. Her work has been nominated for a Pushcart Prize and featured in such publications as 1913 a journal of forms, American Letters & Commentary, New American Writing, Denver Quarterly, Bay Poetics Anthology, Verse, VOLT, as well as other journals and art installations. She's currently a doctoral student in Psychology at the Wright Institute in Berkeley. K. Lorraine Graham is the author of several chapbooks, including "Diverse Speculations Descending Therefrom" (Dusie), "Terminal Humming" (Slack Buddha), "See it Everywhere" (Big Game Books), and "Large Waves to Large Obstacles" (forthcoming from Take Home Project), and the recently released chapdisk "Moving Walkways" (Narrowhouse Recordings). Graham has just completed the extended manuscript of "Terminal Humming" and writes the blog <http://terminalhumming.blogspot.com/> from her home in Carlsbad, CA.

This event is free and open to the public. Donations to the gallery are greatly appreciated.

--

l'editrice de 1913

Sandra Doller (née Miller)

*

<http://www.journal1913.org>

<http://www.myspace.com/1913press>

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102. **Pam Brown**

poets and novels

Thu 3 Apr 2008

Dear CA -

In Australia recently there's been a veritable plethora of a form that will certainly flummox you...the verse novel. Every second creative-writing poetry student is doing it.

Cheerio from Pam

[↑ Contents](#)

103. **Jim Andrews**

Re: on poets writing novels

Thu 3 Apr 2008

some novels i've read have been as important to me as the story of life and the mind.

still, it isn't hard to understand the resentment of some poets toward the novel. not so much the novel as the dominance of story, and certain types of stories, at that, in western language art. to the point where one begins to just abhor story of any kind. more art propaganda! more product! more gag me with a spoon!

until the right one comes along, of course.

it's said that we understand our lives in stories. that story is crucial to our making sense of ourselves and the world. dunno. to me, there's a lot of blather leading up to some good moments. cut to the frickin chase. no, hold on, that's a story metaphor. car chase? forget the chase. cut to the sex scene. cut to the illumination. cut to the revelation. cut to the good stuff. then cut it together. then cut it up. cut it up and together so it's like the one line story the poet told the king that caused him to give up the throne and wander as a seeker the rest of his days.

best movie i've seen in a long time was 'a russian ark'. no cuts at all, actually. not one. i woke up on the couch and there it was on tv. didn't know what it was, who made it, or anything. but it led me through a vision of russian history and art that was brilliant, disjunctive, time travelling, yet without a cut, seamless. disjunctive yet seamless. the story of a people told as a walk through the hermitage, through its art, but also as a walk through history. yet as in a dream. such a dream.

cut.

ja

<http://vispo.com>

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104. **CA Conrad**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Thu 3 Apr 2008

Allen, OK. And YES.

LET ME BE HONEST about something I hadn't mentioned earlier. I FIRMLY BELIEVE the poets I have known in the past (most of them at least) who turned to novels did so because of MONEY and because of READERSHIP. Or wanted

to be LOVED MORE or something. (poets who NEED that much LOVE are always trouble!) Poetry wasn't getting that for them, and on many levels they were dissatisfied. And I LOATHE this behavior because I think it takes courage to write poems, TO NOT GIVE A FUCK that it's not making you money, or whatever it is you WANT.

In the end it's a very sincere, pissed off way I had entered this discussion! I want the poets I have Loved to not want such nonsense from this world! I hate when I find out I have cowards for friends! I'd rather my family were cowards than my friends frankly. But I DO actually find most novels a tedious thing to approach, besides these other reasons.

In some cases it's for very different reasons that some poets write novels, like my friend Magdalena Zurawski, who turned to fiction for reasons more complicated than the above mentioned ones, but they're not my reasons to explain. Magdalena, who is one of my ABSOLUTE favorite people on earth has SLAVED over her novel THE BRUISE for seven LONG years and as I've said before, it's an epic poem to me. It's a poem. When I read it (and I've been reading it for years as it comes out of her) her poems WHICH I HAVE ALWAYS LOVED are there, are in it, this, this thing she calls a novel. A NOVEL! I will say NOOOOOOVEL slowly in a mirror a thousand times and it still makes no entrance.

If I MUST read a novel it usually needs to be a poet's novel. I guess.

Poems are my life in every way, everyday, and I no longer mean poems I'm reading but hearing-feeling-seeing-smelling them on the streets, unwritten, sometimes better left unwritten.

Sarah, Patchen's Journal of Albion Moonlight is not a novel? See, you're getting us into the PAINFUL task of figuring out what a novel is, and I don't know how to have that discussion. I DON'T WANT TO HAVE THAT DISCUSSION LIKE MY "STRAIGHT" WOMAN FRIEND WHO IS TERRIFIED SHE IS A LESBIAN BUT NEVER SAYS SO AND what can I do about that? If I ever write a novel I will title it SARAH DON'T HATE MY MARIGOLDS!

Sarah, DON'T HATE MY MARIGOLDS! Well, you like 1 percent of them anyway. Ah, fuck it, I don't care if you hate them, as they probably don't like you either! JUST kidding, I think.

CAConrad

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

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105. **Mary Jo Malo**

\$1.3 Million Grant for Milwaukee Arts Education

Thu 3 Apr 2008

10,000 students in the Milwaukee Public School system and local arts to benefit
...

"The Cultural Alliance of Greater Milwaukee and the Greater Milwaukee Foundation will also benefit from the \$1.3 million gift from the Bader Foundation. The alliance will receive just over \$115,000 to create an online resource that will link local artists to educators in MPS and youth development workers citywide. The Greater Milwaukee Foundation will receive just over \$100,000 to support small and mid-sized arts organizations in their work with the selected schools and community centers."

<http://www.jsonline.com/story/index.aspx?id=735047>

Mary Jo Malo

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

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106. **CA Conrad**

Siddhartha, in defense of Baby Boomers

Thu 3 Apr 2008

Yes, I'm about to talk about a novel, which is ridiculous considering how much I've recently railed against them on this List, but, I feel I have to in this case.

An old friend told me about Susan Bernofsky's new translation of Hesse's Siddhartha, saying it's amazing, actually, she said it's "sublime!" The link she sent me was from Barnes and Noble, and there's a descriptive tag on the website under the book which reads, "Once the preferred marching song of '60s hippies, Hermann Hesse's **Siddhartha** has returned to its rightful high niche in world literature."

When I was in college (the very same semester I was not so politely asked to leave) we read it for a literature class. One of my mother's stinking hippie friends had already turned me onto the book years before I was in this class. It had changed my young life, and I was happy to share that a few years later in college with my seemingly indifferent classmates. The professor was a crabby old guy who HATED hippies, so my original experience with the book didn't go over well. He said something like, "THE HIPPIES HAD NO IDEA WHAT THEY WERE READING! HESSE IS ART!" (Some of my classmates asked later if my mother could score them some acid.)

I argued that my mother's generation (stinky or NOT!) REALLY DID get it, REALLY GOT IT as a matter of fact because THEY were the ones to take CENTURIES of layers of oppression by the balls and RUN INTO THE DARKNESS to reinvent the world! The generation who gave us Civil Rights, the Women's Movement, and Stonewall, and an awareness of FOOD and the environment, and, frankly, with all of this, at its core, a bright, magnificent epiphany of how EVERYTHING can change! My argument was lost on my snobbish professor who wanted to discuss the nuances of the lines, not the spiritual flux, THE AWAKENING! And then I pointed out what I thought to be the obvious, which was that to talk about the lines was to talk about the TRANSLATION of the lines, not the original German, which only derailed his plans further, and pissed him off further. But, it's true, right? Anyway, who cares!

I bring all of this up because I FEEL a bit of that snobbishness in this Barnes and Noble descriptive tag for the book's latest translation. MAYBE I'M WRONG, it's possible I'm conflating memory with the tag's intent. But, still, it feels kind of snobbish. It feels similar to the words of my old professor who is probably dead by now. Of course IT COULD mean that the new translation is what raises the book "to its rightful high niche in world literature." But maybe not. To me it sounds like it's saying, "Well, the hippies screwed around with it, but NOW, NOW WE HAVE it to place on the golden podium with our MORE REFINED tastes!"

Yes, it's great literature. I agree. Even that older Hilda Rosner translation (you know this version, it's a blue mass market paperback?) makes you FEEL literature at its best in the book. But isn't "G"reat "L"iterature also a sense of spiritual awakening on some level? Maybe it's just me, but I've never been interested in anything (especially poems) if I'm not TORN OPEN! Of course you have to be willing to be torn open, I think, but, if you are willing, the right thing meaning the CAPABLE thing can, and will.

Also, in my opinion, to say that Siddhartha is not showing how DEFIANT you must be to achieve grace, then it is to say you don't really GET the story as it could be for your life. (I mean, Siddhartha told The Buddha to FUCK OFF essentially, like my mother's people told their own elders to do!) Hesse created an allegory for the Soul. And I say "S" Soul as in a collective BUT individual path(s).

So I say HELL YES THE HIPPIES! They weren't perfect, of course, but neither was Siddhartha, of course. Nor are we meant to be perfect, at least I hope we aren't meant to be, because if we are we're in trouble!

CAConrad

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

107. **Philip Metres**

new on Behind the Lines poetry blog

Thu 3 Apr 2008

March 2008 on Behind the Lines: check it:

3/23: Peace Protesters Stage Dramatic Die-in...

Obama and Israel: Abunimah's Analysis

Mark Doty Reading Walt Whitman's "Over the Carnage...

To See the Earth review in Jacket

Jay Hopley and Cate Marvin reading, a postmortem

The Sidewalk Blogger in Hawai'i Marks the 4,000th ...

"Charlie Don't Surf"/From Apocalypse Now to Sandin...

Outkast's "B.O.B." (Bombs Over Baghdad)/Another Ca...

Split This Rock conference notes...

The Clash's "Rock the Casbah"/This Music Converts ...

Poems on/about the Vietnam Veteran's Memorial

The Status of Narrative and the Avant-Garde/Arab...

Rachel Loden's Hotel Imperium/One Upon Whom Nothing is Lost

Four Poets at Visible Voice, March 19, 2008

On the 5th Year Anniversary of This Unnecessary Wa...

Send Your Poems about James Brown

Wafaa Bilal's "Virtual Jihadi"/We Tolerate Video Games Only When they Murder Others...

The Daily Show Makes Anti-War Protestors Look Sill...

Amiri Baraka's "Political Poem"/What is Luxury?

This is the Film My Library Wouldn't Show/"Searchi...

"The Torturer's Top Tunes" thanks to David Chiot

The Harassment of Professor Thomas Abowd at Wayne State

Campaign of Solidarity with Women Resisting U.S. War...

Israel/Palestine Comes to Cleveland Heights...

Kenneth Rexroth's "Thou Shalt Not Kill"

The Beautiful Chaos of Ash Bowie, Helium Bassist a...

Bill Howe's "Words Change"

Get Lit 2008: A Postmortem

David-Baptiste Chiot on the New House Bill to End...

Ali Abunimah on the recent events in Israel/Palest...

"The Gaza Bombshell"/The Bush Administration's Bay...

The Disposable Heroes of Hipoprisy's "Television, ...

The Moe Green Radio Hour Featuring Harvey Shapiro,...

Sheryl Crow's "Shine Over Babylon"/Ripped Out of t...

Public Enemy's "Fight the Power" video(s) + "Son o...
Public Enemy's "911 is a Joke"/Somebody Call an Am...
Big Bridge 2008 is out/Check out The War Papers (2...
Freshen' Up Your Drink, Guv'nor?/Paul Kramer's "Th...

Philip Metres
Associate Professor
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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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108. **John Cunningham**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Thu 3 Apr 2008

One poet cum novelist whose reasons for choosing the novelistic form seems to me to be outside the scope of your reasoning is Margaret Atwood who was one of the best Canadian poets during her time but chose to write novels. I'm just speculating here but she may have chosen this path as a result of her feminism and the novel afforded her the best opportunity to explore those issues that had taken on significant importance to her. I don't see how the issues she explored in, for example, *The Handmaid's Tale*, could have been explored to such depth other than in the form she chose. John Cunningham

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

From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of CA Conrad
Sent: April 3, 2008 7:39 AM
To: [REDACTED]

Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

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LET ME BE HONEST about something I hadn't mentioned earlier. I FIRMLY BELIEVE the poets I have known in the past (most of them at least) who turned to novels did so because of MONEY and because of READERSHIP. Or wanted to be LOVED MORE or something. (poets who NEED that much LOVE are always trouble!) Poetry wasn't getting that for them, and on many levels they

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CAConrad

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109. **John Cunningham**

Re: Siddhartha, in defense of Baby Boomers

Thu 3 Apr 2008

To limit oneself to discussing only one of Hesse's books is unfortunate. What about *The Glass Bead Game* (otherwise known as *Master Ludi*), or *Steppenwolf*, *Journey To The East* or his numerous other masterpieces - all devoured by the Hippies along with their electric koolaide which was a true acid test of fine literature. This discussion reminds me of the discussion had in the late 60s when Miles Davis released his *Bitch's Brew* or when Ornette hired James "Blood" Ulmer on guitar and the jazz world watched sadly as fusion took control. The only artist during that period who didn't sell out was Coltrane - perhaps that's why a church was consecrated to him in San Francisco. And yet, one can listen to Weather Report or the Mahavishnu Orchestra at times without cringing provided one does not think about what could have been had many of these artists who had started out in avant garde jazz (Chick Corea being a prime example with *Circle*) continued along this road. However, having said that, it's the ones who entered the jazz scene at the time of transition that I most respect as they did create some fine music and, because of their late entry, could not be considered sell-outs. Just a thought. John Cunningham

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

From: UB Poetics discussion group [mailto:] On

Behalf Of CA Conrad

Sent: April 3, 2008 8:05 AM

To:

Subject: Siddhartha, in defense of Baby Boomers

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So I say HELL YES THE HIPPIES! They weren't perfect, of course, but neither was Siddhartha, of course. Nor are we meant to be perfect, at least I hope we aren't meant to be, because if we are we're in trouble!

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110. **Zamsky, Robert**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Thu 3 Apr 2008

I want those I love to do only that which I love; anything else is a personal betrayal. I want them to need only my love.

There is a psychoanalytic term for this.

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

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

On Behalf Of CA Conrad

Sent: Thursday, April 03, 2008 8:39 AM

To: ██████████

Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

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LET ME BE HONEST about something I hadn't mentioned earlier. I FIRMLY BELIEVE the poets I have known in the past (most of them at least) who turned to novels did so because of MONEY and because of READERSHIP. Or wanted to be LOVED MORE or something. (poets who NEED that much LOVE are

always trouble!) Poetry wasn't getting that for them, and on many levels they were dissatisfied. And I LOATHE this behavior because I think it takes courage to write poems, TO NOT GIVE A FUCK that it's not making you money, or whatever it is you WANT.

In the end it's a very sincere, pissed off way I had entered this discussion! I want the poets I have Loved to not want such nonsense from this world! I hate when I find out I have cowards for friends! I'd rather my family were cowards than my friends frankly. But I DO actually find most novels a tedious thing to approach, besides these other reasons.

In some cases it's for very different reasons that some poets write novels, like my friend Magdalena Zurawski, who turned to fiction for reasons more complicated than the above mentioned ones, but they're not my reasons to explain. Magdalena, who is one of my ABSOLUTE favorite people on earth has SLAVED over her novel THE BRUISE for seven LONG years and as I've said before, it's an epic poem to me. It's a poem. When I read it (and I've been reading it for years as it comes out of her) her poems WHICH I HAVE ALWAYS LOVED are there, are in it, this, this thing she calls a novel. A NOVEL! I will say NOOOOOOVEL slowly in a mirror a thousand times and it still makes no entrance.

If I MUST read a novel it usually needs to be a poet's novel. I guess.

Poems are my life in every way, everyday, and I no longer mean poems I'm reading but hearing-feeling-seeing-smelling them on the streets, unwritten, sometimes better left unwritten.

Sarah, Patchen's Journal of Albion Moonlight is not a novel? See, you're getting us into the PAINFUL task of figuring out what a novel is, and I don't know how to have that discussion. I DON'T WANT TO HAVE THAT DISCUSSION LIKE MY "STRAIGHT" WOMAN FRIEND WHO IS TERRIFIED SHE IS A LESBIAN BUT NEVER SAYS SO AND what can I do about that? If I ever write a novel I will title it SARAH DON'T HATE MY MARIGOLDS!

Sarah, DON'T HATE MY MARIGOLDS! Well, you like 1 percent of them anyway.

Ah, fuck it, I don't care if you hate them, as they probably don't like you either!
JUST kidding, I think.

CAConrad

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

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111. **Tony Trigilio**

Tonight: 9th Annual Columbia College Chicago Citywide Undergraduate Poetry Festival

Thu 3 Apr 2008

Ninth Annual

Columbia College Citywide Undergraduate Poetry Festival

Thursday, April 3, 2008, 5:30 p.m.

Columbia College Chicago

Music Center Concert Hall

1014 South Michigan Avenue

For more information: 

The Columbia College Chicago Citywide Undergraduate Poetry Festival brings together 12 poets from Chicago-area colleges and universities to read their work. A reception follows the reading.

The 2008 readers are: Columbia College Chicago, Jess Rose; Chicago State University, Iman Byfield; DePaul University, Joe Collins; Loyola University, Chelsea Eckel; National-Louis University, Terra Cooks; Northeastern Illinois University, Eugene Wagendorf; Northwestern University, Amanda DeMarco; North Central College, Kevin Michael Christy; Roosevelt University, LeeAnn Whittemore; School of the Art Institute of Chicago, Jennifer Swann; University of Chicago, Kevin Busch; University of Illinois-Chicago, Beatriz Ruiz.

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112. **Murat Nemet-Nejat**

Re: earliest sounds from 1857 on

Thu 3 Apr 2008

Andy,

The same kind of elusiveness exists in a mid-19th century English photographer Talbot's photograph which was taken I think by a method of direct application, rather than the camera obscura method.

Murat

On Wed, Apr 2, 2008 at 8:57 PM, Andy Nicholson <> wrote:

Yes, I heard about this story and am very excited. The recorded sound itself is wonderful--amazing to think of how far back that voice comes from, beautifully grainy--and how can one not be overjoyed that the first recordings were etched in soot?

On Sun, Mar 30, 2008 at 11:22 AM, Alan Sondheim <[REDACTED]> wrote:

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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113. **Vernon Frazer**
on poets writing novels

Thu 3 Apr 2008

So many people I know work across genre "boundaries" that I can't give one form primacy over another. To my way of thinking, no artistic medium or genre is superior to another. Each expresses something a little different from, or a little more easily than, another. My poetry has incorporated fictional and visual techniques while operating as an "orchestrated text" that would fit readily into musical accompaniment in several idioms. My fiction employs playwriting and screenwriting techniques. I seem to need to cross boundaries regularly to achieve the expression I seek. It's nothing new. We've had at least 50 years of mixed-media in the United States and other countries, possibly 100.

Aside from differing tastes, what's the big deal?

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114. **Alison Croggon**
Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Thu 3 Apr 2008

I write novels principally because the form fascinates me. I am a lyric poet and there were times when I felt constricted and restless within the line, I wanted the space and architecture of long prose. Epic fantasy seems to me to be a logical extension of poetry, the contemporary form of epic poetry, which were popular art forms in their day. I don't see anything wrong with popular art

forms. I doubt I'll write another series though. My other published novel is a poetic non-narrative memoir/fiction/essay of around 100 pages. I have various plans for others. One day I'd like to write a prose piece as perfect as Dubliners, in the spirit of feeling that one's reach should exceed one's grasp. Poetry has always taken care of herself.

All best

A

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

From: UB Poetics discussion group [mailto:] On

Behalf Of CA Conrad

Sent: April 3, 2008 7:39 AM

To:

Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Allen, OK. And YES.

LET ME BE HONEST about something I hadn't mentioned earlier. I FIRMLY BELIEVE the poets I have known in the past (most of them at least) who turned to novels did so because of MONEY and because of READERSHIP. Or wanted to be LOVED MORE or something. (poets who NEED that much LOVE are always trouble!) Poetry wasn't getting that for them, and on many levels they were dissatisfied. And I LOATHE this behavior because I think it takes

courage to write poems, TO NOT GIVE A FUCK that it's not making you money, or whatever it is you WANT.

In the end it's a very sincere, pissed off way I had entered this discussion! I want the poets I have Loved to not want such nonsense from this world! I hate when I find out I have cowards for friends! I'd rather

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Sarah, DON'T HATE MY MARIGOLDS! Well, you like 1 percent of them anyway. Ah, fuck it, I don't care if you hate them, as they probably don't like you either! JUST kidding, I think.

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Editor, Masthead: <http://www.masthead.net.au>
Blog: <http://theatrenotes.blogspot.com>
Home page: <http://www.alisoncroggon.com>

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115. **Ryan Daley**

Re: Epigramitis: 118 Living American Poets

Thu 3 Apr 2008

Aldon,

I've read Epigramitis. It's quite an extraordinary book. Centuries from now, perhaps we'll be remembered in the way that we are read about. To mimic Catullus seemed to be Johnson's idea here, truth be sometimes damned, sometimes not; and in the process, to rescue the idea of the epigram. The idea of these epigrams, and indeed, their goal, seems to be wit rather than truth. I can't say that I would use real, living people as my subjects were I to publish something similar, but the result here is interesting, and I'm quite sure that the best result cannot possibly be roundly dismissing the work and writer. Certainly this doesn't belong in the bin with Holocaust survivors raised by wolves and gun-toting Native American suburbanite moms.

So what redeems this work? Its effect, its longevity, its referentially dense and rich dictionary-like quality, to name a few. I was thrilled reading this, asking myself, "Is this true? Did Poet X really do that?" Unbelievable as it may seem, I didn't believe most of it. I tend not to believe most of what I read. I sought many of the answers to other questions: what about the Will Alexander epigram is false? Moreover, what does the Alexander epigram's falsehood suggest about both its subject and the LANGUAGE poets? It's interesting to see the duality of focus, the meta-reference that we don't get from modern fiction. The truth being implicit in most novels, the characters are false, and the reader can make out the difference. Johnson has turned the circus tent on its bum. No longer can we be safe in imagining that certain fates don't befall real, living people. We are left with shuffling through tabloidal gems, some true, some less true, some false. Using falsity as a basis for dismissal of such a rich and provocative reversal of our standards of "fact" and "truth" seems as if we're setting ourselves up to be duped by lesser daring and wit.

-Ryan

On Wed, Apr 2, 2008 at 11:31 AM, Aldon Nielsen <[REDACTED]> wrote:

A friend just sent me the URL for a description of this book, which, I must confess, had escaped my attention when it was published last year. I find that I am one of the fortunate 118, but also find the illin' epigram under my name utterly incomprehensible. I'm not at all sure why Kent Johnson bothered to include me, unless it was his odd way of thanking me for bothering to inquire of him whose permission I should seek prior to publishing a previously undiscovered sheaf of Yasusada poems that had come into my possession.

While I am not at all sure what to make of this thing, I note that it

*"I stand corrected, like a bishop of the obvious."
--Robert Kelly*

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

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new fiction. His works have appeared widely in such places as Slow Trains, Pindeldyboz, Word Riot, and elsewhere. Visit him online at www.inthenickoftime.wordpress.com Jill Summer's audio fiction has been featured internationally by Chicago Public Radio, the Third Coast International Audio Festival, and New Adventures in Sound Art. Her work has appeared in Stop Smiling Magazine, Ninth Letter, and The 2nd Hand. Her first play, In the Curious Hold of the Demeter, was recently awarded a Henson Grant and will be produced by The Incurable Theater this Fall. She runs Stray Dog Recording Co. in Chicago: www.straydogrecordingco.com Chris Pusateri is the author of two books of poetry, anon (BlazeVox, 2008) and Berserker Alphabetics (xPressed, 2003), as well as five chapbooks. New work is forthcoming in Aufgabe, Coconut, The Continental Review and Vanitas. Other recent work has appeared in Boston Review, Chicago Review, Jacket, Verse, The Poker and elsewhere. A librarian by trade, he lives near Denver with his partner, the poet Michelle Naka Pierce.

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[ocid=TXT_TAGLM_WL_Refresh_skydrive_packup_042008=](http://www.windowsslive.com/skydrive/overview.html?ocid=TXT_TAGLM_WL_Refresh_skydrive_packup_042008=)

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117. **Sarah Sarai**

Re: ON poets writing NOVELS (O! it pains me to write those words!)

Thu 3 Apr 2008

SARAH, DON'T HATE MY MARIGOLDS! I'm working on the screenplay. My people are calling your people who are calling to the people. O listen, America.

The glass is half full, CAConrad. I love all your violets, and I feel myself softening on my marigolds platform. If only Bush and Cheney were as malleable as I. The glass is, like, 52 or 53 percent full, and getting fuller.

No further comment on *Albion Moonlight* is forthcoming.

By way of a comment on the rest of your posting, I can't comment more because I have to get ready for an interview. Writing a novel for the money is about like becoming an actor for the money. Except I know unemployed actors who are SAG members and therefore have health insurance. How many unemployed poets are covered? I read more poetry than I do fiction, nonfiction or Page Six. If that counts.

TECHNICAL NOTE. If CAConrad's posting of--Thu, 3 Apr 2008 07:38:54 -0500-- isn't below, it's because I still haven't mastered this new artform. I press "Quote Original Message" and nothing happens.

Sarah Sarai

"I stand corrected, like a bishop of the obvious."
--Robert Kelly

Aldon Lynn Nielsen
George and Barbara Kelly Professor of American Literature
Department of English
The Pennsylvania State University
112 Burrowes
University Park, PA 16802-6200

██████████ [office]

██████████ [Fax]

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

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119. **Sarah Sarai**

Re: ON poets writing NOVELS (O! it pains me to write those words!)

Thu 3 Apr 2008

quick edit to my message: I have to get ready for a JOB interview. (Insert the word JOB.)

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calling your people who are calling to the people. O listen, America.

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Sarah Sarai

www.myspace.com/sarahsarai

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120. **steve russell**

Re: on poets writing novels

Thu 3 Apr 2008

I agree. No big deal. Again, why shouldn't a painter get his hands dirty with some sculpter? Or a still photographer turn to film? & didn't someone mentioned the verse novel? Hybrids have been around since... at least a century.

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

From: Vernon Frazer <[REDACTED]>

To: [REDACTED]

Sent: Thursday, April 3, 2008 10:57:30 AM

Subject: on poets writing novels

So many people I know work across genre "boundaries" that I can't give one form primacy over another. To my way of thinking, no artistic medium or genre is superior to another. Each expresses something a little different from, or a little more easily than, another. My poetry has incorporated fictional and visual techniques while operating as an "orchestrated text" that would fit readily into musical accompaniment in several idioms. My fiction employs playwriting and screenwriting techniques. I seem to need to cross boundaries regularly to achieve the expression I seek. It's nothing new. We've had at least 50 years of mixed-media in the United States and other countries, possibly 100.

Aside from differing tastes, what's the big deal?

___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. <http://tc.deals.yahoo.com/tc/blockbuster/text5.com>

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121. **Barbara Jane Reyes**

UC Santa Cruz Poetry Series: Filipino American Poets

Thu 3 Apr 2008

UC Santa Cruz

POETRY SERIES

Humanities Lecture Hall

7:30 PM

April 9

Al Robles

Tony Robles

Jaime Jacinto

April 16

Shirley Ancheta

Jeff Tagami

Barbara Jane Reyes

The Critical Filipina/o Studies Research Cluster of the UCSC Center for Cultural Studies wishes to extend a special thanks to the Living Writers Series of the UCSC Creative Writing Program and the Asian American/Pacific Islander Resource Center.

We also wish to thank Oakes College, Merrill College, Stevenson College, Cowell College, Kresge College, Colleges 9 and 10, and the departments of Sociology, Literature, HAVC, and History of Consciousness and the Center for Justice, Tolerance, and Community for their generous sponsorship.

For parking information or directions, see our website at www.criticalfilipinas.org. For more information, email

██████.

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122. **ALDON L NIELSEN**

Re: Epigramitis: 118 Living American Poets

Thu 3 Apr 2008

well, there is so much to sort through here that I won't try to address all of it -- I wouldn't call my comment dismissive -- I suggested that the work, and the author, might be a hoax,,,,, which I had thought would alert readers to my own impishness in response -- I have reason to believe Kent exists, but he may well exist for me much in the way that some poet named "Aldon Nielsen" (we may note in passing that no book of poems signed "Aldon Nielsen" has ever appeared, though there are five books of poetry that have been published by the guy this seems to refer to) will exit for readers of EPIGRAMITITIS.

yes -- truth some times be damned/sometimes not -- there is not time today to get into the philosophical questions around truth and poetry -- but let's say for the moment that the majority of readers will probably judge a claim within a poem such as "there is no emperor but the emperor of ice cream" differently

from such a statement as "Not a single Language poet has said a single word about Will Alexander." I'm not sure how to read your question, "what about the Will Alexander epigram is false" in light of what you say leading up to that question. It's a line that would strike most people who note that Alexander was published by Messerli as odd on its face. I suppose some may choose not to count Messerli as a Language poet, for all I know Messerli himself doesn't claim to be a language poet, but that aside, the epigram makes a demonstrably untrue remark -- a quick google, for just one instance, will bring you to this:

"I take great heart to read the writing of Will Alexander, a poet whose concerns seem almost obsessively personal. I don't know the man and so have no sense if he is conscious as to what a major political claim he is making in staking out this territory for himself. The fact that he is publishing so widely is hopefully a sign that conditions spelled out by that little table above might be open to change in the future. "

That's Ron Silliman, who I think most readers of the epigrams would take for a Language poet.

So that the real question turns out to be, what do we make of an assertion in a poem whose author had to have known that it wasn't true? which in turn gets us back to your more intriguing question, what does the epigram's falsehood suggest about both its subject and the Language poets? Well, I'd like to hear your answer to your own question . . .

No, this doesn't belong in the bin alongside Holocaust survivors raised by wolves -- but I'm not at all clear why you would toss the non-native American housewife who did not run with the Crips in the bin while rescuing the epigrams -- if that hoax memoir is worthy literature, isn't it still worthy literature once you know it's a hoax?

and you'll have to explain for me how the "longevity" of a book published last year redeems it . . . You've got me scratching my head over that one --

I think the Epigrams are every bit as good as the poetry of the Spectra poets, which I did not throw in any bin and still occasionally read --

On Thu, Apr 3, 2008 11:31 AM, Ryan Daley <[REDACTED]> wrote:

Aldon,

I've read Epigramitis. It's quite an extraordinary book. Centuries from now, perhaps we'll be remembered in the way that we are read about. To mimic Catullus seemed to be Johnson's idea here, truth be sometimes damned, sometimes not; and in the process, to rescue the idea of the epigram. The idea of these epigrams, and indeed, their goal, seems to be wit rather than truth. I can't say that I would use real, living people as my subjects were I to publish something similar, but the result here is interesting, and I'm

quite sure that the best result cannot possibly be roundly dismissing the work and writer. Certainly this doesn't belong in the bin with Holocaust survivors raised by wolves and gun-toting Native American suburbanite moms.

So what redeems this work? Its effect, its longevity, its referentially dense and rich dictionary-like quality, to name a few. I was thrilled reading this, asking myself, "Is this true? Did Poet X really do that?"

Unbelievable as it may seem, I didn't believe most of it. I tend not to believe most of what I read. I sought many of the answers to other questions: what about the Will Alexander epigram is false? Moreover, what does the Alexander epigram's falsehood suggest about both its subject and the LANGUAGE poets? It's interesting to see the duality of focus, the meta-reference that we don't get from modern fiction. The truth being implicit in most novels, the characters are false, and the reader can make out the difference. Johnson has turned the circus tent on its bum. No longer can we be safe in imagining that certain fates don't befall real, living people. We are left with shuffling through tabloidal gems, some true, some less true, some false. Using falsity as a basis for dismissal of such a rich and provocative reversal of our standards of "fact" and "truth" seems as if we're setting ourselves up to be duped by lesser daring and wit.

-Ryan

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While I am not at all sure what to make of this thing, I note that it is replete with demonstrably false claims, such as : "Not a single Language poet has ever said a single word about Will Alexander. " -- So I suspect that this book, perhaps Kent Johnson himself (if you click on his name at the Amazon listing for the book, it takes you to a series of volumes on model railroads) is another hoax.

<>

"I stand corrected, like a bishop of the obvious."

--Robert Kelly

[Redacted] [Fax]

[illegible]

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

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

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

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123. **Sharon Mesmer/David Borchart**
Poetry and Story: the Steel-Cage Death Match

Thu 3 Apr 2008

Ah, for the days when Poetry and Story worked in each other's service -- those glory days before writing was "invented" in the Fertile Crescent, the golden age of oracular transmission! The primacy of Mnemosyne!

In 1871 Rimbaud wrote, "In Greece ... words and music gave a rhythm to Action. Afterward music and rhymes became toys, pastimes." He was referring to how Poetry was the way Story was told -- its metrical devices were the

rhythm of the action, what made those long ass epics memorable to tellers and listeners. Once writing was invented poor Poetry had to make its way alone. And we forgot that Memory was the mother of the Muses.

I don't know -- I just finally finished a novel that I worked on for twenty years, with no promise of agent, publisher, movie rights, whatever. I've also written short fiction, essays, articles and a play, though I'm primarily a poet. Sometimes the content seems right for a novel, sometimes for a short story, sometimes for a poem. In other words, "Form follows function" (a phrase usually attributed to the architect Louis Sullivan, but I think he got it from a sculptor). Some novels changed my life as a teenager ("The Heart Is A Lonely Hunter") just like some poems did ("Sunflower Sutra"). I don't think we should take what passes for novels these days in America, the crap that's crapped out by most mainstream publishing houses, and decide that THAT'S exemplary of the form. It most certainly is NOT. A novel is a lived expression of experience, just like poetry is. Has anyone mentioned Kawabata Yasunari's PALM OF THE HAND STORIES, in which he combined the shortest form (the haiku) with the longest form (the novel)?

On Apr 3, 2008, at 11:07 AM, Alison Croggon wrote:

I write novels principally because the form fascinates me. I am a lyric poet and there were times when I felt constricted and restless within the line, I wanted the space and architecture of long prose. Epic fantasy seems to me to be a logical extension of poetry, the contemporary form of epic poetry, which were popular art forms in their day. I don't see anything wrong with popular art forms. I doubt I'll write another series though. My other published novel is a poetic non-narrative memoir/fiction/essay of around 100 pages. I have various plans for others. One day I'd like to write a prose piece as perfect as Dubliners, in the spirit of feeling that one's reach should exceed one's grasp. Poetry has always taken care of herself.

All best

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In the end it's a very sincere, pissed off way I had entered this
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Ah, fuck it, I don't care if you hate them, as they probably don't
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you
either!
JUST kidding, I think.

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Version: 7.5.519 / Virus Database: 269.22.5/1356 - Release Date:
02/04/2008

4:14 PM

--

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

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

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

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124. **joseph bradshaw**
thomas devaney's email address

Thu 3 Apr 2008

hello,

if somebody could send thomas devaney's email address to me i would appreciate it.

thanks,
joseph

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125. **Colrain Poetry Manuscript Conferences**
Upcoming Colrain Poetry Manuscript Conference

Thu 3 Apr 2008

Dear Poet,

As you may have heard, the Colrain Poetry Manuscript Conference, a unique and exciting conference designed for poets with a book-length manuscript, has been a tremendous success, drawing accomplished poets from all over the country and overseas. The conference has been created for poets who are either ready to publish a book-length manuscript or who feel they need a reality check on their current manuscript-in-progress. Since our first conference, in March of 2006, sixteen manuscripts have been accepted for publication. (Read more [HERE <http://www.colrainpoetry.com/May/omnis-news.htm>](http://www.colrainpoetry.com/May/omnis-news.htm) .)

On May 2, 2008, the eleventh group of poets will meet in Colrain, Massachusetts. The conference will last three days and includes Jeffrey Levine, editor and publisher of Tupelo Press, Susan Kan, founder and director of

Perugia Press as well as workshop leaders Ellen Dore Watson (editorial board, Alice James Press) and Joan Houlihan (poetry editor, Del Sol Press).

Complete information and application can be found here:

<http://www.colrainpoetry.com/May>

Information on other upcoming conferences can be found here:

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

The Colrain Poetry Manuscript conference is designed to place poets on a realistic path toward book publication. If you feel you have a manuscript ready for publication, if you have received a rejection and don't know why, if your manuscript has achieved finalist or semi-finalist standing in a contest, or if you simply want to gain an understanding of how publishers and editors work behind the scenes before submitting your manuscript, then this conference is for you.

I hope you will join us!

Best Wishes,

Joan Houlihan, Founder & Director

Concord Poetry Center & Colrain Conferences

40 Stow Street

Concord, MA 01742



Attendees say:

"The Colrain Manuscript Conference managed to pack into a weekend what a lot of grad school teachers never had time to do in their classes or individually: offer finishing touches to a manuscript eager to be picked up by a publisher."

Steve Fellner, Brockport, NY

"...It was a goldmine for me especially, removed as I am from the academic world and from a community of serious poets."

LouAnn Muhm, Park Rapids, MN, Teacher, Creative Writing

"...extremely helpful to hear responses to the other manuscripts. I learned as much or more from the critiques of others' manuscripts as I did from the critique of mine." Mary Crow, Fort Collins, CO, Poet Laureate of Colorado

"Attending the Colrain Manuscript Conference was undoubtedly the most profound poetry experience I've ever had. What I learned in forty-eight hours will be with me for years to come." Tracy Kroetsky, Berkley, CA

"...My consultation completely changed the way I view the manuscript. There is nothing like what you are providing. Kudos!" Dawn Fewkes, Horseheads, NY

"...The Colrain conference was everything I'd hoped it would be and more. I feel well on my way, now, to a publishable manuscript." Pat Lowry Collins, MA

Read more testimonials [HERE](#).

<<http://www.colrainpoetry.com/May/omnis-comments.htm>>

This message was sent to [REDACTED] by Colrain Conferences. If you wish to leave our mailing list, click on the link at the very bottom of this message.

To Unsubscribe from this mailing list, click:

55-4185-4DFF-B331-DD59C4E50229

C55-4185-4DFF-B331-DD59C4E50229>

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126. **George Bowering**

Re: on poets writing novels

Thu 3 Apr 2008

On Apr 3, 2008, at 7:57 AM, Vernon Frazer wrote:

So many people I know work across genre "boundaries" that I can't give one form primacy over another. To my way of thinking, no artistic medium or genre is superior to another. Each expresses something a little different from, or a little more easily than, another. My poetry has incorporated fictional and visual techniques while operating as an "orchestrated text" that would fit readily into musical accompaniment in several idioms. My fiction employs playwriting and screenwriting techniques. I seem to need to cross boundaries regularly to achieve the expression I seek. It's nothing new. We've had at least 50 years of mixed-media in the United States and other countries, possibly 100.

Aside from differing tastes, what's the big deal?

Well, some of us don't think of our poetry, etc., as expression.

>
>
>
>
>
>
>

>

Mr. G. Bowering

Faster than a speeding pullet.

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127. **amy king**

Never a More Generous Man

Thu 3 Apr 2008

NEW BLOG, NEW POSTS: <http://www.amyking.org/>

Matt Rotando, Daisy Fried, et al

<http://www.amyking.org>

<http://redherring.us>

___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. <http://tc.deals.yahoo.com/tc/blockbuster/text5.com>

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128. **Stephen Vincent**

On Poets as Characters in Novels!!

Thu 3 Apr 2008

Any good suggestions and/or appraisals - from ancient to contemporary?? I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/fictional or 'real' celebrations and/or satires of sexual encounters with some now well known language poets before such bodies were even formally identified as such - vaguely remember them as printed in small, stapled editions at Kinkos before Kinkos was Kinkos.

Stephen V

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

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129. **Patrick F. Durgin**

subscriptions still available: PLAN B

Thu 3 Apr 2008

A few subscriptions remain for this project. Subscriptions are necessary for the survival of this important multi-national experiment. If you have access to a

library, encourage them to enter a subscription. If you are interested in contemporary literature, enter your own. And then spread the word.

FRUGAL books presents:

PLAN B

a binational limited-edition poetry journal.

one copy for each participant and 25 copies for sale to the public.

works by the same group of writers each month for one year:

lyn hejinian
román luján
brian whitener
harold abramowitz
karen plata
inti garcía
hugo garcía manríquez
alejandro tarrab
jesse seldess
jorge solís
patrick durgin
bhanu kapil
jen hofer
jocelyn saidenberg
myriam moscona
guy bennett
epigmenio león
arturo ramírez-lara
juliana spahr
jorge esquinca
alan mills
rodrigo flores
sawako nakayasu
dolores dorantes
luis felipe fabre
paul vangelisti
osé pérez-espino
mónica nepote
laura moriarty
brent cunningham
jane sprague
stephanie young

*

12 issues: \$120

6 issues: \$90

3 issues: \$50

individual issues: \$20

*

prices include delivery within mexico and the u.s.

*

if you are interested, please contact:

dolores dorantes: [REDACTED]

or

jen hofer: [REDACTED]

*

> librería FRUGAL presenta:

>

> PLAN B

> (revista binacional de poesía en edición limitada.

> un ejemplar para cada colaborador y 25 ejemplares para venta al público)

> los mismos autores mensualmente durante un año:

> lyn hejinian

>

> román luján

>

> brian whitener

>

> harold abramowitz

>

> karen plata

>

> inti garcía

>

> hugo garcía manríquez

>

> alejandro tarrab

>

> jesse seldess

>

> jorge solís

>

> patrick durgin

>
> bhanu kapil
>
> jen hofer
>
> jocelyn saidenberg
>
> myriam moscona
>
> guy bennett
>
> epigmenio león
>
> arturo ramírez-lara
>
> juliana spahr
>
> jorge esquinca
>
> alan mills
>
> rodrigo flores
>
> sawako nakayasu
>
> dolores dorantes
>
> luis felipe fabre
>
> paul vangelisti
>
> josé perez-espino
>
> mónica nepote
> laura moriarty
>
> brent cunningham
>
> jane sprague
stephanie young
>
> 12 ejemplares: 1,200.00 m.n. o 120 dlls

- > 6 ejemplares: 900.00 m.n. o 90.00 dlls
- > 3 ejemplares: 500.00 m.n. o 50.00 dlls
- > ejemplar individual: 200.00 m.n. o 20.00 dlls
- >
- > incluye entrega oportuna a domicilio, en México o los Yunaite
- > ¿te interesa? Comunícate con Dolores Dorantes a:
- > [REDACTED]
- > contamos con facturación para universidades

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130. **William James Austin**
new book from Koja Press

Thu 3 Apr 2008

Koja Press would like to announce the publication of *Elegies From New York City* by Mirela Roznoveanu.? Ms. Roznoveanu is an award winning, Romanian poet and literary critic.? She has published numerous books and articles.? Her new collection of English language poetry is available at KojaPress.com, Amazon.com, and SPDbooks.org, as well as in selective bookstores throughout the US.

Best,

William James Austin

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131. **Wystan Curnow**
Re: On Poets as Characters in Novels!!

Thu 3 Apr 2008

Stephen,

Silliman appears in Chapter 2 of Acker's 1978 novel, *The Adult Life of Toulouse Lautrec*.

I discuss it in an essay. "Autobiography: Does it have a future? Ron Silliman's 'The Alphabet' and On Kawara's 'Today Series'", published in *READING ROOM* 1, 2007.

Wystan

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

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

On Behalf Of Stephen Vincent

Sent: Friday, 4 April 2008 7:09 a.m.

To: [REDACTED]

Subject: On Poets as Characters in Novels!!

Any good suggestions and/or appraisals - from ancient to contemporary?? I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/fictional or 'real' celebrations and/or satires of sexual encounters with some now well known language poets before such bodies were even formally identified as such - vaguely remember them as printed in small, stapled editions at Kinkos before Kinkos was Kinkos.

Stephen V

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

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132. **amy king**

Stellar Audio of Megan Volpert, Deborah Poe, & Laura Mullen

Thu 3 Apr 2008

For an excellent poetry reading from Brooklyn, perk up your ears here:

Deborah Poe - <http://odeo.com/audio/17981583/view>

Megan A. Volpert - <http://odeo.com/audio/17981433/view>

Laura Mullen - <http://odeo.com/audio/17981483/view>

Enjoy!

Amy

<http://www.amyking.org>

<http://redherring.us>

___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. <http://tc.deals.yahoo.com/tc/blockbuster/text5.com>

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133. **Stephen Vincent**

Re: On Poets as Characters in Novels!!

Thu 3 Apr 2008

Thanks, Wystan. Is Reading Room online??

Just reading Hank Lazar's review/reflection on On Kawara's collaborative book on the body and architecture. Be interested in the connections you make with Ron and Acker.

Stephen V

Wystan Curnow <[REDACTED]> wrote: Stephen,

Silliman appears in Chapter 2 of Acker's 1978 novel, *The Adult Life of Toulouse Lautrec*.

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Stephen V

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

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134. **Poetry Project**

Events at The Poetry Project April

Thu 3 Apr 2008

These are next week's events at The Poetry Project. Also, scroll down for info on our 3rd biennial Silent Art Auction Fundraiser.

Monday, April 7, 8 PM

Talk: Kevin Killian: Go Get Me a Big Grave: Recent Excavations in the Jack Spicer Papers at The Bancroft Library

Peter Gizzi and Kevin Killian have been re-editing Spicer's poems and other work and, in spring 2004, were able to take advantage of the gift Holt Spicer, Jack's younger brother, and Robin Blaser, Spicer's best friend and literary executor, made to the Bancroft Library at UC Berkeley. When Spicer died suddenly (summer 1965), he left behind a big trunk of papers, which Blaser eventually took away with him to Vancouver BC and out of which he edited the magnificent *Collected Books of Jack Spicer* (Black Sparrow, 1975). The surprises have been numerous, not only a sizable cache of previously unseen

material, but enough supporting work to put the poems we know into a radically different context. And as well, the existence of dozens of Spicer's notebooks, each enough to make a grown man cry. Killian's talk will tell what it all felt like and what he and Gizzi are doing next. With Lew Ellingham, Kevin Killian has written often on the life and work of the American poet Jack Spicer [1925-65] and co-edited Spicer's posthumous books *The Train of Thought* and *The Tower of Babel*. Currently Killian and Peter Gizzi are preparing a new edition of Spicer's collected poetry for Wesleyan University Press. Killian's next book of poetry will be all about Kylie Minogue: *Action Kylie* will appear in the autumn of 2008.

Wednesday, April 9, 8 PM

Anselm Berrigan & Benjamin Friedlander

Anselm Berrigan is the author of three books of poetry (all published by Edge Books), the most recent being *Some Notes on My Programming* (2006). He's recently completed a longer poem entitled "Have A Good One" that Cy Press will be putting out this spring, and is Co-Chair, Writing of the Bard MFA program. Also the new Poetry Editor for *The Brooklyn Rail*. He is a former Artistic Director of the Poetry Project, a 2007 NYFA fellow in poetry, and co-edited, with Alice Notley and Edmund Berrigan, *The Collected Poems of Ted Berrigan*, published in 2005 by UC Press. He'd like to disfigure his writing with toothless grins, so that's an aim, at the moment. Benjamin Friedlander is the author of *The Missing Occasion of Saying Yes* (Subpress) and the forthcoming *Citizen Cain* (Salt Press), and the editor of Robert Creeley's *Selected Poems, 1945-2005* (California). He teaches poetry and poetics at the University of Maine.

Friday, April 11, 10 PM

Spring in This World of Poor Mutts: A Reading for Joe Ceravolo

Joel Lewis, Jim Behrle, David Shapiro, Evan Kennedy, Eileen Myles, Susie Timmons, John Coletti, Dustin Williamson, Corrine Fitzpatrick, and more poets t.b.a. will read work by Joe Ceravolo. As Rosemary Ceravolo writes in his bio, ³Poetry was Joe's primary love. He lived and he died for poetry. Nothing else mattered as much to his sensibilities as a human being on this earth. Read him and weep. Read him and rejoice. He's here eternally.³

Saturday, May 24, 2 PM

Silent Art Auction Fundraiser

Please join us for our 3rd biennial Silent Art Auction Fundraiser! View work from established and emerging visual artists. Enjoy live performances and readings at the top of each hour on the Sanctuary stage. Shop for rare and signed books and printed matter. Purvey the activity from the cash bar on the balcony, then outbid your friends and fellow enthusiasts on your favorite works

of art. If you can't make the party, please contact us for information on proxy bidding. Every dollar earned will benefit the continuance of the Poetry Project! Performances by Bruce Andrews and Sally Silvers; Franklin Bruno; Legends (Elizabeth Reddin, Raquel Vogl and James Loman) and more t.b.a. Participating artists and writers include: Etel Adnan, Rackstraw Downes, George Schneeman, Andrei Codrescu, Ed Ruscha, Lawrence Ferlinghetti, Susan Bee, Star Black, Simone Fattal, Anne Waldman, Lee Friedlander, Mimi Gross, Ron Padgett, Jim Dine, and many more.

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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135. **David Buuck**

Small Press Traffic Leadership Changes

Thu 3 Apr 2008

Dear Members of the Small Press Traffic Community:

It is with great regret that the Board of Small Press Traffic (SPT) announces that we have received the resignation of Elizabeth Treadwell as our Executive Director (see below). Dana Teen Lomax, who has been acting as interim Executive Director since July of 2007, has agreed to stay on through the end of 2008, in order to ensure a smooth transition to the next generation of SPT leadership.

While the board is extremely excited about SPT's future, and looks forward to helping guide the organization through this time of transition, we also want to take a moment to acknowledge our deep gratitude to Elizabeth for leaving

SPT in a position of stability and strength. SPT's new leadership will inherit a strong organization, as well as the large and passionate audience Elizabeth was key to expanding over the last seven years. In terms of outreach, programming, and fiscal management, Elizabeth has been extremely effective and will be a true challenge to replace. At the same time, we are confident that her leadership has given SPT the basic tools to succeed and grow during the organization's next phase.

Since its inception, Small Press Traffic has always relied on the vigorous input and participation of the local writing community to sustain our mission and independence. Given the upcoming leadership transitions and current funding climate, we will welcome continued community involvement and support more than ever. We are eager to include feedback on how best to move forward, so be on the lookout for announcements on SPT's transitional process and opportunities to get involved.

Sincerely,
The Small Press Traffic Board of Directors
David Buuck, President
Stephanie Young, Vice President
Brent Cunningham, Treasurer
Scott Inguito, Secretary
Chris Chen
Cynthia Sailors
Jessica Wickens

<http://www.sptraffic.org/>
<http://smallpresstraffic.blogspot.com/>

Dear Friends,

I'm grateful for seven fabulous, illuminating years at Small Press Traffic. However, I have decided against returning as director when my year's leave is up in July, 2008. I will no doubt be going on to other literary and nonprofit projects. For now I'm happily engrossed in caring for my two young kids.

SPT has proven over the years to be limber, deep and strong in doing its part to maintain a relevant US literature by attending to culturally diverse innovation. I look forward to being a smaller part of its continuing adventure.

Vive la SPT.

Elizabeth Treadwell

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136. **steve d. dalachinsky**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Thu 3 Apr 2008

stein? like kerouac is poetic novelist who would think she were novelists first like faulkner writing poetry tho he was a novelist first or any host of / painters / film makers etc who have written novels and or poems - picasson chirico dali jarman vsan zant to touch the tip of the berg

On Wed, 2 Apr 2008 16:18:39 -0400 Andy Nicholson

<[REDACTED]> writes:

> CA,

>

> I don't quite agree with you, but I am sympathetic to your distrust

> of the

> novel and your fears about poets writing novels.

>

> Too many novels feel, to me too, like straightjackets. There are, of

> course,

> hundreds and hundreds of great novels, great novelists, but the

> dominance of

> American realist fiction--with its terribly narrow sense of the

> "real"--drives me away from most fiction and keeps my interest

> focused on

> poetry.

>

> Which brings us to why I seek out poets who write novels--I seek out

> their

> novels with the hope that they will bring some of the discovery and

> life of

> the poem to fiction. William, Creeley, Stein, Desnos: the best

> fiction from

> poets feels contiguous with the poets' poems, not like a break from

> poetry.

> And yet, isn't there that horrible notion that poets should "grow

> up," leave

> poetry, and start writing novels? I remember when I was in graduate

> school,

> I took a class from a poet-turned-novelists who thought that I had

> potential. He spent the whole semester trying to convince me to stop

> writing

> poetry and start writing fiction.

>
> I love a lot of fiction from poets, but I hate it when a poet
> leaves
> poetry for good for the larger readership of the novel.
>
> Andy
> On Wed, Apr 2, 2008 at 9:05 AM, CA Conrad <[REDACTED]>
> wrote:
>
> > Mr. Russell, YES, I forgot how much I LOVE The Journal of Albion
> > Moonlight!
> >
> > Jean Genet, I also forgot him. How could I forget Genet? Forsake
> Genet!?
> >
> > And Richard Brautigan! GEEZE! OK!
> >
> > Maybe I'm wrong, a tiny bit.
> > BUT I STILL DON'T LIKE IT! Poets writing novels!
> >
> > I guess I hate MOST novels! 99 percent of them! They're like TV
> shows,
> > or
> > something as tedious AND DANGEROUS occupying the mind like a
> FILTHY
> > pedophile robbing you of your magic as you sleep! There's NO ROOM
> for the
> > most part TO HAVE YOUR OWN IDEAS! No SPACE on the PAPER for the
> eyes to
> > take you when you need to digest and transform your life! They
> want to
> > DIRECT like a fascist, like a corporation! HOW MANY NOVELISTS
> WORK FOR
> > THE
> > BUSH ADMINISTRATION!? I don't know, but I suspect THOUSANDS are
> in there!
> >
> > Although Joseph Torra is pretty amazing at both. He's one of the
> best
> > novelists I've ever met, and I also like him as a person, and I
> > generally hate novelists.
> >

> > I'm going to plant marigolds and violets now and forget those
> > SHREWD novelists lurking about,
> > CAConrad
> > http://PhillySound.blogspot.com <http://phillysound.blogspot.com/>
> <
> > http://phillysound.blogspot.com/>
> >
>
>

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137. **steve d. dalachinsky**

Re: ON poets writing NOVELS (o! may I pain you to write those words!)

Thu 3 Apr 2008

albion definitely is a novel but even if you don't think so patchen also wrote shy pornographer and at least one or 2 other novels albion is in joyce-ian mode very experimental for its time as is his other giant sleeper's awake

On Wed, 2 Apr 2008 17:24:31 -0400 Sarah Sarai <[REDACTED]> writes:

> I'm not so sure I consider *The Journal of Albion Moonlight* a novel.
> It's an entity more
> enchanting than a dream hovering above a novel, through a novel,
> past a novel.
>
> & yes...I might have had a much happier time of things in my late
> teens and twenties, if I
> hadn't been burdened by characters with their pesky dilemmas in
> pesky novels...all of
> them, now that we've broadened the circle of that which pains
> CAConrad. no Raskilnikov,
> no Anna. how easy breezy a world it would be. and we all know the
> influence Holden's
> had on many a sprung-loose soul.
>
> Me? I'm pretty old and I still don't have a book out. BUT I have
> written a novel I'm
> trying to get published. BUT my short stories have been in
> journals. BUT poems are in
> and forthcoming in journals. And I do consider myself a poet.
>

> I have pained so many in my lifetime, one more means little to me.
> Go plant your
> marigolds and violets, CAConrad. You hate 99% of all novels? I
> hate 99% of your
> marigolds. (None of your violets--I don't have the heart to hate a
> violet). Hah and Feh--
> and--as you say--GEEZE.
>
> (This is where a more rational person would place a happy face or a
> colon cozying up to a
> parenthesis to show 'no harm meant,' or 'tee hee.' I mean no harm
> and I tee my hee but
> I, Sarah Sarai, hate 100% of happy faces.)
>
> Sarah Sarai
> www.myspace.com/sarahsarai
>
>
> >Mr. Russell, YES, I forgot how much I LOVE The Journal of Albion
> Moonlight!
>
> >Jean Genet, I also forgot him. How could I forget Genet? Forsake
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- > I'm going to plant marigolds and violets now and forget those
- > SHREWD novelists lurking about,
- > CAConrad
- >
- >

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138. **Mark Weiss**

Re: On Poets as Characters in Novels!!

Thu 3 Apr 2008

There was also a novel in which a Welsh poet surprisingly like Dylan Thomas is killed by a dentist. Peter Viereck maybe?

At 06:47 PM 4/3/2008, you wrote:

- >Thanks, Wystan. Is Reading Room online??
- > Just reading Hank Lazar's review/reflection on On Kawara's
- > collaborative book on the body and architecture. Be interested in
- > the connections you make with Ron and Acker.
- >
- > Stephen V
- >
- >
- >Wystan Curnow <[REDACTED]> wrote: Stephen,
- > Silliman appears in Chapter 2 of Acker's 1978 novel, The
- >Adult Life of Toulouse Lautrec.
- >I discuss it in an essay. "Autobiography: Does it have a future? Ron
- >Silliman's 'The Alphabet' and On Kawara's 'Today Series'", published in
- >READING ROOM 1, 2007.
- > Wystan
- >
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- >From: UB Poetics discussion group [mailto:[REDACTED]]
- >On Behalf Of Stephen Vincent
- >Sent: Friday, 4 April 2008 7:09 a.m.
- >To: [REDACTED]
- >Subject: On Poets as Characters in Novels!!
- >

- >Any good suggestions and/or appraisals - from ancient to contemporary??
- > I remember Kathy Acker did some - maybe they were wonderfully
- >scandalous or may be not intended that way at all - auto/fictional or
- >'real' celebrations and/or satires of sexual encounters with some now
- >well known language poets before such bodies were even formally
- >identified as such - vaguely remember them as printed in small, stapled
- >editions at Kinkos before Kinkos was Kinkos.
- >
- > Stephen V
- > <http://stephenvincent.net/blog/>
- >

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139. **Stephen Vincent**
Hilton Obenzingers New Novel!

Thu 3 Apr 2008

Hilton Obenzinger (a poet, too) has written a moving and wonderful new autobiographical novel, *BUSY DYING* (293 pages, \$19.95; Chax Press), with a great design by Jeff Clark.

Hilton - whose "Meditations" on politics et al occasionally appear on this list - was part of the occupation and strike at Columbia University in 1968. Some of his cohorts occupying buildings and participating in the melee included Paul Auster, David Shapiro, Sharon Olds, Ntozake Shange, Thulani Davis, David Lehman among others. Many of them were students of Kenneth Koch who makes an appearance in the faculty's cordon sanitaire around Low Library - partly to help fend off the jocks who were dying to invade and beat the whatever out of these "pinkos" and partly to prevent the left-wing students from supplying the strikers. In a sweet 'novel' moment, Koch looks up at his students in the open windows to ask, "Are you writing any poems." Hilton says several of them immediately knocked off a bunch of collaborative poems, some of the worst poems imaginable. So much for poetry and 'mentor love' under pressure.

Like no few slow reading, language relishing folks on this list, I don't have the patience for the usual long-haul-not-so-sensuous novel. I liked this one very much! A generational moment (at least, for me, tho via the west coast), this one captures the "survivor" plus cultural ambiance of growing up in 50's-60's New York, the passionate refusal to support the war in Vietnam, the torment around black and white civil rights organizations, folks and strategies, a combined fun and gregarious sense of anxiety, let alone the imaginative 'happening' character of staging a national media spectacle, plus his early experience of becoming a writer, even writing *National Enquirer*-type sensationalism. The book, however,

hardly stays stuck in 60's narcissism. Hilton goes West - Yukon and Alaska then California Indian reservation and a life on the left, as well as meeting the demons of growing up to become both writer and teacher, as well as staying politically alert and committed. (Hilton has been working on a conference commemorating Columbia 1968, and there will be reading of writers who took part -- including Hilton, Paul Auster, and others mentioned earlier -- on Saturday night April 26. Check out the schedule for the conference at <http://www.columbia1968.info/>. I won't be able to get there.)

Hilton teaches writing at Stanford and, one day, as the book relates, a Stanford student out of the blue comes into his office to show him a 1980's Long Island high school humor magazine named "Hilton Obenzinger." For those of us variously in the teaching biz, it's fun to see Hilton respond to the narratives of his students. Ah, just one example. The scholarship student raised partly homeless on the streets is drawn to write about her potential kinship with Horatio Alger only to discover Alger's complicated sexual past with young boys - banished from his New England ministry and so forth.

If you want to have a good hug with a history of which much of so-called "Red State" America and its Fox-driven media have spent so much of the last 40 years trying to erase, *BUSY DYING* gives a good sense of how someone has tried to stay sane these many years with a sense of humor in the face of such erasure, this is one novel by a poet that I can heartily recommend.

O, yes, I am told you can get it direct from Chax's website, Amazon, or SPD and, if you are lucky, if you still have one, your local bookstore. Hilton - when I shared this with him - sent me a blurb by David Shapiro:

In almost all this wonderful memoir novel, Hilton Obenzinger has been true to his life and the drawing is strong and life-size. If he forgets that I was beaten up, he remembers quite well what a brat I was. His skepticism is one thing; the pathos can be very convincing. It's a book about the Holocaust survivors and the price they paid to change their deepest names. A poet, as in the marvellous "NY on Fire," Obenzinger does something better than research, he tries with dayglo and phosphorescent humor to make that time breathe again. It had to be called a novel, though like baggy novels, almost anything can be put into this book and not, as his teacher Koch once said, smell it up. Like a city at its center, and human pluck and revolt along all other edges. Well, let's give three cheers for enthusiasm while our fading buddies - George Bush & Company - in some fit of familiar nostalgia re-ignite the Cold War with Russia, putting Nato and our rockets on their borders. The "Hell Realms", yes, do they loved them, indeed.

Stephen Vincent

Stephen Vincent

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140. **Daniel Godston**

Daniel Carter's writings & artwork

Thu 3 Apr 2008

Daniel Carter is most well-known as a trumpet player, but here're some of his intriguing writings & artworks:

<http://www.pendugallery.com/danielcarter/>.

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141. **Jason Quackenbush**

Re: Epigramitis: 118 Living American Poets

Fri 4 Apr 2008

On Apr 3, 2008, at 9:54 AM, ALDON L NIELSEN wrote:

>

> So that the real question turns out to be, what do we make of an

> assertion in a

> poem whose author had to have known that it wasn't true?

i think that's a very real question. i attempted to answer it in a poem once. you can read that poem here if you like: [http:// www.blazevox.org/061-jfq.pdf](http://www.blazevox.org/061-jfq.pdf)

it's the second one.

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142. **Gabrielle Welford**

Re: On Poets as Characters in Novels!!

Fri 4 Apr 2008

Flann O'Brien...yeah! i'll eat my hat if flann o'brien is not considered a poet. :-)
g

On Thu, 3 Apr 2008, Stephen Vincent wrote:

*Any good suggestions and/or appraisals - from ancient to contemporary??
I remember Kathy Acker did some - maybe they were wonderfully scandalous or
may be not intended that way at all - auto/fictional or 'real' celebrations and/or
satires of sexual encounters with some now well known language poets before such
bodies were even formally identified as such - vaguely remember them as printed in
small, stapled editions at Kinkos before Kinkos was Kinkos.*

Stephen V

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

143. **steve d. dalachinsky**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Fri 4 Apr 2008

sorry to be ignorant what's a lyric poet??? nowadays especially?

On Fri, 4 Apr 2008 02:07:39 +1100 Alison Croggon <[REDACTED]> writes:

> I write novels principally because the form fascinates me. I am a
> lyric poet
> and there were times when I felt constricted and restless within the
> line, I
> wanted the space and architecture of long prose. Epic fantasy seems
> to me to
> be a logical extension of poetry, the contemporary form of epic
> poetry,
> which were popular art forms in their day. I don't see anything
> wrong with
> popular art forms. I doubt I'll write another series though. My
> other
> published novel is a poetic non-narrative memoir/fiction/essay of
> around 100
> pages. I have various plans for others. One day I'd like to write a
> prose
> piece as perfect as Dubliners, in the spirit of feeling that one's
> reach
> should exceed one's grasp. Poetry has always taken care of herself.
>
> All best
>
> A
>
>
> > -----Original Message-----
> > From: UB Poetics discussion group
> [mailto:[REDACTED]] On
> > Behalf Of CA Conrad
> > Sent: April 3, 2008 7:39 AM
> > To: [REDACTED]
> > Subject: Re: ON poets writing NOVELS (OH! it pains me to write

> those
> > words!)

> >
> > Allen, OK. And YES.
> >
> > LET ME BE HONEST about something I hadn't mentioned earlier. I
> FIRMLY
> > BELIEVE the poets I have known in the past (most of them at least)
> who
> > turned to novels did so because of MONEY and because of
> READERSHIP. Or
> > wanted to be LOVED MORE or something. (poets who NEED that much
> LOVE are
> > always trouble!) Poetry wasn't getting that for them, and on many
> levels
> > they were dissatisfied. And I LOATHE this behavior because I
> think it
> > takes
> > courage to write poems, TO NOT GIVE A FUCK that it's not making
> you money,
> > or whatever it is you WANT.
> >
> > In the end it's a very sincere, pissed off way I had entered this
> > discussion! I want the poets I have Loved to not want such
> nonsense from
> > this world! I hate when I find out I have cowards for friends!
> I'd
> > rather
> > my family were cowards than my friends frankly. But I DO actually
> find
> > most
> > novels a tedious thing to approach, besides these other reasons.
> >
> > In some cases it's for very different reasons that some poets
> write
> > novels,
> > like my friend Magdalena Zurawski, who turned to fiction for
> reasons more
> > complicated than the above mentioned ones, but they're not my
> reasons to
> > explain. Magdalena, who is one of my ABSOLUTE favorite people on
> earth

> > has
> > SLAVED over her novel THE BRUISE for seven LONG years and as I've
> said
> > before, it's an epic poem to me. It's a poem. When I read it
> (and I've
> > been reading it for years as it comes out of her) her poems WHICH
> I HAVE
> > ALWAYS LOVED are there, are in it, this, this thing she calls a
> novel. A
> > NOVEL! I will say NOOOOOOVEL slowly in a mirror a thousand times
> and it
> > still makes no entrance.
> >
> > If I MUST read a novel it usually needs to be a poet's novel. I
> guess.
> >
> > Poems are my life in every way, everyday, and I no longer mean
> poems I'm
> > reading but hearing-feeling-seeing-smelling them on the streets,
> > unwritten,
> > sometimes better left unwritten.
> >
> > Sarah, Patchen's Journal of Albion Moonlight is not a novel? See,
> you're
> > getting us into the PAINFUL task of figuring out what a novel is,
> and I
> > don't know how to have that discussion. I DON'T WANT TO HAVE
> THAT
> > DISCUSSION LIKE MY "STRAIGHT" WOMAN FRIEND WHO IS
TERRIFIED SHE IS
> A
> > LESBIAN
> > BUT NEVER SAYS SO AND what can I do about that? If I ever write a
> novel I
> > will title it SARAH DON'T HATE MY MARIGOLDS!
> >
> > Sarah, DON'T HATE MY MARIGOLDS! Well, you like 1 percent of them
> anyway.
> > Ah, fuck it, I don't care if you hate them, as they probably don't
> like
> > you
> > either!

> > JUST kidding, I think.
> >
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> <<http://phillysound.blogspot.com/>>
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>
> --
> Editor, Masthead: <http://www.masthead.net.au>
> Blog: <http://theatrenotes.blogspot.com>
> Home page: <http://www.alisoncroggon.com>
>
>

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144. **Chad Sweeney**

MAPP (Mission Arts and Performance Project) April 5, San Francisco

Fri 4 Apr 2008

MAPP Mission Arts and Performance Project
(Presented by Mumulo and Morgan)

An evening of art, music, prose and poetry, free at
L's Caffe, 7PM, April 5, 2871 24th St @ Bryant, San
Francisco:

With Art by Sharon Zetter

Music by Hello Handsome Bull

Poems and prose by Della Watson, Valyntina Grenier,
Chad Sweeney and Ann Svilar

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145. **Andy Nicholson**

Re: earliest sounds from 1857 on

Fri 4 Apr 2008

Murat,

The Talbot photographs I can find are lovely. I have a photographer friend who loves old development processes (she's carved an appreciation of daguerretypes into me)--I'll have to ask her about calotypes/talbotypes.

Andy

On Thu, Apr 3, 2008 at 10:13 AM, Murat Nemet-Nejat <[REDACTED]> wrote:

Andy,

The same kind of elusiveness exists in a mid-19th century English photographer Talbot's photograph which was taken I think by a method of direct application, rather than the camera obscura method.

Murat

On Wed, Apr 2, 2008 at 8:57 PM, Andy Nicholson <[REDACTED]>

wrote:

Yes, I heard about this story and am very excited. The recorded sound itself is wonderful--amazing to think of how far back that voice comes from, beautifully grainy--and how can one not be overjoyed that the first recordings were etched in soot?

On Sun, Mar 30, 2008 at 11:22 AM, Alan Sondheim <[REDACTED]> wrote:

In the news today - sounds recorded around 1860 and slightly earlier - go to <http://www.firstsounds.org/sounds/> - this predates Edison.

- Alan

146. **steve d. dalachinsky**

Re: on poets writing novels

Fri 4 Apr 2008

russian ark sakorov just saw his new film anti-war called alexandra
see his madame bovary it's a killer
and there are a few other great ones
kafka camus juiced me up

On Thu, 3 Apr 2008 03:16:30 -0700 Jim Andrews <[REDACTED]> writes:

> some novels i've read have been as important to me as the story of
> life and the mind.

>

> still, it isn't hard to understand the resentment of some poets
> toward the novel. not so much the novel as the dominance of story,
> and certain types of stories, at that, in western language art. to
> the point where one begins to just abhor story of any kind. more art
> propaganda! more product! more gag me with a spoon!

>

> until the right one comes along, of course.

>

> it's said that we understand our lives in stories. that story is
> crucial to our making sense of ourselves and the world. dunno. to
> me, there's a lot of blather leading up to some good moments. cut to
> the frickin chase. no, hold on, that's a story metaphor. car chase?
> forget the chase. cut to the sex scene. cut to the illumination. cut
> to the revelation. cut to the good stuff. then cut it together. then
> cut it up. cut it up and together so it's like the one line story
> the poet told the king that caused him to give up the throne and
> wander as a seeker the rest of his days.

>

> best movie i've seen in a long time was 'a russian ark'. no cuts at
> all, actually. not one. i woke up on the couch and there it was on
> tv. didn't know what it was, who made it, or anything. but it led me
> through a vision of russian history and art that was brilliant,
> disjunctive, time travelling, yet without a cut, seamless.
> disjunctive yet seamless. the story of a people told as a walk
> through the hermitage, through its art, but also as a walk through
> history. yet as in a dream. such a dream.

>

> cut.

>

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

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147. **steve d. dalachinsky**

Re: Siddhartha, in defense of Baby Boomers

Fri 4 Apr 2008

actually pre-hippies CA i was one of em and yes that book and his other
great masterpiece steppenwolf among a hand full of others
camus' stranger among them and a long long list of others like kesey too
shit changed alot of us then for better or... gregor samsa woke up to
find himself transformed into a giant.....
right up there with i've seen the best minds of my generation and
america go fk yerself with yer atom bomb
and old pond a frog jumps in... and the nail up mount fuji and when we
were here togehter in a place we did not know
and come away oh stolen child

in the 60's the right novel and the right poem were inseperable like the
right drug
they opened your mind sometimes blew your mind sometimes blew up your
mind
brought tears to yer heart and spots in front of your eyes
like great music film or art did
or a midnite swim in the ocean on brighton beach or coffee vanilla egg
creams
yours sincerely a pre-hippie now what as known as post beat ex long hair
(hated the hippies actually)

On Thu, 3 Apr 2008 08:05:26 -0500 CA Conrad <[REDACTED]>
writes:

> Yes, I'm about to talk about a novel, which is ridiculous
> considering how
> much I've recently railed against them on this List, but, I feel I
> have to
> in this case.
>
> An old friend told me about Susan Bernofsky's new translation of
> Hesse's
> Siddhartha, saying it's amazing, actually, she said it's "sublime!"

> The
> link she sent me was from Barnes and Noble, and there's a
> descriptive tag on
> the website under the book which reads, "Once the preferred marching
> song of
> '60s hippies, Hermann Hesse's **Siddhartha** has returned to its
> rightful high
> niche in world literature."
>
> When I was in college (the very same semester I was not so politely
> asked to
> leave) we read it for a literature class. One of my mother's
> stinking
> hippie friends had already turned me onto the book years before I
> was in
> this class. It had changed my young life, and I was happy to share
> that a
> few years later in college with my seemingly indifferent classmates.
> The
> professor was a crabby old guy who HATED hippies, so my original
> experience
> with the book didn't go over well. He said something like, "THE
> HIPPIES HAD
> NO IDEA WHAT THEY WERE READING! HESSE IS ART!" (Some of my
> classmates
> asked later if my mother could score them some acid.)
>
> I argued that my mother's generation (stinky or NOT!) REALLY DID get
> it,
> REALLY GOT IT as a matter of fact because THEY were the ones to
> take
> CENTURIES of layers of oppression by the balls and RUN INTO THE
> DARKNESS to
> reinvent the world! The generation who gave us Civil Rights, the
> Women's
> Movement, and Stonewall, and an awareness of FOOD and the
> environment, and,
> frankly, with all of this, at its core, a bright, magnificent
> epiphany
> of how EVERYTHING can change! My argument was lost on my snobbish
> professor
> who wanted to discuss the nuances of the lines, not the spiritual

> flux, THE
> AWAKENING! And then I pointed out what I thought to be the obvious,
> which
> was that to talk about the lines was to talk about the TRANSLATION
> of the
> lines, not the original German, which only derailed his plans
> further, and
> pissed him off further. But, it's true, right? Anyway, who cares!
>
> I bring all of this up because I FEEL a bit of that snobbishness in
> this
> Barnes and Noble descriptive tag for the book's latest translation.
> MAYBE
> I'M WRONG, it's possible I'm conflating memory with the tag's
> intent. But,
> still, it feels kind of snobbish. It feels similar to the words of
> my old
> professor who is probably dead by now. Of course IT COULD mean that
> the new
> translation is what raises the book "to its rightful high niche in
> world
> literature." But maybe not. To me it sounds like it's saying,
> "Well, the
> hippies screwed around with it, but NOW, NOW WE HAVE it to place on
> the
> golden podium with our MORE REFINED tastes!"
>
> Yes, it's great literature. I agree. Even that older Hilda Rosner
> translation (you know this version, it's a blue mass market
> paperback?)
> makes you FEEL literature at its best in the book. But isn't
> "G"reat
> "L"iterature also a sense of spiritual awakening on some level?
> Maybe it's
> just me, but I've never been interested in anything (especially
> poems) if
> I'm not TORN OPEN! Of course you have to be willing to be torn
> open, I
> think, but, if you are willing, the right thing meaning the CAPABLE
> thing
> can, and will.
>

> Also, in my opinion, to say that Siddhartha is not showing how
> DEFIANT you
> must be to achieve grace, then it is to say you don't really GET the
> story
> as it could be for your life. (I mean, Siddhartha told The Buddha
> to FUCK
> OFF essentially, like my mother's people told their own elders to
> do!)

> Hesse created an allegory for the Soul. And I say "S" Soul as in a
> collective BUT individual path(s).

>

> So I say HELL YES THE HIPPIES! They weren't perfect, of course, but
> neither
> was Siddhartha, of course. Nor are we meant to be perfect, at least
> I hope
> we aren't meant to be, because if we are we're in trouble!

>

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

>

>

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148. **steve d. dalachinsky**

Re: Poetry and Story: the Steel-Cage Death Match

Fri 4 Apr 2008

the odyssey

On Thu, 3 Apr 2008 13:25:42 -0400 Sharon Mesmer/David Borchart

<[REDACTED]> writes:

> Ah, for the days when Poetry and Story worked in each other's service

>

> -- those glory days before writing was "invented" in the Fertile

> Crescent, the golden age of oracular transmission! The primacy of

>

> Mnemosyne!

>

> In 1871 Rimbaud wrote, "In Greece ... words and music gave a rhythm

>

> to Action. Afterward music and rhymes became toys, pastimes." He

>

> was referring to how Poetry was the way Story was told -- its

> metrical devices were the rhythm of the action, what made those long
>
> ass epics memorable to tellers and listeners. Once writing was
> invented poor Poetry had to make its way alone. And we forgot that
>
> Memory was the mother of the Muses.
>
> I don't know -- I just finally finished a novel that I worked on for
>
> twenty years, with no promise of agent, publisher, movie rights,
> whatever. I've also written short fiction, essays, articles and a
>
> play, though I'm primarily a poet. Sometimes the content seems
> right
> for a novel, sometimes for a short story, sometimes for a poem. In
>
> other words, "Form follows function" (a phrase usually attributed to
>
> the architect Louis Sullivan, but I think he got it from a
> sculptor). Some novels changed my life as a teenager ("The Heart Is
>
> A Lonely Hunter") just like some poems did ("Sunflower Sutra"). I
>
> don't think we should take what passes for novels these days in
> America, the crap that's crapped out by most mainstream publishing
>
> houses, and decide that THAT'S exemplary of the form. It most
> certainly is NOT. A novel is a lived expression of experience, just
>
> like poetry is. Has anyone mentioned Kawabata Yasunari's PALM OF
> THE
> HAND STORIES, in which he combined the shortest form (the haiku)
> with
> the longest form (the novel)?
>
>
>
>
>
>
>
>
>

> On Apr 3, 2008, at 11:07 AM, Alison Croggon wrote:
>
> > I write novels principally because the form fascinates me. I am a
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> > lyric poet
> > and there were times when I felt constricted and restless within
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> > wanted the space and architecture of long prose. Epic fantasy
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> > to me to
> > be a logical extension of poetry, the contemporary form of epic
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> > which were popular art forms in their day. I don't see anything
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> > published novel is a poetic non-narrative memoir/fiction/essay of
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> herself.
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> > All best
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> >> -----Original Message-----
> >> From: UB Poetics discussion group
> >> [mailto:████████] On
> >> Behalf Of CA Conrad
> >> Sent: April 3, 2008 7:39 AM
> >> To: ██████████
> >> Subject: Re: ON poets writing NOVELS (OH! it pains me to write
> those

> >> words!)

> >>

> >> Allen, OK. And YES.

> >>

> >> LET ME BE HONEST about something I hadn't mentioned earlier. I

>

> >> FIRMLY

> >> BELIEVE the poets I have known in the past (most of them at

> least)

> >> who

> >> turned to novels did so because of MONEY and because of

> >> READERSHIP. Or

> >> wanted to be LOVED MORE or something. (poets who NEED that much

>

> >> LOVE are

> >> always trouble!) Poetry wasn't getting that for them, and on

> many

> >> levels

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> >> think it

> >> takes

> >> courage to write poems, TO NOT GIVE A FUCK that it's not making

>

> >> you money,

> >> or whatever it is you WANT.

> >>

> >> In the end it's a very sincere, pissed off way I had entered

> this

> >> discussion! I want the poets I have Loved to not want such

> >> nonsense from

> >> this world! I hate when I find out I have cowards for friends!

> I'd

> >> rather

> >> my family were cowards than my friends frankly. But I DO

> actually

> >> find

> >> most

> >> novels a tedious thing to approach, besides these other reasons.

> >>

> >> In some cases it's for very different reasons that some poets

> write

> >> novels,

> >> like my friend Magdalena Zurawski, who turned to fiction for
> >> reasons more
> >> complicated than the above mentioned ones, but they're not my
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> >> explain. Magdalena, who is one of my ABSOLUTE favorite people on
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> >> SLAVED over her novel THE BRUISE for seven LONG years and as I've
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> >> been reading it for years as it comes out of her) her poems WHICH
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> >> reading but hearing-feeling-seeing-smelling them on the streets,
> >> unwritten,
> >> sometimes better left unwritten.
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> >> Sarah, Patchen's Journal of Albion Moonlight is not a novel?
> See,
> >> you're
> >> getting us into the PAINFUL task of figuring out what a novel is,
>
> >> and I
> >> don't know how to have that discussion. I DON'T WANT TO HAVE
> THAT

> >> DISCUSSION LIKE MY "STRAIGHT" WOMAN FRIEND WHO IS
TERRIFIED SHE
> IS A
> >> LESBIAN
> >> BUT NEVER SAYS SO AND what can I do about that? If I ever write
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> >> novel I
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> >>
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> them
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> >> Ah, fuck it, I don't care if you hate them, as they probably
> don't
> >> like
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> >> JUST kidding, I think.
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> > Editor, Masthead: <http://www.masthead.net.au>
> > Blog: <http://theatrenotes.blogspot.com>

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

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149. **Cain, Amina**

no genre

Fri 4 Apr 2008

This question of poetry v. fiction has been on my mind for the last couple of months. I think I just get confused because when I sit down to write I am in a space of possibility, not in a space of fiction necessarily, even though I write what you could call stories. For a while now I have found myself in a community where I am one of the only ones who doesn't write "poetry," and this has partly to do with the fact that I often feel disconnected from other "fiction" writers, maybe for the same reasons poets do. I forget that the poets and I are doing such impossibly different things, but lately am fairly regularly reminded. The reading series I co-curate (Red Rover) is sometimes referred to by poets as a poetry series, even though it's never been labeled that by me or by the other curator. I am interested in WRITING. Maybe I'm just surprised at this need to section off a space that seems in its nature so open. Because of this divisiveness I've almost gotten to the point where I dislike the word poetry, and yet I often love work that defines itself as such.

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150. **Obododimma Oha**

Re: Never a More Generous Man

Fri 4 Apr 2008

I visited your blog and, oh, I love your dog's hairdo! Wonderful. Goes well with the insight available in those poems. Obododimma.

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

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Thursday, April 3, 2008 7:00:44 PM

Subject: Never a More Generous Man

NEW BLOG, NEW POSTS: <http://www.amyking.org/>

Matt Rotando, Daisy Fried, et al

<http://www.amyking.org>
<http://redherring.us>

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151. **Gerald Schwartz**
Re: Daniel Carter's writings & artwork
Fri 4 Apr 2008

Known as much, perhaps even more so for
his sax work w. Sabir Mateen, Steve Swell,
Roy Campbell, James Keepnews etc (also
great poets and amazing musicians)!

Gerald S.

*Daniel Carter is most well-known as a trumpet player, but here're some of
his intriguing writings & artworks:
<http://www.pendugallery.com/danielcarter/>.*

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152. **Roy Exley**

Roy Exley : ON poets writing NOVELS

Fri 4 Apr 2008

Alison,

Thank you for your very sane and sober analysis/justification of/for your reasons for moving from poetry to prose, which I imagine still retain a symbiotic relationship in your repertoire. There seems to be more than a fair share of emotion flying around about this subject, but just as a contemporary artist might use painting, photography, video, sculpture, etc. as part of his or her body of work, I see no reason why writers shouldn't also use different forms without feeling that they have to justify themselves. I am at the other end of the spectrum to you as far as duration is concerned, I enjoy writing short, spare poems, minimal in both subject and execution and I also enjoy writing short stories where the widest possible narrative can be driven by the smallest amount of written material. I am also aware that like painting and photography, prose and poetry can feed off and energise each other. So often these days on the jacket blurbs of books you can read "Poetically written" or "Brought alive through its poetic descriptions" or "A poetic testament". Textual architecture aside, neither form is of course exclusive unto itself, so why quibble?

On 3/4/08 4:07 pm, "Alison Croggon" <[REDACTED]> wrote:

I write novels principally because the form fascinates me. I am a lyric poet and there were times when I felt constricted and restless within the line, I wanted the space and architecture of long prose. Epic fantasy seems to me to be a logical extension of poetry, the contemporary form of epic poetry, which were popular art forms in their day. I don't see anything wrong with popular art forms. I doubt I'll write another series though. My other published novel is a poetic non-narrative memoir/fiction/essay of around 100 pages. I have various plans for others. One day I'd like to write a prose piece as perfect as Dubliners, in the spirit of feeling that one's reach should exceed one's grasp. Poetry has always taken care of herself.

All best

A

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

*From: UB Poetics discussion group [mailto:] On
Behalf Of CA Conrad
Sent: April 3, 2008 7:39 AM
To:
Subject: Re: ON poets writing NOVELS (OH! it pains me to write those
words!)*

Allen, OK. And YES.

*LET ME BE HONEST about something I hadn't mentioned earlier. I FIRMLY
BELIEVE the poets I have known in the past (most of them at least) who
turned to novels did so because of MONEY and because of READERSHIP. Or
wanted to be LOVED MORE or something. (poets who NEED that much LOVE are
always trouble!) Poetry wasn't getting that for them, and on many levels
they were dissatisfied. And I LOATHE this behavior because I think it
takes
courage to write poems, TO NOT GIVE A FUCK that it's not making you money,
or whatever it is you WANT.*

*In the end it's a very sincere, pissed off way I had entered this
discussion! I want the poets I have Loved to not want such nonsense from
this world! I hate when I find out I have cowards for friends! I'd
rather
my family were cowards than my friends frankly. But I DO actually find
most
novels a tedious thing to approach, besides these other reasons.*

*In some cases it's for very different reasons that some poets write
novels,
like my friend Magdalena Zurawski, who turned to fiction for reasons more
complicated than the above mentioned ones, but they're not my reasons to
explain. Magdalena, who is one of my ABSOLUTE favorite people on earth
has
SLAVED over her novel THE BRUISE for seven LONG years and as I've said
before, it's an epic poem to me. It's a poem. When I read it (and I've
been reading it for years as it comes out of her) her poems WHICH I HAVE
ALWAYS LOVED are there, are in it, this, this thing she calls a novel. A
NOVEL! I will say NOOOOOOVEL slowly in a mirror a thousand times and it
still makes no entrance.*

If I MUST read a novel it usually needs to be a poet's novel. I guess.

*Poems are my life in every way, everyday, and I no longer mean poems I'm
reading but hearing-feeling-seeing-smelling them on the streets,
unwritten,
sometimes better left unwritten.*

Sarah, Patchen's Journal of Albion Moonlight is not a novel? See, you're

getting us into the PAINFUL task of figuring out what a novel is, and I don't know how to have that discussion. I DON'T WANT TO HAVE THAT DISCUSSION LIKE MY "STRAIGHT" WOMAN FRIEND WHO IS TERRIFIED SHE IS A LESBIAN

BUT NEVER SAYS SO AND what can I do about that? If I ever write a novel I will title it SARAH DON'T HATE MY MARIGOLDS!

Sarah, DON'T HATE MY MARIGOLDS! Well, you like 1 percent of them anyway. Ah, fuck it, I don't care if you hate them, as they probably don't like you either! JUST kidding, I think.

CAConrad

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

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Version: 7.5.519 / Virus Database: 269.22.5/1356 - Release Date:

02/04/2008

4:14 PM

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153. **CA Conrad**

Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Fri 4 Apr 2008

(BREAKING NEWS! Poetry news! The AMAZING Dorothea Lasky (formally trashed on this List by the jealous and mean) has an INCREDIBLE new book out titled TOURMALINE! I posted about it on PhillySound just now, with links, IT'S A GREAT BOOK!

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

Now to the discussion at hand:

Robert Zamsky wrote: >>I want those I love to do only that which I love;
anything else is a
>>personal betrayal. I want them to need only my love.
>>There is a psychoanalytic term for this.

Robert, not sure if you're referring to the novels? If you read carefully you would have noticed that I was upset about friends writing novels BECAUSE of these other things: money, readership, etc. For me it was a betrayal (I'll use this word since you did as well) because they were VERY OPEN about WHY they chose to start writing novels, for these things which had NOTHING to do with the LOVE of writing. And they LOVED writing poems! Only they never returned to them. And frankly I LOVED the poems they LOVED to write! It makes me sad that talented POETS I have known who sincerely enjoyed writing poems left poetry behind because it wasn't getting them these other phantom-things.

NOT ONE OF THEM HAS MADE IT BIG WRITING THE NOVELS, so I hope (and I do mean this sincerely) they are at least enjoying writing the novels.

I wish they could find a way TO WRITE BOTH! It seems, at least from what Alison Corggon and others say in this discussion, that it IS possible. And this is good news. I've already said Eileen Myles gets better and better at writing poems even though she also now writes novels, and operas, and all the other things she writes so brilliantly.

Just wanted to clear that up before you go too far into your case study of my condition. But by all means go ahead and cheer me up with some analysis. Is there medication at the end of it? I HOPE SO! I prefer a mushroom omelet with my medication Dr. Zamsky! PLEASE! (sorry I forgot the PLEASE at first!) (I hope you have a sense of humor? I actually burst out laughing when I read your response! That was FUN!) (and, Dr. Zamsky has a nice RING to it, don't you think!?) (and, will you wear a white coat?) (a white coat would be nice I think.) (but if you don't have a white one then a blue one, or a green one, but not a brown one.) (OK, a brown one if you must, but not a black one. analysis is not a funeral.) (at least I think it's not.)

Tenaciously yours,
CAConrad

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

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154. **CA Conrad**

Re: Siddhartha, in defense of Baby Boomers

Fri 4 Apr 2008

John Cunningham wrote: >>To limit oneself to discussing only one of Hesse's books is unfortunate.

>>What about The Glass Bead Game (otherwise known as Master Ludi), or
>>Steppenwolf, Journey To The East or his numerous other masterpieces - all
>>devoured by the Hippies along with their electric koolaide which was a
true
>>acid test of fine literature.

Go ahead and discuss away. My reason for talking about THAT book, as I stated, was because of the Barnes and Noble statement about hippies for THAT particular book, which was similar to the anti-hippie statements ALSO about THAT book from my old and irritating asshole professor. Did you read my post? If you had you would have understood that I would think.

And WHY is it unfortunate? I mean, YOU'RE now discussing these other books, right? So, the conversation goes forward with you, which is not unfortunate. I mean it's not as if I wrote a 700 page book about the subject! All I wrote was a handful of paragraphs. And now you've written a few paragraphs, and I'm writing a few more, and so on and so on.

I've received a bunch of back channeled e-mails about this, two of them from folks on this List who want to complain to me in private about how much the Baby Boomers destroyed the world. One of them (DON'T WORRY SUNSHINE I WON'T BLOW YOUR COVER!) wrote, "These are the same people who gave Ronald Reagan the white house don't forget!"

Our current president is a Baby Boomer, so, of course not ALL of them liked Hesse, in fact Bush probably never even read Hesse. Wish he had, frankly. He knew Hunter S. Thompson, but Thompson threw him out of his house when Bush did too much coke at a party and passed out in the bathtub. (THIS drug use of Bush's has always irritated me because of the SHIT they put Clinton through for smoking a little weed! Not that I'm a fan of Clinton's since I believe history will prove that he was one of our worst leaders EVER!)

What would have happened if Thompson had NOT thrown Bush out? What if Thompson and his friends had instead taken the young George Bush under their wing with Daddy Bush working for the CIA at the time? And Bush was close to the radical fringes back then, hard to believe. Well, he partied with them at least, so, maybe he could have hung around and gotten some of that radical juice flowing in his blood. And maybe he would have still become president, but a different kind of president. A very different kind of president.

Ever since reading Thompson's story about tossing Bush out onto the lawn I've wondered about this. You never can tell when you're on the edge of changing a life. Thompson was rather PROUD of having thrown Bush out, and maybe he had a right to feel proud?

CAConrad

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155. **Wystan Curnow**

Re: Roy Exley : ON poets writing NOVELS

Fri 4 Apr 2008

Roy, the comparison with the visual arts doesn't advance much the question of what is at stake when poets take to fiction. The market distinction between say painting and photography not comparable with that between poetry and fiction. I know little or nothing about the US literary marketplace, but here in New Zealand, the rise of fiction has been at the expense of poetry, and code switching is one feature of the trend. Wystan

From: UB Poetics discussion group on behalf of Roy Exley

Sent: Fri 4/04/2008 11:40 p.m.

To: [REDACTED]

Subject: Roy Exley : ON poets writing NOVELS

Alison,

Thank you for your very sane and sober analysis/justification of/for your reasons for moving from poetry to prose, which I imagine still retain a symbiotic relationship in your repertoire. There seems to be more than a fair share of emotion flying around about this subject, but just as a contemporary artist might use painting, photogrpahy, video, sculpture, etc. as part of his or her body of work, I see no reason why writers shouldn't also use different forms without feeling that they have to justify themselves. I am at the other end of the spectrum to you as far as duration is concerned, I enjoy writing short, spare poems, minimal in both subject and execution and I also enjoy writing short stories where the widest possible narrative can be driven by the smallest amount of written material. I am also aware that like painting and photography, prose and poetry can feed off and energise each other. So often these days on the jacket blurbs of books you can read "Poetically written" or "Brought alive through its poetic descriptions" or "A poetic testament". Textual architecture aside, neither form is of course exclusive unto itself, so why quibble?

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All best

A

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

*From: UB Poetics discussion group [mailto:] On
Behalf Of CA Conrad*

Sent: April 3, 2008 7:39 AM

To:

Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Allen, OK. And YES.

LET ME BE HONEST about something I hadn't mentioned earlier. I FIRMLY BELIEVE the poets I have known in the past (most of them at least) who turned to novels did so because of MONEY and because of READERSHIP. Or wanted to be LOVED MORE or something. (poets who NEED that much LOVE are always trouble!) Poetry wasn't getting that for them, and on many levels they were dissatisfied. And I LOATHE this behavior because I think it takes

courage to write poems, TO NOT GIVE A FUCK that it's not making you money, or whatever it is you WANT.

In the end it's a very sincere, pissed off way I had entered this discussion! I want the poets I have Loved to not want such nonsense from this world! I hate when I find out I have cowards for friends! I'd rather

my family were cowards than my friends frankly. But I DO actually find most

novels a tedious thing to approach, besides these other reasons.

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like my friend Magdalena Zurawski, who turned to fiction for reasons more complicated than the above mentioned ones, but they're not my reasons to

explain. Magdalena, who is one of my ABSOLUTE favorite people on earth has
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Sarah, Patchen's Journal of Albion Moonlight is not a novel? See, you're getting us into the PAINFUL task of figuring out what a novel is, and I don't know how to have that discussion. I DON'T WANT TO HAVE THAT DISCUSSION LIKE MY "STRAIGHT" WOMAN FRIEND WHO IS TERRIFIED SHE IS A LESBIAN BUT NEVER SAYS SO AND what can I do about that? If I ever write a novel I will title it SARAH DON'T HATE MY MARIGOLDS!

Sarah, DON'T HATE MY MARIGOLDS! Well, you like 1 percent of them anyway. Ah, fuck it, I don't care if you hate them, as they probably don't like you either!
JUST kidding, I think.

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156. **David Chirot**

Re: On Poets as Characters in Novels!!

Fri 4 Apr 2008

Dr Zhivago by a great poet who wrote a great novel, Boris Pasternak, who also provides with the novel a selection of the poetry of Zhivago.

There are several books which interweave "novelizations" and "dramatizations" and "filmizations" of the life of Rimbaud with "actual biography."

The novels of Roberto Bolano--a poet himself-- are filled with poets as main and subsidiary characters, including often the narrator--

The Satyricon of Petronious may be read in a certain sense as a novel of the adventures of a poet--

Adventures in the Skin Trade by Dylan Thomas--a young aspiring writer/poet leaves dreary provincial home for wild world of London--

Nabakov's Pale Fire--

On Thu, Apr 3, 2008 at 9:57 PM, Gabrielle Welford <[REDACTED]> wrote:

Flann O'Brien...yeah! i'll eat my hat if flann o'brien is not considered a poet. :-) g

On Thu, 3 Apr 2008, Stephen Vincent wrote:

*Any good suggestions and/or appraisals - from ancient to contemporary??
I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/fictional or 'real' celebrations and/or satires of sexual encounters with some now well known language poets before such bodies were even formally identified as such - vaguely remember them as printed in small, stapled editions at Kinkos before Kinkos was Kinkos.*

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

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157. **Thomas savage**

Re: Siddhartha, in defense of Baby Boomers

Fri 4 Apr 2008

Sorry to see you hated hippies, Steve, while admitting to having been one. I was, too, although I thought I was a beatnik as my involvement with Beat literature preceded the Hippies by several years. Too young to really be a beatnik. Also I had no interest in the pop music which mostly turned them (us?) on. The drug use so prevalent in those days turned out to be almost a complete waste of time and youthful energy. Still, I miss the freedoms which were everywhere apparent in my (our) youth and which have almost completely vanished. The younger generation now mostly, at least in New York, seems surly, money obsessed, and scared. Regards, Tom Savage

"steve d. dalachinsky" <[REDACTED]> wrote: actually pre-hippies CA i was one of em and yes that book and his other

great masterpiece steppenwolf among a hand full of others
camus' stranger among them and a long long list of others like kesey too
shit changed alot of us then for better or... gregor samsa woke up to
find himself transformed into a giant.....

right up there with i've seen the best minds of my generation and
america go fk yerself with yer atom bomb

and old pond a frog jumps in... and the nail up mount fuji and when we
were here togehter in a place we did not know
and come away oh stolen child

in the 60's the right novel and the right poem were inseperable like the
right drug

they opened your mind sometimes blew your mind sometimes blew up your
mind

brought tears to yer heart and spots in front of your eyes
like great music film or art did

or a midnite swim in the ocean on brighton beach or coffee vanilla egg
creams

yours sincerely a pre-hippie now what as known as post beat ex long hair
(hated the hippies actually)

On Thu, 3 Apr 2008 08:05:26 -0500 CA Conrad
writes:

> Yes, I'm about to talk about a novel, which is ridiculous

> considering how

> much I've recently railed against them on this List, but, I feel I

> have to

> in this case.

>
> An old friend told me about Susan Bernofsky's new translation of
> Hesse's
> Siddhartha, saying it's amazing, actually, she said it's "sublime!"
> The
> link she sent me was from Barnes and Noble, and there's a
> descriptive tag on
> the website under the book which reads, "Once the preferred marching
> song of
> '60s hippies, Hermann Hesse's *Siddhartha* has returned to its
> rightful high
> niche in world literature."
>
> When I was in college (the very same semester I was not so politely
> asked to
> leave) we read it for a literature class. One of my mother's
> stinking
> hippie friends had already turned me onto the book years before I
> was in
> this class. It had changed my young life, and I was happy to share
> that a
> few years later in college with my seemingly indifferent classmates.
> The
> professor was a crabby old guy who HATED hippies, so my original
> experience
> with the book didn't go over well. He said something like, "THE
> HIPPIES HAD
> NO IDEA WHAT THEY WERE READING! HESSE IS ART!" (Some of my
> classmates
> asked later if my mother could score them some acid.)
>
> I argued that my mother's generation (stinky or NOT!) REALLY DID get
> it,
> REALLY GOT IT as a matter of fact because THEY were the ones to
> take
> CENTURIES of layers of oppression by the balls and RUN INTO THE
> DARKNESS to
> reinvent the world! The generation who gave us Civil Rights, the
> Women's
> Movement, and Stonewall, and an awareness of FOOD and the
> environment, and,
> frankly, with all of this, at its core, a bright, magnificent

> epiphany
> of how EVERYTHING can change! My argument was lost on my snobbish
> professor
> who wanted to discuss the nuances of the lines, not the spiritual
> flux, THE
> AWAKENING! And then I pointed out what I thought to be the obvious,
> which
> was that to talk about the lines was to talk about the TRANSLATION
> of the
> lines, not the original German, which only derailed his plans
> further, and
> pissed him off further. But, it's true, right? Anyway, who cares!
>
> I bring all of this up because I FEEL a bit of that snobbishness in
> this
> Barnes and Noble descriptive tag for the book's latest translation.
> MAYBE
> I'M WRONG, it's possible I'm conflating memory with the tag's
> intent. But,
> still, it feels kind of snobbish. It feels similar to the words of
> my old
> professor who is probably dead by now. Of course IT COULD mean that
> the new
> translation is what raises the book "to its rightful high niche in
> world
> literature." But maybe not. To me it sounds like it's saying,
> "Well, the
> hippies screwed around with it, but NOW, NOW WE HAVE it to place on
> the
> golden podium with our MORE REFINED tastes!"
>
> Yes, it's great literature. I agree. Even that older Hilda Rosner
> translation (you know this version, it's a blue mass market
> paperback?)
> makes you FEEL literature at its best in the book. But isn't
> "G"reat
> "L"iterature also a sense of spiritual awakening on some level?
> Maybe it's
> just me, but I've never been interested in anything (especially
> poems) if
> I'm not TORN OPEN! Of course you have to be willing to be torn
> open, I

> think, but, if you are willing, the right thing meaning the CAPABLE
> thing
> can, and will.
>
> Also, in my opinion, to say that Siddhartha is not showing how
> DEFIANT you
> must be to achieve grace, then it is to say you don't really GET the
> story
> as it could be for your life. (I mean, Siddhartha told The Buddha
> to FUCK
> OFF essentially, like my mother's people told their own elders to
> do!)
> Hesse created an allegory for the Soul. And I say "S" Soul as in a
> collective BUT individual path(s).
>
> So I say HELL YES THE HIPPIES! They weren't perfect, of course, but
> neither
> was Siddhartha, of course. Nor are we meant to be perfect, at least
> I hope
> we aren't meant to be, because if we are we're in trouble!
>
> CAConrad
> <http://PhillySound.blogspot.com>
>
>

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158. **Thomas savage**

Re: on poets writing novels

Fri 4 Apr 2008

I saw Alexandra, too. I liked it but expected more from the reviews. Still, it was nice seeing the great Russian opera singer of long ago, Galina Vishnevskaya, acting. No singing, of course. Only Chaliapin could sing at what must now be her age. The camera treated her a bit too much like the monument to art her life has been which was at odds with the character she was playing. Nevertheless, as I said, I enjoyed this movie. Regards, Tom Savage

"steve d. dalachinsky" <[REDACTED]> wrote: russian ark sakorov just saw his new film anti-war called alexandra
see his madame bovary it's a killer
and there are a few other great ones
kafka camus juiced me up

On Thu, 3 Apr 2008 03:16:30 -0700 Jim Andrews writes:

> some novels i've read have been as important to me as the story of
> life and the mind.
>
> still, it isn't hard to understand the resentment of some poets
> toward the novel. not so much the novel as the dominance of story,
> and certain types of stories, at that, in western language art. to
> the point where one begins to just abhor story of any kind. more art
> propaganda! more product! more gag me with a spoon!
>
> until the right one comes along, of course.
>
> it's said that we understand our lives in stories. that story is
> crucial to our making sense of ourselves and the world. dunno. to
> me, there's a lot of blather leading up to some good moments. cut to
> the frickin chase. no, hold on, that's a story metaphor. car chase?
> forget the chase. cut to the sex scene. cut to the illumination. cut
> to the revelation. cut to the good stuff. then cut it together. then
> cut it up. cut it up and together so it's like the one line story
> the poet told the king that caused him to give up the throne and
> wander as a seeker the rest of his days.
>
> best movie i've seen in a long time was 'a russian ark'. no cuts at
> all, actually. not one. i woke up on the couch and there it was on
> tv. didn't know what it was, who made it, or anything. but it led me
> through a vision of russian history and art that was brilliant,
> disjunctive, time travelling, yet without a cut, seamless.
> disjunctive yet seamless. the story of a people told as a walk
> through the hermitage, through its art, but also as a walk through
> history. yet as in a dream. such a dream.
>
> cut.
>
> ja
> <http://vispo.com>
>
>

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159. **David Chirot**

Play It Again, Sam (Re-enactments, Part One) - Errol Morris - Zoom - New York Times Blog

Fri 4 Apr 2008

<http://morris.blogs.nytimes.com/2008/04/03/play-it-again-sam-re-enactments-part-one/index.html?th&emc=th--->

Excellent investigation into the nature and use of reenactments in documentaries, and the will to believe--or willing suspension of disbelief-- playing a large role in the perception of a "photographic reality" and the mind's perceptions of "reality" in memory, history, reconstruction----- Morris begins with an example from his harrowing film The Thin Blue Line--

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160. **ALDON L NIELSEN**

Re: Epigramitis: 118 Living American Poets

Fri 4 Apr 2008

I love that poem --

I guess my rephrasing of the question is a little less clear apart from the post I was responding to at the time -- the puzzle, at least for me, is in the reading -- what is being said about the subject in such a case? for example, though a post not a poem -- I suggested here that a book and its author might be a hoax -- most readers of this list would know instantly that I had to know neither was a hoax -- there appears to have been a difference of opinion on how to read my suggestion. Some thought that by suggesting the book and its author might be a hoax I was thereby dismissing both -- I, of course, would never do such a thing.

On Fri, Apr 4, 2008 12:11 AM, Jason Quackenbush <[REDACTED]> wrote:

On Apr 3, 2008, at 9:54 AM, ALDON L NIELSEN wrote:

So that the real question turns out to be, what do we make of an assertion in a poem whose author had to have known that it wasn't true?

i think that's a very real question. i attempted to answer it in a poem once. you can read that poem here if you like: <http://>

themselves and set the terms of use for their works. Artmob hopes that a spirit of fair dealing will assist in getting artistic materials out of shoeboxes and filing cabinets and into the world where they belong. bpNichol.ca is Artmob's pilot project.

Please explore and enjoy!

<http://www.bpnichol.ca>

best, Lori Emerson

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162. **Alan Sondheim**

First Session

Fri 4 Apr 2008

First Session

- codework not programmed with a computer no longer turing machinemachine dissemination concept be might useful for talking about distributed computing and networkingnetworking universality. of embedded universality in the the- 2 types writing programming or already code existing using existingof is machine something you can buy machinic non-machinic take terms practices more coding nuanced could view what ought to ripping things out context / technology -- important practical reasons maintain info where And it finally, has whether essential limits not, entire Assume distinct Derrida, Grammatology, corrected ed. Every system constructs Kate Hales, as cultural practice Writing applied grammatology arguable mezangell addresses any sense real field covered by large-scale systems designed perform from have linkage. different motivation generative happening culturally well (mashup culture) inscription, we're quite there incorporating elements many other places legacy software machines we mez speaks heart mind codework? note 7 long attribution done coding? particularly poet enacts language admits range possible treatments prgrams restriction tool suddenly human culture starts acting ways cybernetic program will writing. come yet

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163. **Steve Tills**

Siddhartha, in defense of Baby Boomers

Fri 4 Apr 2008

The hippies, "the stinking hippies," and such...

Sonoma County, where I lived for 17 years and, largely, developed a good deal of the most enduring parts of my personality and worldview was, to be sure,

one of the country's most primary centers of "Hippie culture." I arrived there in 1982 - partially because a trustworthy and wise sociology professor from undergraduate school said "you belong in Northern California" and another mentor, a Gestalt Therapist, turned me on to a very fine humanistic psychotherapy training institute out in Bodega, near the coast, where I went to study to become a therapist. Within a few months, I met and started a wonderful relationship with another budding hippy, or "neo-hippy," as we called ourselves, knowing that we were one generation younger than the 60's generation that we looked up to and emulated. E. was in fact the daughter of a very well established and so-called "conservative" poet from Southern California, Robert Mezey, whom I met when E. and I hitchhiked from Oakland to Baja in 1983 and stayed at his house in Pomona along the way. It wasn't until I met David Bromige in 1984 that I really took an interest in "poetry," per se. Although I had minored in English in undergraduate school, I preferred novelists and prose and philosophy and psychoanalytics and such, but then David and his pals the L-A-N-G-U-A-G-E writers seemed to be writing "stuff" that was combination of all the above, AND MORE, and their "poetry" really appealed to the intellectual side of me that was developing at the time and mostly restricted to the Existentialists, Existential/Humanistic Psychology/Psychotherapy theorists, Henry Miller, and a handful of other philosophers.

David was living in Santa Rosa at the time, not Sebastopol, where he and his wife Cecelia reside now, but he had lived in Sebastopol in the early 80's, I think, too. I bring up "Sebastopol" because it's one of the coolest places for "hippies." It's one of the areas, like Cazadero about 15 miles further up the coast and out in "the hills," where the original "hippies" originally began settling when they came up from San Francisco ("the Haight") and Berkeley and Oakland in the early 70's. Oh, they came up to Marin County, and they went further north, up to Mendocino County, too, but Marin is so darn expensive and "upper class" (except out in Fort Reyes and Stinson Beach and Bolinas, where poets Kyger and Grenier and Ratcliffe live), and it's always more convenient for me to associate "the hippy culture" with quite modest economic means, whereas Marin has so many rich people and so much "materialism," but some hippies "get rich," too, so what's the use of dividing everybody up into neat and tidy categories they cannot ultimately fit into. Just the same, I'll do it anyway - Sebastopol became one of the major migration centers for the hippies, and I'm sure that half the town remains even today the home of hundreds and hundreds of first generation and second generation hippies.

Coming from western New York, studying under 60's generation humanistic psychology and sociology teachers in Florida, still didn't prepare me for all the counter-culture customs and mores that E. turned me on to in the early 1980's,

but I caught on fairly quickly. I'm refering to the nudity, particularly. I was already strict "vegetarian," in fact a vegan, from my Gainesville, Florida, Hogtown Grainary "co-op grocery store" days. But I caught on fairly quickly. That is, I got used to picnics out in Two Rock (some folks familiar with David Bromige's poetry might know his book *The Two of Rocks*) up on the hill and the swimming pond there wearing nothing but our bathing suits, and going to public baths, or "spas" and hot tubs, naked in public, and once even attending a real neat birthday party where everybody, a whole bunch of "hippies" who lived up in the hills above Santa Rosa, where all the men and women were in their birthday suits, and the thing is that ya had to learn how not to get an erection, and though luckily there was a pool ya could quickly jump into when you'd been maybe sneaking peeks and thinking certain "I'm not a full-fledged hippy and therefore don't get this naturalism thing exactly just yet" kinds of thoughts.

I'm not so sure that it takes any more courage to "write poems" than it takes to be the only person to decline to take clothes off at a birthday suit birthday where you're the only who doesn't strip down while 20 others are all naked and "showing off" their "lack of Uptightness," like the one attractive, shy or reserved woman who stayed fully clothed that afternoon or the equally reserved black man who was the only non-white there. I'm not so sure that it takes any more courage to write poetry than it takes to write the kinds of novels that Henry Miller wrote or the kind of literary criticism that Kate Millet wrote. I'm not so sure that it takes more courage to write "experimental poetry" than it takes to write the kind of poetry that Robert Mezey has written, or that he and Stephen Berg included in their anthology *Naked Poetry* that I still have and should return to E. someday. I'm not so sure that it takes any more courage to write any kind of poetry than it takes to break any kind of life script that might shackle a given individual's spirit or psyche, and that includes scripts prescribing that that person "stay poor," live in poverty, not write a commercially successful Children's book or cookbook or movie script, or avoid any kind of activity that could be termed "materialistic."

I used to, though. And I can certainly relate to most all "counter-culture," "hippy," anti-materialist values. It's to those kinds of values that I have subscribed, myself, for the most part. But there are people who can get all mixed up and very hurt believing that they are "not OK" if they aspire to break ideals and seek improved material and economic security. Or dare to write a novel.

Personally, if I had it to do all over again, and with the proverbial "what I know now," I wouldn't change much of the "neo-hippy" thing that I took to after finishing undergraduate school in 1979 and read *The Electric Koolaid-acid Test*, Abbie Hoffmann and Ken Kesey and Timothy Leary and Tom Robbins, and ate lots of mushrooms in the mushroom capital of the East (Gainesville,

Florida, where we used to sneak onto ranches and farms and fill entire grocery sacks with the things back in 1980) and went to California, where I learned that I did indeed "belong." But I'd goddamn have gotten a lot more aggressive (where "aggressive" has the positive connotation that Fritz Perls gives it in Ego, Hunger, and Aggression) in regard to gaining for myself a bit more "material security," too. There's nothing remotely wrong about choosing non-materialistic lifestyle and values a la Thoreau or Hesse's romanticized Siddhartha or "the Hippies," including the ones who used to live in teepees out at the commune in Two Rock that E. took me to in the summer of 1982, but, personally, if I myself had it to do all over again, I would not shun money and the means to obtaining it nearly so smugly as I did back then. No, if I had it to do all over again, I'd gain some of the material things and "status" and financial security that I shunned 25 years ago. Why? Because it's still the same game. Whether you can fit your entire life's material possessions into a 6' by 10' storage unit on Santa Rosa Avenue or you own three houses, two as income properties, and one big enough for your kids to have their own rooms before you send them to college you'll help them pay for, it's still going to be your "counter-culture values" versus George Bush's or Sean Hannity's values. They're still going to force you to "compete against" them for what you want for the world as opposed to what they want for the world, so why subscribe to such awful financial insecurity that you cannot even afford good legal aid if they use their control of government to fight you if you protest them, commit civil disobedience, become a whistle blower, or otherwise try to sabotage or resist some project, corporation, institution, or henchmen of theirs.

I am certain that a fellow like George Soros has done just as much or more than most poets have to substantially fight or resist injustice and inequality and crap politics and "evil."

I am not sure that any poetry could have influenced me more than Henry Miller influenced me when I was a teenager and ached like crazy to escape small town, lower middle class, western New York "culture" and lack thereof.

I am not sure that half the most "radical" poets in the country are any more "open-minded," "compassionate," "wise," "generous," or "revolutionary" and "effective" than many of the psychotherapist practitioners and theorists that I have met or read in my lifetime. In most case, the latter persons have seen and understood and resolved "conflicts," "intolerances of ambivalence," "contradictions," and "splits" between subject and object(s), person and "others," self and "world," that pomers only write "about," that in fact often pomers would prefer to "romanticize" or use as means to creating aesthetic objects than actually change. Such splits and mental/psychodynamic/mind-body/self-world phenomena are "the juice" many pomers use to actualize their artistic potentials even if that juice may possibly kill them or if it in fact

obstructs or retards progress in the evolution of the collective unconscious (evolution of the human species' consciousness).

In most cases, there is NOT such a big split between "pomers" and, say, these psychotherapy pioneers and others who cannot tell the difference between a so-called truly transformational "experimental" poetry and a School of Quietude poetry. In most cases, they're essentially the same folks, but I dare say it loudly and confidently, however crudely and awkwardly, that many a non-pomer in the world today can see through and soften the arrogance that our radical poets foist upon the world more readily than our radical poets' verses will ever genuinely change the social and anti-social fabrics and weltanschauungs that keep most of the world's human population in economic and psychological chains and most of the animals and plants in danger of becoming extinct.

Oh, that reminds me, anybody out there enamored of msnbc.com's _Countdown_'s Keith Olberman in the last year or so for his "radically" "progressive" opinionating and Bush Administration deconstructing/dismantling notice that he, along with his colleagues Chris Matthews and Dan Abrams and David Gregory and Andrea are mostly "preaching to the choir" these days, NOT in fact doing what is genuinely required - slowly but surely actually changing the mindsets of the staunch right-wing believers who "can be changed," can be "reached," but NOT by all of us, and Keith and Gang on msnbc.com, and others at moveon.org and additional "progressive" organizations "ramming progressives' values and mindset down their throats," but only by more subtle means of teaching them to, for example, experience "Disgust" that would eventually have them throwing up what FOX News indoctrinates them with? What I'm saying is that Keith Olberman has consistently and courageously and brilliantly railed against the real evildoers in the world for 2-3 years now, but lately even _Countdown_ is becoming just "big business" and preaching to the choir, persuading people "who already get it" that Bush and most all right wing and most republican trash IS the trash and the lies that they are. But NOW, to get at the folks who most need to be turned on to alternative critical thinking and small changes in their mindsets, more subtle and compassionate and "intelligent" "rhetorics" must be employed, new seeds have to be planted, etc. Keith and Gang are just preaching to the choir. What does this have to do with "poetics?" Maybe nothing. And I'm sure a lot of folks don't pay much attention to the loud political concerns that I obsess about, perhaps uselessly and stupidly, but I do think that EVERYBODY is doing something to heal the world we've fucked up big time of late, and I think that Keith and Chris and the gang there at msnbc.com are on the same side most of us at the Poetics Forum are on. Ditto the folks at moveon.org (which also includes quite a few of us, I'm sure) and other organizations. Well, I think that Keith and Chris and Dan and Andrea there deal in "words" and language, and basically need our help.

Maybe they'll never be "as radical" as we are, but they have a more significant effect, don't they, and we should help them avoid making the mistakes we make - including thinking we're the only ones who know about suffering and how to lessen it (when in fact some of us merely make a commodity out of it, suffering, and, ironically, probably work harder at increasing it, so as to have more of it to sell as "poetry" and poming).

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

From: UB Poetics discussion group [mailto:] On

Behalf Of CA Conrad

Sent: April 3, 2008 7:39 AM

To:

Subject: Re: ON poets writing NOVELS (OH! it pains me to write those words!)

Allen, OK. And YES.

LET ME BE HONEST about something I hadn't mentioned earlier. I FIRMLY BELIEVE the poets I have known in the past (most of them at least) who turned to novels did so because of MONEY and because of READERSHIP. Or wanted to be LOVED MORE or something. (poets who NEED that much LOVE are

always trouble!) Poetry wasn't getting that for them, and on many levels they were dissatisfied. And I LOATHE this behavior because I think it takes courage to write poems, TO NOT GIVE A FUCK that it's not making you money, or whatever it is you WANT.

In the end it's a very sincere, pissed off way I had entered this discussion! I want the poets I have Loved to not want such nonsense from this world! I hate when I find out I have cowards for friends! I'd rather my family were cowards than my friends frankly. But I DO actually find most novels a tedious thing to approach, besides these other reasons.

In some cases it's for very different reasons that some poets write novels, like my friend Magdalena Zurawski, who turned to fiction for reasons more complicated than the above mentioned ones, but they're not my reasons to explain. Magdalena, who is one of my ABSOLUTE favorite people on earth has SLAVED over her novel THE BRUISE for seven LONG years and as I've said

before, it's an epic poem to me. It's a poem. When I read it (and I've been reading it for years as it comes out of her) her poems WHICH I HAVE ALWAYS LOVED are there, are in it, this, this thing she calls a novel. A NOVEL! I will say NOOOOOOVEL slowly in a mirror a thousand times and it still makes no entrance.

If I MUST read a novel it usually needs to be a poet's novel. I guess.

Poems are my life in every way, everyday, and I no longer mean poems I'm reading but hearing-feeling-seeing-smelling them on the streets, unwritten, sometimes better left unwritten.

Sarah, Patchen's Journal of Albion Moonlight is not a novel? See, you're getting us into the PAINFUL task of figuring out what a novel is, and I don't know how to have that discussion. I DON'T WANT TO HAVE THAT DISCUSSION LIKE MY "STRAIGHT" WOMAN FRIEND WHO IS TERRIFIED SHE IS A LESBIAN

BUT NEVER SAYS SO AND what can I do about that? If I ever write a novel I will title it SARAH DON'T HATE MY MARIGOLDS!

Sarah, DON'T HATE MY MARIGOLDS! Well, you like 1 percent of them anyway.

Ah, fuck it, I don't care if you hate them, as they probably don't like you either!

JUST kidding, I think.

CAConrad

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Date: Thu, 3 Apr 2008 08:48:14 -0500

From: John Cunningham <[REDACTED]>

Subject: Re: Siddhartha, in defense of Baby Boomers

To limit oneself to discussing only one of Hesse's books is unfortunate.
What about The Glass Bead Game (otherwise known as Master Ludi), or
Steppenwolf, Journey To The East or his numerous other masterpieces - =
all

devoured by the Hippies along with their electric koolaide which was a =
true
acid test of fine literature.

This discussion reminds me of the discussion had in the late 60s when =
Miles

Davis released his Bitch's Brew or when Ornette hired James "Blood" =
Ulmer on

guitar and the jazz world watched sadly as fusion took control. The only
artist during that period who didn't sell out was Coltrane - perhaps =
that's

why a church was consecrated to him in San Francisco. And yet, one can
listen to Weather Report or the Mahavishnu Orchestra at times without
cringing provided one does not think about what could have been had many =
of

these artists who had started out in avant garde jazz (Chick Corea being =
a

prime example with Circle) continued along this road. However, having =
said

that, it=92s the ones who entered the jazz scene at the time of =
transition

that I most respect as they did create some fine music and, because of =

their

late entry, could not be considered sell-outs.

Just a thought.

John Cunningham

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

From: UB Poetics discussion group [mailto:] =

On

Behalf Of CA Conrad

Sent: April 3, 2008 8:05 AM

To:

Subject: Siddhartha, in defense of Baby Boomers

Yes, I'm about to talk about a novel, which is ridiculous considering =
how

much I've recently railed against them on this List, but, I feel I have =
to

in this case.

An old friend told me about Susan Bernofsky's new translation of Hesse's
Siddhartha, saying it's amazing, actually, she said it's "sublime!" The
link she sent me was from Barnes and Noble, and there's a descriptive =
tag on

the website under the book which reads, "Once the preferred marching =
song of

'60s hippies, Hermann Hesse's *Siddhartha* has returned to its rightful =
high

niche in world literature."

When I was in college (the very same semester I was not so politely =
asked to

leave) we read it for a literature class. One of my mother's stinking
hippie friends had already turned me onto the book years before I was in
this class. It had changed my young life, and I was happy to share that =

a
few years later in college with my seemingly indifferent classmates. =
The
professor was a crabby old guy who HATED hippies, so my original =
experience
with the book didn't go over well. He said something like, "THE HIPPIES =
HAD
NO IDEA WHAT THEY WERE READING! HESSE IS ART!" (Some of my
classmates
asked later if my mother could score them some acid.)
I argued that my mother's generation (stinky or NOT!) REALLY DID get it,
REALLY GOT IT as a matter of fact because THEY were the ones to take
CENTURIES of layers of oppression by the balls and RUN INTO THE
DARKNESS =
to
reinvent the world! The generation who gave us Civil Rights, the =
Women's
Movement, and Stonewall, and an awareness of FOOD and the environment, =
and,
frankly, with all of this, at its core, a bright, magnificent epiphany
of how EVERYTHING can change! My argument was lost on my snobbish =
professor
who wanted to discuss the nuances of the lines, not the spiritual flux, =
THE
AWAKENING! And then I pointed out what I thought to be the obvious, =
which
was that to talk about the lines was to talk about the TRANSLATION of =
the
lines, not the original German, which only derailed his plans further, =
and
pissed him off further. But, it's true, right? Anyway, who cares!

I bring all of this up because I FEEL a bit of that snobbishness in this Barnes and Noble descriptive tag for the book's latest translation. =
MAYBE
I'M WRONG, it's possible I'm conflating memory with the tag's intent. =
But,
still, it feels kind of snobbish. It feels similar to the words of my =
old
professor who is probably dead by now. Of course IT COULD mean that the =
new
translation is what raises the book "to its rightful high niche in world literature." But maybe not. To me it sounds like it's saying, "Well, =
the
hippies screwed around with it, but NOW, NOW WE HAVE it to place on the golden podium with our MORE REFINED tastes!"
Yes, it's great literature. I agree. Even that older Hilda Rosner translation (you know this version, it's a blue mass market paperback?) makes you FEEL literature at its best in the book. But isn't "G"reat "L"iterature also a sense of spiritual awakening on some level? Maybe =
it's
just me, but I've never been interested in anything (especially poems) =
if
I'm not TORN OPEN! Of course you have to be willing to be torn open, I think, but, if you are willing, the right thing meaning the CAPABLE =
thing
can, and will.
Also, in my opinion, to say that Siddhartha is not showing how DEFIANT =
you
must be to achieve grace, then it is to say you don't really GET the =
story
as it could be for your life. (I mean, Siddhartha told The Buddha to =

FUCK

OFF essentially, like my mother's people told their own elders to do!)

Hesse created an allegory for the Soul. And I say "S" Soul as in a collective BUT individual path(s).

So I say HELL YES THE HIPPIES! They weren't perfect, of course, but = neither

was Siddhartha, of course. Nor are we meant to be perfect, at least I = hope

we aren't meant to be, because if we are we're in trouble!

CAConrad

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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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164. **Ryan Daley**

Re: Epigramitis: 118 Living American Poets

Fri 4 Apr 2008

Aldon,

I call anything that posits an opinion based on one or two passages dismissive. I called your email dismissive because labeling anything a "hoax" is journalistic reductivism -- neatly packaged tidbits for easy consumption -- and dismissive in the same way that merely labeling Frey or other "hoaxers" is dismissive in not accounting for the quality of the writing.

My response here was merely to vouch for a book that I've read, and one that you --admittedly-- haven't. I do apologize if my initial response came off as confrontational, I assure you my goal was to defend the book on its own merit, and not to posit any theories as to the author's hyper/reality.

As for the book's longevity. It is a longevity to me, for me, as a reader, that the book continues to affect those subjects and readers that come into contact with it. We will see if this claim remains true.

As to your comment, returning my question of what does aforesaid epigram say about LANGUAGE, it's a good question, and one I felt needed asking for more than merely begging. What situations cause certain poems to exist? Are there parades? Assassinations? Does the currency have to rise and fall for the Emperor of Ice Cream to sit down at a town hall meeting? I think all poetry, all language (all LANGUAGE, too) speaks to me of the world I'm living in. One might say that's even why I read...

-Ryan

On Thu, Apr 3, 2008 at 12:54 PM, ALDON L NIELSEN <[REDACTED]> wrote:

well, there is so much to sort through here that I won't try to address all of it -- I wouldn't call my comment dismissive -- I suggested that the work, and the author, might be a hoax,,,,, which I had thought would alert readers to my own impishness in response -- I have reason to believe Kent exists, but he may well exist for me much in the way that some poet named "Aldon Nielsen" (we may note in passing that no book of poems signed "Aldon Nielsen" has ever appeared, though there are five books of poetry that have been published by the guy this seems to refer to) will exit for readers of EPIGRAMITITIS.

yes -- truth some times be damned/sometimes not -- there is not time today to get into the philosophical questions around truth and poetry -- but let's say for the moment that the majority of readers will probably judge a claim within a poem such as "there is no emperor but the emperor of ice cream" differently from such a statement as "Not a single Language poet has said a single word about Will Alexander." I'm not sure how to read your question, "what about the Will Alexander epigram is false" in light of what you say leading up to that question. It's a line that would strike most people who note that Alexander was published by Messerli as odd on its face. I suppose some may choose not to count Messerli as a Language poet, for all I know Messerli himself doesn't claim to be a language poet, but that aside, the epigram makes a demonstrably untrue remark -- a quick google, for just one instance, will bring you to this:

*"I take great heart to read the writing of Will Alexander, a poet whose concerns seem almost obsessively personal. I don't know the man and so have no sense if he is conscious as to what a major *political* claim he is making in staking out this territory for himself. The fact that he is*

publishing so widely is hopefully a sign that conditions spelled out by that little table above might be open to change in the future. "

That's Ron Silliman, who I think most readers of the epigrams would take for a Language poet.

So that the real question turns out to be, what do we make of an assertion in a poem whose author had to have known that it wasn't true? which in turn gets us back to your more intriguing question, what does the epigram's falsehood suggest about both its subject and the Language poets? Well, I'd like to hear your answer to your own question . . .

No, this doesn't belong in the bin alongside Holocaust survivors raised by wolves -- but I'm not at all clear why you would toss the non-native American housewife who did not run with the Crips in the bin while rescuing the epigrams -- if that hoax memoir is worthy literature, isn't it still worthy literature once you know it's a hoax?

and you'll have to explain for me how the "longevity" of a book published last year redeems it . . . You've got me scratching my head over that one --

I think the Epigrams are every bit as good as the poetry of the Spectra poets, which I did not throw in any bin and still occasionally read --

*On Thu, Apr 3, 2008 11:31 AM, *Ryan Daley <[REDACTED]>* wrote:*

Aldon,

I've read Epigramitis. It's quite an extraordinary book. Centuries from now, perhaps we'll be remembered in the way that we are read about. To mimic Catullus seemed to be Johnson's idea here, truth be sometimes damned, sometimes not; and in the process, to rescue the idea of the epigram. The idea of these epigrams, and indeed, their goal, seems to be wit rather than truth. I can't say that I would use real, living people as my subjects were I to publish something similar, but the result here is interesting, and I'm quite sure that the best result cannot possibly be roundly dismissing the

work and writer. Certainly this doesn't belong in the bin with Holocaust survivors raised by wolves and gun-toting Native American suburbanite moms.

So what redeems this work? Its effect, its longevity, its referentially dense and rich dictionary-like quality, to name a few. I was thrilled reading this, asking myself, "Is this true? Did Poet X really do that?"

Unbelievable as it may seem, I didn't believe most of it. I tend not to believe most of what I read. I sought many of the answers to other questions: what about the Will Alexander epigram is false? Moreover, what does the Alexander epigram's falsehood suggest about both its subject and the LANGUAGE poets? It's interesting to see the duality of focus, the meta-reference that we don't get from modern fiction. The truth being implicit in most novels, the characters are false, and the reader can make out the difference. Johnson has turned the circus tent on its bum. No longer can we be safe in imagining that certain fates don't befall real, living people. We are left with shuffling through tabloidal gems, some true, some less true, some false. Using falsity as a basis for dismissal of such a rich and provocative reversal of our standards of "fact" and "truth" seems as if we're setting ourselves up to be duped by lesser daring and wit.

-Ryan

On Wed, Apr 2, 2008 at 11:31 AM, Aldon Nielsen <[REDACTED]> wrote:

A friend just sent me the URL for a description of this book, which, I must confess, had escaped my attention when it was published last year. I find that I am one of the fortunate 118, but also find the illin' epigram under my name utterly incomprehensible. I'm not at all sure why Kent Johnson bothered to include me, unless it was his odd way of thanking me for bothering to inquire of him whose permission I should seek prior to publishing a previously undiscovered sheaf of Yasusada poems that had come into my possession.

While I am not at all sure what to make of this thing, I note that it is replete with demonstrably false claims, such as : "Not a single Language poet has ever said a single word about Will Alexander. " -- So I suspect that this book, perhaps Kent Johnson himself (if you click on his name at the Amazon listing for the book, it takes you to a series of volumes on model railroads) is another hoax.

<>

"I stand corrected, like a bishop of the obvious."

--Robert Kelly

[Fax]

[illegible]

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

██████████

165. **ALDON L NIELSEN**

Re: Epigramitis: 118 Living American Poets

hmmmm . . . upon reading the first few Yasusada poems that I caught in print, I speculated that it was a hoax (and assumed the editor was in on it) -- I obviously had not read the whole -- I didn't think I was thereby dismissing it -- I did think I was thereby assigning it to a much beloved genre --

Epigramitits, which I have since read all of, does indeed appear to posit opinions often based on one or two passages of work that Kent clearly has not read much of -- so I guess that makes it journalistic reductivism -- I don't think that labeling something a hoax has anything to do with making any judgment about the quality of the work -- THE AUTOBIOGRAPHY OF AN EX-COLOURED MAN was published with no author's name attached and was, as event, something of a hoax, and it is also one of the greatest works of 20th century American Literature -- REPORT FROM IRON MOUNTAIN was entirely a hoax but was also extremely well done and sparked crucial debates about defense policy and the economy --

I had thought that suggesting Kent Johnson was a hoax was sufficient signal that I wasn't exactly writing a book review or rendering a judgment on the writing --

The Aldon Nielsen who appears in EPIGRAMITITIS is entirely a hoax -- so?

On Fri, Apr 4, 2008 12:56 PM, "Ryan Daley" <[REDACTED]> wrote:

>

>

>Aldon,

>

>I call anything that posits an opinion based on one or two passages dismissive. I called your email dismissive because labeling anything a "hoax" is journalistic reductivism -- neatly packaged tidbits for easy consumption -- and dismissive in the same way that merely labeling Frey or other "hoaxers" is dismissive in not accounting for the quality of the writing.

>

>My response here was merely to vouch for a book that I've read, and one that you --admittedly-- haven't. I do apologize if my initial response came off as confrontational, I assure you my goal was to defend the book on its own merit, and not to posit any theories as to the author's hyper/reality.

>

>As for the book's longevity. It is a longevity to me, for me, as a reader, that the book continues to affect those subjects and readers that come into contact with it. We will see if this claim remains true.

>

>As to your comment, returning my question of what does aforesaid epigram say

about LANGUAGE, it's a good question, and one I felt needed asking for more than merely begging. What situations cause certain poems to exist? Are there parades? Assassinations? Does the currency have to rise and fall for the Emperor of Ice Cream to sit down at a town hall meeting? I think all poetry,

all language (all LANGUAGE, too) speaks to me of the world I'm living in. One might say that's even why I read...

>

>-Ryan

>

>

>

>On Thu, Apr 3, 2008 at 12:54 PM, ALDON L NIELSEN

<<[<https://webmaillite.psu.edu/webmail/blankle.html#>>](https://webmaillite.psu.edu/webmail/blankle.html#) wrote:

> >

>

>well, there is so much to sort through here that I won't try to address all of it -- I wouldn't call my comment dismissive -- I suggested that the work, and the author, might be a hoax,,,,, which I had thought would alert readers to my own impishness in response -- I have reason to believe Kent exists, but he may well exist for me much in the way that some poet named "Aldon Nielsen" (we may

note in passing that no book of poems signed "Aldon Nielsen" has ever appeared,

though there are five books of poetry that have been published by the guy this seems to refer to) will exit for readers of EPIGRAMITITIS.>

> >

>yes -- truth some times be damned/sometimes not -- there is not time today to get into the philosophical questions around truth and poetry -- but let's say for the moment that the majority of readers will probably judge a claim within a poem such as "there is no emperor but the emperor of ice cream" differently from such a statement as "Not a single Language poet has said a single word about Will Alexander." I'm not sure how to read your question, "what about the Will Alexander epigram is false" in light of what you say leading up to that question. It's a line that would strike most people who note that Alexander was published by Messerli as odd on its face. I suppose some may choose not to

count Messerli as a Language poet, for all I know Messerli himself doesn't claim to be a language poet, but that aside, the epigram makes a demonstrably untrue remark -- a quick google, for just one instance, will bring you to this:>

> >

>"I take great heart to read the writing of Will Alexander, a poet whose concerns seem almost obsessively personal. I don't know the man and so have no

sense if he is conscious as to what a major political claim he is making in staking out this territory for himself. The fact that he is publishing so

widely is hopefully a sign that conditions spelled out by that little table above might be open to change in the future. ">

>

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>

>That's Ron Silliman, who I think most readers of the epigrams would take for a Language poet.

>

>

>So that the real question turns out to be, what do we make of an assertion in a poem whose author had to have known that it wasn't true? which in turn gets us back to your more intriguing question, what does the epigram's falsehood suggest about both its subject and the Language poets? Well, I'd like to hear your answer to your own question . . .

>

>

>No, this doesn't belong in the bin alongside Holocaust survivors raised by wolves -- but I'm not at all clear why you would toss the non-native American housewife who did not run with the Crips in the bin while rescuing the epigrams

-- if that hoax memoir is worthy literature, isn't it still worthy literature once you know it's a hoax?

>

>

>and you'll have to explain for me how the "longevity" of a book published last year redeems it . . . You've got me scratching my head over that one --

>

>

>I think the Epigrams are every bit as good as the poetry of the Spectra poets, which I did not throw in any bin and still occasionally read --

>

> >

>>

> >

>

>

>On Thu, Apr 3, 2008 11:31 AM, Ryan Daley

<<[>> wrote:](https://webmaillite.psu.edu/webmail/blankle.html#)

>>

Aldon,

>

>I've read Epigramitis. It's quite an extraordinary book. Centuries from now, perhaps we'll be remembered in the way that we are read about. To mimic

>Catullus seemed to be Johnson's idea here, truth be sometimes damned,

>

>sometimes not; and in the process, to rescue the idea of the epigram. The idea of these epigrams, and indeed, their goal, seems to be wit rather than truth. I can't say that I would use real, living people as my subjects were

>

>I to publish something similar, but the result here is interesting, and I'm quite sure that the best result cannot possibly be roundly dismissing the work and writer. Certainly this doesn't belong in the bin with Holocaust

>

>survivors raised by wolves and gun-toting Native American suburbanite moms.

>

>So what redeems this work? Its effect, its longevity, its referentially dense and rich dictionary-like quality, to name a few. I was thrilled

>

>reading this, asking myself, "Is this true? Did Poet X really do that?"

>Unbelievable as it may seem, I didn't believe most of it. I tend not to believe most of what I read. I sought many of the answers to other

>

>questions: what about the Will Alexander epigram is false? Moreover, what does the Alexander epigram's falsehood suggest about both its subject and

>the LANGUAGE poets? It's interesting to see the duality of focus, the
>
>meta-reference that we don't get from modern fiction. The truth being
>implicit in most novels, the characters are false, and the reader can make
>out the difference. Johnson has turned the circus tent on its bum. No longer
>
>can we be safe in imagining that certain fates don't befall real, living
>people. We are left with shuffling through tabloidal gems, some true, some
>less true, some false. Using falsity as a basis for dismissal of such a rich
>
>and provocative reversal of our standards of "fact" and
>"truth" seems as if
>we're setting ourselves up to be duped by lesser daring and wit.
>
>-Ryan
>
>On Wed, Apr 2, 2008 at 11:31 AM, Aldon Nielsen
<<[<https://webmaillite.psu.edu/webmail/blank1e.html#>>](https://webmaillite.psu.edu/webmail/blank1e.html#)> wrote:
>
>> A friend just sent me the URL for a description of this book, which,
>> I must confess, had escaped my attention when it was published last
>> year. I find that I am one of the fortunate 118, but also find the
>
>> illin' epigram under my name utterly incomprehensible. I'm not at
>> all sure why Kent Johnson bothered to include me, unless it was his
>> odd way of thanking me for bothering to inquire of him whose
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>> permission I should seek prior to publishing a previously
>> undiscovered sheaf of Yasusada poems that had come into my possession.
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>> While I am not at all sure what to make of this thing, I note that it
>
>> is replete with demonstrably false claims, such as : "Not a single
>> Language poet has ever said a single word about Will Alexander. " --
>> So I suspect that this book, perhaps Kent Johnson himself (if you
>
>> click on his name at the Amazon listing for the book, it takes you to
>> a series of volumes on model railroads) is another hoax.
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>> <>
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>> "I stand corrected, like a bishop of the obvious."

[illegible]

>116 Burrowes >

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>University Park, PA 16802-6200

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> [REDACTED]

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<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<<>>>>>>>>>>>>>

[illegible]

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

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

Aldon L. Nielsen

Kelly Professor of American Literature

The Pennsylvania State University

116 Burrowes

University Park, PA 16802-6200

██████████

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166. Christopher Leland Winks

Re: On Poets as Characters in Novels!!

Fri 4 Apr 2008

The poet Plácido (Gabriel de la Concepción Valdes) has a walk-on part in Cirilo Villaverde's seminal 19th-century novel about slavery in Cuba, *Cecilia Valdes*. José Saramago wrote a novel called "The Year of the Death of Ricardo Reis." José Lezama Lima and Eliseo Diego and Roque Dalton appear in Cuban writer Jesús Díaz's superb novel "Las Palabras perdidas." Diego appears (as "Eliseo Riego Leonardo Padura's detective novel "Máscaras." Reinaldo Arenas puts *very* thinly-disguised poets in his *Pentagonia* cycle of novels (example: Delfín Proust for Delfín Prats, Miguel Barnet for Miguel Barnet). Wallace Thurman does likewise in "Infants of the Spring." I think Aimé Césaire appears in one of the novels by Patrick Chamoiseau -- "Texaco," maybe? François Villon was made into a romantic figure in an operetta (!) by Rudolf Friml (!!), "The Vagabond King." There's Peter Ackroyd's "Chatterton" too.

And doubtless many more.

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

From: Mark Weiss <[REDACTED]>

Date: Friday, April 4, 2008 6:14 am

Subject: Re: On Poets as Characters in Novels!!

To: [REDACTED]

There was also a novel in which a Welsh poet surprisingly like Dylan Thomas is killed by a dentist. Peter Viereck maybe?

At 06:47 PM 4/3/2008, you wrote:

>Thanks, Wystan. Is Reading Room online??

> Just reading Hank Lazar's review/reflection on On Kawara's

> collaborative book on the body and architecture. Be interested in

> the connections you make with Ron and Acker.

>

> Stephen V

>

>

>Wystan Curnow <[REDACTED]> wrote: Stephen,

> Silliman appears in Chapter 2 of Acker's 1978 novel, The

>Adult Life of Toulouse Lautrec.

>I discuss it in an essay. "Autobiography: Does it have a future? Ron

>Silliman's 'The Alphabet' and On Kawara's 'Today Series'", published in

>READING ROOM 1, 2007.

> Wystan

>

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

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

>On Behalf Of Stephen Vincent

>Sent: Friday, 4 April 2008 7:09 a.m.

>To: [REDACTED]

>Subject: On Poets as Characters in Novels!!

>

>Any good suggestions and/or appraisals - from ancient to contemporary??

> I remember Kathy Acker did some - maybe they were wonderfully

>scandalous or may be not intended that way at all - auto/fictional

or

>'real' celebrations and/or satires of sexual encounters with some now

>well known language poets before such bodies were even formally

>identified as such - vaguely remember them as printed in small, stapled

>editions at Kinkos before Kinkos was Kinkos.

>

> Stephen V

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

>

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167. **Rod Smith**

New @ Bridge Street: Stein ed Retallack, Selected Scalapino, Creeley, Selected Moriarty, Sullivan, Filreis, Jameson, Mesmer, Nichols, Mohammad, Kyger, Mackey, Swensen, Wallace, &&&

Fri 4 Apr 2008

An exciting list of titles this month. Ordering & discount information at the end of this post. Bridge Street thanks you for your support!

POETRY & LANGUAGE WRITING: OBJECTIVE AND SURREAL, David Arnold, Liverpool University Press, cloth 200 pgs, \$49.95. From jacket copy: "David Arnold grasps the nettle of language poetry, reassessing its relationship with surrealism and providing a scholarly, intelligent way of understanding the movement. Among the poets whose work is discussed are Charles Bernstein, Susan Howe, Michael Palmer and Barrett Watten."

FLOWERS OF EVIL, Charles Baudelaire, trans Keith Waldrop, 196 pgs, \$16.95. New in paperback. "You worms!"

CHARLES BAUDELAIRE, Rosemary Lloyd, Reaktion Books, Critical Lives, 192 pgs, \$16.95. A brief biographical study of Baudelaire. "Anger seems to have been the main source of his intoxication during these months."

GIRLY MAN, Charles Bernstein, U Chicago, 186 pgs, \$15. New in paper. "That's so cool."

THE SCENTED FOX, Laynie Browne, Natl Poetry Series Selected by Alice Notley, Wave Books, 120 pgs, \$14. "So and so died from 1750 to the present."

FORMS OF YOUTH: 20TH-CENTURY POETRY AND ADOLESCENCE, Stephen Burt, Columbia, cloth 264 pgs, \$35. From the jacket: "Stephen Burt demonstrates how adolescence supplied the inspiration, and at times the formal principles, on which many twentieth-century poets founded their works." Authors examined include Williams, Auden, Bunting, Oppen, Brooks, and Lowell.

SNOW PART / SCHNEE PART, Paul Celan, trans Ian Fairley, Sheep Meadow, 198 pgs, \$19.95. "someone who stabbed himself in you"

JEAN COCTEAU, James S. Williams, Reaktion Books, Critical Lives, 254 pgs, \$16.95. Biography. "The result is a work of calculated voyeuristic fascination as we observe in keyhole detail every movement and twitch of the characters."

INTERVIEW WITH ROBERT CREELEY MAY 1998, interview by BrentCunningham, Hooke Press, 28 pgs, \$10. "I think myth is mouth. That'swhat myth is . . . that's what speech is: myth, what's said."

PSYCHE: INVENTIONS OF THE OTHER, VOLUME II, Jacques Derrida, Stanford, 340 pgs, \$24.95.

COUNTER-REVOLUTIONOF THE WORD: THE CONSERVATIVE ATTACK ON MODERN POETRY 1945-1960, AlanFilreis, UNC PRESS, cloth 422 pgs, \$40. From the jacket: "During theCold War, an unlikely coalition of poets, editors, and politiciansconverged in an attempt to discredit--if not destroy--the Americanmodernist avant-garde. . . . By analyzing correspondence, decodingpseudonyms, drawing new connections through the archives, andconducting interviews, Filreis shows that an informal network ofantimodernists was effectivein suppressing or distorting the postwarcareers of many poets whose work had appeared regularly in the 1930s."

THE BOOK OF MARTYRDOM + ARTIFICE: FIRST JOURNALS AND POEMS1937-1952, Allen Ginsberg, ed Juanita Lieberman-Plimpton & BillMorgan, Da Capo, 524 pgs, \$17.50. New in paper. "Dig the dignity of these buildings."

NEWCOMER CAN'T SWIM, Renee Gladman, Kelsey Street, 106 pgs, \$16.95. "Talk to the sky like that."

AUTOBIOGRAPHY / OUGHTOBIOGRAPHY, Anthony Hawley, Counterpath, 32 pgs, \$10."I plead for edge but come up blurred."

JAMESON ON JAMESON: CONVERSATIONS ON CULTURAL MARXISM, FredericJameson, ed Ian Buchanan, Duke, 278 pgs, \$22.95. "I don't think it'sparticularly important to retain the word 'Hegalian.'"

POETIC OBLIGATION: ETHICS IN EXPERIMENTAL AMERICAN POETRY AFTER1945, G. Matthew Jenkins, Iowa, cloth 264 pgs, \$42.50. From the jacket:"American experimental poetry is usually read in either political or moral terms. Poetic Obligation,by contrast, considers the poems of Louis Zukofsky, Charles Reznikoff,George Oppen, Edward Dorn, Robert Duncan, Susan Howe, and Lyn Hejinianin terms of the philosophical notion of ethical obligation to the Otherin language. Jenkins's historical trajectory enables him to considerthe full breadth of ethical topics that have driven theoretical debatesince the end of World War II."

HUMAN SCALE, Michael Kelleher, BlazeVox, 88 pgs, \$12. "And now there isn't anyone left except them."

NOT VERACRUZ, Joanne Kyger, Libellum, 48 pgs, \$10. "Ok. What's the law?"

BASS CATHEDRAL, Nathaniel Mackey, New Directions, 188 pgs, \$16.95.

CRITICAL WRITINGS, F T Marinetti, ed Gunter Berghaus, trans DougThomson, FSG, 550 pgs, \$20. "Have you ever witnessed a gathering of young, revolutionary anarchists?"

BREATHALYZER, K. Silem Mohammad, Edge, 80 pgs, \$14. "dark energy rules the universe"

A SEMBLANCE: SELECTED AND NEW POEMS 1975-2007, Laura Moriarty, Omnidawn, 220 pgs, \$14.95. "Loss as rest from meaning."

AN AIR FORCE, Laura Moriarty, Hooke Press, 28 pgs, \$10. "Are brands more powerful than governments?"

FLET: A NOVEL, Joyelle McSweeney, Fence, 140 pgs, \$15.

ANNOYING DIABETIC BITCH, Sharon Mesmer, Combo, 122 pgs, \$13.95. Includes the hits "I Miss His Penninsula," "What is Wrong With Our Savior's Wedgie?," "God's Little Weenie," "I Chose the Wrong PowerAnimal," &, of course, "Squid vs Assclown."

BICYCLE DAY, Mel Nichols, Slack Buddha, 32 pgs, \$6. "O infrequent appliance / time has only something to do with you"

PHILOSOPHICAL CHRONICLES, Jean-Luc Nancy, Fordham, 72 pgs, \$16.

BALLAD OF JAMIE ALLAN, Tom Pickard, Flood, 104 pgs, \$14.95. "And kept dangerous company."

IT'S GO IN HORIZONTAL: SELECTED POEMS, 1974-2006, Leslie Scalapino, 248 pgs, U CAL, \$16.95. "It's on the red ball a retina."

GERTRUDE STEIN: SELECTIONS, Gertrude Stein, ed Joan Retallack, U Cal Press, 352 pgs, \$19.95. 72 page introduction by Retallack w/numerous illustrations, selections from across Stein's career, 1905-1936.

PPL IN A DEPOT, Gary Sullivan, Roof, 104 pgs, \$13.95. "POLICEMAN: God, your poetry is so amazing! Especially 'Fantasy.'"

OURS, Cole Swensen, U Cal, 101 pgs, \$16.95. "A garden is a tide."

FELONIES OF ILLUSION, Mark Wallace, Edge, 138 pgs, \$15. ""You're accused of murder."

WALKING DREAMS: SELECTED EARLY TALES, Mark Wallace, Blaze Vox, 108 pgs, \$14. "Nothing anywhere can be avoided." ON SPEC, Tyrone Williams, Omnidawn, 160 pgs, "In brief--psst!-- / not shh!-- "

THE PRESENTABLE ART OF READING ABSENCE, Jay Wright, Dalkey Archive, 80 pgs, \$12.95. "Remove emptiness. / Replace nothing."

POLYNOMIALS AND POLLEN, Jay Wright, Dalkey Archive, 126 pgs, \$12.95.

MUSIC'S MASK AND MEASURE, Jay Wright, Flood, 56 pgs, \$12.95. "All song is bent"

SOME BESTSELLERS:

THING OF BEAUTY: NEW AND SELECTED WORKS, Jackson Mac Low, ed Anne Tardos, U Cal, cloth 460 pgs, \$34.95. THE COLLECTED POEMS OF PHILIP WHALEN, ed Michael Rothenberg, Wesleyan, cloth 872 pgs, \$49.95. CONTEMPORARY POETICS, ed Louis Armand, Northwestern, 395 pgs, \$29.95. DARK BRANDON, Brandon Downing, Grievous Pictures, DVD 116 minutes, \$14.99. THE POEM OF A LIFE: A BIOGRAPHY OF LOUIS ZUKOFSKY, Mark Scroggins, Shoemaker & Hoard, cloth 572 pgs, \$30. AWE, Dorothy Lasky, Wave, 76 pgs, \$14. JESS: TO AND FROM THE PRINTED PAGE, Independent Curators Intl, 112 pgs, \$29.95. DEED, Rod Smith, U Iowa, 88 pgs, \$16. NOTES FROM THE AIR: SELECTED LATER POEMS, John Ashbery, Ecco, cloth 364 pgs, \$34.95. THE MISSING OCCASION OF SAYING YES, Benjamin Friedlander, Subpress, 196 pgs, \$16. ABOUT NOW: COLLECTED POEMS, Joanne Kyger, Natl Poetry Foundation, 798 pgs, \$34.95. IN THE PINES, Alice Notley, Penguin, 132 pgs, \$18. NEXT LIFE, Rae Armantrout, Wesleyan, 80 pgs, \$13.95. THE MIDDLE ROOM, Jennifer Moxley, Subpress, 633 pgs, \$25. BEYOND BULLETS: THE SUPPRESSION OF DISSENT IN THE UNITED STATES, Jules Boykoff, AK Press, 464 pgs, \$21.95. WOMEN, THE NEW YORK SCHOOL, AND OTHER ABSTRACTIONS, Maggie Nelson, U Iowa, cloth 296 pgs, \$42.50. PROSE POEMS, Pierre Reverdy, trans Ron Padgett, Brooklyn Rail/Black Square, 64 pgs, \$15. HORACE, Tim Atkins, O Books, 78 pgs, \$12. COMPLEX SLEEP, Tony Tost, U Iowa, 108 pgs, \$16. ED DORN LIVE: LECTURES, INTERVIEWS, AND OUTTAKES, ed Joseph Richey, U. Michigan, 174 pgs, \$18.95. THRALL, Susan Gevirtz, Post-Apollo, 104 pgs, \$15. JOHN ASHBERRY AND YOU: HIS LATER BOOKS, John Emil Vincent, U Georgia, cloth 196 pgs, \$32.95. WAR AND PEACE 3 --THE FUTURE--, ed Judith Goldman & Leslie Scalapino, O Books, 164 pgs, \$14. SOULS OF THE LABADIE TRACT, Susan Howe, New Directions, 128 pgs, \$16.95. 4 OR 5, P. Inman, interrupting cow, 28 pgs, \$5. TODAY I WROTE NOTHING: THE SELECTED WRITINGS OF DANIIL KHARMS, ed & trans Matvei Yankelevich, Overlook, cloth 288 pgs, \$35. ART AND REVOLUTION: TRANSVERSAL ACTIVISM IN THE LONG TWENTIETH CENTURY, Gerald Raunig, Semiotext(e), 320 pgs, \$17.95. METEORIC FLOWERS, Elizabeth Willis, Wesleyan, 84 pgs, \$13.95. FOLLY, Nada Gordon, Roof, 128 pgs, \$13.95. MY ANGIE DICKINSON, Michael Magee, Zasterlee, 80 pgs, \$12.95. NINETEEN LINES: A DRAWINGCENTER ANTHOLOGY, ed Lytle Shaw, DrawingCenter/Roof, 336 pgs, \$24.95. DAY OCEAN STATE OF STAR'S NIGHT: POEMS & WRITINGS 1989 & 1999-2006, Leslie Scalapino, Green Integer, 208 pgs, \$17.95.

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There are two ways to order: 1. E-mail your order to [REDACTED] or [REDACTED] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [REDACTED] or e-mail w/ yr add, order, card #, & expiration date & we will send a receipt with the books. Please remember to include expiration date.

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168. **Alan Sondheim**
Third Session Second Session
Fri 4 Apr 2008

Third Session

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n4maz!on WHAT MEAN !n4maz!on !T MEAN WHAT UHEN MEAN !T
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169. **Ruth Lepson**

just

Fri 4 Apr 2008

want to alert folks to a reading/presentation by my photographer collaborator
Rusty Crump & I at the Bowery Poetry Club at 4 on Sat., April 19. I'll read some
poems from our book Morphology & rusty will show some slides & talk abt
them, & we'll both briefly share some new things. If you're not preparing a
Passover seder, come on down.

also that christina strong has designed a website for me, ruthlepson.org.

cheers,

ruth lepson

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170. **Lower Manhattan Cultural Council**

This Month: April 2008

Fri 4 Apr 2008

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<http://www.icebase.com/r.pl?dfWEWXjmzB9biyue_305367c4928487d8>

Lower Manhattan Cultural Council

THIS MONTH: April 2008

EVENTS

Open Studio Weekend 2008: April 25, 26, 27

LMCC will open its Workspace Residency studio space to the public for only the second time since the 2007-2008 session began in September. Artists and writers will show work created while in-residence through open hours at the studios, a Saturday afternoon reading and performance followed by a screening of film/video work. RSVP is required for all events!

The Downtown Dinner: May 7, 2008

Celebrate the artistic vibrancy of New York at The Downtown Dinner, LMCC's annual spring benefit, on May 7th on the top floor of 7 World Trade Center. This spectacular evening, which includes a cocktail reception and seated dinner, will feature original performances, commissioned art installations, interactive happenings, and a sale of contemporary art. With stunning 360-degree views of Manhattan as the backdrop, the 2008 Downtown Dinner promises an unforgettable experience. To purchase tickets or to make a donation online, visit LMCC's donation page:

<[https://www.donate.net/donationSelector/basket.asp?](https://www.donate.net/donationSelector/basket.asp?dept_id=632&shopper_id=1111162)

[dept_id=632&shopper_id=1111162](https://www.donate.net/donationSelector/basket.asp?dept_id=632&shopper_id=1111162)> You can also download a printable reservation form here:

<<http://lmcc.net/us/benefits/2008/downtowndinner.html>>

GRANTS

Creative Curricula: Grants for Arts in Education

Creative Curricula makes matching grants for up to \$5,000 to partnerships between schools and teaching artists or cultural organizations. Funding is provided for in-classroom projects that focus on the integrated study of the arts and non-arts subjects developed by collaborating classroom teachers and teaching artists.

Application Deadline: June 3, 2008

Application & Guidelines will be available on the LMCC website on April 14, 2008.

LMCC Hosts Grant Workshops: Seedco Financial ArtBusiness Grants

Seedco Financial will provide matching grants of up to \$2,000 to assist established small and mid-sized nonprofit arts organizations in selected areas of Lower Manhattan with planning costs related to expansion projects. Qualifying neighborhoods include Chinatown, the Lower East Side, and parts of the East Village.

Application Deadline: May 12, 2008

Attending an information session is required. Information sessions will be offered in April by several organizations in downtown locations.

LMCC will host two information sessions at our offices at 125 Maiden Lane in

Lower Manhattan (RSVP required):

Thursday, April 17 at 4pm

Monday, April 21 at 4pm

For more information on this program, contact Edgar Zavala, Senior Program Associate, Seedco Financial, at [REDACTED] or [REDACTED]

RESIDENCY

Open Call for Artists: 2008-2009 Workspace Artist Residency

Deadline: Thursday, May 15, 2008 at 5PM

LMCC is thrilled to announce the Open Call for the 2008-2009 Workspace Artist Residency program. The in-office deadline will be Thursday, May 15, 2008 at 5PM.

Application Guidelines and more details about the program are available [HERE!](#)

SWING SPACE

Bobby Previte's April in New York 2008

@Seaport!: 210 Front Street at Beekman

April 15-19, nightly performances at 8pm

For the second year running, Lower Manhattan Cultural Council and Art of Franza, Inc. present drummer/composer Bobby Previte in five nights of duets with some of his favorite improvisors. This year's collaborators include Jamie Saft, Mike Pride, Ikue Mori, Briggan Krauss, and DJ Olive, while VJ Benton-C Bainbridge floods the space with a stunning video/lighting installation. All performances begin at 8pm. Admission is \$5. For more information click [here](#).

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This e-newsletter is made possible with support from the New York State Legislature, through the support of Assembly Speaker Sheldon Silver, as well as New York State Office of Parks, Recreation & Historic Preservation.

Thank you to all of our supporters! View the full list [here](#).

LMCC receives public funding from the Department of Cultural Affairs, New York City; New York State Council on the Arts; and the National Endowment for the Arts.

LMCC's official media partner: New York magazine

LMCC's official airline partner: Continental Airlines

Lower Manhattan Cultural Council

125 Maiden Lane, 2nd Floor

New York, NY 10038

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Lower Manhattan Cultural Council

125 Maiden Lane, 2nd Floor

New York, NY 10038

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For more information, please visit <<http://www.cooleremail.com>>

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172. **Jeffrey Side**

Review by Andrew Duncan of 'Carrier of the Seed'

Fri 4 Apr 2008

Andrew Duncan has done a review of my poem 'Carrier of the Seed' for Martin Stannard's site, Exultations & Difficulties:

<http://timtim.typepad.com/exultationsdifficulties/>

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173. **Peter Ciccariello**

the conversation

Fri 4 Apr 2008

the conversation / peter ciccariello

<<http://gamm.org/index.php/2008/03/31/the-conversation-peter-ciccariello-2007/>>

at

G A M M M <<http://gamm.org/>>

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174. **Lou Rowan**

Zach Mason, Lou Rowan at Powell's Sunday at 7:30

Fri 4 Apr 2008

Dear Colleagues, Zach will read from his Starcherone Prize-winning, *The Lost Books of the Odyssey*, and Lou from *My Last Days* (Chiasmus) and *Sweet Potatoes* (Ahadada). Please join us for an Oulipan, satirical, lyrical evening at Powell's books on Burnside In Portland. Details in the calendar at www.lourowan.com. thanks, Lou

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175. **Aryanil Mukherjee**

Siddhartha, the film

Fri 4 Apr 2008

Old time Beat pal Conrad Rooks had made a film of the same name after the Hesse novel in 1972.

It was a great film I thought, refreshing and personalized, if not sumptuously innovative, starring Sashi Kapoor and Simi Gerewal, both noted Indian stars of that era. Hemanta Kumar Mukherjee wrote an unforgettable score for the film making good use of classical Tagorian music.

Aryanil

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176. **Mark Weiss**

Re: On Poets as Characters in Novels!!

Fri 4 Apr 2008

Last year I picked up a used detective novel with the ultimate British detective, Geoffrey Chaucer. Seriously. Name of book and author has mercifully left me--it was dreadful.

Mark

At 01:46 PM 4/4/2008, you wrote:

>The poet Placido (Gabriel de la Concepcion
>Valdes) has a walk-on part in Cirilo
>Villaverde's seminal 19th-century novel about
>slavery in Cuba, Cecilia Valdes. Jose Saramago
>wrote a novel called "The Year of the Death of
>Ricardo Reis." Jose Lezama Lima and Eliseo
>Diego and Roque Dalton appear in Cuban writer
>Jesus Diaz's superb novel "Las Palabras"

>perdidas." Diego appears (as "Eliseo Riego
>Leonardo Padura's detective novel
>"Mascaras." Reinaldo Arenas puts *very*
>thinly-disguised poets in his Pentagonia cycle
>of novels (example: Delfín Proust for Delfín
>Prats, Miguel Barniz for Miguel
>Barnet). Wallace Thurman does likewise in
>"Infants of the Spring." I think Aimé Césaire
>appears in one of the novels by Patrick
>Chamoiseau -- "Texaco," maybe? Francois Villon
>was made into a romantic figure in an operetta
>(!) by Rudolf Friml (!!), "The Vagabond
>King." There's Peter Ackroyd's "Chatterton" too.

>
>And doubtless many more.

>
>
>----- Original Message -----
>From: Mark Weiss <[REDACTED]>
>Date: Friday, April 4, 2008 6:14 am
>Subject: Re: On Poets as Characters in Novels!!
>To: [REDACTED]

>
>
> > There was also a novel in which a Welsh poet surprisingly like Dylan
> > Thomas is killed by a dentist. Peter Viereck maybe?
> >
> > At 06:47 PM 4/3/2008, you wrote:
> > >Thanks, Wystan. Is Reading Room online??
> > > Just reading Hank Lazar's review/reflection on On Kawara's
> > > collaborative book on the body and architecture. Be interested in
> > > the connections you make with Ron and Acker.
> > >
> > > Stephen V
> > >
> > >
> > >Wystan Curnow <[REDACTED]> wrote: Stephen,
> > > Silliman appears in Chapter 2 of Acker's 1978 novel, The
> > >Adult Life of Toulouse Lautrec.
> > >I discuss it in an essay. "Autobiography: Does it have a future? Ron
> > >Silliman's 'The Alphabet' and On Kawara's 'Today Series'", published
> > in

> > >READING ROOM 1, 2007.
> > > Wystan
> > >
> > >-----Original Message-----
> > >From: UB Poetics discussion group [mailto:]
> > >On Behalf Of Stephen Vincent
> > >Sent: Friday, 4 April 2008 7:09 a.m.
> > >To:
> > >Subject: On Poets as Characters in Novels!!
> > >
> > >Any good suggestions and/or appraisals - from ancient to
contemporary??
> > > I remember Kathy Acker did some - maybe they were wonderfully
> > >scandalous or may be not intended that way at all - auto/fictional
> > or
> > >'real' celebrations and/or satires of sexual encounters with some now
> > >well known language poets before such bodies were even formally
> > >identified as such - vaguely remember them as printed in small, stapled
> > >editions at Kinkos before Kinkos was Kinkos.
> > >
> > > Stephen V
> > > http://stephenvincent.net/blog/
> > >
> > >

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177. **Jason Quackenbush**

Fwd: Epigramitis: 118 Living American Poets

Fri 4 Apr 2008

This didn't go to the list for some reason. Aldon's more recent post regarding autobio of an ex-colored man is also a good example (although I prefer "black no more" of the novels dealing with passing during that era). but there are lots of cases of things dealing with fraud all through literature. there's a certain sense of fraudulence in a couple of the canterbury tales, wife of bath and the summoners tale if I remember right. There's a hoaxish element to don quixote. almost all of shakespeare's best comedy's have some element of fraud to them. there are whole books built as confidence games like the manuscript found at saragossa, and the topic of deceit is as greek as greek tragedy gets. it also was one of the big obsessions of William Gaddis and played a part in every novel he wrote from the recognitions to agape agape

Begin forwarded message:

From: [REDACTED]
Date: April 4, 2008 9:02:12 AM PDT
To: ALDON L NIELSEN <[REDACTED]>
Subject: Re: Epigramitis: 118 Living American Poets

thanks!

I quite enjoy the idea of fraud in literature, and particularly fiction. After all, at root, with the occasional exception of a novel by a Kathy Acker or David Markson, all fictional stories are lies masquerading as truth. And we know it, yet we choose to enter a state while reading where we suspend our disbelief in the obvious lies. we do this for any number of reasons, for a distraction, for entertainment, in pursuit of a larger truth. but the basic fact of the sentences being untrue and/or referring to things that don't exist and are completely unreal is inescapable.

which puts me in mind of this latest bout of exposed hoax memoirists. to my way of thinking, anybody who believed these hoaxers in the first place only got what was coming to them. their writing is neither improved nor degraded by their works being labeled as novels or as memoirs. all that changes is the readers suspension of disbelief.

On Fri, 4 Apr 2008, ALDON L NIELSEN wrote:

I love that poem --

I guess my rephrasing of the question is a little less clear apart from the post I was responding to at the time -- the puzzle, at least for me, is in the reading -- what is being said about the subject in such a case? for example, though a post not a poem -- I suggested here that a book and its author might be a hoax -- most readers of this list would know instantly that I had to know neither was a hoax -- there appears to have been a difference of opinion on how to read my suggestion. Some thought that by suggesting the book and its author might be a hoax I was thereby dismissing both -- I, of course, would never do such a thing.

On Fri, Apr 4, 2008 12:11 AM, Jason Quackenbush <[REDACTED]> wrote:

178. **John Cunningham**

Re: Siddhartha, in defense of Baby Boomers

Fri 4 Apr 2008

Hey, I hear you. I just happen to be an aging hippy who spent a great deal of time digging Hesse. I made the mistake a while back of referring to Rosemary Waldrop's Burning Deck Press as Burning Bush Press but, then again, maybe this was Freudian. And Bush follows a long line of not very astute presidents. Probably the last was John F. Well, Carter was decent anyway. But then, I'm just a Canuck watching from the sidelines and considering we have Bush's buddy Harper we can't talk very much. Me, I gave up on politics in the 80s and haven't looked back. The way I see it, one skunk stinks as bad as another. John Cunningham

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

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

Behalf Of CA Conrad

Sent: April 4, 2008 6:26 AM

To: ██████████

Subject: Re: Siddhartha, in defense of Baby Boomers

John Cunningham wrote: >>To limit oneself to discussing only one of Hesse's books is unfortunate.

>>What about The Glass Bead Game (otherwise known as Master Ludi), or
>>Steppenwolf, Journey To The East or his numerous other masterpieces - all
>>devoured by the Hippies along with their electric koolaide which was a true

>>acid test of fine literature.

Go ahead and discuss away. My reason for talking about THAT book, as I stated, was because of the Barnes and Noble statement about hippies for THAT particular book, which was similar to the anti-hippie statements ALSO about THAT book from my old and irritating asshole professor. Did you read my post? If you had you would have understood that I would think.

And WHY is it unfortunate? I mean, YOU'RE now discussing these other books, right? So, the conversation goes forward with you, which is not unfortunate. I mean it's not as if I wrote a 700 page book about the subject! All I wrote was a handful of paragraphs. And now you've written a few paragraphs, and I'm writing a few more, and so on and so on.

I've received a bunch of back channeled e-mails about this, two of them from folks on this List who want to complain to me in private about how much the Baby Boomers destroyed the world. One of them (DON'T WORRY SUNSHINE I

WON'T BLOW YOUR COVER!) wrote, "These are the same people who gave Ronald Reagan the white house don't forget!"

Our current president is a Baby Boomer, so, of course not ALL of them liked Hesse, in fact Bush probably never even read Hesse. Wish he had, frankly. He knew Hunter S. Thompson, but Thompson threw him out of his house when Bush did too much coke at a party and passed out in the bathtub. (THIS drug use of Bush's has always irritated me because of the SHIT they put Clinton through for smoking a little weed! Not that I'm a fan of Clinton's since I believe history will prove that he was one of our worst leaders EVER!)

What would have happened if Thompson had NOT thrown Bush out? What if Thompson and his friends had instead taken the young George Bush under their wing with Daddy Bush working for the CIA at the time? And Bush was close to the radical fringes back then, hard to believe. Well, he partied with them at least, so, maybe he could have hung around and gotten some of that radical juice flowing in his blood. And maybe he would have still become president, but a different kind of president. A very different kind of president.

Ever since reading Thompson's story about tossing Bush out onto the lawn I've wondered about this. You never can tell when you're on the edge of changing a life. Thompson was rather PROUD of having thrown Bush out, and maybe he had a right to feel proud?

CAConrad

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

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6:36 PM

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179. **ALDON L NIELSEN**

epigraphoses

Sat 5 Apr 2008

recently on the HEATSTRINGS BLOG:

Charles Wright reading

Photos from Obama's visit to Penn State

The Satyricon of Petronious may be read in a certain sense as a novel of the adventures of a poet--

Adventures in the Skin Trade by Dylan Thomas--a young aspiring writer/poet leaves dreary provincial home for wild world of London--

Nabakov's Pale Fire--

On Thu, Apr 3, 2008 at 9:57 PM, Gabrielle Welford <[REDACTED]> wrote:

Flann O'Brien...yeah! i'll eat my hat if flann o'brien is not considered a poet. :-) g

On Thu, 3 Apr 2008, Stephen Vincent wrote:

*Any good suggestions and/or appraisals - from ancient to contemporary??
I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/fictional or 'real' celebrations and/or satires of sexual encounters with some now well known language poets before such bodies were even formally identified as such - vaguely remember them as printed in small, stapled editions at Kinkos before Kinkos was Kinkos.*

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

___ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. <http://tc.deals.yahoo.com/tc/blockbuster/text5.com>

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181. **Dale Smith**

Epigramitis

Sat 5 Apr 2008

Aldon, thanks for wrapping your head around this. Kent rules.

See <http://possumego.blogspot.com> for recent posts, particularly on Kent's March reading at the University of Texas, whereat he was visited by the spirit of Jaime Saenz....

DS

Date: Thu, 3 Apr 2008 12:54:13 -0400
From: ALDON L NIELSEN <[REDACTED]>
Subject: Re: Epigramitis: 118 Living American Poets

well, there is so much to sort through here that I won't try to address all of it -- I wouldn't call my comment dismissive -- I suggested that the work, and the author, might be a hoax,,,,, which I had thought would alert readers to my own impishness in response -- I have reason to believe Kent exists, but he may well exist for me much in the way that some poet named "Aldon Nielsen" (we may note in passing that no book of poems signed "Aldon Nielsen" has ever appeared, though there are five books of poetry that have been published by the guy this seems to refer to) will exit for readers of EPIGRAMITIS.

yes -- truth some times be damned/sometimes not -- there is not time today to get into the philosophical questions around truth and poetry -- but let's say for the moment that the majority of readers will probably judge a claim within a poem such as "there is no emperor but the emperor of ice cream" differently from such a statement as "Not a single Language poet has said a single word about Will Alexander." I'm not sure how to read your question, "what about the Will Alexander epigram is false" in light of what you say leading up to that question. It's a line that would strike most people who note that Alexander was published by Messerli as odd on its face. I suppose some may choose not to count Messerli as a Language poet, for all I know Messerli himself doesn't claim to be a language poet, but that aside, the epigram makes a demonstrably untrue remark -- a quick google, for just one instance, will bring you to this:

"I take great heart to read the writing of Will Alexander, a poet whose concerns seem almost obsessively personal. I don't know the man and so have no sense if he is conscious as to what a major political claim he is making in staking out this territory for himself. The fact that he is publishing so widely is hopefully a sign that conditions spelled out by that little table above might be open to change in the future. "

That's Ron Silliman, who I think most readers of the epigrams would take for a Language poet.

So that the real question turns out to be, what do we make of an assertion in a poem whose author had to have known that it wasn't true? which in turn gets us back to your more intriguing question, what does the epigram's falsehood suggest about both its subject and the Language poets? Well, I'd like to hear your answer to your own question . . .

No, this doesn't belong in the bin alongside Holocaust survivors raised by wolves -- but I'm not at all clear why you would toss the non-native American housewife who did not run with the Crips in the bin while rescuing the

epigrams -- if that hoax memoir is worthy literature, isn't it still worthy literature once you know it's a hoax?

and you'll have to explain for me how the "longevity" of a book published last year redeems it . . . You've got me scratching my head over that one --

I think the Epigrams are every bit as good as the poetry of the Spectra poets, which I did not throw in any bin and still occasionally read --

On Thu, Apr 3, 2008 11:31 AM, Ryan Daley <[REDACTED]> wrote:

Aldon,

I've read Epigramitis. It's quite an extraordinary book. Centuries from now, perhaps we'll be remembered in the way that we are read about. To mimic Catullus seemed to be Johnson's idea here, truth be sometimes damned, sometimes not; and in the process, to rescue the idea of the epigram. The idea of these epigrams, and indeed, their goal, seems to be wit rather than truth. I can't say that I would use real, living people as my subjects were I to publish something similar, but the result here is interesting, and I'm quite sure that the best result cannot possibly be roundly dismissing the work and writer. Certainly this doesn't belong in the bin with Holocaust survivors raised by wolves and gun-toting Native American suburbanite moms.

So what redeems this work? Its effect, its longevity, its referentially dense and rich dictionary-like quality, to name a few. I was thrilled reading this, asking myself, "Is this true? Did Poet X really do that?"

Unbelievable as it may seem, I didn't believe most of it. I tend not to believe most of what I read. I sought many of the answers to other questions: what about the Will Alexander epigram is false? Moreover, what does the Alexander epigram's falsehood suggest about both its subject and the LANGUAGE poets? It's interesting to see the duality of focus, the meta-reference that we don't get from modern fiction. The truth being implicit in most novels, the characters are false, and the reader can make out the difference. Johnson has turned the circus tent on its bum. No longer can we be safe in imagining that certain fates don't befall real, living people. We are left with shuffling through tabloidal gems, some true, some less true, some false. Using falsity as a basis for dismissal of such a rich and provocative reversal of our standards of "fact" and "truth" seems as if we're setting ourselves up to be duped by lesser daring and wit.

-Ryan

On Wed, Apr 2, 2008 at 11:31 AM, Aldon Nielsen <[REDACTED]> wrote:

A friend just sent me the URL for a description of this book, which, I must confess, had escaped my attention when it was published last

< >

Aldon Lynn Nielsen
George and Barbara Kelly Professor of American Literature
Department of English
The Pennsylvania State University
112 Burrowes
University Park, PA 16802-6200

[REDACTED] [office]

[Redacted] [Fax]

[illegible]

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

264

The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200



--

Dale Smith
La Revolution Opossum!
<http://www.skankypossum.com>
<http://possumego.blogspot.com>

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182. **Dale Smith**

Black Dog, Black Night: Book Launch in SF

Sat 5 Apr 2008

Book Launch & Poetry Reading: Black Dog, Black Night: a groundbreaking compendium of contemporary Vietnamese poets

In celebration of the recently published anthology, Black Dog, Black Night: Contemporary Vietnamese Poetry (Milkweed Editions), three Vietnamese-American contributors, Truong Tran, Hoa Nguyen, and Nguyen Do will read their poetry.

This groundbreaking anthology presents the true picture of a poetry that had been suppressed in Vietnam due to Soviet-influenced censorship. Projected by the government largely as a sentimental folk poetry, Vietnamese poetry since 1954 has in fact possessed the same variety as contemporary American poetry: radical modernism, lyric expression of existential loss, anti-war poetry, and the bold personal poetry of young women such as Nhat Le and Vi Thuy Linh. A discussion period and booksigning will follow the reading.

de Young Museum of Fine Art
50 Hagiwara Tea Garden Drive, San Francisco
The Koret Auditorium
7 pm

Tickets are \$8 for FAMSF members and \$12 for non-members including museum admission. Info:  or [!\[\]\(2cdb4db9cae0d6ef949a960a952715f8_img.jpg\)](mailto:)>. Tickets:  or <http://www.museumtix.com> www.museumtix.com.

--

Dale Smith
La Revolution Opossum!

<http://www.skankypossum.com>
<http://possumego.blogspot.com>

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183. **Alison Croggon**

Re: Roy Exley : ON poets writing NOVELS

Sat 5 Apr 2008

Thanks Roy. When you have writers like Ismael Kadare, Michele Desbordes, Alessandro Bericco, Jose Saramago, Anne Carson, Bohumil Hrabal (to name a few I've enjoyed recently) writing in the form, I don't think there's any need to justify the novel's value. Nor the need to make a living. - I've certainly paid my dues as a poor artist, and have the lack of a house, car, savings or any sort of recognised assets to prove it... As an aside, I'm one of the very few full-time writers I know. My husband (a playwright) is another. We have three kids. Most poets make their living with some other job, many in academia. I don't have an academic qualification to my name, and in any case have never existed very well in any kind of institution. Writing novels that others might read for pleasure seems to me to be an honest living.

Wystan, surely the rise of the novel happened in the 19th century? Is the perceived rise of fiction actually at poetry's expense, or are you talking about something that is in fact a function of the increasing corporatisation of the publishing and bookselling industries and the increasing loss of independent bookshops? Because those factors are affecting ALL literary publishing, not just poetry.

All best

A

--

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

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

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

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184. **steve d. dalachinsky**

joe ambrose in town

Sat 5 Apr 2008

Writer, film maker, musician and culture terrorist Joe Ambrose has a penchant for digging around the cultural margins and teasing out of the shadows relevant irreverance, countercultural phenomena, outside and (often)

explosive art of pivotal significance. Subject matter and artists regularly delineated by sitting on the periphery of popular culture. His written output includes the novels *Serious Time* and *Too Much Too Soon*. *Moshpit Culture*, a blood stained and sweat-soaked inside investigation on hardcore dancing; several historical studies of the war of Irish Independence including the best selling *Dan Breen and The IRA* and is currently editing an anthology of writings by the revolutionary Irish Brotherhood, the Fenians. His writing also appears in numerous magazines, journals and collections.

In 1992 he co-organized the *Here To Go Show* in Dublin. This mixed media art show was a celebration of the cultural impact and significance of the work of Tangier Beat Scenesters Brion Gysin and William Burroughs. The event was filmed extensively and the movie *Destroy All Rational Thought* documented many aspects of this week long arts show. It was initially released on video and then later, as an enhanced DVD. He is a DJ in art hip hop combo *Islamic Diggers* and has been living in Marrakesh, Morocco for the past 7 months hanging with the likes of the Sufi mystic trance musicians *The Gnoua Brotherhood of Marrakesh*. Ambrose previously produced the *Brothers for the William Burroughs* tribute CD, *10% File Under Burroughs*, which also features John Cale, Paul Bowles, Marianne Faithfull, Chuck Prophet, Herbert Huncke and The Master Musicians of Joujouka. Whilst Ambrose has been getting down in Africa, the *Islamic Diggers* track *William Burroughs Dont Play Guitar* has featured on the soundtrack to a new Burroughs documentary, *Words of Advice*, which also features Patti Smith, Hal Willner and Bill Laswell. Another *Diggers* track, *Hashishin*, was included along with work by Stockhausen in a January '08 sound installation, *Cut Up*, curated by Copenhagen's *Karriere* in conjunction with the Danish Museum of Modern Art. Ambrose has previously worked with Anita Pallenberg, Richard Hell, Chrissie Hynde and Herbert Huncke. He is Literary Editor of LA-based magazine, *Outsideleft.com*. In 2007 he was asked

by Iggy Pop to write the sleeve notes
for Escaped Maniacs, the Iggy and the Stooges DVD package. His extreme
travel writing book, Chelsea Hotel
Manhattan has recently been published by Headpress and a new edition of
Moshpit is about to be published by
Tsunami. Joe talked very recently with me about his latest ventures.

Joe, give me some background on the Tsunami edition of Moshpit.....
Moshpit Culture first came out in 2001 and reflected what I'd been up to
in
the preceding years. I first got dragged
into a moshpit, rather improbably, at a Shane McGowan show. I love his
work
but at that time, the late 90s, I was
listening almost exclusively to hip hop, reggae, and the kind of punkish
metal exemplified by Slayer, Queens of the
Stone Age, the Beastie Boys and RATM. I was going to hip hop shows
whenever
I could, I saw Snoop a load of times
and I was kind of following Gregory Isaacs, the Cool Ruler, around the
place. I must have seen Gregory in action
about forty times back then. But mainly it was hardcore acts and Slipknot
and Rancid and the likes.

So what attracted you to the Moshpit?
I liked the fraternity that I found at those hardcore shows, the openness
and the willingness to experiment with new
people and to build a new nation which was not of this world. People had
talked about experiencing these feelings in
the rave scene, which immediately preceded the emergence of the new punk
era but I didn't go for that because I
like music and most of the music associated with rave culture was second
rate, doesn't stand the test of time, was
mildly diverting at the time but not the real thing. Also, when they were
talking about this spirit of collective
fraternity and stuff, what they were really talking about was the drugs
they were taking.

Ecstasy and a trashy peace and love vibe. The moshpit to me seems to work
on a completely different level....
Moshers were often far more solid sort of individuals. A lot of moshers
took good care of their bodies, didn't do
huge amounts of drugs, kept down day jobs or, if very young, lived far
away

from the city centre with their families
in hugely repressive social environments which caused them to see moshing
and much of what went with it as
hugely liberating.

The publishers, Tsunami, are based in Italy, aren't they?

There is already a metal record label in Italy called Moshpit Culture so
I

knew the book had impacted a bit there.

Also Italians of a certain type are much enamoured of the black leather
jacket and shades school of rock chic. Give

them anything with a loud guitar and they're off! I have some sympathy
with

that attitude. The Tsunami edition will

be called Moshpit. Things have changed since I wrote the book but it's
still relevant. It wasn't written as a

journalistic account of a scene but rather as travel writing which
brought

the reader inside the head of the alienated

teenage mosher. So, theoretically at least, somebody could pick it up in
200 years time and still find its contents

interesting or relevant. I had a ton of fun writing it and I get emails
about it all the time, mostly from people doing

postgraduate research into youth culture or music culture. As far as I
know

it's the only book which deals exclusively

with this huge cultural movement which has had a phenomenal influence
upon

the lives of millions.

Yeah, that book's subject matter; the bands and people that make up the
moshpits of the world are a popular

cultural form of expression, a response to the social and political
spaces

they inhabit.....

I gave a talk about moshing at Brighton University shortly after the book
came out and the guy introducing me

admitted that, when he heard that someone was going to explain moshing to
them, he thought it had something to

do with winemaking.

Jeez.....that's crazy. You are flying out to NYC again soon Joe,
whats

happening this time around?

The Chelsea Hotel is hosting a launch for Chelsea Hotel Manhattan. There has been a change in management since I stayed there so it'll be interesting to see what improvements they've made.

There's been minor controversy about some changes they've been making but I don't see why people active in the arts should be so caught up in trying to preserve the past. The Chelsea's past was great – and it all really happened there – but that particular slice of the past finished a while back.

We've jammed on those changes in another interview, haven't we..... I've got all those albums, I've read all those books. I hope, really, that the new management make some sort of a dynamic intervention. Get Richard Rogers or someone to overhaul it. We'll see. In any case, this launch event is an opportunity for people to come into the Chelsea Hotel and have a look around.

How has the book been received so far? I've been in Morocco the last six months. I don't get too much feedback about the book down there but such as I've had has been positive. I got a really nice email from Chris Stein of Blondie about it which really pleased me. I like his work a lot, not just with Blondie but Wild Style, the Gun Club, Iggy. That's New York City for me.

I heard Ira Cohen was going to be involved in the launch.... Unfortunately Ira Cohen, who makes numerous appearances in the book and who contributed to it, has been sick recently. Chris Stein mentioned in his email that Ira is very much himself again and I hope that is the case. Ira is a resource. You can't replace resources. I hope we get a chance to hang out while I'm in town. I met Ira in 1991 on the Brion Gysin scene, Ira had been a good pal of Gysin's and I was starting work on the Here To Go Show which sought to highlight Gysin. Naturally Ira was involved, did a great photographic show in Dublin, and did readings. You can see him reading in the movie of the Show, Destroy All Rational Thought, which came out on DVD last year.

You have been living in North Africa. Have you been working down there?
I've been wrestling with my third novel, *The Darker Side of Me*. I've been having trouble with it for a couple of years
but I think I cracked it in Marrakesh, where I've been living. I've also been editing an anthology of writings by the Fenians, the secret 19th Century Irish revolutionary organisation. This will come out later this year with Mercier Press. I'll be previewing some of my thoughts about the Fenians in a piece,
Brotherhood, which will be in the next *Headpress Journal*, the "panther" issue guest edited by the fabulous John Sinclair, founder of the White Panthers and onetime manager of the MC5. I've written something about the equally fabulous Panther Burns for the same issue.

Joe Ambrose performs from Chelsea Hotel Manhattan (Headpress) in New York City:

Friday 18th April The Chelsea Hotel 7-30pm

Saturday 19th April Bowery Poetry Club 12 to 1-30pm

Monday 21st April Blue Stocking Books 7pm

His latest extreme travel writing book, *Chelsea Hotel Manhattan*, is published by Headpress and is launched in the USA in April.

There are a number of interviews and conversations we have had on various underground art, film, music and word projects, you can check them out on The Brink, hesterGlock and elsewhere.

paulh

2522 Mission Street

San Francisco

On Fri, 4 Apr 2008 15:47:27 -0400 Ruth Lepson <[REDACTED]> writes:

- > want to alert folks to a reading/presentation by my photographer
- > collaborator Rusty Crump & I at the Bowery Poetry Club at 4 on Sat.,
- > April
- > 19. I'll read some poems from our book *Morphology* & rusty will show
- > some
- > slides & talk abt them, & we'll both briefly share some new things.
- > If
- > you're not preparing a Passover seder, come on down.
- >

185. **steve d. dalachinsky**

sid arthur coltrane et al

Sat 5 Apr 2008

shit i feel terrible being a baby boomer myself and NO TOM I NEVER
CONSIDERED my self a HIPPIE we came just before between the hippies and
beats a sort of real lost generation long hair drugs etc wash.s///q park east
village hippies meant something else in 1962/3 it meant long islanders who
came for the day and split - tourists fakers post beatnik beret wearers

AND LEST WE FORGET THE MAGIC THEATRE

*1. as CA said poems are my life too tho i wish i could write a novel
maybe call it CAKICKSASS or somethin
no seriously i write lousy prose sadly
a coupla short stories some reviews etc liner notes
but i wish i could write the great doesty - like tradgedy of my
working class family
their failings they're almost joys and be able to make it a real
proletarian tragedy
that hopefully wouldn't read like a melodrama and it certainly
wouldn't be for money
but i can't write a novel for shit
it would be a great way to get away from the sometimes boredom i
fall into
having written poems for Over 50 yrs now
alot of which of course suck - but then they too reek of humanity
ah the great american/russian novel with no redemption in the end*

here's my latest novel or a start anyway

*my parents died. everybody's do eventually. the secret is not to die
before they do.*

*if anyone wants to write this with me please feel free to continue
here or on wrying*

2.

cecil taylor never sold out ornette using blood was not fusion it was
harmolodics a different concept at that time
70's i believe actually hard boppers like blakey roach many never sold
out they played what they played to make a living
but never sold out as with many musicians i know today
even tho he plays below his capacity sonny rollins never sold out
and many avante garde jazz folk i know and can name never sold out
but yes trane certainly beside cecil were two of the complete

uncompromising giants

and cecil's still goin at 79 as is ornette at 79 recently saw them both
perform as is rollins who says he still
doesn't play as well as he'd like to

oh by the way cecil will read his uncompromising poetry at the poetry
project april 16

ah another cross over a musician who writes poetry

i know many of them who do some paint and i'm sure there's one who wrote
a novel

and ornette a so called jazz musician wrote a symphony and string
quartets oh no should he be doing that? good heavens

and i can name others of that ilk and stravinsky wrote a jazz piece and
scheonberg cabaret songs

and i'm tired goodnite

On Fri, 4 Apr 2008 11:20:03 -0700 Rod Smith <[REDACTED]>

writes:

> An exciting list of titles this month. Ordering & discount information

> at the end of this post. Bridge Street thanks you for your support!

>

> POETRY & LANGUAGE WRITING: OBJECTIVE AND SURREAL, David

> Arnold, Liverpool University Press, cloth 200 pgs, \$49.95. From

> jacket copy: "David Arnold grasps the nettle of language poetry,

> reassessing its relationship with surrealism and providing a

> scholarly, intelligent way of understanding the movement. Among the

> poets whose work is discussed are Charles Bernstein, Susan Howe,

> Michael Palmer and Barrett Watten."

>

> FLOWERS OF EVIL, Charles Baudelaire, trans Keith Waldrop, 196 pgs,

> \$16.95. New in paperback. "You worms!"

>

> CHARLES BAUDELAIRE, Rosemary Lloyd, Reaktion Books, Critical Lives,

> 192 pgs, \$16.95. A brief biographical study of Baudelaire. "Anger

> seems to have been the main source of his intoxication during these

> months."

>

> GIRLY MAN, Charles Bernstein, U Chicago, 186 pgs, \$15. New in paper.

> "That's so cool."

>

> THE SCENTED FOX, Laynie Browne, Natl Poetry Series Selected by Alice

> Notley, Wave Books, 120 pgs, \$14. "So and so died from 1750 to the

> present."

- >
- > FORMS OF YOUTH: 20TH-CENTURY POETRY AND ADOLESCENCE, Stephen Burt,
 - > Columbia, cloth 264 pgs, \$35. From the jacket: "Stephen Burt
 - > demonstrates how adolescence supplied the inspiration, and at times
 - > the formal principles, on which many twentieth-century poets founded
 - > their works." Authors examined include Williams, Auden, Bunting,
 - > Oppen, Brooks, and Lowell.
- >
- > SNOW PART / SCHNEE PART, Paul Celan, trans Ian Fairley, Sheep Meadow,
 - > 198 pgs, \$19.95. "someone who stabbed himself in you"
- >
- > JEAN COCTEAU, James S. Williams, Reaktion Books, Critical Lives, 254
 - > pgs, \$16.95. Biography. "The result is a work of
 - > calculated voyeuristic fascination as we observe in keyhole detail
 - > every movement and twitch of the characters."
- >
- > INTERVIEW WITH ROBERT CREELEY MAY 1998, interview by
 - > Brent Cunningham, Hooke Press, 28 pgs, \$10. "I think myth is mouth.
 - > That's what myth is . . . that's what speech is: myth, what's said."
- >
- > PSYCHE: INVENTIONS OF THE OTHER, VOLUME II, Jacques Derrida,
 - > Stanford, 340 pgs, \$24.95.
- >
- > COUNTER-REVOLUTION OF THE WORD: THE CONSERVATIVE ATTACK ON MODERN
 - > POETRY 1945-1960, Alan Filreis, UNC PRESS, cloth 422 pgs, \$40. From
 - > the jacket: "During the Cold War, an unlikely coalition of poets,
 - > editors, and politicians converged in an attempt to discredit--if not
 - > destroy--the American modernist avant-garde. . . . By analyzing
 - > correspondence, decoding pseudonyms, drawing new connections through
 - > the archives, and conducting interviews, Filreis shows that an
 - > informal network of antimodernists was effective in suppressing or
 - > distorting the postwar careers of many poets whose work had appeared
 - > regularly in the 1930s."
- >
- > THE BOOK OF MARTYRDOM + ARTIFICE: FIRST JOURNALS AND POEMS 1937-1952,
 - > Allen Ginsberg, ed Juanita Lieberman-Plimpton & Bill Morgan, Da Capo,
 - > 524 pgs, \$17.50. New in paper. "Dig the dignity of these
 - > buildings."
- >

- > NEWCOMER CAN'T SWIM, Renee Gladman, Kelsey Street, 106 pgs, \$16.95.
- > "Talk to the sky like that."
- >
- > AUTOBIOGRAPHY / OUGHTO BIOGRAPHY, Anthony Hawley, Counterpath, 32
- > pgs, \$10. "I plead for edge but come up blurred."
- >
- > JAMESON ON JAMESON: CONVERSATIONS ON CULTURAL MARXISM,
- > Frederic Jameson, ed Ian Buchanan, Duke, 278 pgs, \$22.95. "I don't
- > think it's particularly important to retain the word 'Hegalian.'"
- >
- > POETIC OBLIGATION: ETHICS IN EXPERIMENTAL AMERICAN POETRY
- AFTER 1945,
- > G. Matthew Jenkins, Iowa, cloth 264 pgs, \$42.50. From the
- > jacket: "American experimental poetry is usually read in either
- > political or moral terms. Poetic Obligation, by contrast, considers
- > the poems of Louis Zukofsky, Charles Reznikoff, George Oppen, Edward
- > Dorn, Robert Duncan, Susan Howe, and Lyn Hejinian in terms of the
- > philosophical notion of ethical obligation to the Other in language.
- > Jenkins's historical trajectory enables him to consider the full
- > breadth of ethical topics that have driven theoretical debate since
- > the end of World War II."
- >
- > HUMAN SCALE, Michael Kelleher, BlazeVox, 88 pgs, \$12. "And now there
- > isn't anyone left except them."
- >
- > NOT VERACRUZ, Joanne Kyger, Libellum, 48 pgs, \$10. "Ok. What's the
- > law?"
- >
- > BASS CATHEDRAL, Nathaniel Mackey, New Directions, 188 pgs, \$16.95.
- >
- > CRITICAL WRITINGS, F T Marinetti, ed Gunter Berghaus, trans
- > Doug Thomson, FSG, 550 pgs, \$20. "Have you ever witnessed a gathering
- > of young, revolutionary anarchists?"
- >
- > BREATHALYZER, K. Silem Mohammad, Edge, 80 pgs, \$14. "dark energy
- > rules the universe"
- >
- > A SEMBLANCE: SELECTED AND NEW POEMS 1975-2007, Laura Moriarty,
- > Omnidawn, 220 pgs, \$14.95. "Loss as rest from meaning."
- >
- > AN AIR FORCE, Laura Moriarty, Hooke Press, 28 pgs, \$10. "Are brands
- > more powerful than governments?"

- >
- > FLET: A NOVEL, Joyelle McSweeney, Fence, 140 pgs, \$15.
- >
- > ANNOYING DIABETIC BITCH, Sharon Mesmer, Combo, 122 pgs,
- > \$13.95. Includes the hits "I Miss His Penninsula," "What is Wrong
- > With Our Savior's Wedgie?," "God's Little Weenie," "I Chose the Wrong
- > PowerAnimal," &, of course, "Squid vs Assclown."
- >
- > BICYCLE DAY, Mel Nichols, Slack Buddha, 32 pgs, \$6. "O infrequent
- > appliance / time has only something to do with you"
- >
- > PHILOSOPHICAL CHRONICLES, Jean-Luc Nancy, Fordham, 72 pgs, \$16.
- >
- > BALLAD OF JAMIE ALLAN, Tom Pickard, Flood, 104 pgs, \$14.95. "And
- > kept dangerous company."
- >
- > IT'S GO IN HORIZONTAL: SELECTED POEMS, 1974-2006, Leslie Scalapino,
- > 248 pgs, U CAL, \$16.95. "It's on the red ball a retina."
- >
- > GERTRUDE STEIN: SELECTIONS, Gertrude Stein, ed Joan Retallack, U Cal
- > Press, 352 pgs, \$19.95. 72 page introduction by Retallack w/numerous
- > illustrations, selections from across Stein's career, 1905-1936.
- >
- > PPL IN A DEPOT, Gary Sullivan, Roof, 104 pgs, \$13.95. "POLICEMAN:
- > God, your poetry is so amazing! Especially 'Fantasy.'"
- >
- > OURS, Cole Swensen, U Cal, 101 pgs, \$16.95. "A garden is a tide."
- >
- > FELONIES OF ILLUSION, Mark Wallace, Edge, 138 pgs, \$15. ""You're
- > accused of murder."
- >
- > WALKING DREAMS: SELECTED EARLY TALES, Mark Wallace, Blaze Vox,
- 108
- > pgs, \$14. "Nothing anywhere can be avoided."
- > ON SPEC, Tyrone Williams, Omnidawn, 160 pgs, "In brief--psst!-- /
- > not shh!-- "
- >
- > THE PRESENTABLE ART OF READING ABSENCE, Jay Wright, Dalkey
- Archive,
- > 80 pgs, \$12.95. "Remove emptiness. / Replace nothing."
- >
- > POLYNOMIALS AND POLLEN, Jay Wright, Dalkey Archive, 126 pgs, \$12.95.

- >
- >
- > MUSIC'S MASK AND MEASURE, Jay Wright, Flood, 56 pgs, \$12.95."All
> song is bent"
- >
- > SOME BESTSELLERS:
- >
- > THING OF BEAUTY: NEW AND SELECTED WORKS, Jackson Mac Low, ed
Anne
- > Tardos, U Cal, cloth 460 pgs, \$34.95.
- > THE COLLECTED POEMS OF PHILIP WHALEN, ed Michael Rothenberg,
> Wesleyan, cloth 872 pgs, \$49.95.
- > CONTEMPORARY POETICS, ed Louis Armand,
> Northwestern, 395 pgs, \$29.95.
- > DARK BRANDON, Brandon Downing, Grievous Pictures, DVD 116 minutes,
> \$14.99.
- > THE POEM OF A LIFE: A BIOGRAPHY OF LOUIS ZUKOFSKY, Mark
Scroggins,
- > Shoemaker & Hoard, cloth 572 pgs, \$30.
- > AWE, Dorothy Lasky, Wave, 76 pgs, \$14.
- > JESS: TO AND FROM THE PRINTED PAGE, Independent Curators Intl, 112
> pgs, \$29.95.
- > DEED, Rod Smith, U Iowa, 88 pgs, \$16.
- > NOTES FROM THE AIR: SELECTED LATER POEMS, John Ashbery, Ecco,
cloth
- > 364 pgs, \$34.95.
- > THE MISSING OCCASION OF SAYING YES, Benjamin Friedlander,
> Subpress, 196 pgs, \$16.
- > ABOUT NOW: COLLECTED POEMS, Joanne Kyger, Natl Poetry Foundation,
> 798 pgs, \$34.95.
- > IN THE PINES, Alice Notley, Penguin, 132 pgs, \$18
- > NEXT LIFE, Rae Armantrout, Wesleyan, 80 pgs, \$13.95.
- > THE MIDDLE ROOM, Jennifer Moxley, Subpress, 633 pgs, \$25.
- > BEYOND BULLETS: THE SUPPRESSION OF DISSENT IN THE UNITED
STATES,
- > Jules Boykoff, AK Press, 464 pgs, \$21.95.
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Nelson, U
- > Iowa, cloth 296 pgs, \$42.50.
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> Square, 64 pgs, \$15.
- > HORACE, Tim Atkins, O Books, 78 pgs, \$12.

- > COMPLEX SLEEP, Tony Tost, U Iowa, 108 pgs, \$16.
- > ED DORN LIVE: LECTURES, INTERVIEWS, AND OUTTAKES, ed Joseph Richey,
- > U. Michigan, 174 pgs, \$18.95.
- > THRALL, Susan Gevirtz, Post-Apollo, 104 pgs, \$15.
- > JOHN ASHBERRY AND YOU: HIS LATER BOOKS, John Emil Vincent, U Georgia,
- > cloth 196 pgs, \$32.95.
- > WAR AND PEACE 3 --THE FUTURE--, ed Judith Goldman & Leslie Scalapino, O Books, 164 pgs, \$14.
- > SOULS OF THE LABADIE TRACT, Susan Howe, New Directions, 128 pgs, \$16.95.
- > 4 OR 5, P. Inman, interrupting cow, 28 pgs, \$5.
- > TODAY I WROTE NOTHING: THE SELECTED WRITINGS OF DANIEL KHARMS, ed &
- > trans Matvei Yankelevich, Overlook, cloth 288 pgs, \$35.
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- > DrawingCenter/Roof, 336 pgs, \$24.95.
- > DAY OCEAN STATE OF STAR'S NIGHT: POEMS & WRITINGS 1989 & 1999-2006,
- > Leslie Scalapino, Green Integer, 208 pgs, \$17.95.
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- > remember to include expiration date.
- >
- >

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186. **Wystan Curnow**

Re: On Poets as Characters in Novels!!

Sat 5 Apr 2008

Not online.

Give me an address to post a copy to.

BTY On Kawara is not Madeline Gins collaborator, that 's Arakawa

Cheers,

Wystan

From: UB Poetics discussion group on behalf of Stephen Vincent

Sent: Fri 4/04/2008 11:47 a.m.

To: [REDACTED]

Subject: Re: On Poets as Characters in Novels!!

Thanks, Wystan. Is Reading Room online??

Just reading Hank Lazar's review/reflection on On Kawara's collaborative book on the body and architecture. Be interested in the connections you make with Ron and Acker.

Stephen V

Wystan Curnow <[REDACTED]> wrote: Stephen,

Silliman appears in Chapter 2 of Acker's 1978 novel, *The Adult Life of Toulouse Lautrec*.

I discuss it in an essay. "Autobiography: Does it have a future? Ron Silliman's 'The Alphabet' and On Kawara's 'Today Series'", published in *READING ROOM* 1, 2007.

Wystan

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

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

On Behalf Of Stephen Vincent

Sent: Friday, 4 April 2008 7:09 a.m.

To: [REDACTED]

Subject: On Poets as Characters in Novels!!

Any good suggestions and/or appraisals - from ancient to contemporary?? I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/fictional or 'real' celebrations and/or satires of sexual encounters with some now well known language poets before such bodies were even formally identified as such - vaguely remember them as printed in small, stapled editions at Kinkos before Kinkos was Kinkos.

Stephen V

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

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187. **Maria Damon**

Re: joe ambrose in town

Sat 5 Apr 2008

his bio of iggy pop is pretty good but flawed.

steve d. dalachinsky wrote:

- > Writer, film maker, musician and culture terrorist Joe Ambrose has a
- > penchant for digging around the cultural
- > margins and teasing out of the shadows relevant irreverance,
- > countercultural phenomena, outside and (often)
- > explosive art of pivotal significance. Subject matter and artists
- > regularly
- > delineated by sitting on the periphery of
- > popular culture. His written output includes the novels Serious Time and
- > Too Much Too Soon. Moshpit Culture, a
- > blood stained and sweat-soaked inside investigation on hardcore dancing;
- > several historical studies of the war of
- > Irish Independance including the best selling Dan Breen and The IRA and
- > is
- > currently editing an anthology of writings
- > by the revolutionary Irish Brotherhood, the Fenians. His writing also
- > appears in numerous magazines, journals and
- > collections.
- > In 1992 he co-organized the Here To Go Show in Dublin. This mixed media
- > art
- > show was a celebration of the
- > cultural impact and significance of the work of Tangier Beat Scenesters
- > Brion Gysin and William Burroughs. The event
- > was filmed extensively and the movie Destroy All Rational Thought
- > documented many aspects of this week long arts
- > show. It was initially released on video and then later, as an enhanced
- > DVD. He is a DJ in art hip hop combo Islamic
- > Diggers and has been living in Marrakesh, Morocco for the past 7 months
- > hanging with the likes of the Sufi mystic
- > trance musicians The Gnoua Brotherhood of Marrakesh. Ambrose previously
- > produced the Brothers for the William
- > Burroughs tribute CD, 10% File Under Burroughs, which also features John
- > Cale, Paul Bowles, Marianne Faithfull,

- > Chuck Prophet, Herbert Huncke and The Master Musicians of Joujouka.
- > Whilst Ambrose has been getting down in Africa, the Islamic Diggers track
- > William Burroughs Dont Play Guitar has
- > featured on the soundtrack to a new Burroughs documentary, Words of
- > Advice,
- > which also features Patti Smith, Hal
- > Willner and Bill Laswell. Another Diggers track, Hashishin, was included
- > along with work by Stockhausen in a January
- > '08 sound installation, Cut Up, curated by Copenhagen's Karriere in
- > conjunction with the Danish Museum of Modern
- > Art. Ambrose has previously worked with Anita Pallenberg, Richard Hell,
- > Chrissie Hynde and Herbert Huncke. He is
- > Literary Editor of LA-based magazine, Outsideleft.com. In 2007 he was
- > asked
- > by Iggy Pop to write the sleevenotes
- > for Escaped Maniacs, the Iggy and the Stooges DVD package. His extreme
- > travel writing book, Chelsea Hotel
- > Manhattan has recently been published by Headpress and a new edition of
- > Moshpit is about to be published by
- > Tsunami. Joe talked very recently with me about his latest ventures.
- >
- > Joe, give me some background on the Tsunami edition of Moshpit.....
- > Moshpit Culture first came out in 2001 and reflected what I'd been up to
- > in
- > the preceding years. I first got dragged
- > into a moshpit, rather improbably, at a Shane McGowan show. I love his
- > work
- > but at that time, the late 90s, I was
- > listening almost exclusively to hip hop, reggae, and the kind of punkish
- > metal exemplified by Slayer, Queens of the
- > Stone Age, the Beastie Boys and RATM. I was going to hip hop shows
- > whenever
- > I could, I saw Snoop a load of times
- > and I was kind of following Gregory Isaacs, the Cool Ruler, around the
- > place. I must have seen Gregory in action
- > about forty times back then. But mainly it was hardcore acts and Slipknot
- > and Rancid and the likes.
- >
- > So what attracted you to the Moshpit?
- > I liked the fraternity that I found at those hardcore shows, the openness
- > and the willingness to experiment with new
- > people and to build a new nation which was not of this world. People had

- > talked about experiencing these feelings in
- > the rave scene, which immediately preceded the emergence of the new punk
- > era but I didn't go for that because I
- > like music and most of the music associated with rave culture was second
- > rate, doesn't stand the test of time, was
- > mildly diverting at the time but not the real thing. Also, when they were
- > talking about this spirit of collective
- > fraternity and stuff, what they were really talking about was the drugs
- > they were taking.
- >
- > Ecstasy and a trashy peace and love vibe. The moshpit to me seems to work
- > on a completely different level....
- > Moshers were often far more solid sort of individuals. A lot of moshers
- > took good care of their bodies, didn't do
- > huge amounts of drugs, kept down day jobs or, if very young, lived far
- > away
- > from the city centre with their families
- > in hugely repressive social environments which caused them to see moshing
- > and much of what went with it as
- > hugely liberating.
- >
- > The publishers, Tsunami, are based in Italy, aren't they?
- > There is already a metal record label in Italy called Moshpit Culture so
- > I
- > knew the book had impacted a bit there.
- > Also Italians of a certain type are much enamoured of the black leather
- > jacket and shades school of rock chic. Give
- > them anything with a loud guitar and they're off! I have some sympathy
- > with
- > that attitude. The Tsunami edition will
- > be called Moshpit. Things have changed since I wrote the book but it's
- > still relevant. It wasn't written as a
- > journalistic account of a scene but rather as travel writing which
- > brought
- > the reader inside the head of the alienated
- > teenage moshers. So, theoretically at least, somebody could pick it up in
- > 200 years time and still find its contents
- > interesting or relevant. I had a ton of fun writing it and I get emails
- > about it all the time, mostly from people doing
- > postgraduate research into youth culture or music culture. As far as I
- > know
- > it's the only book which deals exclusively

- > with this huge cultural movement which has had a phenomenal influence
- > upon
- > the lives of millions.
- >
- > Yeah, that book's subject matter; the bands and people that make up the
- > moshpits of the world are a popular
- > cultural form of expression, a response to the social and political
- > spaces
- > they inhabit.....
- > I gave a talk about moshing at Brighton University shortly after the book
- > came out and the guy introducing me
- > admitted that, when he heard that someone was going to explain moshing to
- > them, he thought it had something to
- > do with winemaking.
- >
- > Jeez.....thats crazy. You are flying out to NYC again soon Joe,
- > whats
- > happening this time around?
- > The Chelsea Hotel is hosting a launch for Chelsea Hotel Manhattan. There
- > has been a change in management since I
- > stayed there so it'll be interesting to see what improvements they've
- > made.
- > There's been minor controversy about
- > some changes they've been making but I don't see why people active in the
- > arts should be so caught up in trying to
- > preserve the past. The Chelsea's past was great - and it all really
- > happened there - but that particular slice of the
- > past finished a while back.
- >
- > We've jammed on those changes in another interview, havent we.....
- > I've got all those albums, I've read all those books. I hope, really,
- > that
- > the new management make some sort of a
- > dynamic intervention. Get Richard Rogers or someone to overhaul it. We'll
- > see. In any case, this launch event is an
- > opportunity for people to come into the Chelsea Hotel and have a look
- > around.
- >
- > How has the book been received so far?
- > I've been in Morocco the last six months. I don't get too much feedback
- > about the book down there but such as I've
- > had has been positive. I got a really nice email from Chris Stein of

- > Blondie about it which really pleased me. I like his
- > work a lot, not just with Blondie but Wild Style, the Gun Club, Iggy.
- > That's New York City for me.
- >
- > I heard Ira Cohen was going to be involved in the launch....
- > Unfortunately Ira Cohen, who makes numerous appearances in the book and
- > who
- > contributed to it, has been sick
- > recently. Chris Stein mentioned in his email that Ira is very much
- > himself
- > again and I hope that is the case. Ira is a
- > resource. You can't replace resources. I hope we get a chance to hang out
- > while I'm in town. I met Ira in 1991 on the
- > Brion Gysin scene, Ira had been a good pal of Gysin's and I was starting
- > work on the Here To Go Show which sought
- > to highlight Gysin. Naturally Ira was involved, did a great photographic
- > show in Dublin, and did readings. You can
- > see him reading in the movie of the Show, Destroy All Rational Thought,
- > which came out on DVD last year.
- >
- > You have been living in North Africa. Have you been working down there?
- > I've been wrestling with my third novel, The Darker Side of Me. I've been
- > having trouble with it for a couple of years
- > but I think I cracked it in Marrakesh, where I've been living. I've also
- > been editing an anthology of writings by the
- > Fenians, the secret 19th Century Irish revolutionary organisation. This
- > will come out later this year with Mercier
- > Press. I'll be previewing some of my thoughts about the Fenians in a
- > piece,
- > Brotherhood, which will be in the next
- > Headpress Journal, the "panther" issue guest edited by the fabulous John
- > Sinclair, founder of the White Panthers and
- > onetime manager of the MC5. I've written something about the equally
- > fabulous Panther Burns for the same issue.
- >
- > Joe Ambrose performs from Chelsea Hotel Manhattan (Headpress) in New
- York
- > City:
- >
- > Friday 18th April The Chelsea Hotel 7-30pm
- > Saturday 19th April Bowery Poetry Club 12 to 1-30pm
- > Monday 21st April Blue Stocking Books 7pm

>
> His latest extreme travel writing book, Chelsea Hotel Manhattan, is
> published by Headpress and is launched in the
> USA in April.
>
> There are a number of interviews and conversations we have had on various
> underground art, film, music and word
> projects, you can check them out on The Brink, hesterGlock and elsewhere.
>
> paulh
>
> 2522 Mission Street
> San Francisco
> On Fri, 4 Apr 2008 15:47:27 -0400 Ruth Lepson <[REDACTED]>
> writes:
>
>> want to alert folks to a reading/presentation by my photographer
>> collaborator Rusty Crump & I at the Bowery Poetry Club at 4 on Sat.,
>> April
>> 19. I'll read some poems from our book Morphology & rusty will show
>> some
>> slides & talk abt them, & we'll both briefly share some new things.
>> If
>> you're not preparing a Passover seder, come on down.
>>
>>

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188. **Kenneth R James**

Re: On Poets as Characters in Novels!!

Sat 5 Apr 2008

Three Samuel R. Delany novels feature poet protagonists:

Rydra Wong in *_Babel-17_* (SRD's early SF)

Kid in *_Dhalgren_* (plus secondary character Ernest Newboy)

Arnold Hawley in *_Dark Reflections_* (his latest novel; takes place in contemporary NYC; it's just great)

On Sat Apr 5 0:23 , steve russell sent:

>I don't think anyone has mentioned Saul Bellow's Humbolt's
Gift. The alcoholic collapse of Delmore Schwartz forms the

basis for one of Bellow's best.

 $\gg t$

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

>From: David Chirot [mailto:David.Chirot@univ-lyon1.fr]>

>To: [REDACTED]

>Sent: Friday, April 4, 2008 9:06:20 AM

>Subject: Re: On Poets as Characters in Novels!!

 $\triangleright$

>Dr Zhivago by a great poet who wrote a great novel, Boris Pasternak, who

>also provides with the novel a selection of the poetry of Zhivago.

 $\succ$

>There are several books which interweave "novelizations" and
>"dramatizations" and "filmizations"of the life of Rimbaud
with "actual
>biography."

 $\geq$

>The novels of Roberto Bolano--a poet himself-- are filled with poets as main

>and subsidiary characters, including often the narrator--

 $\geq$

>The Satyricon of Petronious may be read in a certain sense
as a novel of the

>adventures of a poet--

>
>Adventures in the Skin Trade by Dylan Thomas--a young
aspiring writer/poet
>leaves dreary provincial home for wild world of London--
>
>Nabakov's Pale Fire--
>
>On Thu, Apr 3, 2008 at 9:57 PM, Gabrielle Welford
[REDACTED] >
>wrote:
>
>> Flann O'Brien...yeah! i'll eat my hat if flann o'brien is
not considered
>> a poet. :-) g
>>
>> On Thu, 3 Apr 2008, Stephen Vincent wrote:
>>
>> > Any good suggestions and/or appraisals - from ancient to
contemporary??
>> > I remember Kathy Acker did some - maybe they were
wonderfully
>> scandalous or may be not intended that way at all - auto/
fictional or
>> 'real' celebrations and/or satires of sexual encounters
with some now well
>> known language poets before such bodies were even formally
identified as
>> such - vaguely remember them as printed in small, stapled
editions at Kinkos
>> before Kinkos was Kinkos.
>> >
>> > Stephen V
>> > <http://stephenvincent.net/blog/>
>> >
>> >
>>
>
>
>

>You rock. That's why Blockbuster's offering you one month of

Blockbuster Total Access, No Cost.

><http://tc.deals.yahoo.com/tc/blockbuster/text5.com>

>

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189. **cris cheek**

Re: On Poets as Characters in Novels!!

Sat 5 Apr 2008

Brian Catling appears in Iain Sinclair's "Downriver"

On Thu, Apr 3, 2008 at 2:09 PM, Stephen Vincent <[REDACTED]> wrote:

*Any good suggestions and/or appraisals - from ancient to contemporary??
I remember Kathy Acker did some - maybe they were wonderfully scandalous
or may be not intended that way at all - auto/fictional or 'real'
celebrations and/or satires of sexual encounters with some now well known
language poets before such bodies were even formally identified as such -
vaguely remember them as printed in small, stapled editions at Kinkos before
Kinkos was Kinkos.*

Stephen V

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

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190. **John Cunningham**

Re: Roy Exley : ON poets writing NOVELS

Sat 5 Apr 2008

An interesting reflection A. Considering how easily the novel sat alongside poetry in earlier centuries, each making room for other, one has to wonder how one form began to nudge out the other. Even when Dickens, et al, were serialized, this still didn't threaten the existence of poetry. My feeling is that you may be looking for the villain in the wrong media. I could be wrong, but this pushing and shoving of poetry to the sidelines didn't begin to take place until the last century, i.e. the twentieth (I still have trouble thinking about the 1900s as the 'last century', probably an age thing). That being the case, the one tying poor Nelle to the railroad tracks is probably film. Reading of any kind is work. Watching a film isn't. Reading a poem is more work than reading a novel. Which led to the protest of our Protestant ethic saying 'fuck that shit, I'm going to the cinema'. Poetry was the first to fall but the novel has had its share of suffering. At the end of the 21st, we shall mourn the corpses of literacy. John Cunningham

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

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

Behalf Of Alison Croggon

Sent: April 5, 2008 1:24 AM

To: ██████████

Subject: Re: Roy Exley : ON poets writing NOVELS

Thanks Roy. When you have writers like Ismael Kadare, Michele Desbordes, Alessandro Bericco, Jose Saramago, Anne Carson, Bohumil Hrabal (to name a few I've enjoyed recently) writing in the form, I don't think there's any need to justify the novel's value. Nor the need to make a living. - I've certainly paid my dues as a poor artist, and have the lack of a house, car, savings or any sort of recognised assets to prove it... As an aside, I'm one of the very few full-time writers I know. My husband (a playwright) is another. We have three kids. Most poets make their living with some other job, many in academia. I don't have an academic qualification to my name, and in any case have never existed very well in any kind of institution. Writing novels that others might read for pleasure seems to me to be an honest living.

Wystan, surely the rise of the novel happened in the 19th century? Is the perceived rise of fiction actually at poetry's expense, or are you talking about something that is in fact a function of the increasing corporatisation of the publishing and bookselling industries and the increasing loss of independent bookshops? Because those factors are affecting ALL literary publishing, not just poetry.

All best

A

--

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

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

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

No virus found in this incoming message.

Checked by AVG.

Version: 7.5.519 / Virus Database: 269.22.6/1360 - Release Date: 04/04/2008

6:02 PM

No virus found in this outgoing message.

Checked by AVG.

Version: 7.5.519 / Virus Database: 269.22.6/1360 - Release Date: 04/04/2008

6:02 PM

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191. **David Chirot**

Re: On Poets as Characters in Novels!!

Sat 5 Apr 2008

Not to mention many of the works of Jack Kerouac in which appear Allen G, Bill Burroughs, Gregory Corso, Phil Whalen, Lew Welch, Michael McClure, Kenneth Rexroth, Lawrence Ferlinghetti, Herbert Huncke ("Guilty of Everything"), and many others--

i realize these aren't "novels"--
but-

In Elizabethan theater--for example one of Richard's famous speeches in Henry VI part Three by Shakespeare--there occurs a character referred to as "the Machiavel"--based on the popularized image of Machiavelli--and his work The Prince. I like very much how an author via the associations with his most famous work becomes a figure of True Villainy and the Most Wicked Cunning--a "larger than life character" with whom Richard is going to do battle and outperform!

In the Greek and Roman theater and poetry will often appear actual poets or The Poet--Orpheus--

especially in epigrams for example, one finds the appearance of poets!--among the Greeks and Romans--
from whence of course Kent Johnson's collection--

On Fri, Apr 4, 2008 at 9:23 PM, steve russell <[REDACTED]> wrote:

I don't think anyone has mentioned Saul Bellow's Humboldt's Gift. The alcoholic collapse of Delmore Schwartz forms the basis for one of Bellow's best.

t

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

From: David Chirot <[REDACTED]>

To: [REDACTED]

Sent: Friday, April 4, 2008 9:06:20 AM

Subject: Re: On Poets as Characters in Novels!!

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There are several books which interweave "novelizations" and "dramatizations" and "filmizations" of the life of Rimbaud with "actual biography."

The novels of Roberto Bolano--a poet himself-- are filled with poets as main and subsidiary characters, including often the narrator--

The Satyricon of Petronious may be read in a certain sense as a novel of the adventures of a poet--

Adventures in the Skin Trade by Dylan Thomas--a young aspiring writer/poet leaves dreary provincial home for wild world of London--

Nabakov's Pale Fire--

On Thu, Apr 3, 2008 at 9:57 PM, Gabrielle Welford <[REDACTED]> wrote:

Flann O'Brien...yeah! i'll eat my hat if flann o'brien is not considered a poet. :-) g

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Any good suggestions and/or appraisals - from ancient to contemporary??

I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/fictional or 'real' celebrations and/or satires of sexual encounters with some now well

known language poets before such bodies were even formally identified as such - vaguely remember them as printed in small, stapled editions at

Kinkos

before Kinkos was Kinkos.

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

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Total Access, No Cost.*
<http://tc.deals.yahoo.com/tc/blockbuster/text5.com>

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192. **ALDON L NIELSEN**

Re: Atlanta Question & Response to Jason

Sat 5 Apr 2008

OK -- I only have one post left in my daily quota so am combining two posts in one:

1) I just finished reading this morning's NYTIMES article on the three day celebration in Atlanta in conjunction with the exhibition opening the Raymond Danowski Poetry Library at Emory. The celebration was determinedly middle-brow (Wilbur, Giaioia, Snodgrass etc.) -- but the incredible scope of the collection gives me reason to hope that there may be lots of small press stuff in there.

Have any of our Atlanta contingent had a chance to look into the Danowski collection yet?

2) Jason et al -- Yes, BLACK NO MORE is a fantastic (in the literal sense) novel -- though it's strictly speaking not quite of the same era as EX, whihc is pre-Harlem Renaissance -- I love both novels (andmy students who read the Schuyler novel last year were blown away by its power to explain more recent racial politics in the USA)-- but it's precisely the trickiness of Johnson's novel that I love -- many readers of the first edition didn't realize it was a fiction -- (If you read Johnson's autobiography, you'll come across a delightful anecdote about the time Johnson met somebody who purported to be the book's protagonist) -- EX plays upon reader's expectations in a far more complex way than does Schuyler's great satire -- Readers came to AUTOBIOGRAPHY OF AN EX-COLOURED MAN expecting to learn the "masonic secrets" of the black race -- Instead, the book turns out to reveal to them the secret interiority of an ordinay white man who has made a little money --

if you've never read these books, read them now -- you'll never forget them --

We don't hear much about Schuyler these days -- which is one reason media types can go on pretending that the Black Conservative is of recent vintage -- There was a very good biography of his amazing daughter a few years back, and Bobby Hill published Schuyler's nearly forgotten Sci Fi serials a while back --

On Fri, Apr 4, 2008 09:34 PM, Jason Quackenbush <[REDACTED]> wrote:

This didn't go to the list for some reason. Aldon's more recent post regarding autobio of an ex-colored man is also a good example (although I prefer "black no more" of the novels dealing with passing during that era). but there are lots of cases of things dealing with fraud all through literature. there's a certain sense of fraudulence in a couple of the canterbury tales, wife of bath and the summoners tale if I remember right. There's a hoaxish element to don quixote. almost all of shakespeare's best comedy's have some element of fraud to them. there are whole books built as confidence games like the manuscript found at saragossa, and the topic of deceit is as greek as greek tragedy gets. it also was one of the big obsessions of William Gaddis and played a part in every novel he wrote from the recognitions to agape agape

Begin forwarded message:

*From: [REDACTED]
Date: April 4, 2008 9:02:12 AM PDT
To: ALDON L NIELSEN <[REDACTED]>
Subject: Re: Epigramitis: 118 Living American Poets*

thanks!

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it's the second one.

<>

*We are enslaved by
what makes us free -- intolerable*

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194. **Murat Nemet-Nejat**

Re: Epigramitis: 118 Living American Poets

Sat 5 Apr 2008

Jason,

I thought the issue of something being a "hoax" or not referred to the public information about the work, surrounding the work. It is closely related to the idea of "fake." I do not think anybody thought Don Quixote was a real person or that the fact Don Quixote was not real makes the novel a "hoax." I do not quite understand what the the element of "hoax" in Shakespearean comedies is though, of course, 99% of tragic works (particularly plays) are based on "deception." Finally that is what dramatic irony is.

If one goes back to the original idea of a hoax (which what The Doubled Flowering is), one can see a very interesting question underlying the concept, particularly for a post modern sensibility. Is a hoax more real than the "real"? In

an age of infinite reproduction (for example, in literature, the infinite permutations of a text's algorithms digitally as poems, or in art "perfect" digital reeactments), which modern technology allows us, doesn't the idea of the "real" get subverted or, to use a more neutral word, change? It is the subversion that is crucial. My sense is that Kent is claiming in *The Doubled Flowering* (or in *Epigrammatis* or *The Miseries of Poetry* for that matter) his sense of "suffering" in that work is more real than many real writings on Hiroshima. Interesting, this idea is as old as Aristotle, claiming drama (?) is more real than history.

Did anyone see the Orson Welles "documentary" (another hoax?), entitled *Fake*?

Ciao,

Murat

On Fri, Apr 4, 2008 at 9:34 PM, Jason Quackenbush <[REDACTED]> wrote:

This didn't go to the list for some reason. Aldon's more recent post regarding autobio of an ex-colored man is also a good example (although I prefer "black no more" of the novels dealing with passing during that era). but there are lots of cases of things dealing with fraud all through literature. there's a certain sense of fraudulence in a couple of the canterbury tales, wife of bath and the summoners tale if I remember right. There's a hoaxish element to don quixote. almost all of shakespeare's best comedy's have some element of fraud to them. there are whole books built as confidence games like the manuscript found at saragossa, and the topic of deceit is as greek as greek tragedy gets. it also was one of the big obsessions of William Gaddis and played a part in every novel he wrote from the recognitions to agape agape

Begin forwarded message:

*From: [REDACTED]
Date: April 4, 2008 9:02:12 AM PDT
To: ALDON L NIELSEN <[REDACTED]>
Subject: Re: Epigramitis: 118 Living American Poets*

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it's the second one.

195. **Ruth Lepson**
Re: On Poets as Characters in Novels!!
 Sat 5 Apr 2008

poets in novels--longfellow in The Dante Club --he becomes a detective when he realizes the boston serial killer is using methods from the inferno--and he's the only one translating dante into english (tho harvard disapproves). longfellow the rock star of his time. pound was his grand nephew, I think. james russell lowell used to walk down brattle street to longfellow's house once a week to the translators' group.

On 4/5/08 8:40 AM, "Wystan Curnow" <[REDACTED]> wrote:

*From: UB Poetics discussion group on behalf of Stephen Vincent
Sent: Fri 4/04/2008 11:47 a.m.
To: [REDACTED]
Subject: Re: On Poets as Characters in Novels!!*

*Thanks, Wystan. Is Reading Room online??
Just reading Hank Lazar's review/reflection on On Kawara's collaborative book
on the body and architecture. Be interested in the connections you make with
Ron and Acker.*

Stephen V

*Wystan Curnow <[REDACTED]> wrote: Stephen,
Silliman appears in Chapter 2 of Acker's 1978 novel, The
Adult Life of Toulouse Lautrec.
I discuss it in an essay. "Autobiography: Does it have a future? Ron
Silliman's 'The Alphabet' and On Kawara's 'Today Series'", published in
READING ROOM 1, 2007.
Wystan*

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

*From: UB Poetics discussion group [mailto:[REDACTED]]
On Behalf Of Stephen Vincent
Sent: Friday, 4 April 2008 7:09 a.m.
To: [REDACTED]
Subject: On Poets as Characters in Novels!!*

*Any good suggestions and/or appraisals - from ancient to contemporary??
I remember Kathy Acker did some - maybe they were wonderfully
scandalous or may be not intended that way at all - auto/fictional or
'real' celebrations and/or satires of sexual encounters with some now
well known language poets before such bodies were even formally
identified as such - vaguely remember them as printed in small, stapled
editions at Kinkos before Kinkos was Kinkos.*

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

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196. **Charlotte Mandel**

from Authors Guild: Amazon limits POD books

Sat 5 Apr 2008

The Authors Guild wrote:

- > Last week Amazon announced that it would be requiring that all books
- > that it sells that are produced through on-demand means be printed by
- > BookSurge, their in-house on-demand printer/publisher. Amazon pitched
- > this as a customer service matter, a means for more speedily
- > delivering print-on-demand books and allowing for the bundling of
- > shipments with other items purchased at the same time from Amazon. It
- > also put a bit of an environmental spin on the move -- claiming less
- > transportation fuel is used (this is unlikely, but that's another
- > story) when all items are shipped directly from Amazon.
- >
- > We, and many others, think something else is afoot. Ingram Industries'
- > Lightning Source is currently the dominant printer for on-demand
- > titles, and they appear to be quite efficient at their task. They ship
- > on-demand titles shortly after they are ordered through Amazon
- > directly to the customer. It's a nice business for Ingram, since they
- > get a percentage of the sales and a printing fee for every on-demand
- > book they ship. Amazon would be foolish not to covet that business.
- >
- > What's the rub? Once Amazon owns the supply chain, it has effective
- > control of much of the "long tail" of publishing -- the enormous
- > number of titles that sell in low volumes but which, in aggregate,
- > make a lot of money for the aggregator. Since Amazon has a firm grip
- > on the retailing of these books (it's uneconomic for physical book
- > stores to stock many of these titles), owning the supply chain would
- > allow it to easily increase its profit margins on these books: it need
- > only insist on buying at a deeper discount -- or it can choose to
- > charge more for its printing of the books -- to increase its profits.
- > Most publishers could do little but grumble and comply.
- >
- > We suspect this maneuver by Amazon is far more about profit margin
- > than it is about customer service or fossil fuels. The potential big
- > losers (other than Ingram) if Amazon does impose greater discounts on
- > the industry, are authors -- since many are paid for on-demand sales
- > based on the publisher's gross revenues -- and publishers.
- >
- > We're reviewing the antitrust and other legal implications of Amazon's
- > bold move. If you have any information on this matter that you think

> could be helpful to us, please call us at [REDACTED] and ask for
> the legal services department, or send an e-mail to
> [REDACTED].
>
> Feel free to post or forward this message in its entirety.
>
> -----
>
> Copyright 2008, The Authors Guild. The Authors Guild
> (www.authorsguild.org)

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197. **steve d. dalachinsky**

Re: Siddhartha, the film

Sat 5 Apr 2008

his other film chappaqua was also a gem

On Fri, 4 Apr 2008 21:25:28 -0400 Aryanil Mukherjee <[REDACTED]>
writes:

> Old time Beat pal Conrad Rooks had made a film of the same name after
> the
> Hesse novel in 1972.
> It was a great film I thought, refreshing and personalized, if not
> sumptuously
> innovative, starring Sashi Kapoor
> and Simi Gerewal, both noted Indian stars of that era. Hemanta Kumar
>
> Mukherjee wrote an unforgettable score
> for the film making good use of classical Tagorian music.
>
> Aryanil
>
>
>

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198. **David Chirot**

Re: Epigramitis: 118 Living American Poets

Sat 5 Apr 2008

Dear Murat & Friends-

Yes I saw FAKE and I have read the book it is based on by Clifford Irving--very interesting as first Irving wrote of the FAKE painter Emile de Houry--and then went onto to forge the Howard Hughes Book that was at first thought to be by Hughes himself. (Which is also in the film--)(Actually i have read great many books on fakes, forgeries, etc--and there is a new one out i have yet to start called Nation of Counterfeiters--early history of the US--counterfeiting ran rampant--)(the USA cd be called FAKE Nation!)

Actually, Yasusada is NOT a "hoax" because within the texts it gives itself away over and over as not being by a "real person"--

Yasusada writes in a letter to a friend that he is writing works which he thinks of as "After Spicer" in the manner of Spicer's "After Lorca"--

after all, After Lorca, Spicer writes letters to Lorca, "translates" Lorca's ("real/fictional" poems, and Lorca provides an Introduction. Yasusada writes Spicer a "last letter" which echoes the "last letter" of Spicer's to Lorca, and Spicer appears i a number of letters and rengas throughout the Yasusada texts. (By appears I mean he takes part in events which are presented in a renga.)

If a "real poet" can write letters to a "dead real poet" and the dead poet can introduce his text, why not a fictional poet write letters to and present a "real dead poet" in his works.

What is being created is a traveling through time and space of poets dead, alive, and fictional--having in common the feature of all being "ghosts" finally. What carries from poet to poet are echoes, reflections, fragments of sounds, of images, and what the center of their being is as a group is "the work of mourning" as Freud called it. Spicer spends a summer of love with Lorca, who leaves, a departed ghost, and Spicer in turn becomes the beloved of Yasusada, who in the end says Farewell to the ghost of Spicer, and turns to look out to sea at the memorials of candles and names for the dead of Hiroshima. Hiroshima itself provides a linkage from Spicer to yasusada via lines in Spicer that the fictional poet cites, and is "echoed" in Yasusada's attending a baseball game a la Spicer, in the Hiroshima Stadium, situated at the Bomb's flashpoint.

The series Lorca-Spicer-Yasusada is one in which poetry is making journey of love in the land of the dead, in which dead poets are loved as ghosts, and a fictional poet is as real as the ghosts which are Lorca for Spicer and Spicer for Yasusada.

The Yasusada is really a series of love poems--to Yasusada's daughter, wife and lost friends, poets of other times, and finally, to Spicer, whom he "meets" late in life. The last poem, "Because I live" combines the image of the candles and names floating out to sea with those of the rowers on Ulysses' ship passing the Sirens, on their way home to Ithaca.

I think that there are a great many issues which the works of Kent Johnson bring up, and among them is that of, not so much the willing suspension of disbelief, but to my mind, the willingness to believe immediately and without question what an "authority" says about a matter.

The reasons so many "fakes" seem to exist at present is simply that there is far more media attention paid by the media to itself--i.e.--it creates a celebrity, then on discovering it is not a real celebrity, has to figure out what to do with its mistake--or analyze it in terms of some sort of psycho-babble as a "trend"--while missing what is the main point: that persons ask fewer questions all the time in presenting "news," and citing "facts," and demanding strict adherence to doctrines based on things patently untrue. We are currently annihilating the lives of two entire countries, one of them based completely on falsehoods, which at the time were known to be false, yet which were presented as real--and since Colin Powell presented them--most "reasonable people" believed it was all true.

If a nation goes to war on faked documents and false testimonies that it wants to "hear"--then is it any surprise that the news is filled with fake stories itself, and in turn filled with stories of fakes?

Remember all the scandals of the "embedded reporters" like Judith Miller and others, whose "reports from Iraq" were basically written by the Pentagon? So many histories of the last fifty years or so of events in the USA let alone abroad, are filled with the examples of how the media was manipulated and played along with the government in disseminating false reports, squashing true ones and pushing for editorial and opinion columns to take up the cudgel and war drums for one cause or another.

There are two volumes called Paper of Record which are the ongoing untruths re in one volume Foreign Policy and in the other Israel-Palestine which have been published non-stop by the New York Times, and that's just one major news outlet among several fabricating news and facts in order to create a "world view" in which now despite all the evidence to the contrary, the American and Israeli Governments are determined to attack Iran for building non-existent weapons. Just days before the exposure of the fake book of the gang survivor, that author had been given a huge photo spread essay and interview in the Times, and her book given a positive review as being true.

I think that part of the project of a work such as the Yasusada is that it is an opening into those worlds which exists in writing which traverse the liminal states of being so to speak of the living, the dead, the ghostly the fictional, the mixing of these among other poets and artists real and imaginary with in the texts, and the ability of the love shared among these writers to meet in acts of

love and of mourning. In a sense it a demonstration of ways in which writing makes possible communications which are otherwise deemed "impossible."

The works of Spicer and Yasusada do not pretend to be "really" or "unreally" in touch with Lorca and Spicer--and yet they are both. One of the energies of these works is to inspire and remind readers to be questioning the ways in which writing is presented as a limited set of "choices" between "real" and "fictional," "fake" and "original" and the like. And also in what ways in reading and writing the question not only of the "author" arises, but the question of "authority"--by whose authority do readers and writers believe that what they are doing is distinguishing between "willing suspension of disbelief" and "belief" in what so and so says, simply because so and so is a Big Name, or an Expert, or has an Important Position?

How often in having an opinion or thoughts about a work are they one's own, and how often really a ragtag bit of scraps from hither and yon, if not some good chapter and verse from the most approved authorities of one's choice?

The ancients so called weren't so concerned about this as person are today. The old texts will have along with what is known to be a "real" document a string of fragments and versions "thought to be by" or "known to be fakes by and also excerpts in which a work is mentioned, a poet named, whether or not what is named or mentioned is "truth" or "hearsay" it is all part of the "existence" of that writing and poet through time--their mixture of legends and realities, their faked MS. and their actual publications. The 17th century carried al of this to extremes so far out there they were part of what led actually to the creation of the novel--simply so that supposedly one would know that in a certain work everything was fiction, instead of of a fine stew of truth, falsehood, plagiarism, faked translations, and a myriad hoary old tricks and citings of "authorities" real and invented for the occasion.

The Yasusada I think is both a reminder of these old methods and literatures which preceded the rise of the new bourgoeis reading public and the novel and the Superstars of Poetry who began to appear with the romantics, --an era for the most part which has not at all vanished--and a pointing towards a myriad possiblities existing in writing which continues on with these questionings.

--david-bc

<http://davidbaptistechirot.blogspot>

PS:--below are letters of Spicer to Lorca and Yasusada to Spicer--in a post sent 22 march

I have nearly completed another reply to a thread from a few weeks ago abt the "real lemons" and "literalization of metaphor" that Eireene brought up-- had to finish some other projects and the thread seemed over with--so was just going

to send to Murat-- which has to do with the "real" and "unreal" in poems, and also the conjunction of WC Williams' "Only the imagination is real" (Spring and All) with "No ideas but in things, Mr" in Paterson.

here is a post i sent on 22 March for the thread Eireene began (there was another one next day re "Radar" poem in Spicer's After Lorca, dedicated to Marianne Moore--)

this has the letters from the Spicer and Yasusada books--

"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 yo 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 correspondence 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 heart 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? . . .

Now 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 4/5/08, Murat Nemet-Nejat <[REDACTED]> wrote:

>
> Jason,
>
> I thought the issue of something being a "hoax" or not referred to the
> public
> information about the work, surrounding the work. It is closely related to
> the idea of "fake." I do not think anybody thought Don Quixote was a real
> person or that the fact Don Quixote was not real makes the novel a "hoax."
> I
> do not quite understand what the element of "hoax" in Shakespearean
> comedies is though, of course, 99% of tragic works (particularly plays)
> are
> based on "deception." Finally that is what dramatic irony is.
>
> If one goes back to the original idea of a hoax (which what The Doubled
> Flowering is), one can see a very interesting question underlying the
> concept, particularly for a post modern sensibility. Is a hoax more real
> than the "real"? In an age of infinite reproduction (for example, in
> literature, the infinite permutations of a text's algorithms digitally as
> poems, or in art "perfect" digital reenactments), which modern technology

> allows us, doesn't the idea of the "real" get subverted or, to use a more
> neutral word, change? It is the subversion that is crucial. My sense is
> that
> Kent is claiming in The Doubled Flowering (or in Epigrammatis or The
> Miseries of Poetry for that matter) his sense of "suffering" in that work
> is
> more real than many real writings on Hiroshima. Interesting, this idea is
> as
> old as Aristotle, claiming drama (?) is more real than history.
>
> Did anyone see the Orson Welles "documentary" (another hoax?), entitled
> Fake?
>
> Ciao,
>
>
> Murat
>
>
>

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199. **steve d. dalachinsky**

***Fw: from dalachinsky - 2 gigs this month and a town hall meeting
for RUCMA***

Sat 5 Apr 2008

8 PM on Tuesday April 15th
at the Living Theatre Manhattan

Ty Cumbie's Musetry

w/ Ellen Christie

steve dalachinsky

james

plus Jackson Moore Group

The Living Theatre

21 Clinton Street

(F train to 2nd Ave, or 21 bus to Clinton St)

for info cal [REDACTED] or check Living Theatre Schedule on line

11 p.m. on Saturday, April 19th
Stain Bar, Brooklyn

Painted Ghost Rhythm

Steve Cohn -- shakuhachi, keyboards

Steve Dalachinsky -- poetry

Briggan Krauss -- alto saxophone

Dan Godston -- trumpet

Tom Zlabinger -- upright bass

experimental / jazz

Stain Bar is at: 766 Grand Street, Brooklyn, NY 11211,
(L to Grand, 1 block west), 718/██████, www.stainbar.com.

Town hall Meeting

Tuesday April 15 - tax day - 6:30 pm

at Clemente Soto Velez

107 Suffolk St - first floor

we are at a great place in RUCMA

we are successfully running a series that goes 3 nights a week at the
Living Theater

we have started the jam sessions on Saturday nights

It looks like we will be able to continue through the summer one
night per week

then begin again the 3 nights in Sept.

we are tentatively beginning an education program - etc

Arts for Art is trying to raise funds to put into this community development
initiative to build relationship inside the local community that will help build
audience for the art for which we are so committed arts for Art is also looking
to secure other spaces for presentations and also for rehearsals

We need YOU

to accomplish this and more

It seems that it is True

that we can really change the Story Together

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200. **Mairead Byrne**

Re: joe ambrose in town

Sat 5 Apr 2008

I used to know a Joe Ambrose a long time ago in Dublin. If anyone meets him please say hello from Mairead Byrne.

Mairead

MairÃ©ad Byrne

Associate Professor of English

Rhode Island School of Design

2 College Street

Providence, RI 02903

>>> "steve d. dalachinsky" <[REDACTED]> 04/05/08 2:26 AM >>>

Writer, film maker, musician and culture terrorist Joe Ambrose has a penchant for digging around the cultural margins and teasing out of the shadows relevant irreverance, countercultural phenomena, outside and (often) explosive art of pivotal significance. Subject matter and artists regularly delineated by sitting on the periphery of popular culture. His written output includes the novels *Serious Time* and *Too Much Too Soon*. *Moshpit Culture*, a blood stained and sweat-soaked inside investigation on hardcore dancing; several historical studies of the war of Irish Independence including the best selling *Dan Breen* and *The IRA* and is currently editing an anthology of writings by the revolutionary Irish Brotherhood, the Fenians. His writing also appears in numerous magazines, journals and collections. In 1992 he co-organized the *Here To Go Show* in Dublin. This mixed media art show was a celebration of the cultural impact and significance of the work of Tangier Beat Scenesters Brion Gysin and William Burroughs. The event was filmed extensively and the movie *Destroy All Rational Thought* documented many aspects of this week long arts show. It was initially released on video and then later, as an enhanced DVD. He is a DJ in art hip hop combo *Islamic Diggers* and has been living in Marrakesh, Morocco for the past 7 months hanging with the likes of the Sufi mystic trance musicians *The Gnoua Brotherhood* of Marrakesh. Ambrose previously

produced the Brothers for the William Burroughs tribute CD, 10% File Under Burroughs, which also features John Cale, Paul Bowles, Marianne Faithfull, Chuck Prophet, Herbert Huncke and The Master Musicians of Joujouka. Whilst Ambrose has been getting down in Africa, the Islamic Diggers track

William Burroughs Dont Play Guitar has featured on the soundtrack to a new Burroughs documentary, Words of Advice, which also features Patti Smith, Hal Willner and Bill Laswell. Another Diggers track, Hashishin, was included along with work by Stockhausen in a January 2008 sound installation, Cut Up, curated by Copenhagen's Karriere in conjunction with the Danish Museum of Modern Art. Ambrose has previously worked with Anita Pallenberg, Richard Hell, Chrissie Hynde and Herbert Huncke. He is Literary Editor of LA-based magazine, Outsideleft.com. In 2007 he was asked

by Iggy Pop to write the sleevenotes for Escaped Maniacs, the Iggy and the Stooges DVD package. His extreme travel writing book, Chelsea Hotel Manhattan has recently been published by Headpress and a new edition of Moshpit is about to be published by Tsunami. Joe talked very recently with me about his latest ventures.

Joe, give me some background on the Tsunami edition of Moshpit..... Moshpit Culture first came out in 2001 and reflected what I'd been up to in

the preceding years. I first got dragged into a moshpit, rather improbably, at a Shane McGowan show. I love his work

but at that time, the late 90s, I was listening almost exclusively to hip hop, reggae, and the kind of punkish metal exemplified by Slayer, Queens of the Stone Age, the Beastie Boys and RATM. I was going to hip hop shows whenever

I could, I saw Snoop a load of times and I was kind of following Gregory Isaacs, the Cool Ruler, around the place. I must have seen Gregory in action about forty times back then. But mainly it was hardcore acts and Slipknot and Rancid and the likes.

So what attracted you to the Moshpit?
I liked the fraternity that I found at those hardcore shows, the
openness
and the willingness to experiment with new
people and to build a new nation which was not of this world. People had
talked about experiencing these feelings in
the rave scene, where but I didn't go for that because I
like music and most of the music associated with rave culture was second
rate, doesn't stand the test of time, was
mildly diverting at the time but not the real thing. Also, when they
were
talking about this spirit of collective
fraternity and stuff, what they were really talking about was the drugs
they were taking.

Ecstasy and a trashy peace and love vibe. The moshpit to me seems to
work
on a completely different level....

Moshers were often far more solid sort of individuals. A lot of moshers
took good care of their bodies, didn't do
huge amounts of drugs, kept down day jobs or, if very young, lived far
away
from the city centre with their families
in hugely repressive social environments which caused them to see
moshing
and much of what went with it as
hugely liberating.

The publishers, Tsunami, are based in Italy, aren't they?
There is already a metal record label in Italy called Moshpit Culture so
I
knew the book had impacted a bit there.
Also Italians of a certain type are much enamoured of the black leather
jacket and shades school of rock chic. Give
them anything with a loud guitar and they're off! I have some sympathy
with
that attitude. The Tsunami edition will
be called Moshpit. Things have changed since I wrote the book but it's
still relevant. It wasn't written as a
journalistic account of a scene but rather as travel writing which
brought
the reader inside the head of the alienated
teenage mosher. So, theoretically at least, somebody could pick it up in

200 years time and still find its contents interesting or relevant. I had a ton of fun writing it and I get emails about it all the time, mostly from people doing postgraduate research into youth culture or music culture. As far as I know it's the only book which deals exclusively with this huge cultural movement which has had a phenomenal influence upon the lives of millions.

Yeah, that book's subject matter; the bands and people that make up the moshpits of the world are a popular cultural form of expression, a response to the social and political spaces they inhabit....

I gave a talk about moshing at Brighton University shortly after the book came out and the guy introducing me admitted that, when he heard that someone was going to explain moshing to them, he thought it had something to do with winemaking.

Jeez.....thats crazy. You are flying out to NYC again soon Joe, whats happening this time around?

The Chelsea Hotel is hosting a launch for Chelsea Hotel Manhattan. There has been a change in management since I stayed there so it'll be interesting to see what improvements they've made.

There's been minor controversy about some changes they've been making but I don't see why people active in the arts should be so caught up in trying to preserve the past. The Chelsea's past was great and it all really happened there but that particular slice of the past finished a while back.

We've jammed on those changes in another interview, havent we.... I've got all those albums, I've read all those books. I hope, really, that the new management make some sort of a dynamic intervention. Get Richard Rogers or someone to overhaul it. We'll

see. In any case, this launch event is an opportunity for people to come into the Chelsea Hotel and have a look around.

How has the book been received so far?

Iâ€™ve been in Morocco the last six months. I donâ€™t get too much feedback about the book down there but such as Iâ€™ve had has been positive. I got a really nice email from Chris Stein of Blondie about it which really pleased me. I like his work a lot, not just with Blondie but Wild Style, the Gun Club, Iggy. Thatâ€™s New York City for me.

I heard Ira Cohen was going to be involved in the launch....

Unfortunately Ira Cohen, who makes numerous appearances in the book and who contributed to it, has been sick recently. Chris Stein mentioned in his email that resource. You canâ€™t replace resources. I hope we get a chance to hang out

while Iâ€™m in town. I met Ira in 1991 on the Brion Gysin scene, Ira had been a good pal of Gysinâ€™s and I was starting work on the Here To Go Show which sought to highlight Gysin. Naturally Ira was involved, did a great photographic show in Dublin, and did readings. You can see him reading in the movie of the Show, Destroy All Rational Thought, which came out on DVD last year.

You have been living in North Africa. Have you been working down there?

Iâ€™ve been wrestling with my third novel, The Darker Side of Me. Iâ€™ve been

having trouble with it for a couple of years

but I think I cracked it in Marrakesh, where Iâ€™ve been living. Iâ€™ve also been editing an anthology of writings by the

Fenians, the secret 19th Century Irish revolutionary organisation. This will come out later this year with Mercier

Press. Iâ€™ll be previewing some of my thoughts about the Fenians in a piece,

Brotherhood, which will be in the next

Headpress Journal, the â€œpantherâ€ issue guest edited by the fabulous John Sinclair, founder of the White Panthers and

onetime manager of the MC5. Iâ€™ve written something about the equally fabulous Panther Burns for the same issue.

Joe Ambrose performs from Chelsea Hotel Manhattan (Headpress) in New York

City:

Friday 18th April The Chelsea Hotel 7-30pm

Saturday 19th April Bowery Poetry Club 12 to 1-30pm

Monday 21st April Blue Stocking Books 7pm

His latest extreme travel writing book, Chelsea Hotel Manhattan, is published by Headpress and is launched in the USA in April.

There are a number of interviews and conversations we have had on various underground art, film, music and word projects, you can check them out on The Brink, hesterGlock and elsewhere.

paulh

2522 Mission Street

San Francisco

On Fri, 4 Apr 2008 15:47:27 -0400 Ruth Lepson <[REDACTED]> writes:

- > want to alert folks to a reading/presentation by my photographer
- > collaborator Rusty Crump & I at the Bowery Poetry Club at 4 on Sat.,
- > April
- > 19. I'll read some poems from our book Morphology & rusty will show
- > some
- > slides & talk abt them, & we'll both briefly share some new things.
- > If
- > you're not preparing a Passover seder, come on down.
- >

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201. **Alan Sondheim**

Fifth and Sixth Final Session

Sat 5 Apr 2008

Fifth and Sixth Final Session

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202. **Jennifer Karmin**

April 19: Red Rover & Chicago Poetry Symposium

Sat 5 Apr 2008

Red Rover Series

{readings that play with reading}

3 YEAR ANNIVERSARY with NEW LOCATION

at the Division Street Dance Loft

735 W. Division St -- Chicago, IL

(Division @ Halsted

enter parking lot off of Halsted St)

http://www.rtgdance.com/teach_schedule.htm

7PM SATURDAY, APRIL 19th

Experiment #20:

A Sing Economy

guest curated by Matthew Klane

Featuring:

Tawrin Baker

Jaye Bartell

Barrett Gordon

Jennifer Karmin

Laura Sims

Kevin Thurston

suggested donation \$4
doors lock at 7:30pm
<http://groups.yahoo.com/group/redroverseries>

~~~~~  
~~~~~

1st ANNUAL CHICAGO POETRY SYMPOSIUM
before the Red Rover celebration
check it out!

1-5PM SATURDAY, APRIL 19th
University of Chicago
Regenstein Library
Special Collections Research Center
1100 E. 57th Street
<http://www.lib.uchicago.edu/e/spcl>

A dialogue about the history and current state of
Chicago poetry. The speakers for this first event
will be poet and educator MICHAEL ANANIA, whose papers
have recently been acquired by the library; and DEVIN
JOHNSTON and MICHAEL O'LEARY, editors and publishers
of Flood Editions, whose editorial files have also
recently been added to the collection.

Organized by David Pavelich,
Bibliographer for Modern and Contemporary Poetry

___ You rock. That's why Blockbuster's offering you one month of Blockbuster
Total Access, No Cost. <http://tc.deals.yahoo.com/tc/blockbuster/text5.com>

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203. **Alison Croggon**
Re: On Poets as Characters in Novels!!
Sat 5 Apr 2008

The central character in Orhan Pamuk's novel Snow is a poet.

--

Editor, Masthead: <http://www.masthead.net.au>
Blog: <http://theatrenotes.blogspot.com>
Home page: <http://www.alisoncroggon.com>

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204. **David A. Kirschenbaum**
Last Call: Advertise in Boog City 50
Sat 5 Apr 2008

Please forward

Celebrate Boog City's 50th Issue

By Placing a Shiny New Advertisement

*Deadline

--Wed. April 9-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.)

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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205. **Michael Heller**

Fwd: George Oppen Centennial (A Reminder)

Sat 5 Apr 2008

Apologies for cross-posting

Date: Sat, 05 Apr 2008 11:34:58 -0400
From: Stephen Motika <[REDACTED]>
To: Stephen Motika <[REDACTED]>
Subject: George Oppen Centennial

Hope you can join us for a celebration of the
life and work of poet George Oppen:

Tuesday, April 8, 3:00-9:00pm
THE SHAPE OF DISCLOSURE: George Oppen Centennial Symposium

There are things
We live among 'and to see them
Is to know ourselves.'
— George Oppen

7:30pm: GEORGE OPPEN CENTENNIAL READING
with Stephen Cope, Thom Donovan, Norman
Finkelstein, Peter Gizzi, E. Tracy Grinnell,
Michael Heller, Erica Hunt, Burt Kimmelman,
Geoffrey O'Brien, Peter O'Leary, Kristin
Prevallet, Anthony Rudolf, Hugh Seidman, Harvey
Shapiro, Lee Spinks, Stacy Szymaszek & John Taggart.

Preceded by two afternoon panel discussions:
3:00pm: BIOGRAPHICAL-HISTORICAL CONTINUUM
Moderated by Michael Heller. With Stephen Cope,
Norman Finkelstein, Eric Hoffman & Kristin Prevallet.

5:00pm: LITERARY-PHILOSOPHICAL SPECTRUM
Moderated by Thom Donovan. With Romana Huk, Burt
Kimmelman, Peter O'Leary & John Taggart.

@ Tribeca Performing Arts Center
at the Borough of Manhattan Community College
199 Chambers Street (bet. Greenwich Street and the West Side Highway)
Subways: A/C/1/2/3 to Chambers Street

\$10/Free to students and Poets House Members

Speaking The Estranged: Essays on the Work of
George Oppen (2008); 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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206. **Jason Quackenbush**
Re: On Poets as Characters in Novels!!

Sat 5 Apr 2008

According to some genealogy website my mom uses for her family tree research
Geoffrey Chaucer is my 18th Great Grandfather.

On Apr 4, 2008, at 6:25 PM, Mark Weiss wrote:

> Last year I picked up a used detective novel with the ultimate
> British detective, Geoffrey Chaucer. Seriously. Name of book and
> author has mercifully left me--it was dreadful.
>
> Mark
>
> At 01:46 PM 4/4/2008, you wrote:
>> The poet Placido (Gabriel de la Concepcion Valdes) has a walk-on
>> part in Cirilo Villaverde's seminal 19th-century novel about
>> slavery in Cuba, Cecilia Valdes. Jose Saramago wrote a novel
>> called "The Year of the Death of Ricardo Reis." Jose Lezama Lima
>> and Eliseo Diego and Roque Dalton appear in Cuban writer Jesus
>> Diaz's superb novel "Las Palabras perdidas." Diego appears (as
>> "Eliseo Riego Leonardo Padura's detective novel "Mascaras."
>> Reinaldo Arenas puts *very* thinly-disguised poets in his
>> Pentagonia cycle of novels (example: Delfín Proust for Delfín
>> Prats, Miguel Barniz for Miguel Barnet). Wallace Thurman does
>> likewise in "Infants of the Spring." I think Aimé Césaire appears
>> in one of the novels by Patrick Chamoiseau -- "Texaco," maybe?
>> Francois Villon was made into a romantic figure in an operetta (!)
>> by Rudolf Friml (!!), "The Vagabond King." There's Peter
>> Ackroyd's "Chatterton" too.
>>
>> And doubtless many more.
>>
>>
>> ----- Original Message -----

>> From: Mark Weiss <[REDACTED]>
>> Date: Friday, April 4, 2008 6:14 am
>> Subject: Re: On Poets as Characters in Novels!!
>> To: [REDACTED]
>>
>>
>> > There was also a novel in which a Welsh poet surprisingly like
>> Dylan
>> > Thomas is killed by a dentist. Peter Viereck maybe?
>> >
>> > At 06:47 PM 4/3/2008, you wrote:
>> > >Thanks, Wystan. Is Reading Room online??
>> > > Just reading Hank Lazar's review/reflection on On Kawara's
>> > > collaborative book on the body and architecture. Be
>> interested in
>> > > the connections you make with Ron and Acker.
>> > >
>> > > Stephen V
>> > >
>> > >
>> > >Wystan Curnow <[REDACTED]> wrote: Stephen,
>> > > Silliman appears in Chapter 2 of Acker's 1978
>> novel, The
>> > >Adult Life of Toulouse Lautrec.
>> > >I discuss it in an essay. "Autobiography: Does it have a
>> future? Ron
>> > >Silliman's 'The Alphabet' and On Kawara's 'Today Series'",
>> published
>> > in
>> > >READING ROOM 1, 2007.
>> > > Wystan
>> > >
>> > >-----Original Message-----
>> > >From: UB Poetics discussion group
>> [mailto:[REDACTED]]
>> > >On Behalf Of Stephen Vincent
>> > >Sent: Friday, 4 April 2008 7:09 a.m.
>> > >To: [REDACTED]
>> > >Subject: On Poets as Characters in Novels!!
>> > >
>> > >Any good suggestions and/or appraisals - from ancient to
>> contemporary??

>> > > I remember Kathy Acker did some - maybe they were wonderfully
>> > >scandalous or may be not intended that way at all - auto/
>> fictional
>> > or
>> > >'real' celebrations and/or satires of sexual encounters with
>> some now
>> > >well known language poets before such bodies were even formally
>> > >identified as such - vaguely remember them as printed in
>> small, stapled
>> > >editions at Kinkos before Kinkos was Kinkos.
>> > >
>> > > Stephen V
>> > > http://stephenvincent.net/blog/
>> > >
>> > >

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207. **Jason Quackenbush**

Re: Roy Exley : ON poets writing NOVELS

Sat 5 Apr 2008

But if we stop writing novels, what will all the award winning films be based on?

On Apr 5, 2008, at 7:50 AM, John Cunningham wrote:

> An interesting reflection A. Considering how easily the novel sat
> alongside
> poetry in earlier centuries, each making room for other, one has to
> wonder
> how one form began to nudge out the other. Even when Dickens, et
> al, were
> serialized, this still didn't threaten the existence of poetry. My
> feeling
> is that you may be looking for the villain in the wrong media. I
> could be
> wrong, but this pushing and shoving of poetry to the sidelines
> didn't begin
> to take place until the last century, i.e. the twentieth (I still have
> trouble thinking about the 1900s as the 'last century', probably an
> age
> thing). That being the case, the one tying poor Nelle to the
> railroad tracks
> is probably film. Reading of any kind is work. Watching a film isn't.

> Reading a poem is more work than reading a novel. Which led to the
> protest
> of our Protestant ethic saying 'fuck that shit, I'm going to the
> cinema'.
> Poetry was the first to fall but the novel has had its share of
> suffering.
> At the end of the 21st, we shall mourn the corpses of literacy.
> John Cunningham
>
> -----Original Message-----
> From: UB Poetics discussion group
> [mailto:] On
> Behalf Of Alison Croggon
> Sent: April 5, 2008 1:24 AM
> To:
> Subject: Re: Roy Exley : ON poets writing NOVELS
>
> Thanks Roy. When you have writers like Ismael Kadare, Michele
> Desbordes,
> Alessandro Bericco, Jose Saramago, Anne Carson, Bohumil Hrabal (to
> name a
> few I've enjoyed recently) writing in the form, I don't think
> there's any
> need to justify the novel's value. Nor the need to make a living. -
> I've
> certainly paid my dues as a poor artist, and have the lack of a
> house, car,
> savings or any sort of recognised assets to prove it... As an
> aside, I'm one
> of the very few full-time writers I know. My husband (a playwright) is
> another. We have three kids. Most poets make their living with some
> other
> job, many in academia. I don't have an academic qualification to my
> name,
> and in any case have never existed very well in any kind of
> institution.
> Writing novels that others might read for pleasure seems to me to
> be an
> honest living.
>
> Wystan, surely the rise of the novel happened in the 19th century?
> Is the

> perceived rise of fiction actually at poetry's expense, or are you
> talking
> about something that is in fact a function of the increasing
> corporatisation
> of the publishing and bookselling industries and the increasing
> loss of
> independent bookshops? Because those factors are affecting ALL
> literary
> publishing, not just poetry.
>
> All best
>
> A
>
>
> --
> Editor, Masthead: <http://www.masthead.net.au>
> Blog: <http://theatrenotes.blogspot.com>
> Home page: <http://www.alisoncroggon.com>
>
> No virus found in this incoming message.
> Checked by AVG.
> Version: 7.5.519 / Virus Database: 269.22.6/1360 - Release Date:
> 04/04/2008
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> 04/04/2008
> 6:02 PM
>

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208. **Wystan Curnow**

Re: Roy Exley : ON poets writing NOVELS

Sat 5 Apr 2008

Replying to you, Alison, re-the rise and the rise of the novel. No, I was not thinking of the 19th century, but a generation. The different position of poetry in New Zealand for my father's generation. Aside from cook books etc there was

little or no local publishing, no full time writers or artists for them. Now we have both, so that there's a choice, but there are strings attached, and the arrival of a livelihood has been exchanged for the loss of any intellectual highground poetry had achieved before then, and with that pretty much any such highground literature itself. There is no real literary criticism written in New Zealand outside of the academic world, and reviewing is mere marketing at best. That exchange, however, hasn't occurred with the visual arts. Wystan

From: UB Poetics discussion group on behalf of Alison Croggon

Sent: Sat 5/04/2008 7:23 p.m.

To: [REDACTED]

Subject: Re: Roy Exley : ON poets writing NOVELS

Thanks Roy. When you have writers like Ismael Kadare, Michele Desbordes, Alessandro Bericco, Jose Saramago, Anne Carson, Bohumil Hrabal (to name a few I've enjoyed recently) writing in the form, I don't think there's any need to justify the novel's value. Nor the need to make a living. - I've certainly paid my dues as a poor artist, and have the lack of a house, car, savings or any sort of recognised assets to prove it... As an aside, I'm one of the very few full-time writers I know. My husband (a playwright) is another. We have three kids. Most poets make their living with some other job, many in academia. I don't have an academic qualification to my name, and in any case have never existed very well in any kind of institution. Writing novels that others might read for pleasure seems to me to be an honest living.

Wystan, surely the rise of the novel happened in the 19th century? Is the perceived rise of fiction actually at poetry's expense, or are you talking about something that is in fact a function of the increasing corporatisation of the publishing and bookselling industries and the increasing loss of independent bookshops? Because those factors are affecting ALL literary publishing, not just poetry.

All best

A

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

<<http://www.masthead.net.au/>> Blog: <http://theatrenotes.blogspot.com>

<<http://theatrenotes.blogspot.com/>> Home page:

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

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209. **Ryan Daley**

Re: Atlanta Question & Response to Jason

Sun 6 Apr 2008

The idea of hoax in literature seems finally to be catching up --that is, equally in how widespread it seems-- to the idea of hoax in television and cinema.

I'm curious about this: is there a difference between hoax and fraud in literature?

On Sat, Apr 5, 2008 at 11:25 AM, ALDON L NIELSEN <[REDACTED]> wrote:

OK -- I only have one post left in my daily quota so am combining two posts in one:

1) I just finished reading this morning's NYTIMES article on the three day celebration in Atlanta in conjunction with the exhibition opening the Raymond Danowski Poetry Library at Emory. The celebration was determinedly middle-brow (Wilbur, Giaioia, Snodgrass etc.) -- but the incredible scope of the collection gives me reason to hope that there may be lots of small press stuff in there.

Have any of our Atlanta contingent had a chance to look into the Danowski collection yet?

2) Jason et al -- Yes, BLACK NO MORE is a fantastic (in the literal sense) novel -- though it's strictly speaking not quite of the same era as EX, whihc is pre-Harlem Renaissance -- I love both novels (andmy students who read the Schuyler novel last year were blown away by its power to explain more recent racial politics in the USA)-- but it's precisely the trickiness of Johnson's novel that I love -- many readers of the first edition didn't realize it was a fiction -- (If you read Johnson's autobiography, you'll come across a delightful anecdote about the time Johnson met somebody who purported to be the book's protagonist) -- EX plays upon reader's expectations in a far more complex way than does Schuyler's great satire -- Readers came to AUTOBIOGRAPHY OF AN EX-COLOURED MAN expecting to learn the "masonic secrets" of the black race

-- Instead, the book turns out to reveal to them the secret interiority of an ordinary white man who has made a little money --

if you've never read these books, read them now -- you'll never forget them --

We don't hear much about Schuyler these days -- which is one reason media types can go on pretending that the Black Conservative is of recent vintage --

There was a very good biography of his amazing daughter a few years back, and Bobby Hill published Schuyler's nearly forgotten Sci Fi serials a while back --

On Fri, Apr 4, 2008 09:34 PM, Jason Quackenbush <[REDACTED]> wrote:

This didn't go to the list for some reason. Aldon's more recent post regarding autobio of an ex-colored man is also a good example (although I prefer "black no more" of the novels dealing with passing during that era). but there are lots of cases of things dealing with fraud all through literature. there's a certain sense of fraudulence in a couple of the canterbury tales, wife of bath and the summoners tale if I remember right. There's a hoaxish element to don quixote. almost all of shakespeare's best comedy's have some element of fraud to them. there are whole books built as confidence games like the manuscript found at saragossa, and the topic of deceit is as greek as greek tragedy gets. it also was one of the big obsessions of William Gaddis and played a part in every novel he wrote from the recognitions to agape agape

Begin forwarded message:

From: [REDACTED]
Date: April 4, 2008 9:02:12 AM PDT
To: ALDON L NIELSEN <[REDACTED]>
Subject: Re: Epigramitis: 118 Living American Poets

thanks!

I quite enjoy the idea of fraud in literature, and particularly fiction. After all, at root, with the occasional exception of a novel by a Kathy Acker or David Markson, all fictional stories are lies masquerading as truth. And we know it, yet we choose to enter a state while reading where we suspend our disbelief in the obvious lies. we do this for any number of reasons, for a distraction, for

entertainment, in pursuit of a larger truth. but the basic fact of the sentences being untrue and/or referring to things that don't exist and are completely unreal is inescapable.

which puts me in mind of this latest bout of exposed hoax memoirists. to my way of thinking, anybody who believed these hoaxers in the first place only got what was coming to them. their writing is neither improved nor degraded by their works being labeled as novels or as memoirs. all that changes is the readers suspension of disbelief.

On Fri, 4 Apr 2008, ALDON L NIELSEN wrote:

I love that poem --

I guess my rephrasing of the question is a little less clear apart from the post I was responding to at the time -- the puzzle, at least for me, is in the reading -- what is being said about the subject in such a case? for example, though a post not a poem -- I suggested here that a book and its author might be a hoax -- most readers of this list would know instantly that I had to know neither was a hoax -- there appears to have been a difference of opinion on how to read my suggestion. Some thought that by suggesting the book and its author might be a hoax I was thereby dismissing both -- I, of course, would never do such a thing.

On Fri, Apr 4, 2008 12:11 AM, Jason Quackenbush <[REDACTED]> wrote:

On Apr 3, 2008, at 9:54 AM, ALDON L NIELSEN wrote:

So that the real question turns out to be, what do we make of an assertion in a poem whose author had to have known that it wasn't true?

i think that's a very real question. i attempted to answer it in a poem once. you can read that poem here if you like: <http://www.blazevox.org/061-jfq.pdf>

it's the second one.

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210. **Murat Nemet-Nejat**

Re: Epigramitis: 118 Living American Poets

Sun 6 Apr 2008

David,

In one of his interviews (I think with Gabe), Kent refers to magma being the source of all poetry, and Doubled Flowering and his ensuing books (and translations) being attempts to reach that source. It is within that framework that the idea of individual authorship, and also the distinction between "hoax" and "real" in the proprietary sense, disappears.

Ciao,

Murat

On Sat, Apr 5, 2008 at 2:50 PM, David Chirot <[REDACTED]> wrote:

Dear Murat & Friends-

*Yes I saw FAKE and I have read the book it is based on by Clifford Irving--very interesting as first Irving wrote of the FAKE painter Emile de Houry--and then went onto to forge the Howard Hughes Book that was at first thought to be by Hughes himself. (Which is also in the film--)
(Actually i have read great many books on fakes, forgeries, etc--and there is a new one out i have yet to start called Nation of Counterfeiters--early history of the US--counterfeiting ran rampant--) (the USA cd be called FAKE Nation!)*

Actually, Yasusada is NOT a "hoax" because within the texts it gives itself away over and over as not being by a "real person"--

Yasusada writes in a letter to a friend that he is writing works which he thinks of as "After Spicer" in the manner of Spicer's "After Lorca"--

after all, After Lorca, Spicer writes letters to Lorca, "translates" Lorca's ("real/fictional" poems, and Lorca provides an Introduction. Yasusada writes Spicer a "last letter" which echoes the "last letter" of Spicer's

to

Lorca, and Spicer appears in a number of letters and renga throughout the Yasusada texts. (By appears I mean he takes part in events which are presented in a renga.)

If a "real poet" can write letters to a "dead real poet" and the dead poet can introduce his text, why not a fictional poet write letters to and present a "real dead poet" in his works.

What is being created is a traveling through time and space of poets dead, alive, and fictional--having in common the feature of all being "ghosts" finally. What carries from poet to poet are echoes, reflections, fragments

of sounds, of images, and what the center of their being is as a group is "the work of mourning" as Freud called it. Spicer spends a summer of love with Lorca, who leaves, a departed ghost, and Spicer in turn becomes the beloved of Yasusada, who in the end says Farewell to the ghost of Spicer, and turns to look out to sea at the memorials of candles and names for the dead of Hiroshima. Hiroshima itself provides a linkage from Spicer to yasusada via lines in Spicer that the fictional poet cites, and is "echoed"

in Yasusada's attending a baseball game a la Spicer, in the Hiroshima Stadium, situated at the Bomb's flashpoint.

The series Lorca-Spicer-Yasusada is one in which poetry is making journey of love in the land of the dead, in which dead poets are loved as ghosts, and a fictional poet is as real as the ghosts which are Lorca for Spicer and Spicer for Yasusada.

The Yasusada is really a series of love poems--to Yasusada's daughter, wife and lost friends, poets of other times, and finally, to Spicer, whom he "meets" late in life. The last poem, "Because I live" combines the image of the candles and names floating out to sea with those of the rowers on Ulysses' ship passing the Sirens, on their way home to Ithaca.

I think that there are a great many issues which the works of Kent Johnson bring up, and among them is that of, not so much the willing suspension of disbelief, but to my mind, the willingness to believe immediately and without question what an "authority" says about a matter.

The reasons so many "fakes" seem to exist at present is simply that there is far more media attention paid by the media to itself--i.e--it creates a celebrity, then on discovering it is not a real celebrity, has to figure out what to do with its mistake--or analyze it in terms of some sort of

psycho-babble as a "trend"--while missing what is the main point: that persons ask fewer questions all the time in presenting "news," and citing "facts," and demanding strict adherence to doctrines based on things patently untrue. We are currently annihilating the lives of two entire countries, one of them based completely on falsehoods, which at the time were known to be false, yet which were presented as real--and since Colin Powell presented them--most "reasonable people" believed it was all true.

If a nation goes to war on faked documents and false testimonies that it wants to "hear"--then is it any surprise that the news is filled with fake stories itself, and in turn filled with stories of fakes?

Remember all the scandals of the "embedded reporters" like Judith Miller and others, whose "reports from Iraq" were basically written by the Pentagon? So many histories of the last fifty years or so of events in the USA let alone abroad, are filled with the examples of how the media was manipulated and played along with the government in disseminating false reports, squashing true ones and pushing for editorial and opinion columns to take up the cudgel and war drums for one cause or another.

There are two volumes called *Paper of Record* which are the ongoing untruths re in one volume *Foreign Policy* and in the other *Israel-Palestine* which have been published non-stop by the New York Times, and that's just one major news outlet among several fabricating news and facts in order to create a "world view" in which now despite all the evidence to the contrary, the American and Israeli Governments are determined to attack Iran for building non-existent weapons. Just days before the exposure of the fake book of the gang survivor, that author had been given a huge photo spread essay and interview in the Times, and her book given a postive review as being true.

I think that part of the project of a work such as the *Yasusada* is that it is an opening into those worlds which exists i writing which traverse the liminal states of being so to speak of the living, the dead, the ghostly the fictional, the mixing of these among other poets and artists real and imaginary with in the texts, and the ability of the love shared among these writers to meet in acts of love and of mourning. In a sense it a demonstration of ways in which writing makes possible communications which are otherwise deemed "impossible."

The works of Spicer and Yasusada do not pretend to be "really" or "unreally" in touch with Lorca and Spicer--and yet they are both. One of the energies of these works is to inspire and remind readers to be questioning the ways in which writing is presented as a limited set of "choices" between "real" and "fictional," "fake" and "original" and the like. And also in what ways in reading and writing the question not only of the "author" arises, but the question of "authority"--by whose authority do readers and writers believe that what they are doing is distinguishing between "willing suspension of disbelief" and "belief" in what so and so says, simply because so and so is a Big Name, or an Expert, or has an Important Position?

How often in having an opinion or thoughts about a work are they one's own, and how often really a ragtag bit of scraps from hither and yon, if not some good chapter and verse from the most approved authorities of one's choice?

The ancients so called weren't so concerned about this as person are today. The old texts will have along with what is known to be a "real" document a string of fragments and versions "thought to be by" or "known to be fakes by" and also excerpts in which a work is mentioned, a poet named, whether or not what is named or mentioned is "truth" or "hearsay" it is all part of the "existence" of that writing and poet through time--their mixture of legends and realities, their faked MS. and their actual publications. The 17th century carried all of this to extremes so far out there they were part of what led actually to the creation of the novel--simply so that supposedly one would know that in a certain work everything was fiction, instead of of a fine stew of truth, falsehood, plagiarism, faked translations, and a myriad hoary old tricks and citings of "authorities" real and invented for the occasion.

The Yasusada I think is both a reminder of these old methods and literatures which preceded the rise of the new bourgeois reading public and the novel and the Superstars of Poetry who began to appear with the romantics, --an era for the most part which has not at all vanished--and a pointing

towards
a myriad possibilities existing in writing which continues on with these
questionings.

--david-bc
<http://davidbaptistechirot.blogspot>

PS:--below are letters of Spicer to Lorca and Yasusada to Spicer--in a
post
sent 22 march

I have nearly completed another reply to a thread from a few weeks ago abt
the "real lemons" and "literalization of metaphor" that Eireene brought
up--
had to finish some other projects and the thread seemed over with--so was
just going to send to Murat--
which has to do with the "real" and "unreal" in poems, and also the
conjunction of WC Williams' "Only the imagination is real" (Spring and
All)
with "No ideas but in things, Mr" in Paterson.

here is a post i sent on 22 March for the thread Eireene began (there was
another one next day re "Radar" poem in Spicer's After Lorca, dedicated to
Marianne Moore--)

this has the letters from the Spicer and Yasusada books--

"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 yo 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 th 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 heart 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?
...*

*Now 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 4/5/08, Murat Nemet-Nejat <[REDACTED]> wrote:

Jason,

I though the issue of something being a "hoax" or not referred to the public information about the work, surrounding the work. It is closely related to the idea of "fake." I do not think anybody thought Don Quiote was a real person or that the fact Don Quiote was not real makes the novel a "hoax."

I do not quite understand what the the element of "hoax" in Shakesperean comedies is though, of course, 99% of tragic works (particularly plays) are based on "deception." Finally that is what dramatic irony is.

If one goes back to the original idea of a hoax (which what The Doubled Flowering is), one can see a veryinteresting question underlying the concept, particularly for a post modern sensibility. Is a hoax more real

than the "real"? In an age of infinite reproduction (for example, in literature, the infinite permutations of a text's algorithms digitally as poems, or in art "perfect" digital reeactments), which modern technology allows us, doesn't the idea of the "real" get subverted or, to use a more neutral word, change? It is the subversion that is crucial. My sense is that Kent is claiming in *The Doubled Flowering* (or in *Epigrammatis* or *The Miseries of Poetry* for that matter) his sense of "suffering" in that work is more real than many real writings on Hiroshima. Interesting, this idea is as old as Aristotle, claiming drama (?) is more real than history.

Did anyone see the Orson Welles "documentary" (another hoax?), entitled *Fake*?

Ciao,

Murat

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211. **Carol Novack**

SAVE THE DATE! SUNDAY, MAY 4TH: The Mad Hatters' Review MAD HATTERS' REVUE

Sun 6 Apr 2008

*The Mad Hatters' Review

MAD HATTERS' REVUE

MAY 4TH, 4 - 8pm

BOWERY POETRY CLUB

*

A FESTIVAL OF DELIGHTS FOR THE EYE & EAR

To Keep The Mad Hatters Alive & Kicking

**

MC'd by comedienne Lisa Levy, the Revue will feature *

*

*FICTION WRITERS & POETS, PERFORMANCE ARTISTS & ** **MULTI-MEDIA MASTERS* Alex Caldiero, Alan Davies, Samuel R. Delany, Tonya M. Foster, Pierre Joris, Timothy Liu, Eileen Myles, Nicole Peyrafitte, Wanda Phipps, Alan Sondheim, Stephanie Strickland, Steve Tomasula & Edwin Torres;

MUSICIANS & SOUND ARTISTS, including Benjamin Rush Miller, austin publicover, & Ben Tyree with Will Martina; *VISUAL ARTISTS & FILM-MAKERS*, including:: Amy Cohen Banker, Orin Buck, Theresa Burnes, Michelle Handelman, Heide Hatry, Donna Kuhn, Gregg LeFevre, Iris Schieferstein, & Robert Withers. *Door Prizes, Drink Specials & More

& only \$18 at the Door

contact: [REDACTED]

(Our Downloadable Flier is accessible via
<http://www.madhattersreview.com/events.shtml#may4>**) **

**

*

[image: Mad Hatters'
Revue]<[http://www.madhattersreview.com/images/events/MHR_RevueFlyer3.p
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212. **Roy Exley**

Roy Exley : ON poets writing NOVELS

Sun 6 Apr 2008

Jason,

We could start writing poetic film scripts lamenting the demise of the novel and the disappearance of the novelist as cash cow! Then maybe the consequent award winning films would trigger the revival of the novel as art-form in a post-decadent era of candour and honesty when money will be seen as a banana skin, but watch out for low-flying pigs when that day arrives!

Roy Exley.

On 6/4/08 1:23 am, "Jason Quackenbush" <[REDACTED]> wrote:

But if we stop writing novels, what will all the award winning films be based on?

*On Apr 5, 2008, at 7:50 AM, John Cunningham wrote:
An interesting reflection A. Considering how easily the novel sat
alongside
poetry in earlier centuries, each making room for other, one has to
wonder
how one form began to nudge out the other. Even when Dickens, et
al, were
serialized, this still didn't threaten the existence of poetry. My
feeling
is that you may be looking for the villain in the wrong media. I
could be
wrong, but this pushing and shoving of poetry to the sidelines
didn't begin
to take place until the last century, i.e. the twentieth (I still have
trouble thinking about the 1900s as the 'last century', probably an
age
thing). That being the case, the one tying poor Nelle to the
railroad tracks
is probably film. Reading of any kind is work. Watching a film isn't.
Reading a poem is more work than reading a novel. Which led to the
protest
of our Protestant ethic saying 'fuck that shit, I'm going to the
cinema'.
Poetry was the first to fall but the novel has had its share of
suffering.
At the end of the 21st, we shall mourn the corpses of literacy.
John Cunningham*

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

From: UB Poetics discussion group

[mailto:] On

Behalf Of Alison Croggon

Sent: April 5, 2008 1:24 AM

To:

Subject: Re: Roy Exley : ON poets writing NOVELS

*Thanks Roy. When you have writers like Ismael Kadare, Michele
Desbordes,
Alessandro Bericco, Jose Saramago, Anne Carson, Bohumil Hrabal (to
name a
few I've enjoyed recently) writing in the form, I don't think
there's any
need to justify the novel's value. Nor the need to make a living. -
I've
certainly paid my dues as a poor artist, and have the lack of a*

house, car,
savings or any sort of recognised assets to prove it... As an
aside, I'm one
of the very few full-time writers I know. My husband (a playwright) is
another. We have three kids. Most poets make their living with some
other
job, many in academia. I don't have an academic qualification to my
name,
and in any case have never existed very well in any kind of
institution.
Writing novels that others might read for pleasure seems to me to
be an
honest living.

Wyman, surely the rise of the novel happened in the 19th century?
Is the
perceived rise of fiction actually at poetry's expense, or are you
talking
about something that is in fact a function of the increasing
corporatisation
of the publishing and bookselling industries and the increasing
loss of
independent bookshops? Because those factors are affecting ALL
literary
publishing, not just poetry.

All best

A

--

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

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

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

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04/04/2008

6:02 PM

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04/04/2008

6:02 PM

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213. **W.B. Keckler**

Re: launching bpnichol.ca | an online archive (please forward)

Sun 6 Apr 2008

Congratulations, Lori!

That's one of the best emails I've seen in weeks!

bpnichol is one of those poets I want back, writing today and tomorrow...this is the next best thing in the world of deletions...

*****Planning your summer road trip? Check out AOL Travel Guides.
(<http://travel.aol.com/travel-guide/united-states?ncid=aoltrv00030000000016>)

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214. **Stephen McCaffery**

Re: POETICS Digest - 4 Apr 2008 to 5 Apr 2008 (#2008-97)

Sun 6 Apr 2008

BUFFALO POETICS PRESENTS KENNETH GOLDSMITH & JULIANA SPAHR
READING Monday April 7. 7.30pm The Cinema at Hallwallâ€™s 341 Delaware
Ave. Tuesday April 8. 4pm In Conversation. UB Poetry Collection, 420 Capen
Hall North Campus Juliana Spahr is the author of seven volumes of poetry, a
critical work Everybody's Autonomy: Connective Reading and Collective
Identity and co-editor of several anthologies of poetics and criticism. With Jena
Osman she co-edits the magazine Chain. Kenneth Goldsmith is the author of
nine books including Fidget, Soliloquy and Day. An ardent proponent of
boredom and uncreative writing he is also the host of a weekly radio show on
NYC's WFMU and teaches at U Penn.

On Apr 6, 2008, at 12:05 AM, POETICS automatic digest system wrote:

There are 29 messages totalling 3134 lines in this issue.

Topics of the day:

1. Zach Mason, Lou Rowan at Powell's Sunday at 7:30
2. Siddhartha, the film (2)
3. On Poets as Characters in Novels!! (8)
4. Fwd: Epigramitis: 118 Living American Poets
5. Siddhartha, in defense of Baby Boomers
6. epigraphoses
7. joe ambrose in town (3)

8. *sid arthur coltrane et al*
9. *Roy Exley : ON poets writing NOVELS (2)*
10. *Atlanta Question & Response to Jason*
11. *Fourth Session*
12. *Epigramitis: 118 Living American Poets (2)*
13. *from Authors Guild: Amazon limits POD books*
14. *Fw: from dalachinsky - 2 gigs this month and a town hall meeting for RUCMA*
15. *Fifth and Sixth Final Session*
16. *April 19: Red Rover & Chicago Poetry Symposium*
17. *Last Call: Advertise in Boog City 50*

Date: Fri, 4 Apr 2008 18:01:21 -0700
From: Lou Rowan <[REDACTED]>
Subject: Zach Mason, Lou Rowan at Powell's Sunday at 7:30

Dear Colleagues, Zach will read from his Starcherone Prize-winning, The Lost Books of the Odyssey, and Lou from My Last Days (Chiasmus) and Sweet Potatoes (Ahadada). Please join us for an Oulipan, satirical, lyrical evening at Powell's books on Burnside In Portland. Details in the calendar at www.lourowan.com. thanks, Lou

Date: Fri, 4 Apr 2008 21:25:28 -0400
From: Aryanil Mukherjee <[REDACTED]>
Subject: Siddhartha, the film

Old time Beat pal Conrad Rooks had made a film of the same name after the Hesse novel in 1972. It was a great film I thought, refreshing and personalized, if not sumptuously innovative, starring Sashi Kapoor and Simi Gerewal, both noted Indian stars of that era. Hemanta Kumar Mukherjee wrote an unforgettable score for the film making good use of classical Tagorian music.

Aryanil

Date: Fri, 4 Apr 2008 21:25:41 -0400
From: Mark Weiss <[REDACTED]>

Subject: Re: On Poets as Characters in Novels!!

*Last year I picked up a used detective novel with=20
the ultimate British detective, Geoffrey Chaucer.=20
Seriously. Name of book and author has mercifully left me--it was
dreadful.*

Mark

*At 01:46 PM 4/4/2008, you wrote:
The poet Placido (Gabriel de la Concepcion=20
Valdes) has a walk-on part in Cirilo=20
Villaverde's seminal 19th-century novel about=20
slavery in Cuba, Cecilia Valdes. Jose Saramago=20
wrote a novel called "The Year of the Death of=20
Ricardo Reis." Jose Lezama Lima and Eliseo=20
Diego and Roque Dalton appear in Cuban writer=20
Jesus Diaz's superb novel "Las Palabras=20
perdidas." Diego appears (as "Eliseo Riego=20
Leonardo Padura's detective novel=20
"Mascaras." Reinaldo Arenas puts *very*=20
thinly-disguised poets in his Pentagonia cycle=20
of novels (example: Delf=EDn Proust for Delf=EDn=20
Prats, Miguel Barniz for Miguel=20
Barnet). Wallace Thurman does likewise in=20
"Infants of the Spring." I think Aim=E9 C=E9saire=20
appears in one of the novels by Patrick=20
Chamoiseau -- "Texaco," maybe? Francois Villon=20
was made into a romantic figure in an operetta=20
(!) by Rudolf Friml (!), "The Vagabond=20
King." There's Peter Ackroyd's "Chatterton" too.*

And doubtless many more.

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

From: Mark Weiss <[REDACTED]>

Date: Friday, April 4, 2008 6:14 am

Subject: Re: On Poets as Characters in Novels!!

To: [REDACTED]

*There was also a novel in which a Welsh poet surprisingly like Dylan
Thomas is killed by a dentist. Peter Viereck maybe?*

*At 06:47 PM 4/3/2008, you wrote:
Thanks, Wystan. Is Reading Room online??
Just reading Hank Lazar's review/refleciton on On Kawara's*

collaborative book on the body and achitecture. Be interested in the connections you make with Ron and Acker.

Stephen V

*Wystan Curnow <[REDACTED]> wrote: Stephen,
Silliman appears in Chapter 2 of Acker's 1978 novel, The
Adult Life of Toulouse Lautrec.
I discuss it in an essay. "Autobiography: Does it have a future?
Ron
Silliman's 'The Alphabet' and On Kawara's 'Today Series'",
published
in
READING ROOM 1, 2007.
Wystan*

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

*From: UB Poetics discussion group=
[mailto:[REDACTED]]
On Behalf Of Stephen Vincent
Sent: Friday, 4 April 2008 7:09 a.m.
To: [REDACTED]
Subject: On Poets as Characters in Novels!!*

*Any good suggestions and/or appraisals - from ancient to=
contemporary??
I remember Kathy Acker did some - maybe they were wonderfully
scandalous or may be not intended that way at all - auto/fictional
or
'real' celebrations and/or satires of sexual encounters with
some now
well known language poets before such bodies were even formally
identified as such - vaguely remember them as printed in small,=
stapled
editions at Kinkos before Kinkos was Kinkos.*

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

*-----
Date: Fri, 4 Apr 2008 18:34:37 -0700
From: Jason Quackenbush <[REDACTED]>
Subject: Fwd: Epigramitis: 118 Living American Poets*

This didn't go to the list for some reason. Aldon's more recent post regarding autobio of an ex-colored man is also a good example (although I prefer "black no more" of the novels dealing with passing during that era). but there are lots of cases of things dealing with fraud all through literature. there's a certain sense of fraudulence in a couple of the canterbury tales, wife of bath and the summoners tale if I remember right. There's a hoaxish element to don quixote. almost all of shakespeare's best comedy's have some element of fraud to them. there are whole books built as confidence games like the manuscript found at saragossa, and the topic of deceit is as greek as greek tragedy gets. it also was one of the big obsessions of William Gaddis and played a part in every novel he wrote from the recognitions to agape agape

Begin forwarded message:

*From: [REDACTED]
Date: April 4, 2008 9:02:12 AM PDT
To: ALDON L NIELSEN <[REDACTED]>
Subject: Re: Epigramitis: 118 Living American Poets*

thanks!

I quite enjoy the idea of fraud in literature, and particularly fiction. After all, at root, with the occasional exception of a novel by a Kathy Acker or David Markson, all fictional stories are lies masquerading as truth. And we know it, yet we choose to enter a state while reading where we suspend our disbelief in the obvious lies. we do this for any number of reasons, for a distraction, for entertainment, in pursuit of a larger truth. but the basic fact of the sentences being untrue and/or referring to things that don't exist and are completely unreal is inescapable.

which puts me in mind of this latest bout of exposed hoax memoirists. to my way of thinking, anybody who believed these hoaxers in the first place only got what was coming to them. their writing is neither improved nor degraded by their works being labeled as novels or as memoirs. all that changes is the readers suspension of disbelief.

On Fri, 4 Apr 2008, ALDON L NIELSEN wrote:

I love that poem --

I guess my rephrasing of the question is a little less clear apart from the post I was responding to at the time -- the puzzle, at least for me, is in the

*reading -- what is being said about the subject in such a case?
for example,
though a post not a poem -- I suggested here that a book and its
author might
be a hoax -- most readers of this list would know instantly that I
had to know
neither was a hoax -- there appears to have been a difference of
opinion on how
to read my suggestion. Some thought that by suggesting the book
and its
author might be a hoax I was thereby dismissing both -- I, of
course, would
never do such a thing.*

On Fri, Apr 4, 2008 12:11 AM, Jason Quackenbush <[REDACTED]> wrote:

On Apr 3, 2008, at 9:54 AM, ALDON L NIELSEN wrote:

So that the real question turns out to be, what do we make of an assertion in a poem whose author had to have known that it wasn't true?

i think that's a very real question. i attempted to answer it in a poem once. you can read that poem here if you like: <http://www.blazevox.org/061-jfq.pdf>

it's the second one.

[illegible]

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

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

Aldon L. Nielsen
Kelly Professor of American Literature

The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200

[REDACTED]

Date: Fri, 4 Apr 2008 22:13:05 -0500
From: John Cunningham <[REDACTED]>
Subject: Re: Siddhartha, in defense of Baby Boomers

Hey, I hear you. I just happen to be an aging hippy who spent a great deal of time digging Hesse. I made the mistake a while back of referring to Rosemary Waldrop's Burning Deck Press as Burning Bush Press but, then again, maybe this was Freudian. And Bush follows a long line of not very astute presidents. Probably the last was John F. Well, Carter was decent anyway. But then, I'm just a Canuck watching from the sidelines and considering we have Bush's buddy Harper we can't talk very much. Me, I gave up on politics in the 80s and haven't looked back. The way I see it, one skunk stinks as bas as another.
John Cunningham

-----Original Message-----
From: UB Poetics discussion group
[mailto:[REDACTED]] On
Behalf Of CA Conrad
Sent: April 4, 2008 6:26 AM
To: [REDACTED]
Subject: Re: Siddhartha, in defense of Baby Boomers

John Cunningham wrote: >>To limit oneself to discussing only one of Hesse's books is unfortunate.
What about The Glass Bead Game (otherwise known as Master Ludi), or Steppenwolf, Journey To The East or his numerous other

*masterpieces - all
devoured by the Hippies along with their electric koolaide which
was a
true
acid test of fine literature.*

*Go ahead and discuss away. My reason for talking about THAT book,
as I
stated, was because of the Barnes and Noble statement about hippies
for THAT
particular book, which was similar to the anti-hippie statements
ALSO about
THAT book from my old and irritating asshole professor. Did you
read my
post? If you had you would have understood that I would think.*

*And WHY is it unfortunate? I mean, YOU'RE now discussing these
other books,
right? So, the conversation goes forward with you, which is not
unfortunate. I mean it's not as if I wrote a 700 page book about the
subject! All I wrote was a handful of paragraphs. And now you've
written a
few paragraphs, and I'm writing a few more, and so on and so on.*

*I've received a bunch of back channeled e-mails about this, two of
them from
folks on this List who want to complain to me in private about how
much the
Baby Boomers destroyed the world. One of them (DON'T WORRY
SUNSHINE I WON'T
BLOW YOUR COVER!) wrote, "These are the same people who gave Ronald
Reagan the white house don't forget!"*

*Our current president is a Baby Boomer, so, of course not ALL of
them liked
Hesse, in fact Bush probably never even read Hesse. Wish he had,
frankly.
He knew Hunter S. Thompson, but Thompson threw him out of his house
when
Bush did too much coke at a party and passed out in the bathtub.
(THIS drug
use of Bush's has always irritated me because of the SHIT they put
Clinton
through for smoking a little weed! Not that I'm a fan of Clinton's
since I
believe history will prove that he was one of our worst leaders EVER!)*

What would have happened if Thompson had NOT thrown Bush out? What if

Thompson and his friends had instead taken the young George Bush under their wing with Daddy Bush working for the CIA at the time? And Bush was close to the radical fringes back then, hard to believe. Well, he partied with them at least, so, maybe he could have hung around and gotten some of that radical juice flowing in his blood. And maybe he would have still become president, but a different kind of president. A very different kind of president.

Ever since reading Thompson's story about tossing Bush out onto the lawn I've wondered about this. You never can tell when you're on the edge of changing a life. Thompson was rather PROUD of having thrown Bush out, and maybe he had a right to feel proud?

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

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6:36 PM

Date: Sat, 5 Apr 2008 00:17:10 -0400
From: ALDON L NIELSEN <[REDACTED]>
Subject: epigraphoses

recently on the HEATSTRINGS BLOG:

Charles Wright reading

t

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

From: David Chirof <[REDACTED]>

To: [REDACTED]

Sent: Friday, April 4, 2008 9:06:20 AM

Subject: Re: On Poets as Characters in Novels!!

Dr Zhivago by a great poet who wrote a great novel, Boris Pasternak, who also provides with the novel a selection of the poetry of Zhivago.

There are several books which interweave "novelizations" and "dramatizations" and "filmizations" of the life of Rimbaud with "actual biography."

The novels of Roberto Bolano--a poet himself-- are filled with poets as main and subsidiary characters, including often the narrator--

The Satyricon of Petronious may be read in a certain sense as a novel of the adventures of a poet--

Adventures in the Skin Trade by Dylan Thomas--a young aspiring writer/poet leaves dreary provincial home for wild world of London--

Nabakov's Pale Fire--

On Thu, Apr 3, 2008 at 9:57 PM, Gabrielle Welford <[REDACTED]> wrote:

Flann O'Brien...yeah! i'll eat my hat if flann o'brien is not considered a poet. :-) g

On Thu, 3 Apr 2008, Stephen Vincent wrote:

Any good suggestions and/or appraisals - from ancient to contemporary??

I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/fictional or

*'real' celebrations and/or satires of sexual encounters with some
now well
known language poets before such bodies were even formally
identified as
such - vaguely remember them as printed in small, stapled editions
at Kinkos
before Kinkos was Kinkos.*

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

*You rock. That's why Blockbuster's offering you one month of
Blockbuster Total Access, No Cost.
<http://tc.deals.yahoo.com/tc/blockbuster/text5.com>*

*Date: Sat, 5 Apr 2008 01:26:12 -0500
From: "steve d. dalachinsky" <[REDACTED]>
Subject: joe ambrose in town*

*Writer, film maker, musician and culture terrorist Joe Ambrose has a
penchant for digging around the cultural
margins and teasing out of the shadows relevant irreverance,
countercultural phenomena, outside and (often)
explosive art of pivotal significance. Subject matter and artists
regularly
delineated by sitting on the periphery of
popular culture. His written output includes the novels Serious
Time and
Too Much Too Soon. Moshpit Culture, a
blood stained and sweat-soaked inside investigation on hardcore
dancing;
several historical studies of the war of
Irish Independance including the best selling Dan Breen and The IRA
and
is
currently editing an anthology of writings
by the revolutionary Irish Brotherhood, the Fenians. His writing also
appears in numerous magazines, journals and
collections.*

In 1992 he co-organized the Here To Go Show in Dublin. This mixed media art show was a celebration of the cultural impact and significance of the work of Tangier Beat Scenesters Brion Gysin and William Burroughs. The event was filmed extensively and the movie Destroy All Rational Thought documented many aspects of this week long arts show. It was initially released on video and then later, as an enhanced DVD. He is a DJ in art hip hop combo Islamic Diggers and has been living in Marrakesh, Morocco for the past 7 months hanging with the likes of the Sufi mystic trance musicians The Gnoua Brotherhood of Marrakesh. Ambrose previously produced the Brothers for the William Burroughs tribute CD, 10% File Under Burroughs, which also features John Cale, Paul Bowles, Marianne Faithfull, Chuck Prophet, Herbert Huncke and The Master Musicians of Joujouka. Whilst Ambrose has been getting down in Africa, the Islamic Diggers track William Burroughs Dont Play Guitar has featured on the soundtrack to a new Burroughs documentary, Words of Advice, which also features Patti Smith, Hal Willner and Bill Laswell. Another Diggers track, Hashishin, was included along with work by Stockhausen in a January Å'08 sound installation, Cut Up, curated by CopenhagenÅ's Karriere in conjunction with the Danish Museum of Modern Art. Ambrose has previously worked with Anita Pallenberg, Richard Hell, Chrissie Hynde and Herbert Huncke. He is Literary Editor of LA-based magazine, Outsideleft.com. In 2007 he was asked by Iggy Pop to write the sleevenotes for Escaped Maniacs, the Iggy and the Stooges DVD package. His extreme travel writing book, Chelsea Hotel Manhattan has recently been published by Headpress and a new edition of Moshpit is about to be published by Tsunami. Joe talked very recently with me about his latest ventures.

Joe, give me some background on the Tsunami edition of Moshpit..... Moshpit Culture first came out in 2001 and reflected what IÅ'd been

up to
in
the preceding years. I first got dragged
into a moshpit, rather improbably, at a Shane McGowan show. I love his
work
but at that time, the late 90s, I was
listening almost exclusively to hip hop, reggae, and the kind of
punkish
metal exemplified by Slayer, Queens of the
Stone Age, the Beastie Boys and RATM. I was going to hip hop shows
whenever
I could, I saw Snoop a load of times
and I was kind of following Gregory Isaacs, the Cool Ruler, around the
place. I must have seen Gregory in action
about forty times back then. But mainly it was hardcore acts and
Slipknot
and Rancid and the likes.

So what attracted you to the Moshpit?
I liked the fraternity that I found at those hardcore shows, the
openness
and the willingness to experiment with new
people and to build a new nation which was not of this world.
People had
talked about experiencing these feelings in
the rave scene, which immediately preceded the emergence of the new
punk
era but I didn't go for that because I
like music and most of the music associated with rave culture was
second
rate, doesn't stand the test of time, was
mildly diverting at the time but not the real thing. Also, when
they were
talking about this spirit of collective
fraternity and stuff, what they were really talking about was the
drugs
they were taking.

Ecstasy and a trashy peace and love vibe. The moshpit to me seems
to work
on a completely different level....
Moshers were often far more solid sort of individuals. A lot of
moshers
took good care of their bodies, didn't do
huge amounts of drugs, kept down day jobs or, if very young, lived far
away
from the city centre with their families
in hugely repressive social environments which caused them to see

*moshing
and much of what went with it as
hugely liberating.*

*The publishers, Tsunami, are based in Italy, aren't they?
There is already a metal record label in Italy called Moshpit
Culture so
I
knew the book had impacted a bit there.
Also Italians of a certain type are much enamoured of the black
leather
jacket and shades school of rock chic. Give
them anything with a loud guitar and they're off! I have some
sympathy
with
that attitude. The Tsunami edition will
be called Moshpit. Things have changed since I wrote the book but
it's
still relevant. It wasn't written as a
journalistic account of a scene but rather as travel writing which
brought
the reader inside the head of the alienated
teenage moshers. So, theoretically at least, somebody could pick it
up in
200 years time and still find its contents
interesting or relevant. I had a ton of fun writing it and I get
emails
about it all the time, mostly from people doing
postgraduate research into youth culture or music culture. As far as I
know
it's the only book which deals exclusively
with this huge cultural movement which has had a phenomenal influence
upon
the lives of millions.*

*Yeah, that book's subject matter; the bands and people that make up
the
moshpits of the world are a popular
cultural form of expression, a response to the social and political
spaces
they inhabit.....
I gave a talk about moshing at Brighton University shortly after
the book
came out and the guy introducing me
admitted that, when he heard that someone was going to explain
moshing to
them, he thought it had something to
do with winemaking.*

*Jeez.....thats crazy. You are flying out to NYC again soon Joe,
whats
happening this time around?
The Chelsea Hotel is hosting a launch for Chelsea Hotel Manhattan.
There
has been a change in management since I
stayed there so it'll be interesting to see what improvements
they've
made.
There's been minor controversy about
some changes they've been making but I don't see why people active
in the
arts should be so caught up in trying to
preserve the past. The Chelsea's past was great - and it all really
happened there - but that particular slice of the
past finished a while back.*

*We've jammed on those changes in another interview, havent we.....
I've got all those albums, I've read all those books. I hope,
really,
that
the new management make some sort of a
dynamic intervention. Get Richard Rogers or someone to overhaul it.
We'll
see. In any case, this launch event is an
opportunity for people to come into the Chelsea Hotel and have a look
around.*

*How has the book been received so far?
I've been in Morocco the last six months. I don't get too much
feedback
about the book down there but such as I've
had has been positive. I got a really nice email from Chris Stein of
Blondie about it which really pleased me. I like his
work a lot, not just with Blondie but Wild Style, the Gun Club, Iggy.
That's New York City for me.*

*I heard Ira Cohen was going to be involved in the launch....
Unfortunately Ira Cohen, who makes numerous appearances in the book
and
who
contributed to it, has been sick
recently. Chris Stein mentioned in his email that Ira is very much
himself
again and I hope that is the case. Ira is a
resource. You can't replace resources. I hope we get a chance to
hang out*

while Iâ'm in town. I met Ira in 1991 on the
Brion Gysin scene, Ira had been a good pal of Gysin's and I was
starting
work on the Here To Go Show which sought
to highlight Gysin. Naturally Ira was involved, did a great
photographic
show in Dublin, and did readings. You can
see him reading in the movie of the Show, Destroy All Rational
Thought,
which came out on DVD last year.

You have been living in North Africa. Have you been working down
there?
Iâ've been wrestling with my third novel, *The Darker Side of Me*.
Iâ've been
having trouble with it for a couple of years
but I think I cracked it in Marrakesh, where Iâ've been living.
Iâ've also
been editing an anthology of writings by the
Fenians, the secret 19th Century Irish revolutionary organisation.
This
will come out later this year with Mercier
Press. Iâ'll be previewing some of my thoughts about the Fenians in a
piece,
Brotherhood, which will be in the next
Headpress Journal, the "panther" issue guest edited by the
fabulous John
Sinclair, founder of the White Panthers and
onetime manager of the MC5. Iâ've written something about the equally
fabulous Panther Burns for the same issue.

Joe Ambrose performs from Chelsea Hotel Manhattan (Headpress) in
New York
City:

Friday 18th April The Chelsea Hotel 7-30pm
Saturday 19th April Bowery Poetry Club 12 to 1-30pm
Monday 21st April Blue Stocking Books 7pm

His latest extreme travel writing book, *Chelsea Hotel Manhattan*, is
published by Headpress and is launched in the
USA in April.

There are a number of interviews and conversations we have had on
various
underground art, film, music and word
projects, you can check them out on The Brink, hesterGlock and
elsewhere.

paulh

2522 Mission Street
San Francisco

On Fri, 4 Apr 2008 15:47:27 -0400 Ruth Lepson <[REDACTED]>
writes:

want to alert folks to a reading/presentation by my photographer
collaborator Rusty Crump & I at the Bowery Poetry Club at 4 on Sat.,
April

19. I'll read some poems from our book *Morphology* & rusty will show
some

slides & talk abt them, & we'll both briefly share some new things.
If

you're not preparing a Passover seder, come on down.

Date: Sat, 5 Apr 2008 01:30:16 -0500
From: "steve d. dalachinsky" <[REDACTED]>
Subject: sid arthur coltrane et al

shit i feel terrible being a baby boomer myself and NO TOM I NEVER
CONSIDERED my self a HIPPIE

we came just before between the hippies and beats a sort of real lost
generation long hair drugs etc wash.s///q park east village
hippies meant something else in 1962/3 it meant long islanders who
came

for the day and split - tourists fakers post beatnik beret wearers

AND LEST WE FORGET THE MAGIC THEATRE

1. as CA said poems are my life too tho i wish i could write a novel
maybe call it *CAKICKSASS* or somethin
no seriously i write lousy prose sadly
a coupla short stories some reviews etc liner notes
but i wish i could write the great doesty - like tradgedy of my
working class family
their failings they're almost joys and be able to make it a real
proletarian tragedy
that hopefully wouldn't read like a melodrama and it certainly
wouldn't be for money
but i can't write a novel for shit
it would be a great way to get away from the sometimes boredom i
fall into
having written poems for Over 50 yrs now
alot of which of course suck - but then they too reek of humanity

ah the great american/russian novel with no redemption in the end

here's my latest novel or a start anyway

my parents died. everybody's do eventually. the secret is not to die before they do.

if anyone wants to write this with me please feel free to continue here or on wryting

2.

cecil taylor never sold out ornette using blood was not fusion it was harmolodics a different concept at that time

70's i believe actually hard boppers like blakey roach many never sold

out they played what they played to make a living

but never sold out as with many musicians i know today

even tho he plays below his capacity sonny rollins never sold out

and many avante garde jazz folk i know and can name never sold out

but yes trane certainly beside cecil were two of the complete

uncompromising giants

and cecil's still goin at 79 as is ornette at 79 recently saw them

both

perform as is rollins who says he still

doesn't play as well as he'd like to

oh by the way cecil will read his uncompromising poetry at the poetry project april 16

ah another cross over a musician who writes poetry

i know many of them who do some paint and i'm sure there's one who wrote

a novel

and ornette a so called jazz musician wrote a symphony and string quartets oh no should he be doing that? good heavens

and i can name others of that ilk and stravinsky wrote a jazz piece and

scheonberg cabaret songs

and i'm tired goodnite

On Fri, 4 Apr 2008 11:20:03 -0700 Rod Smith

<[REDACTED]>

writes:

An exciting list of titles this month. Ordering & discount information at the end of this post. Bridge Street thanks you for your support!

POETRY & LANGUAGE WRITING: OBJECTIVE AND SURREAL, David Arnold, Liverpool University Press, cloth 200 pgs, \$49.95. From jacket copy: "David Arnold grasps the nettle of language poetry, reassessing its relationship with surrealism and providing a

scholarly, intelligent way of understanding the movement. Among the poets whose work is discussed are Charles Bernstein, Susan Howe, Michael Palmer and Barrett Watten."

FLOWERS OF EVIL, Charles Baudelaire, trans Keith Waldrop, 196 pgs, \$16.95. New in paperback. "You worms!"

CHARLES BAUDELAIRE, Rosemary Lloyd, Reaktion Books, Critical Lives, 192 pgs, \$16.95. A brief biographical study of Baudelaire. "Anger seems to have been the main source of his intoxication during these months."

GIRLY MAN, Charles Bernstein, U Chicago, 186 pgs, \$15. New in paper. "That's so cool."

THE SCENTED FOX, Laynie Browne, Natl Poetry Series Selected by Alice Notley, Wave Books, 120 pgs, \$14. "So and so died from 1750 to the present."

FORMS OF YOUTH: 20TH-CENTURY POETRY AND ADOLESCENCE, Stephen Burt, Columbia, cloth 264 pgs, \$35. From the jacket: "Stephen Burt demonstrates how adolescence supplied the inspiration, and at times the formal principles, on which many twentieth-century poets founded their works." Authors examined include Williams, Auden, Bunting, Oppen, Brooks, and Lowell.

SNOW PART / SCHNEE PART, Paul Celan, trans Ian Fairley, Sheep Meadow, 198 pgs, \$19.95. "someone who stabbed himself in you"

JEAN COCTEAU, James S. Williams, Reaktion Books, Critical Lives, 254 pgs, \$16.95. Biography. "The result is a work of calculated voyeuristic fascination as we observe in keyhole detail every movement and twitch of the characters."

INTERVIEW WITH ROBERT CREELEY MAY 1998, interview by Brent Cunningham, Hooke Press, 28 pgs, \$10. "I think myth is mouth. That's what myth is . . . that's what speech is: myth, what's said."

PSYCHE: INVENTIONS OF THE OTHER, VOLUME II, Jacques Derrida, Stanford, 340 pgs, \$24.95.

COUNTER-REVOLUTION OF THE WORD: THE CONSERVATIVE ATTACK ON MODERN

POETRY 1945-1960, Alan Filreis, UNC PRESS, cloth 422 pgs, \$40. From the jacket: "During the Cold War, an unlikely coalition of poets, editors, and politicians converged in an attempt to discredit--if not destroy--the American modernist avant-garde. . . . By analyzing correspondence, decoding pseudonyms, drawing new connections through

the archives, and conducting interviews, Filreis shows that an informal network of antimodernists was effective in suppressing or distorting the postwar careers of many poets whose work had appeared regularly in the 1930s."

THE BOOK OF MARTYRDOM + ARTIFICE: FIRST JOURNALS AND POEMS 1937-1952,

Allen Ginsberg, ed Juanita Lieberman-Plimpton & Bill Morgan, Da Capo, 524 pgs, \$17.50. New in paper. "Dig the dignity of these buildings."

NEWCOMER CAN'T SWIM, Renee Gladman, Kelsey Street, 106 pgs, \$16.95. "Talk to the sky like that."

AUTOBIOGRAPHY / OUGHTO BIOGRAPHY, Anthony Hawley, Counterpath, 32 pgs, \$10. "I plead for edge but come up blurred."

JAMESON ON JAMESON: CONVERSATIONS ON CULTURAL MARXISM, Frederic Jameson, ed Ian Buchanan, Duke, 278 pgs, \$22.95. "I don't think it's particularly important to retain the word 'Hegelian.'"

POETIC OBLIGATION: ETHICS IN EXPERIMENTAL AMERICAN POETRY AFTER 1945,

G. Matthew Jenkins, Iowa, cloth 264 pgs, \$42.50. From the jacket: "American experimental poetry is usually read in either political or moral terms. Poetic Obligation, by contrast, considers the poems of Louis Zukofsky, Charles Reznikoff, George Oppen, Edward Dorn, Robert Duncan, Susan Howe, and Lyn Hejinian in terms of the philosophical notion of ethical obligation to the Other in language. Jenkins's historical trajectory enables him to consider the full breadth of ethical topics that have driven theoretical debates since the end of World War II."

HUMAN SCALE, Michael Kelleher, BlazeVox, 88 pgs, \$12. "And now there isn't anyone left except them."

NOT VERACRUZ, Joanne Kyger, Libellum, 48 pgs, \$10. "Ok. What's the law?"

BASS CATHEDRAL, Nathaniel Mackey, New Directions, 188 pgs, \$16.95.

CRITICAL WRITINGS, F T Marinetti, ed Gunter Berghaus, trans Doug Thomson, FSG, 550 pgs, \$20. "Have you ever witnessed a gathering of young, revolutionary anarchists?"

BREATHALYZER, K. Silem Mohammad, Edge, 80 pgs, \$14. "dark energy rules the universe"

A SEMBLANCE: SELECTED AND NEW POEMS 1975-2007, Laura Moriarty, Omnidawn, 220 pgs, \$14.95. "Loss as rest from meaning."

AN AIR FORCE, Laura Moriarty, Hooke Press, 28 pgs, \$10. "Are brands more powerful than governments?"

FLET: A NOVEL, Joyelle McSweeney, Fence, 140 pgs, \$15.

ANNOYING DIABETIC BITCH, Sharon Mesmer, Combo, 122 pgs, \$13.95. Includes the hits "I Miss His Penninsula," "What is Wrong With Our Savior's Wedgie?," "God's Little Weenie," "I Chose the Wrong PowerAnimal," &, of course, "Squid vs Assclown."

BICYCLE DAY, Mel Nichols, Slack Buddha, 32 pgs, \$6. "O infrequent appliance / time has only something to do with you"

PHILOSOPHICAL CHRONICLES, Jean-Luc Nancy, Fordham, 72 pgs, \$16.

BALLAD OF JAMIE ALLAN, Tom Pickard, Flood, 104 pgs, \$14.95. "And kept dangerous company."

IT'S GO IN HORIZONTAL: SELECTED POEMS, 1974-2006, Leslie Scalapino, 248 pgs, U CAL, \$16.95. "It's on the red ball a retina."

GERTRUDE STEIN: SELECTIONS, Gertrude Stein, ed Joan Retallack, U Cal Press, 352 pgs, \$19.95. 72 page introduction by Retallack w/numerous illustrations, selections from across Stein's career, 1905-1936.

PPL IN A DEPOT, Gary Sullivan, Roof, 104 pgs, \$13.95. "POLICEMAN: God, your poetry is so amazing! Especially 'Fantasy.'"

OURS, Cole Swensen, U Cal, 101 pgs, \$16.95. "A garden is a tide."

FELONIES OF ILLUSION, Mark Wallace, Edge, 138 pgs, \$15. ""You're accused of murder."

WALKING DREAMS: SELECTED EARLY TALES, Mark Wallace, Blaze Vox, 108 pgs, \$14. "Nothing anywhere can be avoided."

ON SPEC, Tyrone Williams, Omnidawn, 160 pgs, "In brief--psst!-- / not shh!-- "

THE PRESENTABLE ART OF READING ABSENCE, Jay Wright, Dalkey Archive, 80 pgs, \$12.95. "Remove emptiness. / Replace nothing."

POLYNOMIALS AND POLLEN, Jay Wright, Dalkey Archive, 126 pgs, \$12.95.

MUSIC'S MASK AND MEASURE, Jay Wright, Flood, 56 pgs, \$12.95. "All

song is bent"

SOME BESTSELLERS:

THING OF BEAUTY: NEW AND SELECTED WORKS, Jackson Mac Low, ed Anne Tardos, U Cal, cloth 460 pgs, \$34.95.

THE COLLECTED POEMS OF PHILIP WHALEN, ed Michael Rothenberg, Wesleyan, cloth 872 pgs, \$49.95.

CONTEMPORARY POETICS, ed Louis Armand, Northwestern, 395 pgs, \$29.95.

DARK BRANDON, Brandon Downing, Grievous Pictures, DVD 116 minutes, \$14.99.

THE POEM OF A LIFE: A BIOGRAPHY OF LOUIS ZUKOFSKY, Mark Scroggins, Shoemaker & Hoard, cloth 572 pgs, \$30.

AWE, Dorothy Lasky, Wave, 76 pgs, \$14.

JESS: TO AND FROM THE PRINTED PAGE, Independent Curators Intl, 112 pgs, \$29.95.

DEED, Rod Smith, U Iowa, 88 pgs, \$16.

NOTES FROM THE AIR: SELECTED LATER POEMS, John Ashbery, Ecco, cloth 364 pgs, \$34.95.

THE MISSING OCCASION OF SAYING YES, Benjamin Friedlander, Subpress, 196 pgs, \$16.

ABOUT NOW: COLLECTED POEMS, Joanne Kyger, Natl Poetry Foundation, 798 pgs, \$34.95.

IN THE PINES, Alice Notley, Penguin, 132 pgs, \$18

NEXT LIFE, Rae Armantrout, Wesleyan, 80 pgs, \$13.95.

THE MIDDLE ROOM, Jennifer Moxley, Subpress, 633 pgs, \$25.

BEYOND BULLETS: THE SUPPRESSION OF DISSENT IN THE UNITED STATES, Jules Boykoff, AK Press, 464 pgs, \$21.95.

WOMEN, THE NEW YORK SCHOOL, AND OTHER ABSTRACTIONS, Maggie Nelson, U Iowa, cloth 296 pgs, \$42.50.

PROSE POEMS, Pierre Reverdy, trans Ron Padgett, Brooklyn Rail/Black Square, 64 pgs, \$15.

HORACE, Tim Atkins, O Books, 78 pgs, \$12.

COMPLEX SLEEP, Tony Tost, U Iowa, 108 pgs, \$16.

ED DORN LIVE: LECTURES, INTERVIEWS, AND OUTTAKES, ed Joseph Richey, U. Michigan, 174 pgs, \$18.95.

THRALL, Susan Gevirtz, Post-Apollo, 104 pgs, \$15.

JOHN ASHBERY AND YOU: HIS LATER BOOKS, John Emil Vincent, U Georgia, cloth 196 pgs, \$32.95.

WAR AND PEACE 3 --THE FUTURE--, ed Judith Goldman & Leslie Scalapino, O Books, 164 pgs, \$14.

SOULS OF THE LABADIE TRACT, Susan Howe, New Directions, 128 pgs, \$16.95.

4 OR 5, P. Inman, interrupting cow, 28 pgs, \$5.

TODAY I WROTE NOTHING: THE SELECTED WRITINGS OF DANIIL KHARMS, ed &

trans Matvei Yankelevich, Overlook, cloth 288 pgs, \$35.
ART AND REVOLUTION: TRANSVERSAL ACTIVISM IN THE LONG TWENTIETH CENTURY, Gerald Raunig, Semiotext(e), 320 pgs, \$17.95.
METEORIC FLOWERS, Elizabeth Willis, Wesleyan, 84 pgs, \$13.95.
FOLLY, Nada Gordon, Roof, 128 pgs, \$13.95.
MY ANGIE DICKINSON, Michael Magee, Zasterlee, 80 pgs, \$12.95.
NINETEEN LINES: A DRAWINGCENTER ANTHOLOGY, ed Lytle Shaw, DrawingCenter/Roof, 336 pgs, \$24.95.
DAY OCEAN STATE OF STAR'S NIGHT: POEMS & WRITINGS 1989 & 1999-2006, Leslie Scalapino, Green Integer, 208 pgs, \$17.95.

ORDERING INFORMATION:

There are two ways to order: 1. E-mail your order to [REDACTED] or [REDACTED] with your address & we will bill you with the books. or 2. via credit card-- you may call us at [REDACTED] or e-mail w/ yr add, order, card #, & expiration date & we will send a receipt with the books. Please remember to include expiration date.

Date: Sat, 5 Apr 2008 17:23:54 +1100
From: Alison Croggon <[REDACTED]>
Subject: Re: Roy Exley : ON poets writing NOVELS

Thanks Roy. When you have writers like Ismael Kadare, Michele Desbordes, Alessandro Bericco, Jose Saramago, Anne Carson, Bohumil Hrabal (to name a few I've enjoyed recently) writing in the form, I don't think there's any need to justify the novel's value. Nor the need to make a living. - I've certainly paid my dues as a poor artist, and have the lack of a house, car, savings or any sort of recognised assets to prove it... As an aside, I'm one of the very few full-time writers I know. My husband (a playwright) is another. We have three kids. Most poets make their living with some other job, many in academia. I don't have an academic qualification to my name, and in any case have never existed very well in any kind of institution. Writing novels that others might read for pleasure seems to me to

be an
honest living.

Wystan, surely the rise of the novel happened in the 19th century?
Is the
perceived rise of fiction actually at poetry's expense, or are you
talking
about something that is in fact a function of the increasing
corporatisation
of the publishing and bookselling industries and the increasing
loss of
independent bookshops? Because those factors are affecting ALL
literary
publishing, not just poetry.

All best

A

--

Editor, Masthead: <http://www.masthead.net.au>
Blog: <http://theatrenotes.blogspot.com>
Home page: <http://www.alisoncroggon.com>

Date: Sun, 6 Apr 2008 01:40:46 +1300
From: Wystan Curnow <[REDACTED]>
Subject: Re: On Poets as Characters in Novels!!

Not online.=20

Give me an address to post a copy to.

BTY On Kawara is not Madeline Gins collaborator, that 's Arakawa

Cheers,

Wystan

From: UB Poetics discussion group on behalf of Stephen Vincent
Sent: Fri 4/04/2008 11:47 a.m.
To: [REDACTED]
Subject: Re: On Poets as Characters in Novels!!

Thanks, Wystan. Is Reading Room online??=20
Just reading Hank Lazar's review/refleciton on On Kawara's =

collaborative book on the body and achitecture. Be interested in the = connections you make with Ron and Acker.=20

Stephen V

*Wystan Curnow <[REDACTED]> wrote: Stephen,
Silliman appears in Chapter 2 of Acker's 1978 novel, The
Adult Life of Toulouse Lautrec.
I discuss it in an essay. "Autobiography: Does it have a future? Ron
Silliman's 'The Alphabet' and On Kawara's 'Today Series'",
published in
READING ROOM 1, 2007.
Wystan =20*

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

From: UB Poetics discussion group

[mailto:[REDACTED]]

On Behalf Of Stephen Vincent

Sent: Friday, 4 April 2008 7:09 a.m.

To: [REDACTED]

Subject: On Poets as Characters in Novels!!

*Any good suggestions and/or appraisals - from ancient to
contemporary??*

*I remember Kathy Acker did some - maybe they were wonderfully
scandalous or may be not intended that way at all - auto/fictional or
'real' celebrations and/or satires of sexual encounters with some now
well known language poets before such bodies were even formally
identified as such - vaguely remember them as printed in small,
stapled
editions at Kinkos before Kinkos was Kinkos.*

Stephen V

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

=20

*-----
Date: Sat, 5 Apr 2008 09:28:56 -0500*

From: Maria Damon <[REDACTED]>

Subject: Re: joe ambrose in town

his bio of iggy pop is pretty good but flawed.

steve d. dalachinsky wrote:

Writer, film maker, musician and culture terrorist Joe Ambrose has a

penchant for digging around the cultural margins and teasing out of the shadows relevant irreverance, countercultural phenomena, outside and (often) explosive art of pivotal significance. Subject matter and artists regularly delineated by sitting on the periphery of popular culture. His written output includes the novels *Serious Time* and *Too Much Too Soon*. *Moshpit Culture*, a blood stained and sweat-soaked inside investigation on hardcore dancing; several historical studies of the war of Irish Independence including the best selling *Dan Breen and The IRA* and is currently editing an anthology of writings by the revolutionary Irish Brotherhood, the Fenians. His writing also appears in numerous magazines, journals and collections. In 1992 he co-organized the *Here To Go Show* in Dublin. This mixed media art show was a celebration of the cultural impact and significance of the work of *Tangier Beat Scenesters* *Brion Gysin* and *William Burroughs*. The event was filmed extensively and the movie *Destroy All Rational Thought* documented many aspects of this week long arts show. It was initially released on video and then later, as an enhanced DVD. He is a DJ in art hip hop combo *Islamic Diggers* and has been living in Marrakesh, Morocco for the past 7 months hanging with the likes of the Sufi mystic trance musicians *The Gnoua Brotherhood of Marrakesh*. *Ambrose* previously produced the *Brothers for the William Burroughs* tribute CD, *10% File Under Burroughs*, which also features *John Cale*, *Paul Bowles*, *Marianne Faithfull*, *Chuck Prophet*, *Herbert Huncke* and *The Master Musicians of Joujouka*. Whilst *Ambrose* has been getting down in Africa, the *Islamic Diggers* track *William Burroughs Dont Play Guitar* has featured on the soundtrack to a new *Burroughs* documentary, *Words of Advice*, which also features *Patti Smith*, *Hal Willner* and *Bill Laswell*. Another *Diggers* track, *Hashishin*, was

included
along with work by Stockhausen in a January
Å'08 sound installation, Cut Up, curated by Copenhagen's Karriere in
conjunction with the Danish Museum of Modern
Art. Ambrose has previously worked with Anita Pallenberg, Richard
Hell,
Chrissie Hynde and Herbert Huncke. He is
Literary Editor of LA-based magazine, Outsideleft.com. In 2007 he was
asked
by Iggy Pop to write the sleeve notes
for Escaped Maniacs, the Iggy and the Stooges DVD package. His
extreme
travel writing book, Chelsea Hotel
Manhattan has recently been published by Headpress and a new
edition of
Moshpit is about to be published by
Tsunami. Joe talked very recently with me about his latest ventures.

Joe, give me some background on the Tsunami edition of Moshpit.....
Moshpit Culture first came out in 2001 and reflected what I'd been
up to
in
the preceding years. I first got dragged
into a moshpit, rather improbably, at a Shane McGowan show. I love
his
work
but at that time, the late 90s, I was
listening almost exclusively to hip hop, reggae, and the kind of
punkish
metal exemplified by Slayer, Queens of the
Stone Age, the Beastie Boys and RATM. I was going to hip hop shows
whenever
I could, I saw Snoop a load of times
and I was kind of following Gregory Isaacs, the Cool Ruler, around
the
place. I must have seen Gregory in action
about forty times back then. But mainly it was hardcore acts and
Slipknot
and Rancid and the likes.

So what attracted you to the Moshpit?
I liked the fraternity that I found at those hardcore shows, the
openness
and the willingness to experiment with new
people and to build a new nation which was not of this world.
People had
talked about experiencing these feelings in
the rave scene, which immediately preceded the emergence of the

new punk
era but I didn't go for that because I
like music and most of the music associated with rave culture was
second
rate, doesn't stand the test of time, was
mildly diverting at the time but not the real thing. Also, when
they were
talking about this spirit of collective
fraternity and stuff, what they were really talking about was the
drugs
they were taking.

Ecstasy and a trashy peace and love vibe. The moshpit to me seems
to work
on a completely different level....
Moshers were often far more solid sort of individuals. A lot of
moshers
took good care of their bodies, didn't do
huge amounts of drugs, kept down day jobs or, if very young, lived
far
away
from the city centre with their families
in hugely repressive social environments which caused them to see
moshing
and much of what went with it as
hugely liberating.

The publishers, Tsunami, are based in Italy, aren't they?
There is already a metal record label in Italy called Moshpit
Culture so
I
knew the book had impacted a bit there.
Also Italians of a certain type are much enamoured of the black
leather
jacket and shades school of rock chic. Give
them anything with a loud guitar and they're off! I have some
sympathy
with
that attitude. The Tsunami edition will
be called Moshpit. Things have changed since I wrote the book but
it's
still relevant. It wasn't written as a
journalistic account of a scene but rather as travel writing which
brought
the reader inside the head of the alienated
teenage mosher. So, theoretically at least, somebody could pick it
up in
200 years time and still find its contents

interesting or relevant. I had a ton of fun writing it and I get emails about it all the time, mostly from people doing postgraduate research into youth culture or music culture. As far as I know it's the only book which deals exclusively with this huge cultural movement which has had a phenomenal influence upon the lives of millions.

Yeah, that book's subject matter; the bands and people that make up the moshpits of the world are a popular cultural form of expression, a response to the social and political spaces they inhabit..... I gave a talk about moshing at Brighton University shortly after the book came out and the guy introducing me admitted that, when he heard that someone was going to explain moshing to them, he thought it had something to do with winemaking.

Jeez.....thats crazy. You are flying out to NYC again soon Joe, whats happening this time around? The Chelsea Hotel is hosting a launch for Chelsea Hotel Manhattan. There has been a change in management since I stayed there so it'll be interesting to see what improvements they've made. There's been minor controversy about some changes they've been making but I don't see why people active in the arts should be so caught up in trying to preserve the past. The Chelsea's past was great - and it all really happened there - but that particular slice of the past finished a while back.

We've jammed on those changes in another interview, havent we..... I've got all those albums, I've read all those books. I hope, really, that the new management make some sort of a dynamic intervention. Get Richard Rogers or someone to overhaul

*it. We'll
see. In any case, this launch event is an
opportunity for people to come into the Chelsea Hotel and have a look
around.*

*How has the book been received so far?
I've been in Morocco the last six months. I don't get too much
feedback
about the book down there but such as I've
had has been positive. I got a really nice email from Chris Stein of
Blondie about it which really pleased me. I like his
work a lot, not just with Blondie but Wild Style, the Gun Club, Iggy.
That's New York City for me.*

*I heard Ira Cohen was going to be involved in the launch....
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projects, you can check them out on The Brink, hesterGlock and
elsewhere.*

paulh

*2522 Mission Street
San Francisco
On Fri, 4 Apr 2008 15:47:27 -0400 Ruth Lepson
<[REDACTED]>
writes:*

*want to alert folks to a reading/presentation by my photographer
collaborator Rusty Crump & I at the Bowery Poetry Club at 4 on Sat.,
April
19. I'll read some poems from our book Morphology & rusty will show
some
slides & talk abt them, & we'll both briefly share some new things.
If
you're not preparing a Passover seder, come on down.*

*Date: Sat, 5 Apr 2008 10:39:23 -0400
From: Kenneth R James <[REDACTED]>*

Subject: Re: On Poets as Characters in Novels!!

Three Samuel R. Delany novels feature poet protagonists:

Rydra Wong in _Babel-17_ (SRD's early SF)

Kid in _Dhalgren_ (plus secondary character Ernest Newboy)

Arnold Hawley in _Dark Reflections_ (his latest novel; takes=20 place in contemporary NYC; it's just great)

On Sat Apr 5 0:23 , steve russell sent:

I don't think anyone has mentioned Saul Bellow's Humbolt's=20 Gift. The alcoholic collapse of Delmore Schwartz forms the=20 basis for one of Bellow's best.=20

t

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

From: David Chirof [REDACTED] >

To: [REDACTED]

Sent: Friday, April 4, 2008 9:06:20 AM

Subject: Re: On Poets as Characters in Novels!!

Dr Zhivago by a great poet who wrote a great novel, Boris=20 Pasternak, who also provides with the novel a selection of the poetry of=20 Zhivago.

There are several books which interweave "novelizations" and "dramatizations" and "filmizations" of the life of Rimbaud=20 with "actual biography."

The novels of Roberto Bolano--a poet himself-- are filled=20 with poets as main and subsidiary characters, including often the narrator--

The Satyricon of Petronious may be read in a certain sense=20 as a novel of the adventures of a poet--

Adventures in the Skin Trade by Dylan Thomas--a young=20 aspiring writer/poet leaves dreary provincial home for wild world of London--

Nabakov's Pale Fire--

On Thu, Apr 3, 2008 at 9:57 PM, Gabrielle Welford=20

*[REDACTED] >
wrote:*

Flann O'Brien...yeah! i'll eat my hat if flann o'brien is=20 not considered a poet. :-) g

On Thu, 3 Apr 2008, Stephen Vincent wrote:

Any good suggestions and/or appraisals - from ancient to=20 contemporary??

I remember Kathy Acker did some - maybe they were=20 wonderfully

scandalous or may be not intended that way at all - auto/ fictional or

'real' celebrations and/or satires of sexual encounters=20 with some now well

known language poets before such bodies were even formally=20 identified as

such - vaguely remember them as printed in small, stapled=20 editions at Kinkos

before Kinkos was Kinkos.

Stephen V

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

=20=20=20=20=20=20

*You rock. That's why Blockbuster's offering you one month of=20
Blockbuster Total Access, No Cost.=20=20
<http://tc.deals.yahoo.com/tc/blockbuster/text5.com>*

*Date: Sat, 5 Apr 2008 10:39:48 -0400
From: cris cheek <[REDACTED]>
Subject: Re: On Poets as Characters in Novels!!*

Brian Catling appears in Iain Sinclair's "Downriver"

*On Thu, Apr 3, 2008 at 2:09 PM, Stephen Vincent <[REDACTED]>
wrote:*

*Any good suggestions and/or appraisals - from ancient to
contemporary??
I remember Kathy Acker did some - maybe they were wonderfully
scandalous
or may be not intended that way at all - auto/fictional or 'real'
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Kinkos was Kinkos.*

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

*Date: Sat, 5 Apr 2008 09:50:05 -0500
From: John Cunningham <[REDACTED]>
Subject: Re: Roy Exley : ON poets writing NOVELS*

*An interesting reflection A. Considering how easily the novel sat =
alongside*

poetry in earlier centuries, each making room for other, one has to =
wonder
how one form began to nudge out the other. Even when Dickens, et al, =
were
serialized, this still didn't threaten the existence of poetry. My =
feeling
is that you may be looking for the villain in the wrong media. I
could =
be
wrong, but this pushing and shoving of poetry to the sidelines
didn't =
begin
to take place until the last century, i.e. the twentieth (I still have
trouble thinking about the 1900s as the 'last century', probably an
age
thing). That being the case, the one tying poor Nelle to the
railroad =
tracks
is probably film. Reading of any kind is work. Watching a film isn't.
Reading a poem is more work than reading a novel. Which led to the =
protest
of our Protestant ethic saying 'fuck that shit, I'm going to the =
cinema'.
Poetry was the first to fall but the novel has had its share of =
suffering.
At the end of the 21st, we shall mourn the corpses of literacy.
John Cunningham

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

From: UB Poetics discussion group

[mailto:] =

On

Behalf Of Alison Croggon

Sent: April 5, 2008 1:24 AM

To:

Subject: Re: Roy Exley : ON poets writing NOVELS

Thanks Roy. When you have writers like Ismael Kadare, Michele
Desbordes,
Alessandro Bericco, Jose Saramago, Anne Carson, Bohumil Hrabal (to
name =
a
few I've enjoyed recently) writing in the form, I don't think
there's =
any
need to justify the novel's value. Nor the need to make a living. -
I've
certainly paid my dues as a poor artist, and have the lack of a

house, =
car,
savings or any sort of recognised assets to prove it... As an
aside, I'm =
one
of the very few full-time writers I know. My husband (a playwright) is
another. We have three kids. Most poets make their living with some =
other
job, many in academia. I don't have an academic qualification to my =
name,
and in any case have never existed very well in any kind of
institution.
Writing novels that others might read for pleasure seems to me to
be an
honest living.

Wystan, surely the rise of the novel happened in the 19th century?
Is =
the
perceived rise of fiction actually at poetry's expense, or are you =
talking
about something that is in fact a function of the increasing =
corporatisation
of the publishing and bookselling industries and the increasing
loss of
independent bookshops? Because those factors are affecting ALL
literary
publishing, not just poetry.

All best

A

--=20

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

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

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

No virus found in this incoming message.

Checked by AVG.=20

Version: 7.5.519 / Virus Database: 269.22.6/1360 - Release Date: =
04/04/2008

6:02 PM

=20

No virus found in this outgoing message.

Checked by AVG.=20

Version: 7.5.519 / Virus Database: 269.22.6/1360 - Release Date: =
04/04/2008
6:02 PM
=20

Date: Sat, 5 Apr 2008 08:11:18 -0700
From: David Chirot <[REDACTED]>
Subject: Re: On Poets as Characters in Novels!!

Not to mention many of the works of Jack Kerouac in which appear
Allen G,
Bill Burroughs, Gregory Corso, Phil Whalen, Lew Welch, Michael
McClure,
Kenneth Rexroth, Lawrence Ferlinghetti, Herbert Huncke ("Guilty of
Everything"), and many others--

i realize these aren't "novels"--
but-

In Elizabethan theater--for example one of Richard's famous
speeches in
henry vi part Three by Shakespeare--there occurs a character
referred to as
"the Machiavel"--based on the popularized image of Machiavelli--and
his work
The Prince. I like very much how an author via the associations
with his
most famous work becomes a figure of True Villainy and the Most Wicked
Cunning--a "larger than life charcter" with whom Richard is going
to do
battle and out perform!

In the Greek and Roman theater and poetry will often appear actual
poets or
The Poet--Orpheus--

especially in epigrams for example, one finds the appearance of
poets!--among the Greeks and Romans--
from whence of course Kent Johnson's collection--

On Fri, Apr 4, 2008 at 9:23 PM, steve russell <[REDACTED]>
wrote:

I don't think anyone has mentioned Saul Bellow's Humboldt's Gift. The alcoholic collapse of Delmore Schwartz forms the basis for one of Bellow's best.

t

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

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To: [REDACTED]

Sent: Friday, April 4, 2008 9:06:20 AM

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well

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*such - vaguely remember them as printed in small, stapled
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Kinkos

before Kinkos was Kinkos.

Stephen V

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

*You rock. That's why Blockbuster's offering you one month of
Blockbuster*

Total Access, No Cost.

<http://tc.deals.yahoo.com/tc/blockbuster/text5.com>

Date: Sat, 5 Apr 2008 11:25:48 -0400
From: ALDON L NIELSEN <[REDACTED]>
Subject: Re: Atlanta Question & Response to Jason

OK -- I only have one post left in my daily quota so am combining two posts in one:

1) I just finished reading this morning's NYTIMES article on the three day celebration in Atlanta in conjunction with the exhibition opening the Raymond Danowski Poetry Library at Emory. The celebration was determinedly middle-brow (Wilbur, Giaioia, Snodgrass etc.) -- but the incredible scope of the collection gives me reason to hope that there may be lots of small press stuff in there.

Have any of our Atlanta contingent had a chance to look into the Danowski collection yet?

2) Jason et al -- Yes, BLACK NO MORE is a fantastic (in the literal sense) novel -- though it's strictly speaking not quite of the same era as EX, whihc is pre-Harlem Renaissance -- I love both novels (and my students who read the Schuyler novel last year were blown away by its power to explain more recent racial politics in the USA)-- but it's precisely the trickiness of Johnson's novel that I love -- many readers of the first edition didn't realize it was a fiction -- (If you read Johnson's autobiography, you'll come across a delightful anecdote about the time Johnson met somebody who purported to be the book's protagonist) -- EX plays upon reader's expectations in a far more complex way than does Schuyler's great satire -- Readers came to AUTOBIOGRAPHY OF AN EX-COLOURED MAN expecting to learn the "masonic secrets" of the black race -- Instead, the book turns out to reveal to them the secret interiority of an ordinary white man who has made a little money --

if you've never read these books, read them now -- you'll never forget them --

*We don't hear much about Schuyler these days -- which is one reason media types can go on pretending that the Black Conservative is of recent vintage --
There was a very good biography of his amazing daughter a few years back, and
Bobby Hill published Schuyler's nearly forgotten Sci Fi serials a while back --*

On Fri, Apr 4, 2008 09:34 PM, Jason Quackenbush <[REDACTED]> wrote:

This didn't go to the list for some reason. Aldon's more recent post regarding autobio of an ex-colored man is also a good example (although I prefer "black no more" of the novels dealing with passing during that era). but there are lots of cases of things dealing with fraud all through literature. there's a certain sense of fraudulence in a couple of the canterbury tales, wife of bath and the summoners tale if I remember right. There's a hoaxish element to don quixote. almost all of shakespeare's best comedy's have some element of fraud to them. there are whole books built as confidence games like the manuscript found at saragossa, and the topic of deceit is as greek as greek tragedy gets. it also was one of the big obsessions of William Gaddis and played a part in every novel he wrote from the recognitions to agape agape

Begin forwarded message:

*From: [REDACTED]
Date: April 4, 2008 9:02:12 AM PDT
To: ALDON L NIELSEN <[REDACTED]>
Subject: Re: Epigramitis: 118 Living American Poets*

thanks!

I quite enjoy the idea of fraud in literature, and particularly fiction. After all, at root, with the occasional exception of a novel by a Kathy Acker or David Markson, all fictional stories are lies masquerading as truth. And we know it, yet we choose to enter a state while reading where we suspend our disbelief in the obvious lies. we do this for any number of reasons, for a distraction, for entertainment, in pursuit of a larger truth. but the basic fact of the sentences being untrue and/or referring to things that don't

exist and are completely unreal is inescapable.

which puts me in mind of this latest bout of exposed hoax memoirists. to my way of thinking, anybody who believed these hoaxers in the first place only got what was coming to them. their writing is neither improved nor degraded by their works being labeled as novels or as memoirs. all that changes is the readers suspension of disbelief.

On Fri, 4 Apr 2008, ALDON L NIELSEN wrote:

I love that poem --

I guess my rephrasing of the question is a little less clear apart from the post I was responding to at the time -- the puzzle, at least for me, is in the reading -- what is being said about the subject in such a case? for example, though a post not a poem -- I suggested here that a book and its author might be a hoax -- most readers of this list would know instantly that I had to know neither was a hoax -- there appears to have been a difference of opinion on how to read my suggestion. Some thought that by suggesting the book and its author might be a hoax I was thereby dismissing both -- I, of course, would never do such a thing.

On Fri, Apr 4, 2008 12:11 AM, Jason Quackenbush <[REDACTED]> wrote:

On Apr 3, 2008, at 9:54 AM, ALDON L NIELSEN wrote:

So that the real question turns out to be, what do we make of an assertion in a poem whose author had to have known that it wasn't true?

i think that's a very real question. i attempted to answer it in a poem once. you can read that poem here if you like: <http://www.blazevox.org/061-jfq.pdf>

it's the second one.

Date: Sat, 5 Apr 2008 12:08:47 -0400
From: Alan Sondheim <[REDACTED]>
Subject: Fourth Session

Fourth Session

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actions.

Date: Sat, 5 Apr 2008 12:57:30 -0400
From: Murat Nemet-Nejat <[REDACTED]>
Subject: Re: Epigramitis: 118 Living American Poets

Jason,

I though the issue of something being a "hoax" or not referred to the public information about the work, surrounding the work. It is closely related to the idea of "fake." I do not think anybody thought Don Quiote was a real person or that the fact Don Quiote was not real makes the novel a "hoax." I do not quite understand what the the element of "hoax" in Shakesperean comedies is though, of course, 99% of tragic works (particularly plays) are based on "deception." Finally that is what dramatic irony is.

If one goes back to the original idea of a hoax (which what The Doubled Flowering is), one can see a veryinteresting question underlying the concept, particularly for a post modern sensibility. Is a hoax more real than the "real"? In an age of infinite reproduction (for example, in literature, the infinite permutations of a text's algorithms digitally as poems, or in art "perfect" digital reeactments), which modern technology allows us, doesn't the idea of the "real" get subverted or, to use a more neutral word, change? It is the subversion that is crucial. My sense is that Kent is claiming in The Doubled Flowering (or in Epigrammatis or The Miseries of Poetry for that matery) his sense of "suffering" in that work is more real than many real writings on Hiroshima. Interesting, this idea is as old as Aristotle, claiming drama (?) is more real than history.

Did anyone see the Orson Welles "documentary" (another hoax?), entitled Fake?

Ciao,

Murat

On Fri, Apr 4, 2008 at 9:34 PM, Jason Quackenbush <[REDACTED]> wrote:

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(although I
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that era).
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literature. there's a certain sense of fraudulence in a couple of the
canterbury tales, wife of bath and the summoners tale if I
remember right.
There's a hoaxish element to don quixote. almost all of
shakespeare's best
comedy's have some element of fraud to them. there are whole books
built as
confidence games like the manuscript found at saragossa, and the
topic of
deceit is as greek as greek tragedy gets. it also was one of the big
obsessions of William Gaddis and played a part in every novel he
wrote from
the recognitions to agape agape

Begin forwarded message:

From: [REDACTED]
Date: April 4, 2008 9:02:12 AM PDT
To: ALDON L NIELSEN <[REDACTED]>
Subject: Re: Epigramitis: 118 Living American Poets

thanks!

I quite enjoy the idea of fraud in literature, and particularly
fiction.
After all, at root, with the occasional exception of a novel by a
Kathy
Acker or David Markson, all fictional stories are lies
masquerading as
truth. And we know it, yet we choose to enter a state while
reading where we
suspend our disbelief in the obvious lies. we do this for any
number of
reasons, for a distraction, for entertainment, in pursuit of a
larger truth.
but the basic fact of the sentences being untrue and/or referring
to things
that don't exist and are completely unreal is inescapable.

which puts me in mind of this latest bout of exposed hoax
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reading -- what is being said about the subject in such a case?
for
example,
though a post not a poem -- I suggested here that a book and its
author might
be a hoax -- most readers of this list would know instantly that
I had
to know
neither was a hoax -- there appears to have been a difference of
opinion on how
to read my suggestion. Some thought that by suggesting the
book and
its
author might be a hoax I was thereby dismissing both -- I, of
course,
would
never do such a thing.*

*On Fri, Apr 4, 2008 12:11 AM, Jason Quackenbush <[REDACTED]>
wrote:*

On Apr 3, 2008, at 9:54 AM, ALDON L NIELSEN wrote:

*So that the real question turns out to be, what do we make of an
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www.blazevox.org/061-jfq.pdf](http://www.blazevox.org/061-jfq.pdf)*

*longfellow's house
once a week to the translators' group.*

On 4/5/08 8:40 AM, "Wystan Curnow" <[REDACTED]> wrote:

Not online.

Give me an address to post a copy to.

BTY On Kawara is not Madeline Gins collaborator, that 's Arakawa

Cheers,

Wystan

From: UB Poetics discussion group on behalf of Stephen Vincent

Sent: Fri 4/04/2008 11:47 a.m.

To: [REDACTED]

Subject: Re: On Poets as Characters in Novels!!

Thanks, Wystan. Is Reading Room online??

*Just reading Hank Lazar's review/reflection on On Kawara's
collaborative book*

*on the body and architecture. Be interested in the connections you
make with*

Ron and Acker.

Stephen V

Wystan Curnow <[REDACTED]> wrote: Stephen,

*Silliman appears in Chapter 2 of Acker's 1978 novel, The
Adult Life of Toulouse Lautrec.*

*I discuss it in an essay. "Autobiography: Does it have a future? Ron
Silliman's 'The Alphabet' and On Kawara's 'Today Series'",
published in*

READING ROOM 1, 2007.

Wystan

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

From: UB Poetics discussion group

[mailto:[REDACTED]]

On Behalf Of Stephen Vincent

Sent: Friday, 4 April 2008 7:09 a.m.

To: [REDACTED]

Subject: On Poets as Characters in Novels!!

Any good suggestions and/or appraisals - from ancient to contemporary??

I remember Kathy Acker did some - maybe they were wonderfully scandalous or may be not intended that way at all - auto/fictional or

'real' celebrations and/or satires of sexual encounters with some now well known language poets before such bodies were even formally identified as such - vaguely remember them as printed in small, stapled editions at Kinkos before Kinkos was Kinkos.

Stephen V

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

Date: Sat, 5 Apr 2008 13:02:30 -0500
From: "steve d. dalachinsky" <[REDACTED]>
Subject: Re: Siddhartha, the film

his other film chappaqua was also a gem

On Fri, 4 Apr 2008 21:25:28 -0400 Aryanil Mukherjee
<[REDACTED]>

writes:

Old time Beat pal Conrad Rooks had made a film of the same name after the

Hesse novel in 1972.

It was a great film I thought, refreshing and personalized, if not sumptuously

innovative, starring Sashi Kapoor

and Simi Gerewal, both noted Indian stars of that era. Hemanta Kumar

Mukherjee wrote an unforgettable score
for the film making good use of classical Tagorian music.

Aryanil

Date: Sat, 5 Apr 2008 13:43:32 -0400
From: Charlotte Mandel <[REDACTED]>
Subject: from Authors Guild: Amazon limits POD books

The Authors Guild wrote:

Last week Amazon announced that it would be requiring that all books that it sells that are produced through on-demand means be printed by BookSurge, their in-house on-demand printer/publisher. Amazon pitched this as a customer service matter, a means for more speedily delivering print-on-demand books and allowing for the bundling of shipments with other items purchased at the same time from Amazon. It also put a bit of an environmental spin on the move -- claiming less transportation fuel is used (this is unlikely, but that's another story) when all items are shipped directly from Amazon.

We, and many others, think something else is afoot. Ingram Industries'

Lightning Source is currently the dominant printer for on-demand titles, and they appear to be quite efficient at their task. They ship

on-demand titles shortly after they are ordered through Amazon directly to the customer. It's a nice business for Ingram, since they get a percentage of the sales and a printing fee for every on-demand book they ship. Amazon would be foolish not to covet that business.

What's the rub? Once Amazon owns the supply chain, it has effective control of much of the "long tail" of publishing -- the enormous number of titles that sell in low volumes but which, in aggregate, make a lot of money for the aggregator. Since Amazon has a firm grip on the retailing of these books (it's uneconomic for physical book stores to stock many of these titles), owning the supply chain would allow it to easily increase its profit margins on these books: it need

only insist on buying at a deeper discount -- or it can choose to charge more for its printing of the books -- to increase its profits. Most publishers could do little but grumble and comply.

We suspect this maneuver by Amazon is far more about profit margin than it is about customer service or fossil fuels. The potential big losers (other than Ingram) if Amazon does impose greater discounts on the industry, are authors -- since many are paid for on-demand sales based on the publisher's gross revenues -- and publishers.

We're reviewing the antitrust and other legal implications of Amazon's

bold move. If you have any information on this matter that you think could be helpful to us, please call us at [REDACTED] and ask for the legal services department, or send an e-mail to [REDACTED].

Feel free to post or forward this message in its entirety.

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(www.authorsguild.org)

Date: Sat, 5 Apr 2008 13:52:17 -0500
From: "steve d. dalachinsky" <[REDACTED]>
Subject: Fw: from dalachinsky - 2 gigs this month and a town hall
meeting for RUCMA

8 PM on Tuesday April 15th
at the Living Theatre Manhattan

Ty Cumbie's Musetry

w/ Ellen Christie
steve dalachinsky
james

plus Jackson Moore Group

The Living Theatre
21 Clinton Street
(F train to 2nd Ave, or 21 bus to Clinton St)
for info cal [REDACTED] or check Living Theatre Schedule on line

11 p.m. on Saturday, April 19th
Stain Bar, Brooklyn

Painted Ghost Rhythm

Steve Cohn -- shakuhachi, keyboards
Steve Dalachinsky -- poetry
Briggan Krauss -- alto saxophone
Dan Godston -- trumpet
Tom Zlabinger -- upright bass

experimental / jazz

Stain Bar is at: 766 Grand Street, Brooklyn, NY 11211,
(L to Grand, 1 block west), 718/[REDACTED], www.stainbar.com.

*Town hall Meeting
Tuesday April 15 - tax day - 6:30 pm
at Clemente Soto Velez
107 Suffolk St - first floor*

*we are at a great place in RUCMA
we are successfully running a series that goes 3 nights a week at the
Living Theater
we have started the jam sessions on Saturday nights
It looks like we will be able to continue through the summer one
night per week
then begin again the 3 nights in Sept.
we are tentatively beginning an education program - etc*

*Arts for Art is trying to raise funds to put into this community
development initiative
to build relationship inside the local community that will help build
audience for the art for which we are so committed
arts for Art is also looking to secure other spaces for presentations
and also for rehearsals*

*We need YOU
to accomplish this and more*

*It seems that it is True
that we can really change the Story Together*

*Date: Sat, 5 Apr 2008 11:50:59 -0700
From: David Chirot <[REDACTED]>
Subject: Re: Epigramitis: 118 Living American Poets*

Dear Murat & Friends-

*Yes I saw FAKE and I have read the book it is based on by Clifford
Irving--very interesting as first Irving wrote of the FAKE painter
Emile de
Houry--and then went onto to forge the Howard Hughes Book that was
at first
thought to be by Hughes himself. (Which is also in the film--)
(Actually i have read great many books on fakes, forgeries, etc--
and there
is a new one out i have yet to start called Nation of
Counterfeiters--early
history of the US--counterfeiting ran rampant--) (the USA cd be*

*called FAKE
Nation!)*

*Actually, Yasusada is NOT a "hoax" because within the texts it
gives itself
away over and over as not being by a "real person"--*

*Yasusada writes in a letter to a friend that he is writing works
which he
thinks of as "After Spicer" in the manner of Spicer's "After Lorca"--*

*after all, After Lorca, Spicer writes letters to Lorca,
"translates" Lorca's
("real/fictional" poems, and Lorca provides an Introduction. Yasusada
writes Spicer a "last letter" which echoes the "last letter" of
Spicer's to
Lorca, and Spicer appears in a number of letters and rengas
throughout the
Yasusada texts. (By appears I mean he takes part in events which are
presented in a renga.)*

*If a "real poet" can write letters to a "dead real poet" and the
dead poet
can introduce his text, why not a fictional poet write letters to and
present a "real dead poet" in his works.*

*What is being created is a traveling through time and space of
poets dead,
alive, and fictional--having in common the feature of all being
"ghosts"
finally. What carries from poet to poet are echoes, reflections,
fragments
of sounds, of images, and what the center of their being is as a
group is
"the work of mourning" as Freud called it. Spicer spends a summer
of love
with Lorca, who leaves, a departed ghost, and Spicer in turn
becomes the
beloved of Yasusada, who in the end says Farewell to the ghost of
Spicer,
and turns to look out to sea at the memorials of candles and names
for the
dead of Hiroshima. Hiroshima itself provides a linkage from
Spicer to
yasusada via lines in Spicer that the fictional poet cites, and is
"echoed"
in Yasusada's attending a baseball game a la Spicer, in the Hiroshima
Stadium, situated at the Bomb's flashpoint.*

*The series Lorca-Spicer-Yasusada is one in which poetry is making journey
of love in the land of the dead, in which dead poets are loved as ghosts,
and a fictional poet is as real as the ghosts which are Lorca for Spicer and
Spicer for Yasusada.*

*The Yasusada is really a series of love poems--to Yasusada's daughter, wife
and lost friends, poets of other times, and finally, to Spicer, whom he
"meets" late in life. The last poem, "Because I live" combines the image of
the candles and names floating out to sea with those of the rowers on Ulysses' ship passing the Sirens, on their way home to Ithaca.*

*I think that there are a great many issues which the works of Kent Johnson
bring up, and among them is that of, not so much the willing suspension of
disbelief, but to my mind, the willingness to believe immediately and without question what an "authority" says about a matter.*

*The reasons so many "fakes" seem to exist at present is simply that there
is far more media attention paid by the media to itself--i.e--it creates a
celebrity, then on discovering it is not a real celebrity, has to figure out
what to do with its mistake--or analyze it in terms of some sort of psycho-babble as a "trend"--while missing what is the main point:
that
persons ask fewer questions all the time in presenting "news," and citing
"facts," and demanding strict adherence to doctrines based on things patently untrue. We are currently annihilating the lives of two entire
countries, one of them based completely on falsehoods, which at the time
were known to be false, yet which were presented as real--and since Colin
Powell presented them--most "reasonable people" believed it was all true.*

If a nation goes to war on faked documents and false testimonies that it

wants to "hear"--then is it any surprise that the news is filled
with fake
stories itself, and in turn filled with stories of fakes?

Remember all the scandals of the "embedded reporters" like Judith
Miller and
others, whose "reports from Iraq" were basically written by the
Pentagon?
So many histories of the last fifty years or so of events in the
USA let
alone abroad, are filled with the examples of how the media was
manipulated
and played along with the government in disseminating false reports,
squashing true ones and pushing for editorial and opinion columns
to take up
the cudgel and war drums for one cause or another.

There are two volumes called *Paper of Record* which are the ongoing
untruths
re in one volume *Foreign Policy* and in the other *Israel-Palestine*
which have
been published non-stop by the *New York Times*, and that's just one
major
news outlet among several fabricating news and facts in order to
create a
"world view" in which now despite all the evidence to the contrary,
the
American and Israeli Governments are determined to attack Iran for
building
non-existent weapons. Just days before the exposure of the fake
book of the
gang survivor, that author had been given a huge photo spread essay
and
interview in the *Times*, and her book given a positive review as
being true.

I think that part of the project of a work such as the *Yasusada* is
that it
is an opening into those worlds which exists in writing which
traverse the
liminal states of being so to speak of the living, the dead, the
ghostly the
fictional, the mixing of these among other poets and artists real and
imaginary with in the texts, and the ability of the love shared
among these
writers to meet in acts of love and of mourning. In a sense it a
demonstration of ways in which writing makes possible
communications which

are otherwise deemed "impossible."

The works of Spicer and Yasusada do not pretend to be "really" or "unreally" in touch with Lorca and Spicer--and yet they are both. One of the energies of these works is to inspire and remind readers to be questioning the ways in which writing is presented as a limited set of "choices" between "real" and "fictional," "fake" and "original" and the like. And also in what ways in reading and writing the question not only of the "author" arises, but the question of "authority"--by whose authority do readers and writers believe that what they are doing is distinguishing between "willing suspension of disbelief" and "belief" in what so and so says, simply because so and so is a Big Name, or an Expert, or has an Important Position?

How often in having an opinion or thoughts about a work are they one's own, and how often really a ragtag bit of scraps from hither and yon, if not some good chapter and verse from the most approved authorities of one's choice?

The ancients so called weren't so concerned about this as person are today. The old texts will have along with what is known to be a "real" document a string of fragments and versions "thought to be by" or "known to be fakes by" and also excerpts in which a work is mentioned, a poet named, whether or not what is named or mentioned is "truth" or "hearsay" it is all part of the "existence" of that writing and poet through time--their mixture of legends and realities, their faked MS. and their actual publications. The 17th century carried all of this to extremes so far out there they were part of what led actually to the creation of the novel--simply so that supposedly

*one would know that in a certain work everything was fiction,
instead of of
a fine stew of truth, falsehood, plagiarism, faked translations, and a
myriad hoary old tricks and citings of "authorities" real and
invented for
the occasion.*

*The Yasusada I think is both a reminder of these old methods and
literatures
which preceded the rise of the new bourgeois reading public and the
novel
and the Superstars of Poetry who began to appear with the
romantics, --an
era for the most part which has not at all vanished--and a pointing
towards
a myriad possibilities existing in writing which continues on with
these
questionings.*

*--david-bc
<http://davidbaptistechirot.blogspot>*

*PS:--below are letters of Spicer to Lorca and Yasusada to Spicer--
in a post
sent 22 march*

*I have nearly completed another reply to a thread from a few weeks
ago abt
the "real lemons" and "literalization of metaphor" that Eireene
brought up--
had to finish some other projects and the thread seemed over with--
so was
just going to send to Murat--
which has to do with the "real" and "unreal" in poems, and also the
conjunction of WC Williams' "Only the imagination is real" (Spring
and All)
with "No ideas but in things, Mr" in Paterson.*

*here is a post i sent on 22 March for the thread Eireene began
(there was
another one next day re "Radar" poem in Spicer's After Lorca,
dedicated to
Marianne Moore--)*

this has the letters from the Spicer and Yasusada books--

*"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 yo 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 th 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 heart 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?

. . .

Now 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 4/5/08, Murat Nemet-Nejat <[REDACTED]> wrote:

Jason,

I though the issue of something being a "hoax" or not referred to the public information about the work, surrounding the work. It is closely related to the idea of "fake." I do not think anybody thought Don Quiote was a real person or that the fact Don Quiote was not real makes the novel a "hoax."

I do not quite understand what the the element of "hoax" in Shakesperean comedies is though, of course, 99% of tragic works (particularly plays) are based on "deception." Finally that is what dramatic irony is.

If one goes back to the original idea of a hoax (which what The Doubled Flowering is), one can see a veryinteresting question underlying the concept, particularly for a post modern sensibility. Is a hoax more real than the "real"? In an age of infinite reproduction (for example, in literature, the infinite permutations of a text's algorithms digitally as poems, or in art "perfect" digital reeactments), which modern technology allows us, doesn't the idea of the "real" get subverted or, to use a more neutral word, change? It is the subversion that is crucial. My sense is that Kent is claiming in The Doubled Flowering (or in Epigrammatis or The Miseries of Poetry for that matery) his sense of "suffering" in that work is more real than many real writings on Hiroshima. Interesting, this idea is as old as Aristotle, claiming drama (?) is more real than history.

Did anyone see the Orson Welles "documentary" (another hoax?), entitled Fake?

Ciao,

Murat

Date: Sat, 5 Apr 2008 15:18:04 -0400
From: Mairead Byrne <[REDACTED]>
Subject: Re: joe ambrose in town

I used to know a Joe Ambrose a long time ago in Dublin. If anyone meets him please say hello from Mairead Byrne.
Mairead

MairÃ©ad Byrne
Associate Professor of English
Rhode Island School of Design
2 College Street
Providence, RI 02903

"steve d. dalachinsky" <[REDACTED]> 04/05/08 2:26 AM >>>
Writer, film maker, musician and culture terrorist Joe Ambrose has a penchant for digging around the cultural margins and teasing out of the shadows relevant irreverance, countercultural phenomena, outside and (often) explosive art of pivotal significance. Subject matter and artists regularly delineated by sitting on the periphery of popular culture. His written output includes the novels Serious Time and Too Much Too Soon. Moshpit Culture, a blood stained and sweat-soaked inside investigation on hardcore dancing; several historical studies of the war of Irish Independance including the best selling Dan Breen and The IRA and is currently editing an anthology of writings by the revolutionary Irish Brotherhood, the Fenians. His writing also appears in numerous magazines, journals and collections.
In 1992 he co-organized the Here To Go Show in Dublin. This mixed media art show was a celebration of the cultural impact and significance of the work of Tangier Beat Scenesters

Brion Gysin and William Burroughs. The event was filmed extensively and the movie *Destroy All Rational Thought* documented many aspects of this week long arts show. It was initially released on video and then later, as an enhanced DVD. He is a DJ in art hip hop combo Islamic Diggers and has been living in Marrakesh, Morocco for the past 7 months hanging with the likes of the Sufi mystic trance musicians The Gnoua Brotherhood of Marrakesh. Ambrose previously produced the *Brothers for the William Burroughs* tribute CD, *10% File Under Burroughs*, which also features John Cale, Paul Bowles, Marianne Faithfull, Chuck Prophet, Herbert Huncke and The Master Musicians of Joujouka. Whilst Ambrose has been getting down in Africa, the Islamic Diggers track William Burroughs *Dont Play Guitar* has featured on the soundtrack to a new Burroughs documentary, *Words of Advice*, which also features Patti Smith, Hal Willner and Bill Laswell. Another Diggers track, *Hashishin*, was included along with work by Stockhausen in a January 2008 sound installation, *Cut Up*, curated by Copenhagen's Karriere in conjunction with the Danish Museum of Modern Art. Ambrose has previously worked with Anita Pallenberg, Richard Hell, Chrissie Hynde and Herbert Huncke. He is Literary Editor of LA-based magazine, *Outsideleft.com*. In 2007 he was asked by Iggy Pop to write the sleevenotes for *Escaped Maniacs*, the Iggy and the Stooges DVD package. His extreme travel writing book, *Chelsea Hotel Manhattan* has recently been published by Headpress and a new edition of *Moshpit* is about to be published by Tsunami. Joe talked very recently with me about his latest ventures.

Joe, give me some background on the Tsunami edition of *Moshpit*.... *Moshpit Culture* first came out in 2001 and reflected what I'd been up to in the preceding years. I first got dragged into a moshpit, rather improbably, at a Shane McGowan show. I love his work

*but at that time, the late 90s, I was
listening almost exclusively to hip hop, reggae, and the kind of
punkish
metal exemplified by Slayer, Queens of the
Stone Age, the Beastie Boys and RATM. I was going to hip hop shows
whenever
I could, I saw Snoop a load of times
and I was kind of following Gregory Isaacs, the Cool Ruler, around the
place. I must have seen Gregory in action
about forty times back then. But mainly it was hardcore acts and
Slipknot
and Rancid and the likes.*

*So what attracted you to the Moshpit?
I liked the fraternity that I found at those hardcore shows, the
openness
and the willingness to experiment with new
people and to build a new nation which was not of this world.
People had
talked about experiencing these feelings in
the rave scene, where but I didn't go for that because I
like music and most of the music associated with rave culture was
second
rate, doesn't stand the test of time, was
mildly diverting at the time but not the real thing. Also, when they
were
talking about this spirit of collective
fraternity and stuff, what they were really talking about was the
drugs
they were taking.*

*Ecstasy and a trashy peace and love vibe. The moshpit to me seems to
work
on a completely different level....
Moshers were often far more solid sort of individuals. A lot of
moshers
took good care of their bodies, didn't do
huge amounts of drugs, kept down day jobs or, if very young, lived far
away
from the city centre with their families
in hugely repressive social environments which caused them to see
moshing
and much of what went with it as
hugely liberating.*

*The publishers, Tsunami, are based in Italy, aren't they?
There is already a metal record label in Italy called Moshpit
Culture so*

I
knew the book had impacted a bit there.
Also Italians of a certain type are much enamoured of the black
leather
jacket and shades school of rock chic. Give
them anything with a loud guitar and they'll be off! I have some
sympathy
with
that attitude. The Tsunami edition will
be called Moshpit. Things have changed since I wrote the book but
it's
still relevant. It wasn't written as a
journalistic account of a scene but rather as travel writing which
brought
the reader inside the head of the alienated
teenage moshers. So, theoretically at least, somebody could pick it
up in
200 years time and still find its contents
interesting or relevant. I had a ton of fun writing it and I get
emails
about it all the time, mostly from people doing
postgraduate research into youth culture or music culture. As far as I
know
it's the only book which deals exclusively
with this huge cultural movement which has had a phenomenal influence
upon
the lives of millions.

Yeah, that book's subject matter; the bands and people that make up
the
moshpits of the world are a popular
cultural form of expression, a response to the social and political
spaces
they inhabit.....
I gave a talk about moshing at Brighton University shortly after the
book
came out and the guy introducing me
admitted that, when he heard that someone was going to explain moshing
to
them, he thought it had something to
do with winemaking.

Jeez.....thats crazy. You are flying out to NYC again soon Joe,
whats
happening this time around?
The Chelsea Hotel is hosting a launch for Chelsea Hotel Manhattan.
There
has been a change in management since I

stayed there so it'll be interesting to see what improvements they've made.

There's been minor controversy about some changes they've been making but I don't see why people active in the arts should be so caught up in trying to preserve the past. The Chelsea's past was great " and it all really happened there " but that particular slice of the past finished a while back.

We've jammed on those changes in another interview, haven't we.... I've got all those albums, I've read all those books. I hope, really, that the new management make some sort of a dynamic intervention. Get Richard Rogers or someone to overhaul it. We'll see. In any case, this launch event is an opportunity for people to come into the Chelsea Hotel and have a look around.

How has the book been received so far? I've been in Morocco the last six months. I don't get too much feedback about the book down there but such as I've had has been positive. I got a really nice email from Chris Stein of Blondie about it which really pleased me. I like his work a lot, not just with Blondie but Wild Style, the Gun Club, Iggy. That's New York City for me.

I heard Ira Cohen was going to be involved in the launch.... Unfortunately Ira Cohen, who makes numerous appearances in the book and who contributed to it, has been sick recently. Chris Stein mentioned in his email that resource. You can't replace resources. I hope we get a chance to hang out while I'm in town. I met Ira in 1991 on the Brion Gysin scene, Ira had been a good pal of Gysin's and I was starting work on the Here To Go Show which sought to highlight Gysin. Naturally Ira was involved, did a great photographic show in Dublin, and did readings. You can

see him reading in the movie of the Show, Destroy All Rational Thought, which came out on DVD last year.

*You have been living in North Africa. Have you been working down there?
IÃ¢Ä€Â™ve been wrestling with my third novel, The Darker Side of Me.
IÃ¢Ä€Â™ve been
having trouble with it for a couple of years
but I think I cracked it in Marrakesh, where IÃ¢Ä€Â™ve been living.
IÃ¢Ä€Â™ve also
been editing an anthology of writings by the
Fenians, the secret 19th Century Irish revolutionary organisation.
This
will come out later this year with Mercier
Press. IÃ¢Ä€Â™ll be previewing some of my thoughts about the Fenians
in a
piece,
Brotherhood, which will be in the next
Headpress Journal, the Ã¢Ä€œpantherÃ¢Ä€ issue guest edited by the
fabulous John
Sinclair, founder of the White Panthers and
onetime manager of the MC5. IÃ¢Ä€Â™ve written something about the
equally
fabulous Panther Burns for the same issue.*

Joe Ambrose performs from Chelsea Hotel Manhattan (Headpress) in New York City:

*Friday 18th April The Chelsea Hotel 7-30pm
Saturday 19th April Bowery Poetry Club 12 to 1-30pm
Monday 21st April Blue Stocking Books 7pm*

His latest extreme travel writing book, Chelsea Hotel Manhattan, is published by Headpress and is launched in the USA in April.

There are a number of interviews and conversations we have had on various underground art, film, music and word projects, you can check them out on The Brink, hesterGlock and elsewhere.

paulh

2522 Mission Street

San Francisco

On Fri, 4 Apr 2008 15:47:27 -0400 Ruth Lepson <[REDACTED]>

writes:

want to alert folks to a reading/presentation by my photographer collaborator Rusty Crump & I at the Bowery Poetry Club at 4 on Sat.,

April

19. IÃÂ'll read some poems from our book Morphology & rusty will show

some

slides & talk abt them, & weÃÂ'll both briefly share some new things.

If

youÃÂ're not preparing a Passover seder, come on down.

Date: Sat, 5 Apr 2008 15:40:12 -0400

From: Alan Sondheim <[REDACTED]>

Subject: Fifth and Sixth Final Session

Fifth and Sixth Final Session

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Date: Sat, 5 Apr 2008 14:10:20 -0700
From: Jennifer Karmin <[REDACTED]>
Subject: April 19: Red Rover & Chicago Poetry Symposium

Red Rover Series
{readings that play with reading}

3 YEAR ANNIVERSARY with NEW LOCATION
at the Division Street Dance Loft
735 W. Division St -- Chicago, IL
(Division @ Halsted
enter parking lot off of Halsted St)
http://www.rtgdance.com/teach_schedule.htm

7PM SATURDAY, APRIL 19th
Experiment #20:
A Sing Economy
guest curated by Matthew Klane

Featuring:
Tawrin Baker
Jaye Bartell
Barrett Gordon
Jennifer Karmin
Laura Sims
Kevin Thurston

suggested donation \$4

doors lock at 7:30pm
<http://groups.yahoo.com/group/redroverseries>

~~~~~  
~~

*1st ANNUAL CHICAGO POETRY SYMPOSIUM  
before the Red Rover celebration  
check it out!*

*1-5PM SATURDAY, APRIL 19th  
University of Chicago  
Regenstein Library  
Special Collections Research Center  
1100 E. 57th Street  
<http://www.lib.uchicago.edu/e/spcl>*

*A dialogue about the history and current state of  
Chicago poetry. The speakers for this first event  
will be poet and educator MICHAEL ANANIA, whose papers  
have recently been acquired by the library; and DEVIN  
JOHNSTON and MICHAEL O'LEARY, editors and publishers  
of Flood Editions, whose editorial files have also  
recently been added to the collection.*

*Organized by David Pavelich,  
Bibliographer for Modern and Contemporary Poetry*

---

*You rock. That's why Blockbuster's offering you one month of  
Blockbuster Total Access, No Cost.  
<http://tc.deals.yahoo.com/tc/blockbuster/text5.com>*

-----  
*Date: Sun, 6 Apr 2008 08:05:26 +1000  
From: Alison Croggon <[REDACTED]>  
Subject: Re: On Poets as Characters in Novels!!*

*The central character in Orhan Pamuk's novel Snow is a poet.*

--  
*Editor, Masthead: <http://www.masthead.net.au>  
Blog: <http://theatrenotes.blogspot.com>  
Home page: <http://www.alisoncroggon.com>*

-----  
*Date: Sat, 5 Apr 2008 19:11:00 -0400*  
*From: "David A. Kirschenbaum" <[REDACTED]>*  
*Subject: Last Call: Advertise in Boog City 50*

*Please forward*  
-----

*Celebrate Boog City's 50th Issue*

*By Placing a Shiny New Advertisement*

*\*Deadline*

*--Wed. April 9-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.)*

*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]

-----  
*End of POETICS Digest - 4 Apr 2008 to 5 Apr 2008 (#2008-97)*  
\*\*\*\*\*

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215. **Elizabeth Switaj**

**Re: Roy Exley : ON poets writing NOVELS**

Sun 6 Apr 2008

---

Jason Quackenbush <[REDACTED]> wrote:

*But if we stop writing novels, what will all the award winning films be based on?*

Earlier award-winning films of course.

Elizabeth Kate Switaj  
[elizabethkateswitaj.net](mailto:elizabethkateswitaj.net)

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216. **Alison Croggon**

**Re: Roy Exley : ON poets writing NOVELS**

Mon 7 Apr 2008

---

Hi Wystan

I think places like NZ and Australia, because they're small, tend to show trends quicker than in other countries. And what you're describing is happening everywhere. I once had a very depressing conversation with a sales person from a (successful, worldwide) UK independent publisher on the effect supermarket chains and chain bookshops were having on smaller publishers, which impacts especially hard on new writers and literary or small scale work. They totally skew the market, and strong arm publishers into selling books to them for less than cost to drive up sales (this particular publisher refused to do that, which

meant they their books never appear on the best seller lists, which themselves drive sales - you see the logic - multinational publishers can afford to lose a bit on top flight books but smaller publishers can't). Of course independent bookshops just can't compete with supermarkets and go broke. The lack of literary reviews in the mainstream press only drives this further. And poetry is always the first to feel the chilly wind. I still remember the shock I felt when I encountered a bookshop that had no poetry section at all.

Meanwhile, Germany and Austria protect their independent bookshops - there it's illegal to sell discount books! Imagine! And so they have hundreds of independent booksellers, enthusiastic and literate readers and lots of independent publishers. Diversity is health, and our book industry is deeply sick. All those lies about the "inevitability" of market forces are very self serving.

Cheers

Alison

On Sun, Apr 6, 2008 at 11:27 AM, Wystan Curnow <[REDACTED]> wrote:

*Replying to you, Alison, re-the rise and the rise of the novel. No, I was not thinking of the 19th century, but a generation. The different position of poetry in New Zealand for my father's generation. Aside from cook books etc there was little or no local publishing, no full time writers or artists for them. Now we have both, so that there's a choice, but there are strings attached, and the arrival of a livelihood has been exchanged for the loss of any intellectual highground poetry had achieved before then, and with that pretty much any such highground literature itself. There is no real literary criticism written in New Zealand outside of the academic world, and reviewing is mere marketing at best. That exchange, however, hasn't occurred with the visual arts.*

*Wystan*

---

*From: UB Poetics discussion group on behalf of Alison Croggon*

*Sent: Sat 5/04/2008 7:23 p.m.*

*To: [REDACTED]*

*Subject: Re: Roy Exley : ON poets writing NOVELS*

*Thanks Roy. When you have writers like Ismael Kadare, Michele Desbordes, Alessandro Bericco, Jose Saramago, Anne Carson, Bohumil Hrabal (to name a few I've enjoyed recently) writing in the form, I don't think there's any need to justify the novel's value. Nor the need to make a living. - I've certainly paid my dues as a poor artist, and have the lack of a house,*

car,  
savings or any sort of recognised assets to prove it... As an aside, I'm  
one  
of the very few full-time writers I know. My husband (a playwright) is  
another. We have three kids. Most poets make their living with some other  
job, many in academia. I don't have an academic qualification to my name,  
and in any case have never existed very well in any kind of institution.  
Writing novels that others might read for pleasure seems to me to be an  
honest living.

Wystan, surely the rise of the novel happened in the 19th century? Is the  
perceived rise of fiction actually at poetry's expense, or are you talking  
about something that is in fact a function of the increasing  
corporatisation  
of the publishing and bookselling industries and the increasing loss of  
independent bookshops? Because those factors are affecting ALL literary  
publishing, not just poetry.

All best

A

--

Editor, Masthead: <http://www.masthead.net.au> <<http://www.masthead.net.au/>>  
Blog: <http://theatrenotes.blogspot.com> <<http://theatrenotes.blogspot.com/>>  
Home page: <http://www.alisoncroggon.com> <<http://www.alisoncroggon.com/>>

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217. **Michael Kelleher**

***Literary Buffalo Newsletter 04.07.08-04.13.08***

*Mon 7 Apr 2008*

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LITERARY BUFFALO  
04.07.08-04.13.08

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CORRECTION:

THE APRIL 17 READING BY TYRONE WILLIAMS AND GINA MYERS WILL  
TAKE PLACE RUST BELT BOOKS. THE POSTER INCORRECTLY STATES THAT

IT WILL BE AT HALLWALLS. MY BAD. PLEASE NOTE.

---

JUST ADDED TO THE SMALL PRESS POETRY SERIES

Linda Russo and Lauren Shufan  
Poetry Reading  
?Saturday, April 12,  
7 p.m. Big Orbit Gallery 30 d Essex Street

---

RUST BELT BOOKS BACK ROOM BOOK SALE

Help our great used bookstore/performance space clear its stock and pay the taxman!

All books in the backroom performance area can be purchased in bulk for \$5 per bag (you choose the bag) on Tuesday, April 1 from 12-8 p.m.

Buy a bag to show your support!

---

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.

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EVENTS THIS WEEK

04.07.08

Poetics Plus at UB  
Kenneth Goldsmith & Juliana Spahr  
Poetry Reading  
Monday, April 7, 7:30 p.m.  
Hallwalls Cinema, 341 Delaware Ave. @ Tupper  
04.09.08

Earth's Daughters Gray Hair Reading Series  
Charles Bachman & Judith Slater  
Poetry Reading  
Wednesday, April 9, 7:30 p.m.  
Hallwalls Cinema, 341 Delaware Ave. @ Tupper  
04.10.08

Canisius Contemporary Writers Series  
Heid Erdrich  
Poetry Reading  
Thursday, April 10, 6 p.m.  
Montante Cultural Center, Canisius College  
&

Talking Leaves...Books  
Charles Halpern  
Reading/signing for: Making Waves & Riding the Currents  
Thursday, April 10, 7 p.m.  
Talking Leaves...Books, 3158 Main St.  
04.11.08

Hallwalls  
Tale Me More 2  
Spoken Word Hosted by Tysheka Long  
Friday, April 11, 7:30 p.m.  
Hallwalls Cinema, 341 Delaware Ave. @ Tupper  
04.12.08

Just Buffalo/Small Press Poetry  
Linda Russo and Lauren Shufan?  
Poetry Reading  
?Saturday, April 12,  
7 p.m.?Big Orbit Gallery 30 d Essex Street  
04.13.08



Just Buffalo/Spoken Word Sundays  
Michael Kelleher & Herb Kauderer  
Poetry Reading  
Sunday, April 13, 8 p.m.  
Allen Street Hardware Cafe, 245 Allen St.

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#### 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](http://www.wnyrw.org).

---

#### JOIN JUST BUFFALO ONLINE!!!

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

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

---

#### UNSUBSCRIBE

If you would like to unsubscribe from this list, just say so and you will 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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218. **David Chirot**

***The Book Is Real Enough. It's the Author That's Fake. - New York Times***

Mon 7 Apr 2008

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[http://www.nytimes.com/2008/04/07/business/media/07charm.html?  
\\_r=1&ref=arts&oref=slogin---](http://www.nytimes.com/2008/04/07/business/media/07charm.html?_r=1&ref=arts&oref=slogin---)

Maybe soon there will be "new" books out by the touring impersonators of famous writers-- Edgar Allan Poe, V. Mayakovksy, Lord Byron, Sylvia Plath etc etc-- will not only "live again" but "write again"--

the channeling of the dead can be enhanced via the computerized enhancements of photos, engravings, recordings, "authentic costumes, and, where possible, even "actual clothes worn by the departed"--and the inhabiting of "actual rooms and apartments where the author lived or stayed . . . "

a new form of "ghost writing"-- proving the "immortality" of the classics-- through a series of re-animations--each one producing new works for addition to the Canon--listed as are the layered starti of archeological city-sites, "Troy 1, Troy 2, Troy 3" . . . .

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219. **Jennifer Karmin**

***4000 WORDS 4000 DEAD: call for submissions***

Mon 7 Apr 2008

---

4000 WORDS 4000 DEAD: call for submissions

"I want to start with the milestone today of 4,000 dead in Iraq. Americans. And just what effect do you think it has on the country?"

-- Martha Raddatz,  
ABC News' White House correspondent  
to Vice President Dick Cheney

Poet and artist Jennifer Karmin is collecting 4000 WORDS for the 4000 DEAD in Iraq. All words will be used to create a public poem.

4000 WORDS 4000 DEAD will be performed as part of the Guild Complex's Art Against War event on April 18th at

the Heartland Cafe. It will be a featured street performance at Looptopia in downtown Chicago on May 2nd. After reading the poem aloud, each word will be given away to passing pedestrians.

<http://www.guildcomplex.org>

<http://www.looptopia.com>

SUBMISSION DEADLINE:

\*April 30, 2008

SUBMIT:

\*Send 1 - 10 words.

CONTACT:

\*Email submission with subject 4000 WORDS to [REDACTED].

---

\_\_\_ You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost. <http://tc.deals.yahoo.com/tc/blockbuster/text5.com>

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220. **Stephen Vincent**

***Andrew Crozier - a little remembrance***

*Mon 7 Apr 2008*

---

I was saddened to hear of the recent death of Andrew Crozier, English poet and publisher. He had seemed obscured - intentionally or otherwise - for several years. I met him the summer-fall of 1967, shortly after I had left from two years in Nigeria on the heels of the start of the war about Biafra. We were introduced through Bob Cobbing who - along Lee Harwood - who worked at Better Books, London's once finest poetry bookstore. Between Andrew and Bob I got the profile and introduction to a number of English poets, books and publishers that were heating up the time - Stuart Montgomery (Fulcrum Press) Tom Raworth and many others who gave the readings in store and beyond. Andrew was just fresh from U of Buffalo and had managed the research coup of tracking down Carl Rakosi who had changed his name and was living in Minneapolis. Rakosi really owed his revival as a poet to Andrew; the discovery also gave us much new knowledge of the history of the Objectivists. And, perhaps, in the minds and ears of some, Andrew's Ferry Press also managed to publish Steve Jonas' amazing, "Exercises for Ear" I suspect Andrew's correspondence with Jonas - 'ripe' with paranoia and racism as he often said it was - is a trove for a certain kind of mid-sixties American self-hate and racial research, let alone the occasion to study much more of a still under-noted poet.

I remember one evening - for some perhaps some odd masochistic reason - we went to an evening open poetry reading at the the Poetry Society. It was pretty dreadful. Then a woman in her fifties (?) stood up and read this marvelous, autobiographical poem from the point of view of being child at her school when this big kind of scary man all dressed up showed up on the school grounds as part of a formal visit. Yes, she was one one of the children in Yeats' "Among .....". Andrew and I were both pretty astonished by the fact of her experience - as if she had walked out of the equivalent of a movie set aka Canonical Poem - and put a fresh truth on it - plus it was a good poem.

When the reading was done, Andrew and I both approached her outside the Pub. Andrew identified himself as a publisher and that he would love to see a copy of that poem. Thereupon, we saw this middle-aged woman look at us, suddenly totally terrified, and then we watched her take off running down the street! It was like watching a piece of history go up in smoke!

Well, I knew him young before academic life engulfed him, then I lost touch. But it was fun to know him then, sharing new poems, and reading fresh publications from Ferry Press, John James et al. He was a vibrant, smart, tough and independent spirit.

May he be remembered well,

Stephen Vincent

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221. **Evan Munday**

***April 9 - Toronto-laced Coach House Spring Launch***

*Mon 7 Apr 2008*

---

Dear Toronto friends,

April 9 – Coach House celebrates Spring Launch

On Wednesday, April 9, one of Toronto's most consistently interesting literary presses unloads its latest chamber of armor- piercing books upon the reading public – and this season, most of them have been manufactured right here in Toronto.

The Coach House Spring Launch features new novels from acclaimed Toronto author Maggie Helwig (recently spotlighted in Toronto Life) and celebrated Toronto-based playwright Claudia Dey, and both books feature Ontario's capital city as their settings, even as a character in itself (though a quite different character in each novel). The night also includes the launch of books by Toronto artist, writer and columnist RM Vaughan, with his scandalous poetic memoir; new Toronto resident Jordan Scott, with his poetics of

stuttering; and visiting Vancouver poet Jen Currin with her collection of surrealist urban fairy tales. Together they will perform short readings and send off their brand-new titles at a very special event at Stones Place (1255 Queen Street West).

The Coach House Spring 2008 Launch  
with readings by Maggie Helwig, Claudia Dey, RM Vaughan, Jordan Scott and Jen Currin.

Stones Place, 1255 Queen Street West  
Wednesday, April 9, 2008  
7: 30 p.m.

\* \* \* \* \*

Girls Fall Down chronicles Toronto in the midst of a panic spread from a subway poisoning. As hazmat teams scour the alleys of the city, photographer Alex and his ex-lover Susie-Paul reunite as they search for Susie-Paul's missing schizophrenic brother. It's a combination political thriller and poignant love story from Maggie Helwig (Between Mountains).

Stunt is the story of Eugenia Ledoux, a girl who doubles in age overnight, and whose father goes missing, leaving behind only a note indicating that he's gone to save the world. Eugenia's search for her father takes her to Toronto Island, and leads her into encounters with retired tightrope walkers, shoulder-pad factory explosions and some accomplished taxidermy in this debut novel from playwright Claudia Dey (Trout Stanley, The Gwendolyn Poems).

Troubled is the poetic real-life account of the author's disastrous relationship with his psychiatrist. Filled with his signature mix of scathing self-analysis and wordplay, RM Vaughan (Spells, The Monster Trilogy) documents the heart-rending and career-ending affair.

Blert is a collection of bright, taut, explosive poems that mimic an expedition into the mouth of a stutterer. The poems by Jordan Scott (Silt) don't just discuss stuttering, they replicate the act, the blort, jam and rejoice in grappling with the granular texture of words.

Hagiography is a collection of poems populated by seekers: ghosts, spiders, siststers, pilgrims, tigers, therapists, witches and birds. The book takes Jen Currin(The Sleep of Four Cities)'s contemporary take on the surrealist image and moves it into new territories.

\* \* \*

For review copies or media requests, contact Evan Munday at 416 979 2217 or [REDACTED].

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222. **susan maurer**  
***sniper something***

Mon 7 Apr 2008

---

i found a great search engine called sniper something but i cant remember sniper what and i have been unable to refind it . anybody know? susan maurer

[More](#)

immediate than e-mail? Get instant access with Windows Live Messenger.

[http://www.windowslive.com/messenger/overview.html?](http://www.windowslive.com/messenger/overview.html?ocid=TXT_TAGLM_WL_Refresh_instantaccess_042008=)

[ocid=TXT\\_TAGLM\\_WL\\_Refresh\\_instantaccess\\_042008=](http://www.windowslive.com/messenger/overview.html?ocid=TXT_TAGLM_WL_Refresh_instantaccess_042008=)

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223. **John Roche**  
***New from Foothills Publishing/Rochester Reading***

Mon 7 Apr 2008

---

I'll be reading this Wednesday, April 9, 7 pm, at Writers & Books, 740 University Avenue, Rochester, NY.

My new full-length poetry collection,\*Topicalities\*, has just appeared from Foothills Publishing. The website for the book is

<http://www.foothillspublishing.com/2008/id55.htm>

John Roche



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224. **mIEKAL aND**  
***email for Chuck Stein?***

Mon 7 Apr 2008

---

Anyone have an email for Chuck Stein? Please backchannel.

thanks,

~mIEKAL

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225. **Jim Andrews**  
***dbCinema Flash brush -- Kandinsky 3***

Mon 7 Apr 2008

---

here are some new dbCinema images: <http://vispo.com/dbcinema/kandinsky3>

and some writing about them: <http://vispo.com/dbcinema/kandinsky3/intro>

i've created a new brush for my dbCinema app. so you can import flash swf files and use them as nibs on brushes. the kandinsky3 images were all done with the new flash brush.

you may know how, in photoshop, say, you can use or create and import different brushes. they are static bitmaps. these brushes are animations.

in the kandinsky3 pics, a brush has two types of motion. the motion of the flash animation. and the motion of dbCinema moving the flash animation along some path.

during each frame of a dbCinema movie, the brush stamps out an image in the *\*shape\** of the current frame of a flash animation. the shape is *\*filled\** with part of some kandinsky painting. during the next frame of the movie, the *\*shape\** of the brush changes to be the shape of the next frame of the flash animation. and where it is stamped onto the screen changes. and every few (configurable) seconds, the kandinsky used to fill the shape is changed to a different kandinsky painting.

so it's a um graphic synthesizer.

earlier dbCinema images: <http://vispo.com/dbcinema/meditations.htm>

ja

ps: Someone who viewed the earlier dbCinema images wondered if I had a Naum Gabo theme going on. I did not know his work. But he was a Russian constructivist (1890-1977) who did sculptural work with wires and strings such as [http://www.phillipscollection.org/american\\_art/artwork/Gabo-Linear\\_Construction.htm](http://www.phillipscollection.org/american_art/artwork/Gabo-Linear_Construction.htm) (be sure to get the full url, it's long). If you put his name into <http://vispo.com/dbcinema>, you get quite a few images. Cool. I'm channeling a Russian thing, apparently. Kandinsky and Gabo. Gotta love those Russians.

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226. **Carol Novack**

***Words in Flight: Sunday, April 20th***

*Mon 7 Apr 2008*

---

\*hope to see a few of you at this event!

happy springing,

carol

Looping the Loop: Poems and Stories

\*Hattie Gossett \* "d\*iva deluxe .... intellectual godmother of rap artists\*"

--Village Voice

\*\* Nicholas Johnson\* \* "poems...both hilarious and disturbing" --Martin Mitchell, \*Home Planet News\*

\*Carol Novack \* "flavor samples for all of the senses." --Cicily Janus, at eclectica.org

\* Hattie Gossett\* is a poet, essayist, and fiction writer\*. \*As a spoken word artist, she performs solo or with her Poetry Jazz band; recent gigs include the Hudson Valley Writers Guild and the Vision Festival. Alvin Alley Dance Company and Urban Bush Women dance to her words, which are preserved in the Smithsonian Institute\*. \*She is the author of \*Presenting Sister Noblues\* and is a co-founding editor of \*Essence\* magazine and Kitchen Table Press. She lives at the intersection of Harlem and the Dominican Republic and works with Seniors Helping Seniors.

\* Nicholas Johnson \*is co-founder and editor of BigCityLit.com. He has been a MacDowell Colony fellow, a Pushcart Prize nominee, and winner of The Lyric Recovery Festival Award 2000. A teacher of creative writing at the Payne Whitney Clinic and The Lighthouse, he holds an MFA in poetry from Brooklyn College and an ABD from the Catholic University of America. His poems are forthcoming in \*The Same, Heliotrope, Orbis\* and the Greek-American anthology \*Pomegranate Seeds\*. His chapbook \*Degrees of Freedom\* is from Bright Hill Press.

\*Carol Novack \* publishes \*Mad Hatters' Review\*. A fusionist and frequent collaborator, her writings have been published or are forthcoming in \*American Letters & Commentary\*, \*Fiction International, First Intensity, Journal of Experimental Fiction, LIT, Notre Dame Review, \*and \*Otoliths\*. Her first multi-genre chapbook will emerge this year. Her performance work is recorded on the CD \*Inventions : Fictions, Fusions & Poems\*. Her Web site is <http://carolnovack.blogspot.com>.

\* Sunday Best Reading Series

\*\* Spoken-word performances by fiction writers, poets, and dramatists

\*The Lounge, Hudson View Gardens  
Pinehurst Avenue and 183rd Street

\*April 20th at 4:00 p.m.

\*

\*Suggested donation of \$7 includes one free drink and free snacks

\*Reception after to meet the writers

\*The bookseller for this event is MOBILE LIBRIS (Sharon Preiss, Proprietor)

\*By subway from downtown: Take the A train to 181st Street. Be at the front of the train. Walk upstairs; take the elevator to Fort Washington Avenue. Cross the little park you'll see (Bennett Park), bearing left around the great circle.



When you've crossed the park, you'll be on Pinehurst Avenue. Look left. You'll see 183rd Street, which continues into Hudson View Gardens as a private road. To your right, you'll see a sign that says "The Lounge."

Ask about our program of special discounts for student and other groups.

Patricia Eakins, Curator  
Sunday Best Reading Series  
116 Pinehurst Avenue, #C-42  
New York, NY 10033

██████████ x1342  
██████████

\*PRAISE FOR THE SUNDAY BEST READING SERIES \*\* "...a sumptuous setting. The room just glowed in the late afternoon sun, jammed with friends and members of our tribe. And the delicate, fresh touch of the flowers set up on either side of the podium ... simply elegant! Not too much, not too little." \*-- Elaine Sexton, poet, author of \*Sleuth\* and \*Causeway

"The space, audience, and whole event was so thoughtfully put together. The reception, especially, was great as we all had a chance to talk." --Suzanne Parker, poet and director of the Brookdale Visiting Writers Series

"Great to discover an ongoing literary event in upper Manhattan." \* --Geer Austin, poet and Inwood resident.

"I'm giddy and glad that an event of such caliber is happening in such a gorgeous setting in our neighborhood. Top-flight and equal in quality to any: that's key to me and it's great. SO kudos and bravo to you for doing it!" \* --Amir Parsa, author \*Drive-by Cannibalism in the Baroque Tradition\* and resident of Washington Heights.

\*\*\*\*\*

\*Patricia Eakins is an award-winning fiction writer. Please visit her Web site.  
[www.fabulara.com](http://www.fabulara.com)

--

MAD HATTERS' REVIEW: Edgy & Enlightened Literature, Art & Music in the Age of Dementia: <http://www.madhattersreview.com>  
KEEP THE MAD HATTERS ALIVE! MAKE A TAX DEDUCTIBLE DONATION HERE:  
<https://www.fracturedatlas.org/site/contribute/donate/580>

SAVE THE DATE! May 4th MAD HATTERS' REVIEW MULTI-MEDIA  
SPECTACULAR BENEFIT AT THE BOWERY POETRY CLUB: 4 - 8 pm.

INTERVIEW: <http://www.rimbaud.org.uk/interviewsnovak.html>

VIDEO! [http://buckart.com/InTheBeginningIs/InTheBeginningIs\\_320x240.mov](http://buckart.com/InTheBeginningIs/InTheBeginningIs_320x240.mov)

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

NEW CD: INVENTIONS II: Fictions, Fusions & Poems is available for purchase  
via: [http://www.madhatthttersreview.com/cds\\_dvds/inventions2.html](http://www.madhatthttersreview.com/cds_dvds/inventions2.html)

Review: <http://www.eclectica.org/v11n4/janus.html>

Review & Interview: <http://www.outsiderwriters.org/content/view/319/1/>

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

[http://www.madhattersreview.com/cartoons\\_polly.shtml](http://www.madhattersreview.com/cartoons_polly.shtml)

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

[name=Content&pa=list\\_pages\\_categories&cid=266](http://www.fieralingue.it/modules.php?name=Content&pa=list_pages_categories&cid=266)

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227. **Nigel Beale**

***Fw: What makes a Poem Great? Interview with Poet/Critic David Solway***

*Mon 7 Apr 2008*

---

In honour of Poetry Month, here is The Biblio File's interview with Canadian poet, critic and more recently, political writer, David Solway.

<http://nigelbeale.com/?p=797>

We first discuss what constitutes a great poem in the context of 'political' and other agendas that some poets incorporate into their work. According to Solway, great poems consist of authentic, incontestable, memorable language, with vivid power, lapidary quality and prodigious rhetorical flow, which takes time, education, reflection and maturity to work itself into themes of human importance; synoptic views of the complexity of human life; a confluence of eloquent language and major subject which has something important to say and which will resonate with contemporary and future generations.

Great poems are like Switzerland, says Solway: candidates must pass through a stringent, careful, fine-meshed filter before they are granted citizenship.

It is posterity that decides what is great. Aphoristic memorability and the wish to keep the words alive in the mind, determines its greatness.

During the interview two poems are compared. 1) A Great one: The Second Coming by W.B. Yeats, and 2) A not so great one: God Bless America by Harold

Pinter. Part Two of our interview takes a closer look at these poems. Here they are:

### 1. The Second Coming

Turning and turning in the widening gyre  
Things fall apart; the centre cannot hold;  
Mere anarchy is loosed upon the world,  
The blood-dimmed tide is loosed,  
and everywhere The ceremony of innocence is drowned;  
The best lack all conviction, while the worst  
Are full of passionate intensity.

Surely some revelation is at hand;  
Surely the Second Coming is at hand.  
The Second Coming! Hardly are those words out  
When a vast image out of Spiritus Mundi  
Troubles my sight: somewhere in sands of the desert  
A shape with lion body and the head of a man,  
A gaze blank and pitiless as the sun,  
Is moving its slow thighs, while all about it  
Reel shadows of the indignant desert birds.  
The darkness drops again; but now I know  
That twenty centuries of stony sleep  
Were vexed to nightmare by a rocking cradle,  
And what rough beast, its hour come round at last,  
Slouches towards Bethlehem to be born?

### 2. God Bless America

Here they go again,  
The Yanks in their armoured parade  
Chanting their ballads of joy  
As they gallop across the big world  
Praising America's God.

The gutters are clogged with the dead  
The ones who couldn't join in  
The others refusing to sing  
The ones who are losing their voice  
The ones who've forgotten the tune.

The riders have whips which cut.  
Your head rolls onto the sand  
Your head is a pool in the dirt  
Your head is a stain in the dust

Your eyes have gone out and your nose  
Sniffs only the pong of the dead  
And all the dead air is alive  
With the smell of America's God.

Nigel Beale

Writer, Broadcaster, Bibliophile

306-21 Durham Private

Ottawa, ON

K1M 2H8

Tel: [REDACTED]

email: [REDACTED]

internet: [www.nigelbeale.com](http://www.nigelbeale.com)

Nigel Beale is a writer/broadcaster who specializes in literary journalism. In his role as host of The Biblio File he has interviewed Nobel, Man Booker, IMPAC, and many other Award and Prize winning authors; plus publishers, booksellers, editors, book collectors, librarians, conservators, illustrators...

" I never desire to converse with a man who has written more than he has read.

" Samuel Johnson

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## 228. **Jack Kimball**

### ***Faux Chaps***

*Mon 7 Apr 2008*

---

Announcing Faux Chaps, 12.50 each / <http://www.fauxpress.com>

Prepublication offer expires next week:

Set of all six -- 40.00

Set of two -- 20.00

1) Jeni Olin, THE PILL BOOK

Jeni Olin says, "You can't teach God anything." An ambulance cools its jets in the arboretum, and she asks, "What have you got roughly in your breast?" The improvised reality series THE PILL BOOK disseminates a plethora of diagnoses and a handful of cures.

2) Stacy Szymaszek, ORIZABA: A VOYAGE WITH HART CRANE

Written in 2004 in Milwaukee and revised in Brooklyn in 2007: "...one of the most important literary ventures into Gender Questioning, told through the

magic of Hart Crane with the magic hand of Stacy Szymaszek...essential reading..." -- CAConrad

3) Alan Davies, ODES

"These are poems which, dancing deftly among assonance, dissonance and diverse repetitions, while adroitly avoiding the risk of sounding like a bad Celan pastiche, are excessively difficult to get right. Luckily, they are right"-- Nicholas Manning.

4) CAConrad, (SOMA)TIC MIDGE

The seven poems that make up (SOMA)TIC MIDGE were each written after eating a single color of food for a day, and carrying the color externally. For the RED poem CAConrad ate only red foods, wearing a red wig. The BLUE poem was written while listening to Bobby Vinton's "Blue Velvet" on a loop for a day.

5) Jack Kimball, PATHOLOGIES

Fatality v. pleasuring, then what? Satirical wildfire is one way to carry on, as are fabulous predictions about late-XXIst-century historicism. PATHOLOGIES goes both ways forward, sucks it up, and shouts it down. "What the fuck? This is so amazing!"-- CA Conrad.

6) Brenda Iijima, SUBSISTENCE EQUIPMENT

"...the mirror wraps around the body like a form fitting garment... Efflorescent pulsations interrogate steel. Angular feet seek mischievous nomads. Fearless assertions mute the violence of the bi- directional stare... Vigilant outsiders threaten to pierce the face of the geode" -- Cecilia Wu.

More details & how to order: <http://www.fauxpress.com>

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229. **Barry Schwabsky**

***Re: The Book Is Real Enough. It's the Author That's Fake. - New York Times***

*Tue 8 Apr 2008*

---

Hilarious. But not so different, really, from (as I recall it from the newspaper at the time) the publication of a book "by" Barbara Bush's dog.

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

From: David Chirot <[REDACTED]>

To: [REDACTED]

Sent: Monday, 7 April, 2008 3:46:34 PM

Subject: The Book Is Real Enough. It's the Author That's Fake. - New York Times

[http://www.nytimes.com/2008/04/07/business/media/07charm.html?  
\\_r=1&ref=arts&oref=slogin---](http://www.nytimes.com/2008/04/07/business/media/07charm.html?_r=1&ref=arts&oref=slogin---)

Maybe soon there will be "new" books out by the touring impersonators of famous writers-- Edgar Allan Poe, V. Mayakovksy, Lord Byron, Sylvia Plath etc etc-- will not only "live again" but "write again"--

the channeling of the dead can be enhanced via the computerized enhancements of photos, engravings, recordings, "authentic costumes, and, where possible, even "actual clothes worn by the departed"--and the inhabiting of "actual rooms and apartments where the author lived or stayed . . . "

a new form of "ghost writing"-- proving the "immortality" of the classics-- through a series of re-animations--each one producing new works for addition to the Canon--listed as are the layered starti of archeological city-sites, "Troy 1, Troy 2, Troy 3" . . . .

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230. **steve d. dalachinsky**

***Re: SAVE THE DATE! SUNDAY, MAY 4TH: The Mad Hatters' Review  
MAD HATTERS' REVUE***

*Tue 8 Apr 2008*

---

18\$ only?

On Sun, 6 Apr 2008 13:28:49 -0400 Carol Novack <[REDACTED]>

writes:

> \*The Mad Hatters' Review  
> MAD HATTERS' REVUE  
> MAY 4TH, 4 - 8pm  
> \*\*BOWERY POE\*\*TRY CLUB  
> \*  
>  
> \*A FESTIVAL OF DELIGHTS FOR THE EYE & EAR\*  
>  
> \*To Keep The Mad Hatters Alive & Kicking\*  
> \*\*  
>  
>  
> MC'd by comedienne Lisa Levy, the Revue will feature \*  
> \*  
>  
> \*FICTION WRITERS & POETS, PERFORMANCE ARTISTS &\*\* \*\*MULTI-  
MEDIA  
> MASTERS\*Alex Caldiero, Alan Davies, Samuel R. Delany, Tonya M.

> Foster,  
> Pierre Joris,  
> Timothy Liu, Eileen Myles, Nicole Peyrafitte, Wanda Phipps, Alan  
> Sondheim,  
> Stephanie Strickland, Steve Tomasula & Edwin Torres; \*MUSICIANS &  
> SOUND  
> ARTISTS,\* including Benjamin Rush Miller, austin publicover, & Ben  
> Tyree  
> with Will Martina; \*VISUAL ARTISTS & FILM-MAKERS\*, including:: Amy  
> Cohen  
> Banker, Orin Buck, Theresa Burnes, Michelle Handelman, Heide Hatry,  
> Donna  
> Kuhn, Gregg LeFevre, Iris Schieferstein, & Robert Withers.  
> \*Door Prizes, Drink Specials & More  
>  
> \*\*& only \$18 at the Door\*\*  
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> contact:   
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>  
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> [http://www.madhattersreview.com/events.shtml#may4\\*\\*](http://www.madhattersreview.com/events.shtml#may4**))  
> \*\*  
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Revue]<[http://www.madhattersreview.com/images/events/MHR\\_RevueFlyer3.p  
df](http://www.madhattersreview.com/images/events/MHR_RevueFlyer3.pdf)>  
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> MAD HATTERS' REVIEW: Edgy & Enlightened Literature, Art & Music in  
> the Age  
> of Dementia: <http://www.madhattersreview.com>  
> KEEP THE MAD HATTERS ALIVE! MAKE A TAX DEDUCTIBLE DONATION  
HERE:  
> <https://www.fracturedatlas.org/site/contribute/donate/580>  
>  
>

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231. **David Chirot**

***Bob Dylan Wins a Pulitzer Prize - New York Times***

*Tue 8 Apr 2008*

---

[http://www.nytimes.com/aponline/arts/AP-Pulitzers-Arts.html?  
\\_r=1&oref=slogin---](http://www.nytimes.com/aponline/arts/AP-Pulitzers-Arts.html?_r=1&oref=slogin---)

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232. **Tony Trigilio**

***Reminder, Notley & Zucker tomorrow, Columbia College Chicago***

*Tue 8 Apr 2008*

---

ALICE NOTLEY & RACHEL ZUCKER  
ELMA STUCKEY MEMORIAL READING  
COLUMBIA COLLEGE CHICAGO

Wednesday, April 9, 2008, 5:30 p.m.

Music Center Concert Hall  
1014 South Michigan Avenue

For more information: 

Free and open to the public

RACHEL ZUCKER is the author of three books of poetry: THE BAD WIFE HANDBOOK, THE LAST CLEAR NARRATIVE, and EATING IN THE UNDERWORLD. She is co-editor, along with poet Arielle Greenberg, of WOMEN POETS ON MENTORSHIP: EFFORTS AND AFFECTIONS, which will be published by the University of Iowa Press in 2008. Zucker was the poet in residence at Fordham University and has taught at Yale and NYU. She is also a certified labor doula. For more information please visit [www.rachelzucker.net](http://www.rachelzucker.net).

ALICE NOTLEY was born in 1945 and educated at Barnard College and at The Writers Workshop, University of Iowa. During the late 60s and early 70s she lived a traveling poet's life (San Francisco, Bolinas, London, Wivenhoe, Chicago) before settling on New York's Lower East Side and becoming an important figure in the second-generation New York School. Notley, who has resided in Paris for the past fifteen years, is the author of more than twenty-five books of poetry including the epic poem THE DESCENT OF ALETTE, and MYSTERIES OF SMALL HOUSES, one of three finalists for the Pulitzer Prize and the winner of the Los Angeles Times Book Prize for Poetry. Notley's long poem DISOBEDIENCE won the Griffin International Prize in 2002. In 2005 the University of Michigan Press published her book of essays on poetry, COMING AFTER. Notley recently edited THE COLLECTED POEMS OF TED BERRIGAN, with her sons Anselm Berrigan and Edmund Berrigan as co-editors. Her most recent books are ALMA, OR THE DEAD WOMEN, from Granary Books, GRAVE



OF LIGHT: NEW AND SELECTED POEMS, from Wesleyan, and IN THE PINES from Penguin in 2007.

Sponsored by the English Department of Columbia College Chicago, the annual Elma Stuckey Memorial reading honors the poet Elma Stuckey, author of THE BIG GATE (1976) and THE COLLECTED POEMS OF ELMA STUCKEY (1987).

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233. **Ron Henry**

***AUGHT has moved to new web location***

*Tue 8 Apr 2008*

---

I've upgraded to a new internet account and this means AUGHT has a new address on the web:

<http://mysite.verizon.net/ronhenry63/aught.htm>

For those interested, while Issue 16 has taken a long time to get together, I should be making final selections and putting it online soon.

If you have been kind enough to link to AUGHT from your web publication, home page, or blog, I would be grateful if you updated the link, as the old site will be going away soon. Also, the old email address for submissions will no longer work; please use the link on the new web site.

Thanks,  
Ron Henry / Editor, AUGHT

██████████

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234. **Thomas savage**

***Re: The Book Is Real Enough. It's the Author That's Fake. - New York Times***

*Tue 8 Apr 2008*

---

Thank you so much for posting this article about the soap opera character as author. I saw it in the print edition of the paper, meant to read it, but never did. Now that I've seen it online, it makes me laugh, nearly out loud. Regards, Tom Savage

David Chirot <██████████> wrote:

[http://www.nytimes.com/2008/04/07/business/media/07charm.html?  
\\_r=1&ref=arts&oref=slogin---](http://www.nytimes.com/2008/04/07/business/media/07charm.html?_r=1&ref=arts&oref=slogin---)

Maybe soon there will be "new" books out by the touring impersonators of famous writers-- Edgar Allan Poe, V. Mayakovksy, Lord Byron, Sylvia Plath etc etc-- will not only "live again" but "write again"--

the channeling of the dead can be enhanced via the computerized enhancements of photos, engravings, recordings, "authentic costumes, and, where possible, even "actual clothes worn by the departed"--and the inhabiting of "actual rooms and apartments where the author lived or stayed . . . "

a new form of "ghost writing"-- proving the "immortality" of the classics-- through a series of re-animations--each one producing new works for addition to the Canon--listed as are the layered starti of archeological city-sites, "Troy 1, Troy 2, Troy 3" . . . .

-----  
You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost.

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235. **Mary Kasimor**

***Re: AUGHT has moved to new web location***

*Tue 8 Apr 2008*

---

Ron,

I look forward to seeing my poetry and the work of other poets in the upcoming issues.

Best,  
Mary Kasimor

Ron Henry <[REDACTED]> wrote:

I've upgraded to a new internet account and this means AUGHT has a new address on the web:

<http://mysite.verizon.net/ronhenry63/aught.htm>

For those interested, while Issue 16 has taken a long time to get together, I should be making final selections and putting it online soon.

If you have been kind enough to link to AUGHT from your web publication, home page, or blog, I would be grateful if you updated the link, as the old site will be going away soon. Also, the old email address for submissions will no longer work; please use the link on the new web site.

Thanks,  
Ron Henry / Editor, AUGHT  
[REDACTED]

-----  
You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost.

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236. **Christophe Casamassima**

***Rosemarie Waldrop's eMail?***

*Tue 8 Apr 2008*

---

If anyone (Rosemarie esp.) can link me up with a contact, well, that'd be divine...

Christophe Casamassima

=

matress

2 Hour Delivery in Most Locations. Sleep-On-It Guarantee.

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[redirectid=b249b58dc1c7f296466c847c485a9268](http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=b249b58dc1c7f296466c847c485a9268)

--

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237. **Lisa Samuels**

***London reading Tuesday 15 April 2008***

*Tue 8 Apr 2008*

---

Shearsman's 2008 Reading Series

Tuesday, 15 April at 7:30 pm

featuring \*Avik Chanda\*\* \*&\* Lisa Samuels \*

Avik Chanda's first English-language collection \*Footnotes\* is now available from Shearsman; he also has one collection in Bengali. He lives in Hyderabad and this will be his first UK reading.

<http://www.shearsman.com/pages/books/catalog/2008/chanda.html>

Biographical details may be found here:

<http://www.shearsman.com/pages/books/authors/chandaA.html>

Lisa Samuels has published two collections with Shearsman: \*Paradise for Everyone\* in 2005, and the recently-released\* The Invention of Culture.\* American, she currently teaches in Auckland, New Zealand, and we are fortunate to be able to catch her while she is on a brief visit to the UK.

Details of her new books are here:

<http://www.shearsman.com/pages/books/catalog/2008/samuels.html>

Biographical details are here:

<http://www.shearsman.com/pages/books/authors/samuelsA.html>

The venue is

Swedenborg Hall  
Swedenborg House  
20/21 Bloomsbury Way  
London WC1A 2TH

Admission free.

The entrance is around the corner on Barter Street. Closest Tube Stations: Holborn (Central & Piccadilly Lines : 4 minutes' walk), Tottenham Court Road (Central & Northern Lines: 6 minutes), Covent Garden (Piccadilly Line: 10 minutes). Several buses stop a few yards from the Hall. There is an underground carpark close by, underneath Bloomsbury Square.

Disabled access is available, but please let us know in advance if it is required.

Further details here of the venue:

[\\*http://www.shearsman.com/pages/editorial/readings.html\\*\\*\\*](http://www.shearsman.com/pages/editorial/readings.html)

The next reading, in May, will feature Hazel Frew and John Welch.

---

Tony Frazer  
Shearsman Books Ltd  
58 Velwell Road  
Exeter EX4 4LD  
England

Tel / Fax: ( [REDACTED] )

[\\*http://www.shearsman.com\\*](http://www.shearsman.com) <<http://www.shearsman.com/>>/

---

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238. **Rebecca Weaver**  
***midway journal wants you***

*Tue 8 Apr 2008*

---

Hello all,

just a reminder that Midway is still seeking submissions--please go to [www.midwayjournal.com](http://www.midwayjournal.com)

or our facebook page (where we're currently writing a mini-essay/dialogue about "creative" "non" "fiction")

for more information on submitting and about us.

happy spring!

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239. **Louis Goddard**

***Re: Andrew Crozier - a little remembrance***

*Tue 8 Apr 2008*

---

I just reviewed his poems in A Various Art over a bottle of Italian pseudo-Champagne. Lots of light & tracery & mornings, but fucking excellent. Got me through my Oxford interviews.

On 07/04/2008, Stephen Vincent <[REDACTED]> wrote:

> I was saddened to hear of the recent death of Andrew Crozier, English poet and publisher. He had seemed obscured - intentionally or otherwise - for several years. I met him the summer-fall of 1967, shortly after I had left from two years in Nigeria on the heels of the start of the war about Biafra. We were introduced through Bob Cobbing who - along Lee Harwood - who worked at Better Books, London's once finest poetry bookstore. Between Andrew and Bob I got the profile and introduction to a number of English poets, books and publishers that were heating up the time - Stuart Montgomery (Fulcrum Press) Tom Raworth and many others who gave the readings in store and beyond. Andrew was just fresh from U of Buffalo and had managed the research coup of tracking down Carl Rakosi who had changed his name and was living in Minneapolis. Rakosi really owed his revival as a poet to Andrew; the discovery also gave us much new knowledge of the history of the Objectivists. And,

> perhaps, in the minds and ears of some, Andrew's Ferry Press also managed to publish Steve Jonas' amazing, "Exercises for Ear" I suspect Andrew's correspondence with Jonas - 'ripe' with paranoia and racism as he often said it was - is a trove for a certain kind of mid-sixties American self-hate and racial research, let alone the occasion to study much more of a still under-noted poet.

>

> I remember one evening - for some perhaps some odd masochistic reason - we went to an evening open poetry reading at the the Poetry Society. It was pretty dreadful. Then a woman in her fifties (?) stood up and read this marvelous, autobiographical poem from the point of view of being child at her school when this big kind of scary man all dressed up showed up on the school grounds as part of a formal visit. Yes, she was one one of the children in Yeats' "Among .....". Andrew and I were both pretty astonished by the fact of her experience - as if she had walked out of the equivalent of a movie set aka Canonical Poem - and put a fresh truth on it - plus it was a good poem.

>

> When the reading was done, Andrew and I both approached her outside the Pub. Andrew identified himself as a publisher and that he would love to see a copy of that poem. Thereupon, we saw this middle-aged woman look at us, suddenly totally terrified, and then we watched her take off running down the street! It was like watching a piece of history go up in smoke!

>

> Well, I knew him young before academic life engulfed him, then I lost touch. But it was fun to know him then, sharing new poems, and reading fresh publications from Ferry Press, John James et al. He was a vibrant, smart, tough and independent spirit.

>

> May he be remembered well,

>

>

> Stephen Vincent

>

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## 240. **Stephen Vincent**

### ***Ouipo at the NCAA***

*Tue 8 Apr 2008*

---

Did anyone else but me see the 'Ouipo' Honda ad during the Kansas/Memphis game last night? If you did not, the ad goes through a variety of little scenes in which the letter "h" is ommitted. A car driving through "Uta ", somebody in a state of " appiness" etc., etc., until the Revelation of Honda's unmistakeable "h". Like good Ouipo, the ad produced an instaneous, fill the blank(s) sense of attention.

Amazing how capital always catches up with and exploits and profits from the good stuff. Suspect we will begin to see more advertising now from the Ouipo playbook. Wonder where that Design group went to school!

Stephen V

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

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241. **David Chirot**

***Re: The Book Is Real Enough. It's the Author That's Fake. - New York Times***

*Tue 8 Apr 2008*

---

A further twist to this tale is that the role of Kendall Hart was originally played by Sarah Michelle Geller, and established her as a huge star even before she became Buffy the Vampyr Slayer.

Maybe somewhere in the bowels of Creation there is stirring the idea in some writer's mind to find a way --or several different ways--of exploiting this connection. True, Sarah Michelle could write her own account of playing the two roles--but how dull!!

Why not have Kendell "dream" that she is Buffy? Or Buffy realize that in an alternate universe she is Kendall? Or perhaps one of them will go through "recovered memory" therapy and discover their lost other self, the "who" that they "were" before the onset of that hoariest of soap opera staples, amnesia? Or that they are actually twins separated at birth--and each one can write a book about discovering the joys of meeting her long lost sister? Or that Kendall when young --as played by Sarah Michelle--while in a coma was pregnant and delivered of a baby who became Buffy? The potential books and spinoffs are mind boggling!

(Didn't the Laura Palmer character of Twin Peaks fame publish a diary?)

In the "recording industry" of course, fictional groups performing real songs that became hits have existed for quite some time. The late Sixties and early Seventies were the heyday of a great many bands who didn't actually exist outside the studio and on the air waves--the Golden Age of Bubble Gum Music--with groups like the Archies, the Beech Nuts (for whom Lou Reed supposedly penned a tune), 1910 Fruitgum Company, Ohio Express, Music Explosion and many others. Some were "more real" than others as they had photos of band members on the covers and actually played some shows--but often they were members also of other bands recording as part of a stable on the same label, whose faces one never saw. It was like a devolution of the Motown Sound, which involved creating group personas and styles, dance steps, costumes, and the different groups used different songwriters, and also created single artists. The bubblegum hits all sounded pretty similar, employed a rotating group of writers and musicians and studio staff and rolled off the assembly line onto the AM Top 40 with nothing more than a name to identify them as being distinct one from the other. The ultimate "triumph" of the fake band was Milli Vanilli, who won a Grammy--leading to the discovery that they didn't even sing their "own" songs--they simply lip synched while "someone else" had performed the actual recording.

With an already "captive audience" which can be counted on to be interested in Kendall's book, it's easy to see why "she" would write one, and market perfume along with it. Another twist might be for writers to start writing books by characters in poems, novels, films, songs--and not so much the well known easily recognizable characters but ones that one is more personally attached to or having a cult status. In creating a work by "X" who exists via another's imagination at first, one enters into a process of not only imagining the original author's idea of "X" but "X's" own idea of "X." The more one essay to enter into the imaginative and creative being of "X" in order to produce a work, the less "X" will be like oneself, or like the "X" created by the original author. As the work goes on, indeed, who may really be said to be the "author" of this text of "X's?"

Did the as yet anonymous author of Kendall's book experience a "becoming-Kendall" in a much different way from that of the actress of who plays Kendall for the tv audience? Is entering into becoming-Kendall as an imaginative act solely different in what ways from embodying Kendall as well as imagining her? Or does the writer, too, begin to "act" Kendall and so begin to vie for the role with the actress?

One day will the author, tired of anonymity, tired of playing the unseen "understudy" to the diva--one day will the author rush madly on to the set, seize the actress by the throat and throttle her, in order to claim Kendall's voice for her or his own? Screaming "I wrote the book! I am Kendall! You're just an actress!"--

Because you see, as Kendall, as Kendall-the-author, she/he wrote her own words--while the actress was merely reciting those written by others for her!

Or perhaps O marvel of marvels it will turn out --not all that unsurprisingly--that the actress who plays Kendall--also actually wrote the book--because she IS for the millions of her fans--she IS Kendall.

Open a poem, a book, a film, a song, a painting, choose a character inside there--and --begin to work on that character's writings--fragments, shopping lists, enraged letters to the editors, foul sallies directed at no one in particular, the starts of novels and poems, the beginnings of autobiography, the memories of dreams, the flotsam and jetsam of that character's being until it begins, like blood, to coagulate--and patterns emerge--and before all that long--when you go out--or someone walks in on you--you will be for some moments entirely unrecognizable, on the road to becoming someone else . . .

Has one kidnapped a character in order to write from inside that character--or does the character trick one, closing the trap door behind one once inside, and one finds that it is the character who is the kidnapper?



One may see at each step of the way a myriad possibilities opening . . .

Will Buffy appear and slay the "new" Kendall? This Vampire feeding off the character she originally embodied, brought to life?

And will there be a grand reunion scene with her mother Erica Kane--(Susan Lucci)--who as the article points out, already wrote HER own book in 1997? And then they each may write, as Kendal-Buffy-Kendall and Erica Kane--the accounts of their reunion?

Meanwhile in another zone of the Writers' Union Hall--there is rioting going on as the ghost writers and "posthumous authors" begin loudly and vociferously and violently demanding their rights and copy rights, their existences as Authors--and the overthrow of the "fakes" who paraded all this while as the "real" authors when in fact their works had been written by ghosts--vengeful ghosts--seeking a name and nice fat check!!!

And what will happen when the characters who have produced works via another's writing get wind of it? Will they not go after these "real life" "ghost writers" for all they are worth?

And the "posthumous writers" of works produced by publishers, editors, scholars, family members, estates--when their characters and works start to be further tampered with and brought to "life" via the work of another--will they not rise from the dead and go forth--fleshing eating zombies terrorizing the literary landscapes?

As the bodies of writers living, dead, real, fake and of "uncertain status" pile up--a strange malaise begins to ripple through the survivors--who indeed did the writing of these works so hotly contested--or was it writing itself which had written them, authors, ghost writers, fake writers, characters in books, persons writing as characters found in others' works--the whole lot of them--created by an outside energy--forces from elsewhere than "authors"--arriving at creating writing in every human and non-human way imaginable--grains in wood, cracks in rocks, bones on a path, limbs of a tree, an insect-marked leaf, smoke in the sky--the drift and accumulation of dust motes--patterns of snow--blood stains and mud streaks--the markings of animals--on and on--

Where does it come from this immense energy and drive--looking at the incised letterings and numerals on telephone poles beside the dumpsters with their plastic lid letterings, the graffiti on the wall behind them, the overflowing heaps of writing on things thrown out--and thinking of the verses of Sappho found inscribed on the papyri of fifth rate mummies tossed out in the garbage heaps of Egypt, scuttering in a dry wind among the feral cats--

Where soon enough may be found, when not at garage sales, Salvation Army Stores and remainder bins--Charm by Kendell Hart--

On Tue, Apr 8, 2008 at 7:55 AM, Thomas savage <[REDACTED]> wrote:

*Thank you so much for posting this article about the soap opera character as author. I saw it in the print edition of the paper, meant to read it, but never did. Now that I've seen it online, it makes me laugh, nearly out loud. Regards, Tom Savage*

David Chirot <[REDACTED]> wrote:

*http://www.nytimes.com/2008/04/07/business/media/07charm.html?\_r=1&ref=arts&oref=slogin---*

*Maybe soon there will be "new" books out by the touring impersonators of famous writers--  
Edgar Allan Poe, V. Mayakovksy, Lord Byron, Sylvia Plath etc etc--  
will not only "live again" but "write again"--*

*the channeling of the dead can be enhanced via the computerized enhancements  
of photos, engravings, recordings, "authentic costumes, and, where possible,  
even "actual clothes worn by the departed"--and the inhabiting of "actual rooms and apartments where the author lived or stayed . . . "*

*a new form of "ghost writing"--  
proving the "immortality" of the classics--through a series of re-animations--each one producing new works for addition to the Canon--listed as are the layered starti of archeological city-sites, "Troy 1, Troy 2, Troy 3" . . .*

-----  
*You rock. That's why Blockbuster's offering you one month of Blockbuster Total Access, No Cost.*

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242. **Stephen Vincent**

**Philip Schultz : ON poets writing NOVELS**

Tue 8 Apr 2008

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Wright Morris, the late novelist, taught many years in the Creative Writing program at San Francisco State. In fact, in the early sixties I had him for the 'short story' where I would meet him with individual once every couple of weeks. A macho sort, he really did not like most of my writing, 'too sensitive', he would say and send me out the door. He liked to talk to guys who took long difficult car trips over narrow mountain roads in the west. (Much of which I

have done since!). I think he really did not like poets or poets who wrote prose, and women writers not at all, So it was fun today - in doing a little research on Philip Shultz, on his winning of one half of this year's Pulitzer Prize; Philip took creative writing at the State in the late sixties - talk about Morris' response to one of his stories:

"When he was 20, Schultz went from his hometown of Rochester, New York, to San Francisco State University to study writing. Schultz buzzed through a 20-page story in a night and submitted it to his teacher, the novelist Wright Morris. Morris summoned him to his office. Holding the pages, he looked Schultz in the face, and said, "I hope you understand what I'm about to do."

He then took a lighter from his pocket, set fire to the story, and threw it in a wastebasket.

"He hoped I got the message!" Schultz laughs. "It took me ten years.""

I suspect Morris' honest response would have had him kicked out of most writing programs. Not exactly good promo for the business. Akin to art school teachers who would paint over a student's work, as some were once much known to do.

I knew Philip during that time. He, to put it politely, was not at all at home in San Francisco, particularly Haight Street of the late sixties (indeed an illiterate time mostly on that street). I think he moved as soon as possible on to Iowa's writiing program and its much more contained realms.

Stephen Vincent

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

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## 243. **SCOTT HOWARD**

### ***Epigramitis & etc.***

*Tue 8 Apr 2008*

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Re: the recent notes on Epigramitis, you may find an essay by Bill Freind, "Inquiring Minds Want to Know: Kent Johnsons Epigramitis: 118 Living American Poets," in the 2007 volume of Reconfigurations, here:

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

WSH

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244. **Alexander Jorgensen**  
***Pinstripe Fedora #3 - Alexander Jorgensen***  
Tue 8 Apr 2008

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Just plugging a great journal and some work!

<http://pinstripefedora.com/issue3.html>

--

<http://www.alexanderjorgensen.com>

--

<http://www.fastmail.fm> - Accessible with your email software  
or over the web

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245. **Peter Ciccariello**  
***The frail, painful shadow of lyricism***  
Tue 8 Apr 2008

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The frail, painful shadow of  
lyricism<<http://cgi7.com/peterimages/the-frail,-painful-shadow-o.jpg>>

- Peter Ciccariello

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

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246. **SCOTT HOWARD**  
***Call for Submissions: RECONFIGURATIONS***  
Tue 8 Apr 2008

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RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture  
<<http://reconfigurations.blogspot.com/>>

Volume 2: Process: Fields of Signification

Submission Deadline: August 1, 2008

Publication Date: November, 2008

Call for Work: Articles, criticism, dialogues, essays, fictions, images, interviews, manifestos, poems, reviews, statements, translations, vectors & whatnots.

Guidelines: Volume two of Reconfigurations

<<http://reconfigurations.blogspot.com/>> seeks innovative works concerning process--the dynamics of action, exchange, mediation and transformation--in relationships and communities. In what ways are relationships either subverted or sustained by the idiosyncrasies of communication? How and why are the fields of commerce, inquiry and performance shaped primarily by their

experiments and questions rather than by their commodities and results? What may be discovered by studying what is often forgotten or overlooked (process: inside-out & outside-in) during this age of fascination with product?

Submissions addressing matters of process defined broadly and surprisingly are welcomed. In addition to the themes suggested above, other possibilities might include: editing, politics, research, teaching, translation, travel, etc.

Reconfigurations invites submissions that engage with those diversified fields of signification.

Electronic Submissions: 

Reconfigurations is an electronic, peer-reviewed, international, annual journal for poetics and poetry, creative and scholarly writing, innovative and traditional concerns with literary arts and cultural studies. Manuscripts accepted for editorial review: April 1 - August 1. Reconfigurations launches/publishes during the month of November. Copyright remains with the authors. Reconfigurations is an open-access, independently managed journal. ISSN forthcoming.

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247. **Geoffrey Gatza**

***Bill Freind's essay on Epigramitis***

*Wed 9 Apr 2008*

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BUY HERE

Epigramitis:

118Living American Poets

By Kent Johnson

Fully Illustrated!

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

"Thanks for sending me the epigrams.\* Superb. It's about time for something of the sort, I'd say, what with the ass licking that rules the day. Especially the ass-licking that some ass-lickers want to pass off as "avant-garde confrontation."

My salute... And as to your question, well, yeah, absolutely: Olson, if he'd lived to see what has happened, would have loved these."

Ed Dorn

\* from a response by Dorn to a batch of the first epigrams, sent to him in early 1999.

Book Information:

- Paperback: 266 pages
- Binding: Perfect-Bound
- Publisher: BlazeVOX [books] (February 2006)
- ISBN: 0975922785
- Product Number: 47856388

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Best, Geoffrey

Geoffrey Gatza

Editor & Publisher

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BlazeVOX [ books ]  
Publisher of weird little books  
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<http://www.blazevox.org>

Not So Fast Robespierre by Geoffrey Gatza

<http://www.lulu.com/content/1767006>

NOW Available from Menendez Publishing

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248. **Alan Sondheim**

***out what's there out there out what's what's what's out there***

*Wed 9 Apr 2008*

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249. **Albert Pellicer**  
**'Inbetweeness' in the journey**

*Wed 9 Apr 2008*

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I've just recently joined the listserv and wanted to step into this great space .  
I'm a poet and a free-lance journalist based in London. I'm researching poetry

as a form of 'journalism' and interested in the 'inbetweenness' as the space, the pause, that allows a poetic inlet/outlet. a weaving to take place. Trobadours, minstrels, azmari (Ethiopia) were/are oral traditional poets but also journalists/timeless historians bringing a different kind of 'news' to the community. Reading between the lines is a poetic detour in present journalism but I just wondered what its existence is. Does it need different data? Is it a comparison of worlds?

This is an old piece I wrote

Journey To Day

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

Albert Pellicer

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250. **Chris Hosea**

***Fri Apr 11 - Joe Fletcher, Chris Hosea & Mark Yakich at Pete's in NYC***

*Wed 9 Apr 2008*

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Joe Fletcher, Chris Hosea & Mark Yakich

@ Pete's Candy Store, Friday, April 11 at 7 pm

709 Lorimer Street, Williamsburg, Brooklyn, NYC

About: [www.petescandystore.com](http://www.petescandystore.com)

Chris Hosea's poems have been published in Swerve, Denver Quarterly, VOLT, Harvard Review, and elsewhere. His manuscript, The Promise of the Baffled, was a semifinalist for the 2007 Walt Whitman Award. He is a graduate of Harvard and the University of Massachusetts Amherst MFA Program. He works at the 92nd Street Y Unterberg Poetry

Center<<http://www.92y.org/shop/category.asp?catalog=92y%5Fcatalog&category=Tisch+Center+for+the+Arts&category=Unterberg+Poetry+Center&redirect=poetry>>and lives in Brooklyn. Here <<http://chrishosea.wordpress.com/>> are some of his poems.

Mark Yakich's latest poetry collection, The Importance of Peeling Potatoes in Ukraine <<http://markyakich.com/potatoes/potatoes-contents.html>>, is forthcoming with Penguin in March 2008. Mark lives in New Orleans. His website is here <<http://markyakich.com/>>. Read him at La Petite Zine<<http://www.lapetitezine.org/MarkYakich.htm>>and RealPoetik <<http://realpoetik.blogspot.com/2006/09/mark-yakich.html>>

Joe Fletcher's chapbook, Sleigh

Ride<<http://www.factoryhollowpress.com/store.html>>is available from



Factory Hollow Press. His poems have also appeared or are forthcoming in jubilat, Poetry International, Octopus<[http://www.octopusmagazine.com/issue06/html/poets/joe\\_fletcher.html](http://www.octopusmagazine.com/issue06/html/poets/joe_fletcher.html)>, Kulture Vulture, Hoboeeye <<http://www.hoboeeye.com/word12.htm>>, and elsewhere. He lives and teaches in North Carolina.

Curated by Sommer Browning. See <http://www.multifariousarray.blogspot.com/>

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251. **David Chiot**

***"Unreliable Memoirs" &a writer's documentary films--Zora Neale Hurston--American Masters PBS***

*Wed 9 Apr 2008*

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<http://www.nytimes.com/pages/books/index.html> ---

An interesting review of tonight's PBS American Masters edition devoted to Zora Neale Hurston--

the reviewer notes the "unreliable memoirs" of Hurston (with some possible reasons for this)--as well as many contemporary qualities of her character--

given the "unreliable" side of the writer, what really still sounds most exciting about this episode is the inclusion of a lot of the documentary footage Hurston shot as part of her anthropological researches of Black life in the South--a rare opportunity to see an other way of her seeing which she also used in her writing beyond her research papers--

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252. **Maria Damon**

***Poetix Symposium: Late American Poetics and the Politics of Exception***

*Wed 9 Apr 2008*

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\*Thursday-Friday April 17-18 \*\*Poetix Symposium: Late American Poetics and the Politics of Exception

Nolte Center 125  
University of Minnesota  
Minneapolis MN

\* \*  
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\*on Thursday, April 17

\_ 6:30 p.m. Readings by Gabrielle Civil, Kazim Ali, Kao Kalia Yang, and G. E. Patterson. 125 Nolte Center

\_on Friday, April 18

\_ 12:00-1:30 p.m. Poetry Dialogue: Mark Nowak and writers from AFCSME 3800, 108 Folwell Hall

3:30 p.m. The Guantanamo Poems: Mark Falkoff and W. Flagg Miller, 125 Nolte Center

8:00 p.m. The Collapsible Poetics Theater with Rodrigo Toscano; reading by Jeff Derksen, 125 Nolte Center

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253. **Charles Alexander**  
*a good printer goes down*

Wed 9 Apr 2008

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Just received word that, after some 50-plus years, The Stinehour Press in Vermont is ceasing operations. In terms of quality of production, one of the best printers ever in America. Very elegant books came from there. I only had the opportunity to use their services when I had a budget that was supplied by someone else, but I relished those opportunities, and I always thought, for what Stinehour produced, costs were entirely reasonable. It's a sad day for printing.

FOR IMMEDIATE RELEASE: April 7, 2008

CONTACT: Joe Choquette, [REDACTED]

Stinehour Press Announces End of Operations

(Lunenburg, Vt.) Managing Director and CEO Warren Bingham announced today that The Stinehour Press, an award-winning book design and printing firm, will be

ending operations and liquidating its assets after more than 50 years of operation in

northern Vermont. The company, which had several million dollars in sales last year,

employed a staff of 21 highly skilled workers.

"Although it's been lovingly cared for, our offset press equipment is more than 25

years old and lacks many of the digital time-saving devices and speed of newer presses;

and we're behind the technology curve by not yet having adopted fully digital pre-press

capability," Bingham said. "Our sales force estimates that the company had to forfeit

several million dollars in business last year because of capacity constraints caused by our old equipment, and we would need to invest at least \$3 million to be competitive. In today's economy, when added to what we've already invested in the company, it's beyond what a small group of committed owners can do. We're heart-broken that what began with so much hope and represents the hard work and passionate commitment of so many is ending."

Bingham met with employees on Monday to advise them of the closing. He said workers will be paid for any accrued vacation time and, if possible, will receive severance pay based on seniority as long as the workout plan enables the company to provide it. The company has contacted the Vermont Department of Labor to advise them of the closing, and intends to be proactive in assisting workers in finding new employment.

Founded by the legendary book designer and printer, Rocky Stinehour, the Press operated as a family-owned business until 1998 when it was sold to an Irish multinational corporation. Its customer list includes many of the country's leading arts and cultural institutions and its alumni include an impressive list of some of the most noted book designers and technicians in the country. Clients include the Art Institute of Chicago, the San Francisco Fine Art Museums, the Museum of Modern Art, the Museum of Fine Art in Boston, the Norman Rockwell Museum, The Getty Museum, the Guggenheim, the Whitney and the Smithsonian. Publishers included Random House, Little-Brown and many university presses, including Harvard, Stanford, Yale, Princeton and Dartmouth.

Several years after the initial sale, in 2001, the Irish parent company announced

that it was leaving the printing business and planned to close the Press. The current owners, headed by Bingham, bought the business to forestall the closing and in hopes of restoring its prominent position in the book printing world. In addition to significant new capital investment, the new owners strengthened management and systems, rebuilt its sales force and restored its reputation for fine quality work. The company was recently described by the Washington Post as “the premier book printer in the world” and has won more than fifty prestigious awards for design and production quality over the past several years, including back-to-back awards as the SAAPI Printer of the Year of illustrated books in 2006 and 2007. In today’s global economy it was not enough. “The lines separating author, publisher, printer and distributor are blurring, and digital technology can make China or Reykjavik seem as close as Lunenburg,” Bingham said. “A new kind of book printing industry is evolving that is based on printing shorter runs of more titles including digital print-on-demand. This should bode well for Stinehour Press and our unique blend of art, craft and technology; but it arrives at the same time as we often see books projects from China for less than we can buy the paper. These are not good times for American manufacturers. I hope we know the full cost of what we’re buying as a society. When lowest cost is always the determining factor, it might be higher than we think.”

charles alexander

chax press



650 e. ninth st.

tucson arizona 85705



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254. **Jennifer Karmin**

***April 12 Providence reading: A SING ECONOMY***

*Wed 9 Apr 2008*

---

SATURDAY, APRIL 12th

Publicly Complex

6pm

free

READERS:

John Cotter

Jennifer Karmin

Matthew Klane

Deborah Poe

Kate Schapira

at ADA BOOKS

330 Dean Street



<http://www.ada-books.com>

A SING ECONOMY is the second Flim Forum Press anthology and contains extensive selections from 20 contemporary poets.

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>

JOHN COTTER's fiction and poetry have appeared in dozens of national publications including 3rd Bed, Hanging Loose, & Good Foot. As of April 2007, he's putting the finishing touches on separate collections of stories, poems, and a novel, Under The Small Lights. Poetry Editor for the review site Open Letters Monthly, John's published critical work on contemporary novelists, poets, and translators.

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, The City Visible: Chicago Poetry for the New Century, and Growing Up Girl: An Anthology of Voices from Marginalized Spaces.

MATTHEW KLANE is co-editor at Flim Forum Press. His chapbooks include Friend Delighting the Eloquent, Sorrow Songs, The- Associated Press, and The Meister-Reich Experiments (online @ housepress.org). Other work can be found in Plantarchy!, string of small machines, and wordfor/word. He currently lives and writes in Albany, NY.

DEBORAH POE is the author of Our Parenthetical Ontology (Custom Words 2008) as well as chapbooks from Furniture\_Press and Stockport Flats Press. Her work has recently appeared in Denver Quarterly, Copper Nickel, Drunken Boat, and A Sing Economy. 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.

KATE SCHAPIRA is the delightful and charismatic organizer of Publicly Complex. She is also the author of three chapbooks, Phoenix Memory, Case Fbdy. and (forthcomingly) The Saint's Notebook. In addition to her appearance in A Sing Economy, she's proud of recent acceptances to Practice, Ecopoetics, Word for/Word, The Concher, Action Yes and 580 Split. She lives right around the corner in Providence.

---

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<http://mail.yahoo.com>

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255. **steve d. dalachinsky**

***new book***

*Wed 9 Apr 2008*

---

new book by pianist matthew shipp and steve dalachinsky  
on roguart ( a small new record label from paris)

includes poems interviews photos  
for info inquire steve if you are interested

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256. **patrick dunagan**

***Ballard and Morris Reading SF 4-15-08***

*Wed 9 Apr 2008*

---

Next Tuesday, April 15th @ 7:30p.m.

Jason Morris & Micah Ballard will read some poems. It shall be a fun, easy-going time. & the stock of fresh poetry titles on the shelves at this terrific little store is a pleasant hum of surprise. Jason Morris recently edited the first issue of Big Bell Magazine and Micah Ballard recently edited Morning Train. Each possesses wonderful bits of delite.

Books & Bookshelves  
99 Sanchez St. bw 14th & Duboce  
SF, CA

(just a couple blocks from Church & Market)

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257. **Dustin Williamson**

***April 13 in NYC: Shannon Tharp & Cathy Eisenhower @ Zinc-TRS***

*Wed 9 Apr 2008*

---

Sunday, April 13 at the Zinc-TRS:

SHANNON THARP & CATHY EISENHOWER

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

-----

Shannon Tharp is ready for her economic stimulus check. She is the author of the chapbook Each Real Bird. Her second chapbook, Determined by Aperture,

is due out shortly from Fewer & Further Press. Shannon lives in Seattle, Washington.

cathy eisenhower lives and works as a librarian in washington, dc. she has full-length collections forthcoming from edge and roof.

---

Upcoming Zinc-TRS readings:

April 20: TBA (hosted by Douglas Rothschild)

April 27: Rodney Koeneké & Rod Smith

---

Need a map to the Zinc Bar?: <http://maps.google.com/maps?q=zinc+bar+new+york+city&ie=UTF8&oe=UTF-8&client=firefox-a&cd=1&ll=40.729015,-74.000452&spn=0.007838,0.013497&z=16&iwloc=A>

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258. **patrick dunagan**

***Patrick James Dunagan/Jackie Motzer/Ryan Newton poetry reading  
4/12/08 Portland, OR***

*Wed 9 Apr 2008*

---

Patrick James Dunagan, Jackie Motzer, & Ryan Newton will be reading some poems up in Portland, OR

@ The Waypost <<http://www.thewaypost.com/>>, 3120 N Williams Ave. April 12th

at 7:30 for SMORG, a reading series/journal collaborative

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

This is Jackie Motzer's first Portland reading. Raised and undergrad-ed in Southern Ohio, she studied Poetics at the New College of California earning an M.F.A. in 2003. She was the featured poet in the debut issue of *\*Ellipsis\** magazine. Her first book, *\*The Nymph Poem,\** is forthcoming from Snag Press this spring. Today is her mother's birthday.

Ryan Newton has spent the last year living near Cincinnati, Ohio, working as a bookseller. Prior to that, the author lived in San Francisco, where he studied at New College, within the now defunct Poetics program. Along with poets Richard Froude, Jesse Morse, and Erik Anderson, he is a rotating editor and contributor to the low fi publication *\*Pop Seance\**.

Patrick James Dunagan lives in San Francisco and works at the library of USF. Poems and book reviews have appeared in *\*Artvoice* (Buffalo), *Blue Book*, *Cannibal*, *Chain*, *Galatea Resurrects*, *Jacket*, *One Less Magazine*, *Pompom*, *St.*



Mark's Poetry Project Newsletter,\* and elsewhere. Chapbooks include: \*After the Sinews\* (Auguste, SF, CA) and \*Fess Parker\* (Red Ant, Portland, OR).

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259. **Obododimma Oha**

**Re: new book**

*Thu 10 Apr 2008*

---

Congratulations, Steve.  
Obododimma.

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

From: steve d. dalachinsky <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, April 9, 2008 9:10:52 PM

Subject: new book

new book by pianist matthew shipp and steve dalachinsky  
on roguart ( a small new record label from paris)

includes poems interviews photos  
for info inquire steve if you are interested

---

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<http://mail.yahoo.com>

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260. **Zamsky, Robert**

**Re: new book**

*Thu 10 Apr 2008*

---

I would be very interested in this, Steve. More info, please...

- Robert Zamsky

---

From: UB Poetics discussion group on behalf of steve d. dalachinsky

Sent: Wed 4/9/2008 4:10 PM

To: [REDACTED]

Subject: new book

new book by pianist matthew shipp and steve dalachinsky  
on roguart ( a small new record label from paris)

includes poems interviews photos  
for info inquire steve if you are interested

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261. **Adam Fieled**

***PFS Post: Introducing (Londoner!) Chris McCabe***

*Thu 10 Apr 2008*

---

For my money, Chris McCabe is one of the finest younger poets writing in the UK today. His work tends towards analyses of class, societal structures/superstructures, from the standpoint of a devout liberal with few bourgeois aspirations. He is also interested in revamping traditional forms. Some poems from his latest opus in the making (he already has two books out with Salt), "The True History of the Working Class," are here, on PFS Post:

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

Books!

"Beams"

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

"Opera Bufo"

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

---

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<http://mail.yahoo.com>

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262. **Jeffrey Side**

***Poetry ebook called Slimvol available now***

*Thu 10 Apr 2008*

---

I have a short collection of poems out by cPress. Free to download as an ebook:

<http://www.lulu.com/cPress>

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263. **Metta Sama**

***XP: Nat'l poetry queries***

*Thu 10 Apr 2008*

---

So, I'm doing a reading next week at the University

I teach in, & since it's nat'l poetry month, i'm

inviting folks to come up and read a poem by one of  
their favorite poets

(hey, so if you're near Greencastle & wanna participate,  
let me know!)

I'm also planning on reading some of my favorite poems,  
which is how i always open my "act", so now I'm curious:

who are your favorite poets? what are your fav poems? what draws you to these  
poems/poets?

hit me back with your top, i dunno, three? four? i'd  
like to collect poets/poems to read through prior to my reading, to expand my  
repertoire. i'm also interested in putting together a verbal collage of people's  
reading interests/loves/trebles/trembles.

M

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264. **Kristin Dykstra**  
**4/11 reading: Sánchez and Corey**

*Thu 10 Apr 2008*

---

Reminder: Tomorrow, 7pm

For photos of the poets with plants  
see <http://www.ilstu.edu/~kadykst/html/sancor.htm>

\*\*

The Pierre Bourdieu Memorial Readings Series presents

Juan Manuel Sánchez and Josh Corey

Friday, April 11, 2008

Illinois State University

7:00 pm at the University Galleries

(<http://www.cfa.ilstu.edu/galleries/>)

Juan Manuel Sánchez was born and raised on the US side of the San Diego/Tijuana border. His work is forthcoming in *Pembroke*, *Mandorla: New Writing from the Americas* and in the anthology *Junta: Avant-Garde Latino/a Writing*. Sánchez received an MA in Literature from UC San Diego and is completing the MFA at the University of Illinois. He has worked as an assistant editor for *Ninth Letter*, has lectured at various universities, and is now Lecturer of Spanish at the University of Chicago.

Joshua Corey's full-length books of poetry are *Selah* (Barrow Street Press, 2003) and *Fourier Series* (Spineless Books, 2005). He is also the author of two chapbooks: *Composition Marble* (Pavement Saw Press, 2006) and *Hope & Anchor* (Noemi Press, 2007). He is assistant professor of English at Lake Forest College and lives with his wife and newborn daughter in Evanston, Illinois.

\*

The "Pierre Bourdieu Memorial Readings Series" is sponsored by Mandorla: New Writing from the Americas / Nueva escritura de las Américas.

\*

The "Pierre Bourdieu Memorial Readings Series" is so-named to commemorate the contributions of this important sociologist to a critical understanding of a range of phenomena specific to the field of cultural production against which, in which, and through which social actors such as writers, readers, students and professors create, consecrate, fetishize, and disparage. Bourdieu's theories and methodologies provide unusually perspicuous tools with which to correct subtle and pervasive injustices in the field and to envision the possibility of a community of friendly makers less beholden to the illusions of aestheticism, the fetish of the author, and the preciousness of writing -- for a closer, sparer, clearer relation of use, wonder, kindness, being, love, world.

--

Kristin Dykstra  
Assistant Professor of English  
Illinois State University  
Campus Box 4240  
Normal, IL 61790-4240  
<http://www.litline.org/Mandorla/>

----- This message was sent using Illinois State University Webmail.

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265. **Stephen Vincent**

***Brooklyn Rail* rail reviews Obenzinger's *Busy Dying*.**

*Thu 10 Apr 2008*

---

Many here expressed interest in my note about Hilton Obenzinger's new novel *BUSY DYING*. It just received this lovely review (below) in the new issue of *Brooklyn Rail*, a paper that seems to be the home of much intelligent reviewing these days - a review of Nathaniel Mackey's new book also appears in this issue. Hilton, by the way, will be giving a reading at the Morningside Bookshop - across from Columbia - on Tuesday, April 22, as well as reading at the

Columbia 1968 Conference, the evening of April 26 (with Paul Auster, David Shapiro and other now well known writer cohorts of events back then)

Hilton Obenzinger, *Busy Dying* (Chax, 2008) “[He] takes a trip to heaven and talks with all sorts of dead people. It’s like some kind of travel book.” In *Busy Dying*, a character’s offhand comment on the mystic Emanuel Swedenborg’s *Spiritual Diary* may as well describe Obenzinger’s fictional memoir itself: only in an apocalyptic 1968 could heaven and hell converge. Life is rhythmically punctuated by death, just as memory is punctuated by moments of revelation, in which the characters are transformed by sudden glimpses of the world beyond knowledge or language. A young handyman believes he sees the finger of God; a girl confined to bed by a nervous disorder feels blessed by the splendid visible and invisible worlds; a college student dives out of his ninth-floor window to, after a poem by Juan Ramón Jiménez, “catch the stars more quickly.”

Obenzinger, like Conrad and Woolf, is attracted to the dark, unknown realm of which our daily life is only a mirror image. The Columbia strike in 1968, the centerpiece of the memoir, represents such an effort to reach the beyond. The students fail to write poems during their occupation of the president’s office, realizing that the breach of social semantics needs “a language no one had yet invented.” For Obenzinger, in particular, the search for a new language has tangible implications. The son of Polish Jewish immigrants, he has lost Polish, his mother tongue, and Yiddish, his father’s language. Haunted by his brother’s untimely death as well as all the deaths before and after, Obenzinger inherited his father’s “survivor’s guilt” reminiscent of Lord Jim. With the Dada practice of inflicting the Biblical ten plagues on Columbia campus, he was reenacting the history of his lost ancestors. The travel to the other world ultimately confirms life. The memoir starts with the death of Obenzinger’s mother, which, to the author’s amazement, transforms her back to a pretty young girl at peace. It ends with the discovery of his father’s youthful poems, where, alone in the strange New World, the father recognizes himself in his son. —Lu Chen

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266. **M. Yakich**

***Mark Yakich -- The Importance of Peeling Potatoes in Ukraine***

*Thu 10 Apr 2008*

---

Dear Friends, Neighbors, Potato Eaters,

My new collection

of poems, *The Importance of Peeling Potatoes in Ukraine*, was recently released by Penguin. It can be found at Amazon or from me directly (with a pretty ugly little drawing inside) at:

<http://markyakich.com/potatoes/ippu.html>

Sample poem:

## A SOURCE OF STYLE

Hart Crane vaulted from a ship's railing in purple pajamas. Purple to soften the blow.

Take care,  
Mark

markyakich.com=

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267. **Mark Prejsnar**

### ***Language Harm !***

*Thu 10 Apr 2008*

---

Four times this year, theAtlanta Poets Group will present Language Harm, the south's premier poetry performance event... The title of this year'sfirst Language Harm is: Two Poems.

The members of the APG willcreate an evening's worth of improvisatory polyphonic poetry, stretching thebounds of the form, reinventing the idea of poetry before your very ears.

at: Eyedrum  
290 Martin Luther King Jr. Drive  
Atlanta, GA

8:00

Wednesday, April 16 2008

admission: \$5  
(free to Eyedrum members)

for directions and moreinfo:

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

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

Be there, or be mainstream !

--mark

"In aesthetics, any formal opposition will always be eventually overriddenby artists who have learned to blur the contrasts or synthesize the opposingdistinctions, as Cezanne learned to compose and draw through color."

--Charles Rosen

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268. **Courtney Queeney**

**writers writing about themselves as characters in their own work...**

Thu 10 Apr 2008

---

Hi All, I have been mulling over an idea for an essay for awhile, on the topic of poets who write about themselves in the third person, as if they were a character in their own poetry. Some examples: Tomaz Salamun in "History", which begins: "Tomaz Salamun is a monster." Poems by Dean Young, Dan Chiasson, Terrance Hayes, Kenneth Koch, Walt Whitman. In prose, Philip Roth does this in "Operation Shylock," Borges does this in "Borges y Yo." Obviously, my list is mostly American and totally male. So, I am looking for any other examples of poets writing about themselves as characters in their own poems to round it out. I am new to this list. Thanks a lot for any help, Courtney Queeney

Use video

---

conversation to talk face-to-face with Windows Live Messenger.

[http://www.windowslive.com/messenger/connect\\_your\\_way.html?](http://www.windowslive.com/messenger/connect_your_way.html?ocid=TXT_TAGLM_WL_Refresh_messenger_video_042008=)

[ocid=TXT\\_TAGLM\\_WL\\_Refresh\\_messenger\\_video\\_042008=](http://www.windowslive.com/messenger/connect_your_way.html?ocid=TXT_TAGLM_WL_Refresh_messenger_video_042008=)

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269. **Barry Schwabsky**

**Re: XP: Nat'l poetry queries**

Thu 10 Apr 2008

---

Wyatt, "They flee from me"

Ashbery, "Soonest Mended"

Yeats, "Crazy Jane Talks with the Bishop"

Stevens, "The Plain Sense of Things"

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

From: Metta Sama <[REDACTED]>

To: [REDACTED]

Sent: Thursday, 10 April, 2008 3:24:00 PM

Subject: XP: Nat'l poetry queries

So, I'm doing a reading next week at the University

I teach in, & since it's nat'l poetry month, i'm

inviting folks to come up and read a poem by one of their favorite poets

(hey, so if you're near Greencastle & wanna participate, let me know!)

I'm also planning on reading some of my favorite poems, which is how i always open my "act", so now I'm curious:

who are your favorite poets? what are your fav poems? what draws you to these poems/poets?

hit me back with your top, i dunno, three? four? i'd like to collect poets/poems to read through prior to my reading, to expand my repertoire. i'm also interested in putting together a verbal collage of people's reading interests/loves/trebles/trembles.

M

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270. **Catherine Daly**  
***submit to museum of broken relationships***

*Thu 10 Apr 2008*

---

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

--

All best,  
Catherine Daly



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271. **amy king**  
***Almost a week ...***

*Thu 10 Apr 2008*

---

My new blog address almost-explains the ether I disappeared into for the past almost-week: <http://www.amyking.org>

Please email again if you called and didn't receive a reply (amyhappens at gmail dot com) --

You!

Amy

---

<http://www.amyking.org>  
<http://demonioide.org>  
<http://redherring.us>  
<http://poetryexperiment.com>

---

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<http://mail.yahoo.com>



272. **George Quasha**

***JAWBONE reading, Quasha-Stein-Panza -Albany Friday, April 11 -- 6:30 PM***

*Thu 10 Apr 2008*

---

GEORGE QUASHA, CHARLES STEIN & MARY PANZA

JAWBONE reading, in conjunction with Albany Poets,

DATE: Friday, April 11

TIME: 6:30 PM

LOCATION: UAG Gallery

247 Lark Street (b/w Lancaster and Jay)

-----  
George Quashaâ€

is an artist and poet who works across mediums to explore principles in common within language, sculpture, drawing, video, sound, installation, and performance. Solo exhibitions of his axial stones and axial drawings include the Baumgartner Gallery in New York (Chelsea), the Slought Foundation in Philadelphia, and at the Samuel Dorsky Museum of Art at SUNY New Paltz. This work is featured in the recently published book, *Axial Stones: An Art of Precarious Balance*, Foreword by Carter Ratcliff (North Atlantic Books: Berkeley, 2006).

For his video installation work â€œart is: Speaking Portraits (in the performative indicative),â€ he has recorded over 600 artists, poets, and composers (in 10 countries and 20 languages) saying what in their view art is. This ongoing work (â€œart is/music is/poetry isâ€) has been exhibited at the Snite Museum of Art (University of Notre Dame), at White Box in Chelsea, at the Samuel Dorsky Museum (SUNY New Paltz), and in several other countries (including France and India), and has been featured in several biennials (Wroclaw, Poland; Geneva, Switzerland; Kingston, New York). Further extensions of this work in speaking portraiture include â€œmyth isâ€ and â€œpeace is.â€ His other work in axial video (including â€œPulp Friction,â€ â€œAxial Objects,â€ â€œVerbal Objects,â€ â€œAxial Landscapesâ€) has appeared internationally in museums, galleries, schools, and biennials. A 30-year performance collaboration (video/language/sound) continues with Gary Hill and Charles Stein.

In 2006 he was awarded a Guggenheim Fellowship in video art.

His other 14 books include poetry (*Somapoetics*, *Giving the Lily Back Her Hands*, *Ainu Dreams* [with Chie Hasegawa], *Preverbs* [forthcoming];

anthologies (America a Prophecy [with Jerome Rothenberg], Open Poetry [with Ronald Gross], An Active Anthology [with Susan Quasha], The Station Hill Blanchot Reader [with Charles Stein]); and writing on art (Gary Hill: Language Willing; with Charles Stein: Tall Ships, Hand Heard/liminal objects, Viewer). A new book on Gary Hill is forthcoming from Ediciones Poligrafa (Barcelona), also in collaboration with Charles Stein.

Awards include a National Endowment for the Arts Fellowship in poetry. He has taught at Stony Brook University (SUNY), Bard College, New School University (Graduate Anthropology Department), and Naropa University. With Susan Quasha he is founder/publisher of Barrytown/ Station Hill Press in Barrytown, New York.

Charles Stein is the author of 11 books, including The Hat Rack Tree; a massive poetic project called theforestforthetrees; a text about the Eleusinian Mysteries called Persephone Unveiled; and a forthcoming translation of the Odyssey.

Mary Panza

Vice President of Albany Poets is Albany's poetry diva. She originated and hosted the poetry open mic at Border's and has been a driving force in the poetry community for a number of years. Mary has also been active in promoting, hosting, and participating in many arts events through out Upstate New York. Mary has been the host of the Singer/Songwriter stage at the annual LARKfest street fair since 2004 and was one of the first poets to perform in the 25 year history of the arts event in 2006. Mary has published a number of poetry chapbooks and was the producer of Volume, a compilation of Albany area poets performing their work at local readings and open mics. Mary is the host of Albany Poets' monthly poetry open mic, Poets Speak Loud, at the Lark Tavern. Mary also serves as the Poetry Editor for the new Capital Region edition of Chronogram Magazine.

George Quasha

124 Station Hill Road

Barrytown, NY 12507

██████████ (home)

██████████ (cell)

██████████ (fax)

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

[www.baumgartnergallery.net](http://www.baumgartnergallery.net)

[www.stationhill.org](http://www.stationhill.org)

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273. **amy king**

***Re: Never a More Generous Man***

*Thu 10 Apr 2008*

---

Thank you, Obododimma! Do you also have a blog? I read some of your poems at Shadowtrain (even before you read my blog!):

<http://shadowtrain.com/id232.html>

I really dig "The City" with its:

new-yorking

parising

londoning

I also really loved, "Museum Piece" with its "Skin of water, thriving / Will find us here"

Cheers,

Amy

---

<http://www.amyking.org>

<http://demonoide.org>

<http://redherring.us>

<http://poetryexperiment.com>

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

From: Obododimma Oha <[REDACTED]>

To: [REDACTED]

Sent: Friday, April 4, 2008 4:03:30 AM

Subject: Re: Never a More Generous Man

I visited your blog and, oh, I love your dog's hairdo! Wonderful. Goes well with the insight available in those poems. Obododimma.

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

From: amy king <[REDACTED]>

To: [REDACTED]

Sent: Thursday, April 3, 2008 7:00:44 PM

Subject: Never a More Generous Man

NEW BLOG, NEW POSTS: <http://www.amyking.org/>

Matt Rotando, Daisy Fried, et al

---

<http://www.amyking.org>  
<http://redherring.us>

---

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<http://mail.yahoo.com>

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274. **Geoffrey Gatz**

***Lords of Light ! It's a new issue Š. BlazeVOX 2k8 Spring 2008***

*Thu 10 Apr 2008*

---

BlazeVOX 2k8

Lords of Light!! It's a new issue

<http://www.blazevox.org>

<http://www.blazevox.org>

<http://www.blazevox.org>

BlazeVOX [New Frontier]

Ben Lyle Bedard

Adam Strauss

Andrew Zitka

Robert Calero

Gerald Bosacker

Christian Nicholas

Rob Cook

Jeff Daily

Dave Schiralli

David Thornbrugh

David Applegate

Emily Brink

Evelyn Hampton

Felino Soriano

J.D. Mitchell-Lumsden

J.D. Schraffenberger

J. F. Quackenbush

John Estes

Mark Cunningham

Megan Martin

Michael Haeflinger

Michael Estabrook

Nava Fader

Betty Stork  
Stephen Baraban  
Phillip Lund  
Paul Siegell  
Peter J. Grieco  
Ralph-Michael Chiaia  
Richard Lighthouse  
R W Sturgess  
Robert Hellam  
Rosemarie Crisafi  
Kyra Saari  
Sam Dillon  
Sarah Louise Parry  
Mary Ann Sullivan  
Tyler Cobb  
Zachary C. Bush  
Steven Zultanski  
Mare Mikolum  
Brian Foley  
Alan May  
sTEVEN p. rOGGENBUCK  
Allen Itz

BuffaloFOCUS:

Michael Sikkima // Russell Pascatore

Oh yes, this is the catch phrase used by Thundar The Barbarian

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## 275. **Poetry Project**

### ***Events at The Poetry Project April***

*Thu 10 Apr 2008*

---

Our windows are wide open and the weather is good here at Poetry Project headquarters. Tomorrow, we read Joe Ceravolo's poems. Next week, more good readings.

Friday, April 11, 10 PM

Spring in This World of Poor Mutts: A Reading for Joe Ceravolo

Joel Lewis, Jim Behrle, David Shapiro, Evan Kennedy, Eileen Myles, Susie Timmons, John Coletti, Dustin Williamson, Corrine Fitzpatrick, and Arlo Quint will read work by Joe Ceravolo. As Rosemary Ceravolo writes in his bio, <sup>3</sup>Poetry was Joe's primary love. He lived and he died for poetry. Nothing else mattered

as much to his sensibilities as a human being on this earth. Read him and weep. Read him and rejoice. He's here eternally.<sup>3</sup>

Monday, April 14, 8 PM

Naropa Poets NYC Alumni Reading

Jessica Rogers, Stefania Iryne Marthakis, Gary Parrish, Amy Matterer, Tyler Burba, Emily Crocker, Kim Essex, Lily Heehs, Patrick Scanlon, Bob Doto, Debrah Morkun, Cherie Yanek, Jonathan Pogoda, Danielle Vogel, H.R. Hegnauer and Helen de Give will read. Visit our website for reader bios.

Wednesday, April 16, 8 PM

Paul Beatty & Cecil Taylor

Paul Beatty is the author of two books of poetry, *Big Bank Take Little Bank* and *Joker, Joker, Deuce*, and two novels, *Tuff* and *The White Boy Shuffle*. He was the editor of *Hokum: An Anthology of African-American Humor*. He lives in New York City. Pianist-composer Cecil Taylor is internationally known for the brilliance and audacious beauty of his music. He has recorded dozens of albums as a solo performer and with various ensembles over a period spanning five decades. He has incorporated poetry into his work in a number of ways over the years; in 1991 Leo Records released *Chinampas*, a recording which presents his poetry accompanied by multi-instrumental improvisations.

And further into the future:

Saturday, May 24, 2 PM

Silent Art Auction Fundraiser

Please join us for our 3rd biennial Silent Art Auction Fundraiser! View work from established and emerging visual artists. Enjoy live performances and readings at the top of each hour on the Sanctuary stage. Shop for rare and signed books and printed matter. Purvey the activity from the cash bar on the balcony, then outbid your friends and fellow enthusiasts on your favorite works of art. If you can't make the party, please contact us for information on proxy bidding. Every dollar earned will benefit the continuance of the Poetry Project! Performances by Bruce Andrews and Sally Silvers; Franklin Bruno; *Legends* (Elizabeth Reddin, Raquel Vogl and James Loman) and more t.b.a. Participating artists and writers include: Etel Adnan, Rackstraw Downes, George Schneeman, Andrei Codrescu, Ed Ruscha, Lawrence Ferlinghetti, Susan Bee, Star Black, Simone Fattal, Anne Waldman, Lee Friedlander, Mimi Gross, Ron Padgett, Jim Dine, and many more.

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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276. **Murat Nemet-Nejat**  
**Re: XP: Nat'l poetry queries**

Thu 10 Apr 2008

---

Shakespeare's sonnet which starts with the line, "They that have power to hurt and would do none"

Pound's "The Seafarer"

Appolinaire's "The Little Car"

Ginsberg's "The White Shroud"

The Turkish poet Sami Baydar's "The Sea Bird"

On Thu, Apr 10, 2008 at 2:02 PM, Barry Schwabsky <[REDACTED]> wrote:

Wyatt, "They flee from me"  
Ashbery, "Soonest Mended"  
Yeats, "Crazy Jane Talks with the Bishop"  
Stevens, "The Plain Sense of Things"

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

From: Metta Sama <[REDACTED]>

To: [REDACTED]

Sent: Thursday, 10 April, 2008 3:24:00 PM

Subject: XP: Nat'l poetry queries

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people's reading interests/loves/trebles/trembles.*

M

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277. **steve d. dalachinsky**

***town hall meeting***

*Thu 10 Apr 2008*

---

TOWN HALL MEETING

Tues. Apr. 15, 6:30 pm

Clemente Soto Velez: 107 Suffolk St., First Floor

JOIN R.U.C.M.A.! (RISE UP CREATIVE MUSIC AND ARTS)

STAND UP FOR INNOVATIVE MUSIC AND ARTS!

The ongoing loss of venues, cultural centers and rehearsal spaces in NYC must be addressed. We must not only stop the erosion of NYC as a leader in the innovative arts, but develop strategies and actions to safeguard and guarantee the creation, performance and exhibition of serious, visionary contemporary music and art. "NOW'S THE TIME" for the community of artists and their supporters to make a stand. We are fighting for our livelihood - musicians need venues suitable in size and comfort, with a quality piano and sound/light systems. Practice and rehearsal studios. Affordable apartments. We need STABILITY - so as to keep and develop our community base.

WE MUST STAND TOGETHER TO:

? run our own (subsidized) performance spaces

? help find, and pressure government to build, affordable housing for artists



- ? inspire and support each other and our local communities
- ? create a cooperative environment between arts groups
- ? save art in our schools - and thereby foster creativity and innovation
- ? use our collectivity to gain government support

Changing the Conversation Rise Up Creative Music and Arts (RUCMA) is a grassroots alliance of musicians and music lovers, united to address their creative, political and practical concerns through advocacy and actualization of specific goals. RUCMA aims to change the role of artists in society by changing the role that art plays in the life of the average citizen. To accomplish this we must change the conversation surrounding the arts. History has shown that a thriving, creative artistic community is an essential for a healthy, prosperous, intellectually and spiritually vital society. We must now stand up and remind our civic leaders of the contributions we have made and continue to make. We must now stand up and refuse to have our contributions to continue to be taken for granted. We must now -- in unified voice -- stake our claim to our place in society and the value of our work.

At this meeting we will discuss RUCMA's progress and future goals. Attendees will have the opportunity to join and become involved in future actions. Everything we do will be through Creative Action and with RESPECT.

Join RUCMA -- for more info: [www.rucma.org](http://www.rucma.org)

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278. **steve d. dalachinsky**

***Re: XP: Nat'l poetry queries***

*Thu 10 Apr 2008*

---

patchen - when we were here together

yeats stolen child

blake - auguries of innocence

sakutaro - little things

takuboku - anything

ginsberg - sunflower sutra - supermarket in california

On Thu, 10 Apr 2008 11:02:58 -0700 Barry Schwabsky

<[REDACTED]> writes:

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> Yeats, "Crazy Jane Talks with the Bishop"

> Stevens, "The Plain Sense of Things"

>

>

>  
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>  
> M  
>  
>

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279. **steve d. dalachinsky**

***reading and exhibit***

*Thu 10 Apr 2008*

---

In conjunction with our current exhibition, Half-Wet, by Norma Markley, Y  
Gallery will host

Monkey Business

April 18th (Friday) @ 7:00 pm

Poets

Yuko Otomo

Lee Williams

Jeffrey Cyphers Wright

Musician

Debby Schwartz

Multimedia (on iMac)

TammyWorld.com — John Lucas

Water — Katherine Powers

Y Gallery

32-70 85th Street @ Northern Blvd.

Jackson Heights, NY 11370



DIRECTIONS. By Subway: Take the 7 train to 82nd St and walk north to Northern Blvd (3 blocks), then right 3 blocks to 85th St. F, V, E, R, G to Roosevelt/74th St. Then transfer to 7 train or take B32 bus to 82nd St or walk to 85th St or take a car service (\$5). By Car: From Brooklyn or Midtown tunnel, take the BQE north to Northern Blvd exit, then go right (East) to 85th St. Turn left onto 85th St.

This project is made possible with funds from the Decentralization Program, a regrant program of the New York State Council on the Arts, administered by the Queens Council on the Arts.

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280. **mIEKAL aND**

***Re: XP: Nat'l poetry queries***

*Thu 10 Apr 2008*

---

Bern Porter's The Last Acts of Saint Fuck You

Clark Coolidge - Anything from The Crystal Text

Tom Phillips - The Humument

Mina Loy - Anglo-Mongrels and the Rose

Gertude Stein - All & anything from Tender Buttons

~mIEKAL

On Apr 10, 2008, at 6:46 PM, Murat Nemet-Nejat wrote:

*Shakespeare's sonnet which starts with the line, "They that have  
power to*

*hurt and would do none"*

*Pound's "The Seafarer"*

*Appolinaire's "The Little Car"*

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Yeats, "Crazy Jane Talks with the Bishop"  
Stevens, "The Plain Sense of Things"

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281. **blacksox**

**Re: XP: Nat'l poetry queries**

Thu 10 Apr 2008

---

Notley - Where Leftover Misery Goes

Olson - The Twist

patchen - when we were here together

yeats stolen child

blake - auguries of innocence

sakutaro - little things

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282. **steve russell**

**Re: XP: Nat'l poetry queries**

Fri 11 Apr 2008

---

Greencastle, cool name.

Favorites: The moon and the night and the men/ John Berryman

The Book of Hours, Rainer Maria Rilke

Any poem from High Windows, Philip Larkin

A Season in Hell, Rimbaud

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

From: Murat Nemet-Nejat <[REDACTED]>

To: [REDACTED]

Sent: Thursday, April 10, 2008 7:46:21 PM

Subject: Re: XP: Nat'l poetry queries

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M

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<http://mail.yahoo.com>

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283. **James Sanders**

***aslongasittakes-- a sound poetry magazine***

*Fri 11 Apr 2008*

---

We're pleased to announce that the first issue of aslongasittakes is up and running at <http://www.aslongasittakes.org>. It includes work by David Applegate, David Braden, Christian Bök, Brian Howe, Geof Huth, Donna Kuhn, Jörg Piringer, Randy Prunty, Lily Robert-Foley (with mEIKAL aND) and Christine Wertheim, and features the work of Jim Andrews. Let us know what you think. The Atlanta Poets Group

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284. **steve d. dalachinsky**

***rare concert***

*Fri 11 Apr 2008*

---

A R T S F O R A R T 107 Suffolk Street, #3.5, NYC 10002

PRESS Contact: [REDACTED]

Vision / RUCMA Series presents

PETER BROTZMANN & HAN BENNINK

Guests - Peter Evans and Tom Blancarte

Dates/Times: SUNDAY April 20, 2008 Two Sets at 7 pm and 9 pm

Place: LES Gallery at Clemente Soto Velez Cultural  
Center 107 Suffolk Street

Cost: \$20 per set / \$12 students and seniors

Full Info: [www.visionfestival.org](http://www.visionfestival.org)

RUCMA's MESSAGE Innovative music and arts need a strong STABLE  
Community base in Manhattan - come to Town Hall Meeting Tuesday April 15  
at CSV at 6:30 "Peter Brotzmann has exemplified European improvised music  
for over 40 years." - All About Jazz

"What makes Bennink special is his manifest love for the music, a love that inclines him to tear down the cardboard walls that too often separate different schools of jazz." – Drummer World

New York, NY – Arts for Art proudly presents a special concert for the Vision/RUCMA series with two legends of modern music, saxophonist Peter Brotzmann and drummer Han Bennink. The two free music masters have a long history, beginning with Brotzmann's landmark 1968 recording, "Machine Gun." A trio with Belgian pianist Fred Van Hove grew out of these collaborations. But in 1976 the two free music masters began work as a duo releasing a series of recordings, concluding with 1980's "Atsugi Concert." They weren't heard from again "on wax" until Brotzmann booked a series of performances in early 2004 with the explicit intention of capturing the performances for later release. The result, "Still Popular After All Those Years" was issued on vinyl on Brotzmann's own resurrected BRO label later that same year. Joining them for this special performance are trumpeter Peter Evans and bassist Tom Blancarte.

Brotzmann was involved with the Fluxus movement, but grew dissatisfied with art galleries and exhibitions. He has designed most of his own album covers. One of his first musical partnerships was that with bassist, Peter Kowald. In the 1980s, he flirted with heavy metal and noise rock, including a stint in Last Exit. He has released over thirty albums as a bandleader, and has appeared on dozens more. His "Die Like A Dog Quartet" (with Toshinori Kondo, William Parker and Hamid Drake) is loosely inspired by saxophonist Albert Ayler, a prime influence on Brötzmann's music. Since 1997 he has toured and recorded regularly with the Peter Brötzmann Chicago Tentet (initially an Octet). His latest release, "Born Broke" is a series of duets with drummer Peter Uuskyla.

Through the 1960s Han Bennink drummed with American musicians visiting the Netherlands, including Eric Dolphy, Dexter Gordon and Sonny Rollins. He became a central figure in the emerging European free improvisation scene, co-founding the Instant Composers Pool in 1967 with Misha Mengelberg and Willem Breuker. Through much of the 1990s he played in Clusone 3 with saxophonist and clarinetist Michael Moore and cellist Ernst Reijseger. His style is wide-ranging, running from conventional jazz drumming to highly unconventional free improvisation, for which he often uses whatever objects happen to be onstage (chairs, music stands, instrument cases), his own body (a favorite device involves putting a drumstick in his mouth and striking it with the other stick), and the entire performance space -- the floor, doors, and walls.

Trumpeter Peter Evans has been a part of the avante-garde music community in New York City since 2003. His recording debut as a bandleader, "The Peter Evans Quartet" was released on Firehouse 12 in 2007. Recent collaborators

include: Perry Robinson, Fred Frith, Ned Rothenberg, Okkyung Lee, and Chris Speed.

Tom Blancarte is a bassist, improviser and composer living and working in New York City. He is a busy performer in a variety of ensembles in the New York area, his most active groups being the hyperactive duo Sparks with trumpeter Peter Evans, Dave Smith's Who Put The Bad Mouth On Me, the trio Totem, and the Peter Evans Quartet.

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## 285. **John Cunningham**

### ***Re: rare concert***

*Fri 11 Apr 2008*

---

That is indeed a rare concert - and a privilege for those interested in the jazz avant garde (although this term, after 50 years, has probably lost its meaning a long time ago) - to hear the greats of the European jazz avant garde theatre. Brotzmann was here in Winnipeg, Manitoba, Canada (that's north of the U.S. border) a few years ago but, to my great misfortune, I did not find out about it until the evening of the concert and could not roust enough funds to go on short notice. Enjoy the show and know that I wish I could be amongst you. John Cunningham

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

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

Behalf Of steve d. dalachinsky

Sent: April 11, 2008 2:27 AM

To: ██████████

Subject: rare concert

A R T S F O R A R T 107 Suffolk Street, #3.5, NYC 10002

PRESS Contact: ██████████

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No virus found in this incoming message.

Checked by AVG.

Version: 7.5.519 / Virus Database: 269.22.12/1372 - Release Date: 10/04/2008 5:36 PM

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286. **Charlie Rossiter**  
**Re: XP: Nat'l poetry queries**

*Fri 11 Apr 2008*

---

Rexroth "no word"  
Snyder Maverick Bar (much of Turtle Island)  
Bly "Call and Answer"  
T'ao Ch'ien-- most anything

Charlie

--

"WALK in the world  
you can't see anything from a car window,  
still less from a plane or from the moon"

William Carlos Williams

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

where you hear poems read by poets who wrote them

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

hear Charlie as solo performance poet

[www.myspace.com/avantretro](http://www.myspace.com/avantretro) (hear avantretro poems)

www.myspace.com/whiskeybucketbluesreview  
hear Charlie & Henry sing the blues

www.myspace.com/jackthe71special  
hear Jack's original blues, blues rock & roots

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287. **David Chirot**

**Re: XP: Nat'l poetry queries**

Fri 11 Apr 2008

---

anything from  
Sappho  
Rimbaud  
Emily Dickinson  
Santoka  
Francois Villon--Ballad of the Hanged  
Federico Garcia Lorca-Poet in New York  
Pier Paolo Pasolini-Roman Poems  
Mayakovksy--Futurist Works  
Omar Caseres--Defensa del Idolo

On Thu, Apr 10, 2008 at 9:12 PM, steve russell <[REDACTED]> wrote:

*Greencastle, cool name.*

*Favorites: The moon and the night and the men/ John Berryman  
The Book of Hours, Rainer Maria Rilke  
Any poem from High Windows, Philip Larkin  
A Season in Hell, Rimbaud*

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*To: [REDACTED]*

*Sent: Thursday, April 10, 2008 7:46:21 PM*

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M

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<http://mail.yahoo.com>

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288. **Christina E Lovin**

***Has anyone been to Footpaths in the Azores?***

*Fri 11 Apr 2008*

---

I will be leaving Kentucky in about three weeks for a four-week writing residency at Footpaths House to Creativity on the island of Flores in the Azores (yes, I had to look on a map to find it, too). I was wondering if any of you have been there and, if so, what your experience was.

I just learned that I may be there by myself (with no other artists or writers or even a caretaker for the property). I don't speak Portuguese and only a little Spanish. I'm up for an adventure, but I'm wondering if I should concerned.

Do any of you have an experience with the Azores or this particular artist retreat?

Thanks,  
Christina Lovin

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289. **Thomas savage**

***Re: XP: Nat'l poetry queries***

*Fri 11 Apr 2008*

---

I just heard Meryl Streep and John Guare read two of my favorite poems at an Academy of American Poets fundraiser so I offer these two as ideas to you for your reading: Wallace Stevens' Sunday Morning and William Carlos Williams "Of Asphodel, That Greeny Flower". They went over well at a packed Avery Fisher Hall, particularly Streep's rendition of Stevens. Regards, Tom Savage

Murat Nemet-Nejat <[REDACTED]> wrote: Shakespeare's sonnet which starts with the line, "They that have power to hurt and would do none"

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M

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290. **amy king**

***Ron Padgett Sings His Poems on A Prairie Home Companion***

*Fri 11 Apr 2008*

---

April 5, 2008

This week

Well, he doesn't exactly sing ...

April 5, 2008

This week on A Prairie Home Companion, we're setting up our giant radio  
antenna atop the historic Town Hall in New York City for three shows in April.

This week's special guests include, the phenomenon in boots and a hat, Brad Paisley, American film actress Kimberly Williams-Paisley, poet Ron Padgett, and the subject of more email inquiries at APHC than anyone else, legendary Scottish folk-singer Jean Redpath. Also with us, The Royal Academy of Radio Actors: Tim Russell, Sue Scott, and Fred Newman, The Guy's All-Star Shoe Band, and The News from Lake Wobegon. Join us this week from action-packed West 43rd & Broadway.

<http://prairiehome.publicradio.org/programs/2008/04/05/>

---

<http://www.amyking.org>

<http://redherring.us>

---

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<http://mail.yahoo.com>

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291. **Tim Peterson**

***SEGUE 4/12: TONYA FOSTER & ANNE TARDOS***

*Fri 11 Apr 2008*

---

The Segue

Reading Series presents

Tonya Foster & Anne

Tardos

Saturday, April 12, 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

Tonya Foster is the author of poetry, fiction, and essays that have been published in a variety of journals from Callaloo to The Hat to Western Humanities Review. She is the author of *A Swarm of Bees in High Court* (Belladonna Books) and co-editor of *Third Mind: Creative Writing Through Visual Art*. She is currently completing a cross-genre piece on New Orleans, and *Monkey Talk*, an inter-genre piece about race, paranoia, and surveillance.

From "(In)Somniloquy"

History swarms in  
the marrow of your thoughts (./.) as  
she lies there (,) sleepless  
history swarms in.

To eat or not to? Then what?

She clears her throat.

"You can't be eatin'  
from everybody," her aunt warned  
after the first loss.

"You can't be eatin'  
like you don't mind trading a  
baby for red beans."

That yarn's redness bleeds Persephone, Eve, Jemima, Rine. More squirrels.

That yarn's redness: eating from a strange pot/tree/hand/mind draws blood or  
sleep.

Anne Tardos is a poet and visual artist. She has published several books of  
poetry and the multimedia performance work and radio play *Among Men*. She  
is the editor of *Thing of Beauty* by Jackson Mac Low, from the University of  
California Press this fall. Her new book *I Am You* is just out from Salt  
Publishing.

81

It's time to  
let go of the narrative section of this poem and let the ride begin

Haa-ooh-aah

Won't you be  
my silicone doll  
Won't you be  
my forever stamp  
No I will  
not fix your computer

Music

You

Possibly



--from "Letting  
Go"

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292. **Roy Exley**  
**Re: XP Nat'l poetry queries**  
*Fri 11 Apr 2008*

---

Thanks for the invitation to list - this one's going to run and run! - here goes :-

W.S.Graham - 'The Thermal Stair'  
Tom Raworth - 'Ah The Poetry of Miss Parrot's Feet Demonstrating the Tango'  
Burns Singer- 'A Sort of Language'  
Frank O'Hara- 'On Rachmaninoff's Birthday'  
Lee Harwood - 'Interrogation'

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293. **steve d. dalachinsky**  
**Re: XP: Nat'l poetry queries**  
*Fri 11 Apr 2008*

---

also lorca somnabule ballad

On Fri, 11 Apr 2008 07:35:59 -0700 David Chirot <[REDACTED]>  
writes:

> anything from  
> Sappho  
> Rimbaud  
> Emily Dickinson  
> Santoka  
> Francois Villon--Ballad of the Hanged  
> Federico Garcia Lorca-Poet in New York  
> Pier Paulo Pasolini-Roman Poems  
> Mayakovksy--Futurist Works  
> Omar Caseres--Defensa del Idolo  
>  
>  
> On Thu, Apr 10, 2008 at 9:12 PM, steve russell  
> <[REDACTED]>  
> wrote:  
>  
> > Greencastle, cool name.  
> >  
> > Favorites: The moon and the night and the men/ John Berryman

> > The Book of Hours, Rainer Maria Rilke  
> > Any poem from High Windows, Philip Larkin  
> > A Season in Hell, Rimbaud  
> >  
> >  
> >  
> >  
> > ----- Original Message -----  
> > From: Murat Nemet-Nejat <[REDACTED]>  
> > To: [REDACTED]  
> > Sent: Thursday, April 10, 2008 7:46:21 PM  
> > Subject: Re: XP: Nat'l poetry queries  
> >  
> > Shakespeare's sonnet which starts with the line, "They that have  
> power to  
> > hurt and would do none"  
> > Pound's "The Seafarer"  
> > Appolinaire's "The Little Car"  
> > Ginsberg's "The White Shroud"  
> > The Turkish poet Sami Baydar's "The Sea Bird"  
> >  
> > On Thu, Apr 10, 2008 at 2:02 PM, Barry Schwabsky <  
> > [REDACTED]> wrote:  
> >  
> > > Wyatt, "They flee from me"  
> > > Ashbery, "Soonest Mended"  
> > > Yeats, "Crazy Jane Talks with the Bishop"  
> > > Stevens, "The Plain Sense of Things"  
> > >  
> > >  
> > >  
> > > ----- Original Message -----  
> > > From: Metta Sama <[REDACTED]>  
> > > To: [REDACTED]  
> > > Sent: Thursday, 10 April, 2008 3:24:00 PM  
> > > Subject: XP: Nat'l poetry queries  
> > >  
> > > So, I'm doing a reading next week at the University  
> > > I teach in, & since it's nat'l poetry month, i'm  
> > > inviting folks to come up and read a poem by one of  
> > > their favorite poets  
> > >

> > > (hey, so if you're near Greencastle & wanna participate,  
> > > let me know!)  
> > >  
> > > I'm also planning on reading some of my favorite poems,  
> > > which is how i always open my "act", so now I'm curious:  
> > >  
> > > who are your favorite poets? what are your fav poems? what draws  
> you to  
> > > these poems/poets?  
> > >  
> > > hit me back with your top, i dunno, three? four? i'd  
> > > like to collect poets/poems to read through prior to my reading,  
> to  
> > expand  
> > > my repertoire. i'm also interested in putting together a verbal  
> collage  
> > of  
> > > people's reading interests/loves/trebles/trembles.  
> > >  
> > > M  
> > >  
> >  
> >  
> > \_\_\_\_\_  
> > Do You Yahoo!?  
> > Tired of spam? Yahoo! Mail has the best spam protection around  
> > <http://mail.yahoo.com>  
> >  
>  
>

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294. **steve d. dalachinsky**

***avante-garde***

*Fri 11 Apr 2008*

---

yes i totally agree about the term avante garde especially since  
everything when it's new ala louis armstrong  
and well way back to cave drawings is ....then it's not  
interesting question what if anything today can really be considered  
avante garde??

not just merely foward thinking but truly avante-garde besides ecology????

On Fri, 11 Apr 2008 08:13:07 -0500 John Cunningham

<[REDACTED]> writes:

> That is indeed a rare concert - and a privilege for those interested  
> in the  
> jazz avant garde (although this term, after 50 years, has probably  
> lost its  
> meaning a long time ago) - to hear the greats of the European jazz  
> avant  
> garde theatre. Brotzmann was here in Winnipeg, Manitoba, Canada  
> (that's  
> north of the U.S. border) a few years ago but, to my great  
> misfortune, I did  
> not find out about it until the evening of the concert and could not  
> roust  
> enough funds to go on short notice. Enjoy the show and know that I  
> wish I  
> could be amongst you.  
> John Cunningham

>

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

> From: UB Poetics discussion group

> [mailto:[REDACTED]] On

> Behalf Of steve d. dalachinsky

> Sent: April 11, 2008 2:27 AM

> To: [REDACTED]

> Subject: rare concert

>

> A R T S F O R A R T 107 Suffolk Street, #3.5, NYC 10002

>

> PRESS Contact: [REDACTED]

>

> Vision / RUCMA Series presents

>

> PETER BROTZMANN & HAN BENNINK

> Guests - Peter Evans and Tom Blancarte

>

> Dates/Times: SUNDAY April 20, 2008 Two Sets at 7 pm and 9  
> pm

>

> Place: LES Gallery at Clemente Soto Velez Cultural

> Center 107 Suffolk Street

> Cost: \$20 per set / \$12 students and seniors

>  
> Full Info:           [www.visionfestival.org](http://www.visionfestival.org)  
>  
> RUCMA's MESSAGE  
> Innovative music and arts need a strong STABLE Community base in  
> Manhattan - come to Town Hall Meeting Tuesday April 15 at CSV at  
> 6:30  
> "Peter Brotzmann has exemplified European improvised music for over  
>  
> 40 years. - All About Jazz  
>  
> What makes Bennink special is his manifest love for the music, a  
> love that inclines him to tear down the cardboard walls that too  
> often separate different schools of jazz.       Drummer World  
>  
>  
> New York, NY Arts for Art proudly presents a special concert for  
> the Vision/ RUCMA series with two legends of modern music,  
> saxophonist Peter Brotzmann and drummer Han Bennink. The two free  
>  
> music masters have a long history, beginning with Brotzmanns  
> landmark 1968 recording, Machine Gun. A trio with Belgian pianist  
>  
> Fred Van Hove grew out of these collaborations. But in 1976 the two  
>  
> free music masters began work as a duo releasing a series of  
> recordings, concluding with 1980s Atsugi Concert. They werent  
>  
> heard from again on wax until Brotzmann booked a series of  
> performances in early 2004 with the explicit intention of capturing  
>  
> the performances for later release. The result, Still Popular  
> After  
> All Those Years was issued on vinyl on Brotzmanns own resurrected  
>  
> BRO label later that same year. Joining them for this special  
> performance are trumpeter Peter Evans and bassist Tom Blancarte.  
>  
>  
> Brotzmann was involved with the Fluxus movement, but grew  
> dissatisfied with art galleries and exhibitions. He has designed  
> most

> of his own album covers. One of his first musical partnerships was  
>  
> that with bassist, Peter Kowald. In the 1980s, he flirted with heavy  
>  
> metal and noise rock, including a stint in Last Exit. He has  
> released over thirty albums as a bandleader, and has appeared on  
> dozens more. His "Die Like A Dog Quartet" (with Toshinori Kondo,  
> William Parker and Hamid Drake) is loosely inspired by saxophonist  
>  
> Albert Ayler, a prime influence on Brvtzmann's music. Since 1997 he  
>  
> has toured and recorded regularly with the Peter Brvtzmann Chicago  
>  
> Tentet (initially an Octet). His latest release, Born Broke is a  
>  
> series of duets with drummer Peter Uuskyla.  
>  
>  
>  
> Through the 1960s Han Bennink drummed with American musicians  
> visiting the Netherlands, including Eric Dolphy, Dexter Gordon and  
>  
> Sonny Rollins. He became a central figure in the emerging European  
>  
> free improvisation scene, co-founding the Instant Composers Pool in  
>  
> 1967 with Misha Mengelberg and Willem Breuker. Through much of the  
>  
> 1990s he played in Clusone 3 with saxophonist and clarinetist  
> Michael  
> Moore and cellist Ernst Reijseger. His style is wide-ranging,  
> running from conventional jazz drumming to highly unconventional  
> free  
> improvisation, for which he often uses whatever objects happen to be  
>  
> onstage (chairs, music stands, instrument cases), his own body (a  
> favorite device involves putting a drumstick in his mouth and  
> striking it with the other stick), and the entire performance space  
>  
> -- the floor, doors, and walls.  
>  
>  
> Trumpeter Peter Evans has been a part of the avante-garde music

> community in New York City since 2003. His recording debut as a  
> bandleader, The Peter Evans Quartet was released on Firehouse 12  
> in  
> 2007. Recent collaborators include: Perry Robinson, Fred Frith, Ned  
>  
> Rothenberg, Okkyung Lee, and Chris Speed.  
>  
> Tom Blancarte is a bassist, improviser and composer living and  
> working in New York City. He is a busy performer in a variety of  
> ensembles in the New York area, his most active groups being the  
> hyperactive duo Sparks with trumpeter Peter Evans, Dave Smiths Who  
>  
> Put The Bad Mouth On Me, the trio Totem, and the Peter Evans  
> Quartet.  
>  
> No virus found in this incoming message.  
> Checked by AVG.  
> Version: 7.5.519 / Virus Database: 269.22.12/1372 - Release Date:  
> 10/04/2008  
> 5:36 PM  
>  
>  
>  
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> Checked by AVG.  
> Version: 7.5.519 / Virus Database: 269.22.12/1372 - Release Date:  
> 10/04/2008  
> 5:36 PM  
>  
>  
>

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295. **Roy Exley**

***Roy Exley - Re: XP: Nat'l poetry queries***

*Fri 11 Apr 2008*

---

Metta

Thanks for the invitation to list - this one's going to run and run! - here goes :-

W.S.Graham - 'The Thermal Stair'

Tom Raworth - 'Ah The Poetry of Miss Parrot's Feet Demonstrating the Tango'

Burns Singer- 'A Sort of Language'

Frank O'Hara- 'On Rachmaninoff's Birthday'  
Lee Harwood - 'Interrogation'

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296. **Metta Sama**

**Re: XP: Nat'l poetry queries**

*Fri 11 Apr 2008*

---

these are fantastic. never tried any of them at a reading; making a list to read read read. in no particular order.

Terrance Hayes' "Sonnet"

Mary Ruefle's "Memling's Veil"

Harryette Mullen's "[Chaste, apprehended, collared, and cuffed.]"

Lisa Fishman's "A"

M

[↑ Contents](#)

297. **Roy Exley**

**Re: - Avant(e)-garde**

*Fri 11 Apr 2008*

---

Steve,

Well, I suppose avant-garde is a modernist concept and now that modernism is a part of history, an anachronism as far as contemporary culture is concerned, then its concepts can no longer apply to what is happening now, in this post-postmodernist age of rampant pluralism. More later.

Roy Exley.

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298. **Thomas savage**

**Re: Ron Padgett Sings His Poems on A Prairie Home Companion**

*Fri 11 Apr 2008*

---

It's wonderful that Ron is singing or something on Prairie Home Companion. I just read his new book *How To Be Perfect* and it's marvelous, particularly the title poem. Regards, Tom Savage

amy king <[REDACTED]> wrote: April 5, 2008

This week

Well, he doesn't exactly sing ...

April 5, 2008



This week on A Prairie Home Companion, we're setting up our giant radio antenna atop the historic Town Hall in New York City for three shows in April. This week's special guests include, the phenomenon in boots and a hat, Brad Paisley, American film actress Kimberly Williams-Paisley, poet Ron Padgett, and the subject of more email inquiries at APHC than anyone else, legendary Scottish folk-singer Jean Redpath. Also with us, The Royal Academy of Radio Actors: Tim Russell, Sue Scott, and Fred Newman, The Guy's All-Star Shoe Band, and The News from Lake Wobegon. Join us this week from action-packed West 43rd & Broadway.

<http://prairiehome.publicradio.org/programs/2008/04/05/>

---

<http://www.amyking.org>

<http://redherring.us>

---

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Do You Yahoo!?

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<http://mail.yahoo.com>

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299. **Thomas Devaney**

***GEORGE OPPEN Tribute at Writers House on PennSound***

*Fri 11 Apr 2008*

---

A Celebration of George Oppen's 100 Birthday featuring 100 minutes of talk and poetry honoring Oppen, hosted by Rachel Blau DuPlessis and Thomas Devaney, and featuring Stephen Cope, George Economou, Al Filreis, Michael Heller, Ann Lauterbach, Tom Mandel, Bob Perelman, and Ron Silliman.

OPPEN at 100

at the KELLY WRITERS HOUSE

on PennSound

<http://writing.upenn.edu/pennsound/>

and --

<http://writing.upenn.edu/pennsound/x/Oppen-Centennial-KWH.html>

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300. **Mark Weiss**

**Re: *avante-garde***

Fri 11 Apr 2008

---

Re: avant garde: how about if we all agree to just substitute "you know, those guys," so that the information afforded by even an obsolete term can be replaced by total confusion? Makes for a better party until the neighbors call the cops.

Mark

At 01:19 PM 4/11/2008, you wrote:

>yes i totally agree about the term avante garde especially since  
>everything when it's new ala louis armstrong  
>and well way back to cave drawings is ....then it's not  
>interesting question what if anything today can really be considered  
>avante garde??  
>  
>not just merely forward thinking but truly avante-garde besides  
>ecology????

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301. **Ryan Daley**

**Re: *avante-garde***

Fri 11 Apr 2008

---

Instead, let's just use "the cops" each time we mean "avant garde."

Ryan

On Fri, Apr 11, 2008 at 3:10 PM, Mark Weiss <[REDACTED]> wrote:

*Re: avant garde: how about if we all agree to just substitute "you know, those guys," so that the information afforded by even an obsolete term can be replaced by total confusion? Makes for a better party until the neighbors call the cops.*

*Mark*

*At 01:19 PM 4/11/2008, you wrote:*

*yes i totally agree about the term avante garde especially since  
everything when it's new ala louis armstrong  
and well way back to cave drawings is ....then it's not  
interesting question what if anything today can really be considered  
avante garde??*

*not just merely forward thinking but truly avante-garde besides*

ecology???

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302. **John Cunningham**

**Re: - Avant(e)-garde**

Fri 11 Apr 2008

---

I wonder if, in one hundred years, someone (I was going to say we'll but I don't think that I'll be around at that time) will be talking about post-post-post-post-post-post modernism. Better yet, maybe its time to think of a new term and leave the posts to the fences and corrals. John Cunningham

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

From: UB Poetics discussion group [mailto:████████] On  
Behalf Of Roy Exley  
Sent: April 11, 2008 1:38 PM  
To: ██████████  
Subject: Re: - Avant(e)-garde

Steve,

Well, I suppose avant-garde is a modernist concept and now that modernism is a part of history, an anachronism as far as contemporary culture is concerned, then its concepts can no longer apply to what is happening now, in this post-postmodernist age of rampant pluralism. More later.

Roy Exley.

No virus found in this incoming message.

Checked by AVG.

Version: 7.5.519 / Virus Database: 269.22.12/1372 - Release Date: 10/04/2008 5:36 PM

No virus found in this outgoing message.

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303. **Barry Schwabsky**

***Re: avante-garde***

*Fri 11 Apr 2008*

---

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

From: Ryan Daley <rcdale

I'm game.

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

From: Ryan Daley <[REDACTED]>

To: [REDACTED]

Sent: Friday, 11 April, 2008 10:19:28 PM

Subject: Re: avante-garde

Instead, let's just use "the cops" each time we mean "avant garde."

Ryan

On Fri, Apr 11, 2008 at 3:10 PM, Mark Weiss <[REDACTED]> wrote:

*Re: avant garde: how about if we all agree to just substitute "you know, those guys," so that the information afforded by even an obsolete term can be replaced by total confusion? Makes for a better party until the neighbors call the cops.*

*Mark*

*At 01:19 PM 4/11/2008, you wrote:*

*yes i totally agree about the term avante garde especially since everything when it's new ala louis armstrong and well way back to cave drawings is ....then it's not interesting question what if anything today can really be considered avante garde??*

*not just merely foward thinking but truly avante-garde besides ecology????*

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304. **Rob McLennan**

***the ottawa small press book fair***

*Fri 11 Apr 2008*

---

spring 2008 edition will be happening June 21, 2008;

information here;

<http://smallpressbookfair.blogspot.com/2008/04/ottawa-small-press-book-fair-spring.html>

rob

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

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### 305. **Eireene Nealand**

#### ***Re: - Avant(e)-garde***

*Fri 11 Apr 2008*

i really love the post-avant thing because it says something funny about temporality, and not until we think through that new temporal thing will we be free of the post-post-post-posts.

& so, let's get going on that... any ideas about the temporality of this post-avant thing?

the post-language poets are a good place to look (the subject who speaks has to have changed for this post-avant thing--no more linear, nature-dominating, and self-expressing lyric 'I' (not unless there's a broader conception of the self, that is)).

and Ed Roberson's Voice Cast Out To Talk Us In (something about how we fall out of music and moods...).

On 4/11/08, John Cunningham <[REDACTED]> wrote:

>

> I wonder if, in one hundred years, someone (I was going to say we'll but I  
> don't think that I'll be around at that time) will be talking about  
> post-post-post-post-post modernism. Better yet, maybe its time to  
> think  
> of a new term and leave the posts to the fences and corrals.  
> John Cunningham

>

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

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

> Behalf Of Roy Exley

> Sent: April 11, 2008 1:38 PM

> To: [REDACTED]

> Subject: Re: - Avant(e)-garde

>  
> Steve,  
>  
> Well, I suppose avant-garde is a modernist concept and now that modernism  
> Is a part of history, an anachronism as far as contemporary culture is  
> concerned, then its concepts can no longer apply to what is happening now,  
> in this post-postmodernist age of rampant pluralism. More later.  
>  
> Roy Exley.  
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> 10/04/2008  
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> 10/04/2008  
> 5:36 PM  
>  
>

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306. **Ryan Daley**  
**Re: - Avant(e)-garde**  
Fri 11 Apr 2008

---

John, and All,

I doubt it. I have often wondered this, but I think most groups reject the idea of being "post" since it implies you're not the "first." Post avant, post-avante, povante or pomo, post modernist, etc, all seem to be hated terms within the communities these very terms seek to "label".

What if, \*gasp\*, we were to get past labels?

-Ryan

On Fri, Apr 11, 2008 at 5:28 PM, John Cunningham <[REDACTED]> wrote:

*I wonder if, in one hundred years, someone (I was going to say we'll but I don't think that I'll be around at that time) will be talking about post-post-post-post-post modernism. Better yet, maybe its time to*

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To:   
Subject: Re: - Avant(e)-garde

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10/04/2008  
5:36 PM

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307. **blacksox**

**UCF Prof Martha Marinara-Austin's 3rd Wednesday**

Sat 12 Apr 2008

---

Poetic Meetup Featuring:  
MARTHA MARINARA

Orlando Poetry Group presents:  
Every Third 's

Martha Marinara is an associate professor of English at the University of  
Central Florida where she teaches rhetoric, First-year writing, and creative

writing. She currently directs the Information Fluency Program, a university initiative. Marinara has written two textbooks—Writing Outside the Lines (2000) and Choices: A Handbook for Writers (2008), and published articles in College Composition and Communication and The Journal of Basic Writing. She writes and publishes poetry and fiction, and her work has appeared most recently in Massachusetts Review, Xavier Review, FEMSPEC, Estuary, Lesbian Fiction Quarterly, White Pelican Review, and Alembic. In 2000, she won the Central Florida United Arts Award for Poetry. Street Angel, her first published novel, was released in October 2006 and was a finalist for ForeWord Magazine's Best GLBT Novel Award for 2006.

Wednesday April 16, 8:30pm

Austin's Coffee and Film  
929 W Fairbanks Ave  
Winter Park, Florida

The Wonderful Martha Marinara  
Followed by an Open Mic  
BE THERE!

Hosted by Chaz Yorick's Open Words ,& Russ Golata

For directions or comments e-mail me at [REDACTED]

Or phone me at [REDACTED]

Or AUSTIN'S at [REDACTED]

Russ Golata

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308. **Barry Schwabsky**

**Re: - Avant(e)-garde**

*Sat 12 Apr 2008*

---

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

From: Ryan Daley <rc

"Post-label"?

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

From: Ryan Daley <[REDACTED]>

To: [REDACTED]

Sent: Saturday, 12 April, 2008 1:06:57 AM

Subject: Re: - Avant(e)-garde

John, and All,

I doubt it. I have often wondered this, but I think most groups reject the idea of being "post" since it implies you're not the "first." Post avant, post-avante,



povante or pomo, post modernist, etc, all seem to be hated terms within the communities these very terms seek to "label".

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John Cunningham

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

From: UB Poetics discussion group [mailto:[REDACTED]] On Behalf Of Roy Exley  
Sent: April 11, 2008 1:38 PM  
To: [REDACTED]  
Subject: Re: - Avant(e)-garde

Steve,

*Well, I suppose avant-garde is a modernist concept and now that modernism is a part of history, an anachronism as far as contemporary culture is concerned, then its concepts can no longer apply to what is happening now, in this post-postmodernist age of rampant pluralism. More later.*

Roy Exley.

*No virus found in this incoming message.*

*Checked by AVG.*

*Version: 7.5.519 / Virus Database: 269.22.12/1372 - Release Date: 10/04/2008 5:36 PM*

*No virus found in this outgoing message.*

*Checked by AVG.*

*Version: 7.5.519 / Virus Database: 269.22.12/1372 - Release Date: 10/04/2008 5:36 PM*

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309. **Roy Exley**  
**Re: - Avant(e) Garde**  
*Sat 12 Apr 2008*

---

John,

Disappointed that you didn't spot the irony of my 'post-postmodernist age' that could have saved you all those other posts and obviously a little anger and irritation, I would have thought that my reference to our age of pluralism, (which while a label in itself, ultimately disempowers the art of labelling) would have pointed the way to our obviation of that perennial urge to label and ossify things. More later.

Roy Exley.

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310. **teersteeg**  
**Re: - Avant(e)-garde**  
*Sat 12 Apr 2008*

---

"neo" has used most by artists as in neo abstract expressionist, neo realist etc.,  
Bruno

> John, and All,

>

> I doubt it. I have often wondered this, but I think most groups reject the  
> idea of being "post" since it implies you're not the "first." Post avant,  
> post-avante, povante or pomo, post modernist, etc, all seem to be hated  
> terms within the communities these very terms seek to "label".

>

> What if, \*gasp\*, we were to get past labels?

>

> -Ryan

>

> On Fri, Apr 11, 2008 at 5:28 PM, John Cunningham

<[REDACTED]>

> wrote:

>

> > I wonder if, in one hundred years, someone (I was going to say we'll but  
I

> > don't think that I'll be around at that time) will be talking about

> > post-post-post-post-post modernism. Better yet, maybe its time to

> > think

> > of a new term and leave the posts to the fences and corrals.

> > John Cunningham  
> >  
> > -----Original Message-----  
> > From: UB Poetics discussion group [mailto: ]  
On  
> > Behalf Of Roy Exley  
> > Sent: April 11, 2008 1:38 PM  
> > To:   
> > Subject: Re: - Avant(e)-garde  
> >  
> > Steve,  
> >  
> > Well, I suppose avant-garde is a modernist concept and now that  
modernism  
> > Is a part of history, an anachronism as far as contemporary culture is  
> > concerned, then its concepts can no longer apply to what is happening  
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> > in this post-postmodernist age of rampant pluralism. More later.  
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311. **CA Conrad**

***Obama is correct about rural PA***

Sat 12 Apr 2008

---

Having grown up in rural Pennsylvania I can promise you that Obama's assessments are correct about many of these people being bitter and clinging to their guns and religion. It took me YEARS to dig out of my anger for the torture they put me through for being queer, for not wanting to kill deer, pheasants, rabbits, and instead planting and tending flowers, vines, and other boys.

What's MOST IMPRESSIVE is Obama's ability to take his statements and STAND BEHIND THEM saying, "YES, OF COURSE THEY ARE BITTER," and listing why they Should be.

He's right of course. What's terrible though is that the harsh world of rural Pennsylvania (harsh as in trying to actually survive when the factories and industry disappear DUE in large part to the Clintons!), like most places where life is very hard, scapegoating is the major pastime. It's bottomless, the racism, homophobia, sexism, and I can't see HOW anyone will ever be able to break through it. These things make me very sad, mostly because there are many people where I grew up who I got to know as intelligent and talented, until they found out I was queer, which of course put an end to communications with me.

But many of the people where I come from will NEVER vote for a white woman for president anymore than they will vote for a black man for president. And if ANY candidate ever dares say ANYTHING positive about homosexuals, well, THAT'S IT, THEY'RE OUT! Abortion is also a hot button, of course. Oy, I'm exhausted thinking about the wicked things I know they're saying in the bars and beauty parlors, at the mills and diners.

But Obama is correct in every way. And he's amazing that he remains so focused and on topic, even if the topic is about something he himself said that might hurt his campaign. He has integrity I thought IMPOSSIBLE for Democrats! He has my support! (Part of me is SO AFRAID he's another Bill Clinton though! I heard Clinton's one speech at a gay rights rally in DC when he was first running for president, and I BOUGHT IT, bought every lying word of it!)

But if Obama doesn't win the nomination I'm voting for Ralph Nader again. Nader was just in Philadelphia and gave an amazing speech! Nader is the sexiest LIVING MIND!

CAConrad

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

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312. **CA Conrad**  
**INDIANAPOLIS poets**  
*Sat 12 Apr 2008*

---

I'm pretty sure DePauw University isn't that far from you. If you're around Thursday, April 17th, 8pm, I'll be reading, details here:  
<http://CaconradEVENTS.blogspot.com><<http://caconradevents.blogspot.com/>>  
MAYBE I'LL SEE YOU THERE!

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313. **Mary Jo Malo**  
**Re: avante-garde**  
*Sat 12 Apr 2008*

---

Alan Sondheim, I believe is both avante-garde and post-post-post-post. Probably not any new forms or content will be created, but new technologies can be embodied.

Mary Jo

On Fri, Apr 11, 2008 at 1:19 PM, steve d. dalachinsky <[REDACTED]> wrote:

> yes i totally agree about the term avante garde especially since  
> everything when it's new ala louis armstrong  
> and well way back to cave drawings is ....then it's not  
> interesting question what if anything today can really be considered  
> avante garde??

>

> not just merely foward thinking but truly avante-garde besides  
> ecology????

>

>

> On Fri, 11 Apr 2008 08:13:07 -0500 John Cunningham

> <[REDACTED]> writes:

> > That is indeed a rare concert - and a privilege for those interested  
> > in the

> > jazz avant garde (although this term, after 50 years, has probably  
> > lost its

> > meaning a long time ago) - to hear the greats of the European jazz  
> > avant

> > garde theatre. Brotzmann was here in Winnipeg, Manitoba, Canada  
> > (that's

> > north of the U.S. border) a few years ago but, to my great

> > misfortune, I did

> > not find out about it until the evening of the concert and could not

> > roust  
> > enough funds to go on short notice. Enjoy the show and know that I  
> > wish I  
> > could be amongst you.  
> > John Cunningham  
> >  
> > -----Original Message-----  
> > From: UB Poetics discussion group  
> > [mailto: ] On  
> > Behalf Of steve d. dalachinsky  
> > Sent: April 11, 2008 2:27 AM  
> > To:   
> > Subject: rare concert  
> >  
> > A R T S F O R A R T 107 Suffolk Street, #3.5, NYC 10002  
> >  
> > PRESS Contact:   
> >  
> > Vision / RUCMA Series presents  
> >  
> > PETER BROTZMANN & HAN BENNINK  
> > Guests - Peter Evans and Tom Blancarte  
> >  
> > Dates/Times: SUNDAY April 20, 2008 Two Sets at 7 pm and 9  
> > pm  
> >  
> > Place: LES Gallery at Clemente Soto Velez Cultural  
> > Center 107 Suffolk Street  
> > Cost: \$20 per set / \$12 students and seniors  
> >  
> > Full Info: [www.visionfestival.org](http://www.visionfestival.org)  
> >  
> > RUCMA's MESSAGE  
> > Innovative music and arts need a strong STABLE Community base in  
> > Manhattan - come to Town Hall Meeting Tuesday April 15 at CSV at  
> > 6:30  
> > "Peter Brotzmann has exemplified European improvised music for over  
> >  
> > 40 years. - All About Jazz  
> >  
> > What makes Bennink special is his manifest love for the music, a  
> > love that inclines him to tear down the cardboard walls that too

> > often separate different schools of jazz. Drummer World  
> >  
> >  
> > New York, NY Arts for Art proudly presents a special concert for  
> > the Vision/ RUCMA series with two legends of modern music,  
> > saxophonist Peter Brotzmann and drummer Han Bennink. The two free  
> >  
> > music masters have a long history, beginning with Brotzmann's  
> > landmark 1968 recording, Machine Gun. A trio with Belgian pianist  
> >  
> > Fred Van Hove grew out of these collaborations. But in 1976 the two  
> >  
> > free music masters began work as a duo releasing a series of  
> > recordings, concluding with 1980's Atsugi Concert. They weren't  
> >  
> > heard from again on wax until Brotzmann booked a series of  
> > performances in early 2004 with the explicit intention of capturing  
> >  
> > the performances for later release. The result, Still Popular  
> > After  
> > All Those Years was issued on vinyl on Brotzmann's own resurrected  
> >  
> > BRO label later that same year. Joining them for this special  
> > performance are trumpeter Peter Evans and bassist Tom Blancarte.  
> >  
> >  
> > Brotzmann was involved with the Fluxus movement, but grew  
> > dissatisfied with art galleries and exhibitions. He has designed  
> > most  
> > of his own album covers. One of his first musical partnerships was  
> >  
> > that with bassist, Peter Kowald. In the 1980s, he flirted with heavy  
> >  
> > metal and noise rock, including a stint in Last Exit. He has  
> > released over thirty albums as a bandleader, and has appeared on  
> > dozens more. His "Die Like A Dog Quartet" (with Toshinori Kondo,  
> > William Parker and Hamid Drake) is loosely inspired by saxophonist  
> >  
> > Albert Ayler, a prime influence on Brotzmann's music. Since 1997 he  
> >  
> > has toured and recorded regularly with the Peter Brotzmann Chicago  
> >

> > Tentet (initially an Octet). His latest release, *Born Broke* is a  
> >  
> > series of duets with drummer Peter Uuskyla.  
> >  
> >  
> > Through the 1960s Han Bennink drummed with American musicians  
> > visiting the Netherlands, including Eric Dolphy, Dexter Gordon and  
> >  
> > Sonny Rollins. He became a central figure in the emerging European  
> >  
> > free improvisation scene, co-founding the Instant Composers Pool in  
> >  
> > 1967 with Misha Mengelberg and Willem Breuker. Through much of the  
> >  
> > 1990s he played in Clusone 3 with saxophonist and clarinetist  
> > Michael  
> > Moore and cellist Ernst Reijseger. His style is wide-ranging,  
> > running from conventional jazz drumming to highly unconventional  
> > free  
> > improvisation, for which he often uses whatever objects happen to be  
> >  
> > onstage (chairs, music stands, instrument cases), his own body (a  
> > favorite device involves putting a drumstick in his mouth and  
> > striking it with the other stick), and the entire performance space  
> >  
> > -- the floor, doors, and walls.  
> >  
> >  
> > Trumpeter Peter Evans has been a part of the avante-garde music  
> > community in New York City since 2003. His recording debut as a  
> > bandleader, *The Peter Evans Quartet* was released on Firehouse 12  
> > in  
> > 2007. Recent collaborators include: Perry Robinson, Fred Frith, Ned  
> >  
> > Rothenberg, Okkyung Lee, and Chris Speed.  
> >  
> > Tom Blancarte is a bassist, improviser and composer living and  
> > working in New York City. He is a busy performer in a variety of  
> > ensembles in the New York area, his most active groups being the  
> > hyperactive duo Sparks with trumpeter Peter Evans, Dave Smith's Who  
> >  
> > Put The Bad Mouth On Me, the trio Totem, and the Peter Evans



> > Quartet.  
> >  
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314. **Mary Jo Malo**  
***Louise Erdrich Poet-Novelist***  
*Sat 12 Apr 2008*

---

Louise Erdrich publishes both. Since her work is primarily narrative she finds poems limiting. Recently (Original Fire, 2003) she published poems based on the characters in her novels.

Then I think of Paul Muldoon who writes many, many narrative poems instead of novels.

Mary Jo Malo

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

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

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315. **David Chirot**  
***Fwd: from Hilton Obenzinger : Meditation of a Different Sort***  
*Sat 12 Apr 2008*

---

this just received--

\*Meditation of a Different Sort

\*Hilton Obenzinger

I send out \*Meditations in a Time of Delusions and Lies\* periodically, but you may have noticed that you have not gotten any lately. Some of you may be relieved, but let me explain.

I've been very busy publishing a book, and it's just been released. It's an autobiographical novel, \*Busy Dying\*, which revolves in great part around the student occupation and strike at Columbia University in 1968. (The title is taken from a line in one of Bob Dylan's songs: "And he not busy being born is . . .") I've also been helping to put on a conference on the anniversary of that student revolt 40 years later, which will be held April 24-27 at Columbia. You can take a look at the schedule for that conference at <http://www.columbia1968.info/> . I will also be holding the first of several book events for\* \*\*Busy Dying\*, and if you're in the vicinity, you're invited to come:

- \*. April 22, 7PM, at Morningside Bookshop on Broadway and 114th Street, New York City.
- May 13, 7PM at Modern Times Bookstore at 888 Valencia Street, San Francisco
- May 15, 6PM at the Stanford Bookstore on the Stanford University campus.
- \*

You can find out more about this as well as my other books, by going to [www.obenzinger.com](http://www.obenzinger.com).

If you would like to get the book, you can order it from the publisher Chax at [www.chax.org](http://www.chax.org), Amazon, or badger your local bookstore to order it from Small Press Distribution at [www.spdbooks.org](http://www.spdbooks.org) .

\*Below is a description of the book and some reviews:

## BUSY DYING

An autobiographical novel by Hilton Obenzinger

At Columbia University on April 23, 1968, Hilton Obenzinger was one of many students who dramatically occupied the president's office in Low Library. For six days they protested the university's secret research to support the Vietnam War and its plans to build a gym in Morningside Park despite the opposition of Harlem. The occupation and subsequent strike 40 years ago was a generational moment repeated in universities around the country and throughout the world. *Busy Dying* is an autobiographical novel, a portrait of the author's Polish Jewish "survivor" family, a coming of age in poetry, music, politics, and friends in New York City and Columbia, including a dangerous exodus through the Yukon to end up teaching on an Indian reservation in Northern California. All of this is comically and sometimes tragically relived as the author is inspired by a series of encounters and coincidences, including the revelations of students he

teaches at Stanford today and the surprising discovery of the story behind Hilton Obenzinger, a 1980s Long Island high school humor magazine

Some comments by fellow authors (Bill Berkson, Paul Auster, Luc Sante) and the first Public Review in the Brooklyn Rail:

No one tells the story of the Columbia University variation of Apocalypse 1968 -- its prelude and its up-to-date fallout (e.g., *This Is Your Life*) -- better than Poet-and-Communard-in-Residence of that and other histories, Hilton Obenzinger. When Politics meant something other than Brute Force, Obenzinger was there, observing and making it happen, like one breath in, another out. In deft, benign, deep and often hilarious prose, he has kept the faith. - Bill Berkson

Hilton Obenzinger is an American original. His lost histories are acts of legerdemain and cunning-mixing truth and imagination in ways rarely seen before. . . - Paul Auster

Busy Dying is so true and funny and unexpected and sweet and profound and very deeply moving. As the cliché goes: I laughed and I cried--for real! - Luc Sante

-----

Hilton Obenzinger, *Busy Dying*  
(Chax, 2008)

Lu Chen, Brooklyn Rail, April 2008

"[He] takes a trip to heaven and talks with all sorts of dead people. It's like some kind of travel book." In *Busy Dying*, a character's offhand comment on the mystic Emanuel Swedenborg's *Spiritual Diary* may as well describe Obenzinger's fictional memoir itself: only in an apocalyptic 1968 could heaven and hell converge. Life is rhythmically punctuated by death, just as memory is punctuated by moments of revelation, in which the characters are transformed by sudden glimpses of the world beyond knowledge or language. A young handyman believes he sees the finger of God; a girl confined to bed by a nervous disorder feels blessed by the splendid visible and invisible worlds; a college student dives out of his ninth-floor window to, after a poem by Juan Ramón Jiménez, "catch the stars more quickly."

Obenzinger, like Conrad and Woolf, is attracted to the dark, unknown realm of which our daily life is only a mirror image. The Columbia strike in 1968, the centerpiece of the memoir, represents such an effort to reach the beyond. The students fail to write poems during their occupation of the president's office, realizing that the breach of social semantics needs "a language no one had yet invented." For Obenzinger, in particular, the search for a new language has tangible implications. The son of Polish Jewish immigrants, he has lost Polish,

his mother tongue, and Yiddish, his father's language. Haunted by his brother's untimely death as well as all the deaths before and after, Obenzinger inherited his father's "survivor's guilt" reminiscent of Lord Jim. With the Dada practice of inflicting the Biblical ten plagues on Columbia campus, he was reenacting the history of his lost ancestors.

The travel to the other world ultimately confirms life. The memoir starts with the death of Obenzinger's mother, which, to the author's amazement, transforms her back to a pretty young girl at peace. It ends with the discovery of his father's youthful poems, where, alone in the strange New World, the father recognizes himself in his son. \*

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### 316. **Catherine Daly**

#### ***Re: - Avant(e)-garde***

*Sat 12 Apr 2008*

---

pressure treated 4x4?

On Sat, Apr 12, 2008 at 12:52 AM, Barry Schwabsky <

 > wrote:

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

From: Ryan Daley <rc

"Post-label"?

--

All best,  
Catherine Daly



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### 317. **amy king**

#### ***Nominations Open For 2008 Poet Laureate of The Blogosphere***

*Sat 12 Apr 2008*

---

From Billy Jones:

I'm pleased to announce that BloggingPoet.com will againhost the Poet Laureate Of The Blogosphere Election for the 4th year in a rowwith nominations beginning April 1, 2008. The Poet Laureate of the Blogosphereis the only laureateship chosen by readers.

Previous winners are Amy King, Ron Silliman and Jilly Dybka.

Rules for 2008 are as follows:

1. Those nominated must have a history of posting poetry to their blogs for a period of no less than 1 year prior to March 1, 2008.
2. Anyone can nominate their favorite poetry blogger.
3. Nominations will begin on April 1st and will end on April 20th.
4. Voting will begin on April 21st and will end at 12:00 midnight on April 29th.
5. The winner will be announced on April 30th.
6. As in years past, Billy Jones, aka. Billy The Blogging Poet, aka. me, will not be nominated as I am hosting the event.
7. English language only as I'm too dumb to know a poem in any other language.
8. Previous winners cannot be nominated.
9. Like it or not, all decisions by the judge (That would be me.) are final.
10. All nominations must be made in the form provided on April 1st. E-mail, write-ins, protests and other means to nominate will not be accepted.

<http://bloggingpoet.squarespace.com/blogginpoetcom/nominations-to-begin-for-2008-poet-laureate-of-the-blogosphere.html>

---

<http://www.amyking.org>  
<http://demonoid.org>  
<http://redherring.us>  
<http://poetryexperiment.com>

---

Do You Yahoo!?

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

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318. **amy king**

***CORRECTION: Nominations Open For 2008 Poet Laureate of The Blogosphere (includes form)***

*Sat 12 Apr 2008*

---

Nominations For The 2008 Poet Laureate Of The Blogosphere Have Begun

The time has finally come to nominate the 2008 Poet Laureate of the Blogosphere but please read the following rules before adding your nomination to the comment form at the bottom of this post.

The rules are as follows:

1. Those nominated must have a history of posting poetry to their blogs for a period of no less than 1 year prior to March 1, 2008.
2. Anyone can nominate

their favorite poetry blogger. 3. Nominations will begin on April 1st and will end on April 20th. 4. Voting will begin on April 21st and will end at 12:00midnight on April 29th. 5. The winner will be announced on April 30th. 6. As in years past, Billy Jones, aka. Billy The BloggingPoet, aka. me, will not be nominated as I am hosting the event. 7. English language only as I'm too dumb to know a poem in any other language. 8. Previous winners cannot be nominated. 9. Like it or not, all decisions by the judge (That would beme.) are final. 10. All nominations must be made in the form provided. That form is the comment form at the bottom of this post.

<http://bloggingpoet.squarespace.com/bloggingpoetcom/nominations-for-the-2008-poet-laureate-of-the-blogsphere-ha.html>

---

<http://www.amyking.org>  
<http://demonoide.org>  
<http://redherring.us>  
<http://poetryexperiment.com>

---

Do You Yahoo!?

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

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319. **Ryan Daley**

***Re: Obama is correct about rural PA***

*Sat 12 Apr 2008*

---

CA,

I grew up in rural upstate New York and things were similar there. If you weren't one who'd love to go "mud boggin'" in your 4x4, if you didn't hunt, if you weren't "local"... you didn't stand a chance. Bitter isn't a strong enough word, but it's more accurate than what most politicians offer, saying that timeless hogwash about rural America being the backbone of this country. Who are they kidding?

On Sat, Apr 12, 2008 at 8:39 AM, CA Conrad <[REDACTED]> wrote:

*Having grown up in rural Pennsylvania I can promise you that Obama's assessments are correct about many of these people being bitter and clinging to their guns and religion. It took me YEARS to dig out of my anger for the torture they put me through for being queer, for not wanting to kill deer,*

*pheasants, rabbits, and instead planting and tending flowers, vines, and other boys.*

*What's MOST IMPRESSIVE is Obama's ability to take his statements and STAND BEHIND THEM saying, "YES, OF COURSE THEY ARE BITTER," and listing why they Should be.*

*He's right of course. What's terrible though is that the harsh world of rural Pennsylvania (harsh as in trying to actually survive when the factories and industry disappear DUE in large part to the Clintons!), like most places where life is very hard, scapegoating is the major pastime. It's bottomless, the racism, homophobia, sexism, and I can't see HOW anyone will ever be able to break through it. These things make me very sad, mostly because there are many people where I grew up who I got to know as intelligent and talented, until they found out I was queer, which of course put an end to communications with me.*

*But many of the people where I come from will NEVER vote for a white woman for president anymore than they will vote for a black man for president. And if ANY candidate ever dares say ANYTHING positive about homosexuals, well, THAT'S IT, THEY'RE OUT! Abortion is also a hot button, of course. Oy, I'm exhausted thinking about the wicked things I know they're saying in the bars and beauty parlors, at the mills and diners.*

*But Obama is correct in every way. And he's amazing that he remains so focused and on topic, even if the topic is about something he himself said that might hurt his campaign. He has integrity I thought IMPOSSIBLE for Democrats! He has my support! (Part of me is SO AFRAID he's another Bill Clinton though! I heard Clinton's one speech at a gay rights rally in DC when he was first running for president, and I BOUGHT IT, bought every lying word of it!)*

*But if Obama doesn't win the nomination I'm voting for Ralph Nader again. Nader was just in Philadelphia and gave an amazing speech! Nader is the sexiest LIVING MIND!*

*CAConrad*

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

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320. **Mark Weiss**

***Re: Obama is correct about rural PA***

*Sat 12 Apr 2008*

---

Integrity is easy when there's nothing at stake. He's not going to win Pennsylvania whatever he does.

I do admire his principled vote against the war, though, against all the pressure there must have been on senators. Oh, wait--he didn't get to vote against the war, since he wasn't in the senate.

I expect that Obama will get the nomination, and if he does I'll vote for him for president, but I hope he's not the paragon he presents--if he is, he'll be eaten alive in Washington.

Mark

At 08:39 AM 4/12/2008, you wrote:

>Having grown up in rural Pennsylvania I can promise you that Obama's  
>assessments are correct about many of these people being bitter and clinging  
>to their guns and religion. It took me YEARS to dig out of my anger for the  
>torture they put me through for being queer, for not wanting to kill deer,  
>pheasants, rabbits, and instead planting and tending flowers, vines, and  
>other boys.

>

>What's MOST IMPRESSIVE is Obama's ability to take his statements and  
STAND

>BEHIND THEM saying, "YES, OF COURSE THEY ARE BITTER," and listing  
why they

>Should be.

>

>He's right of course. What's terrible though is that the harsh world of  
>rural Pennsylvania (harsh as in trying to actually survive when the  
>factories and industry disappear DUE in large part to the Clintons!), like  
>most places where life is very hard, scapegoating is the major pastime.  
>It's bottomless, the racism, homophobia, sexism, and I can't see HOW anyone  
>will ever be able to break through it. These things make me very sad,  
>mostly because there are many people where I grew up who I got to know as  
>intelligent and talented, until they found out I was queer, which of course  
>put an end to communications with me.

>

>But many of the people where I come from will NEVER vote for a white  
woman

>for president anymore than they will vote for a black man for president.

>And if ANY candidate ever dares say ANYTHING positive about homosexuals,



>well, THAT'S IT, THEY'RE OUT! Abortion is also a hot button, of course.  
>Oy, I'm exhausted thinking about the wicked things I know they're saying in  
>the bars and beauty parlors, at the mills and diners.  
>  
>But Obama is correct in every way. And he's amazing that he remains so  
>focused and on topic, even if the topic is about something he himself said  
>that might hurt his campaign. He has integrity I thought IMPOSSIBLE for  
>Democrats! He has my support! (Part of me is SO AFRAID he's another Bill  
>Clinton though! I heard Clinton's one speech at a gay rights rally in DC  
>when he was first running for president, and I BOUGHT IT, bought every lying  
>word of it!)  
>  
>But if Obama doesn't win the nomination I'm voting for Ralph Nader again.  
>Nader was just in Philadelphia and gave an amazing speech! Nader is the  
>sexiest LIVING MIND!  
>  
>CAConrad  
><http://PhillySound.blogspot.com> <<http://phillysound.blogspot.com/>>

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### 321. **Mary Jo Malo** ***The Art of Labeling?***

Sat 12 Apr 2008

---

How will teachers and reviewers function without this ability to categorize poetry? What will happen to critics and blurbists? What of Poetics? How to market and sell? One can certainly describe AND transcend borders, yes?

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### 322. **Eireene Nealand** ***Re: avante-garde***

Sat 12 Apr 2008

---

yes, alan soundheim is it!

virtuality and avatars i feel to me like part of this post-avant thing.

On Sat, Apr 12, 2008 at 6:54 AM, Mary Jo Malo <[REDACTED]> wrote:

*Alan Sondheim, I believe is both avante-garde and post-post-post-post.  
Probably not any new forms or content will be created, but new  
technologies can be embodied.*

*Mary Jo*

On Fri, Apr 11, 2008 at 1:19 PM, *steve d. dalachinsky* <[REDACTED]> wrote:

*yes i totally agree about the term avante garde especially since everything when it's new ala louis armstrong and well way back to cave drawings is ....then it's not interesting question what if anything today can really be considered avante garde??*

*not just merely foward thinking but truly avante-garde besides ecology????*

On Fri, 11 Apr 2008 08:13:07 -0500 *John Cunningham*

<[REDACTED]> writes:

*That is indeed a rare concert - and a privilege for those interested in the jazz avant garde (although this term, after 50 years, has probably lost its meaning a long time ago) - to hear the greats of the European jazz avant garde theatre. Brotzmann was here in Winnipeg, Manitoba, Canada (that's north of the U.S. border) a few years ago but, to my great misfortune, I did not find out about it until the evening of the concert and could not roust enough funds to go on short notice. Enjoy the show and know that I wish I could be amongst you.*  
*John Cunningham*

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

*From: UB Poetics discussion group*

*[mailto:[REDACTED]] On*

*Behalf Of steve d. dalachinsky*

*Sent: April 11, 2008 2:27 AM*

*To: [REDACTED]*

*Subject: rare concert*

*A R T S F O R A R T 107 Suffolk Street, #3.5, NYC 10002*

*PRESS Contact: [REDACTED]*

*Vision / RUCMA Series presents*

*PETER BROTMANN & HAN BENNINK*

*Guests - Peter Evans and Tom Blancarte*

*Dates/Times: SUNDAY April 20, 2008 Two Sets at 7 pm and 9 pm*

*Place: LES Gallery at Clemente Soto Velez Cultural Center 107 Suffolk Street*

*Cost: \$20 per set / \$12 students and seniors*

*Full Info: [www.visionfestival.org](http://www.visionfestival.org)*

*RUCMA's MESSAGE*

*Innovative music and arts need a strong STABLE Community base in Manhattan - come to Town Hall Meeting Tuesday April 15 at CSV at 6:30*

*"Peter Brotzmann has exemplified European improvised music for over*

*40 years. - All About Jazz*

*What makes Bennink special is his manifest love for the music, a love that inclines him to tear down the cardboard walls that too often separate different schools of jazz. Drummer World*

*New York, NY Arts for Art proudly presents a special concert for the Vision/ RUCMA series with two legends of modern music, saxophonist Peter Brotzmann and drummer Han Bennink. The two free*

*music masters have a long history, beginning with Brotzmann's landmark 1968 recording, Machine Gun. A trio with Belgian pianist*

*Fred Van Hove grew out of these collaborations. But in 1976 the two*

*free music masters began work as a duo releasing a series of recordings, concluding with 1980's Atsugi Concert. They weren't*

*heard from again on wax until Brotzmann booked a series of performances in early 2004 with the explicit intention of capturing*

*the performances for later release. The result, Still Popular After*

*All Those Years was issued on vinyl on Brotzmann's own resurrected*

*BRO label later that same year. Joining them for this special performance are trumpeter Peter Evans and bassist Tom Blancarte.*

*Brotzmann was involved with the Fluxus movement, but grew dissatisfied with art galleries and exhibitions. He has designed most*

of his own album covers. One of his first musical partnerships was that with bassist, Peter Kowald. In the 1980s, he flirted with heavy metal and noise rock, including a stint in Last Exit. He has released over thirty albums as a bandleader, and has appeared on dozens more. His "Die Like A Dog Quartet" (with Toshinori Kondo, William Parker and Hamid Drake) is loosely inspired by saxophonist Albert Ayler, a prime influence on Brvtzmann's music. Since 1997 he has toured and recorded regularly with the Peter Brvtzmann Chicago Tentet (initially an Octet). His latest release, *Born Broke* is a series of duets with drummer Peter Uuskyla.

Through the 1960s Han Bennink drummed with American musicians visiting the Netherlands, including Eric Dolphy, Dexter Gordon and Sonny Rollins. He became a central figure in the emerging European free improvisation scene, co-founding the Instant Composers Pool in 1967 with Misha Mengelberg and Willem Breuker. Through much of the 1990s he played in Clusone 3 with saxophonist and clarinetist Michael Moore and cellist Ernst Reijseger. His style is wide-ranging, running from conventional jazz drumming to highly unconventional free improvisation, for which he often uses whatever objects happen to be onstage (chairs, music stands, instrument cases), his own body (a favorite device involves putting a drumstick in his mouth and striking it with the other stick), and the entire performance space -- the floor, doors, and walls.

Trumpeter Peter Evans has been a part of the avante-garde music community in New York City since 2003. His recording debut as a bandleader, *The Peter Evans Quartet* was released on Firehouse 12 in 2007. Recent collaborators include: Perry Robinson, Fred Frith, Ned Rothenberg, Okkyung Lee, and Chris Speed.

*Tom Blancarte is a bassist, improviser and composer living and working in New York City. He is a busy performer in a variety of ensembles in the New York area, his most active groups being the hyperactive duo Sparks with trumpeter Peter Evans, Dave Smith s Who*

*Put The Bad Mouth On Me, the trio Totem, and the Peter Evans Quartet.*

*No virus found in this incoming message.  
Checked by AVG.*

*Version: 7.5.519 / Virus Database: 269.22.12/1372 - Release Date:  
10/04/2008  
5:36 PM*

*No virus found in this outgoing message.  
Checked by AVG.*

*Version: 7.5.519 / Virus Database: 269.22.12/1372 - Release Date:  
10/04/2008  
5:36 PM*

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### 323. **Michael**

#### ***Celebrate Ed Dorn in New Orleans April 17!!***

*Sat 12 Apr 2008*

Celebration of WAY MORE WEST, Selected Poems of Edward Dorn (Penguin Books)

Thursdays, April 17 at 8pm @ The Gold Mine Saloon

17 Poets! Literary & Performance Series, [www.17poets.com](http://www.17poets.com)

701 Dauphine St., corner of Dauphine and St. Peter

New Orleans, Louisiana

Call XXXXXXXXXX

Readers include: Jennifer Dorn, Michael Rothenberg, Andrei Codrescu, Terri Carrion, Dave Brinks, Bill Lavender, Joel Daily, Nancy Dixon, and Kelly Mathews

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324. **Christopher Walker**

**Re: - Avant(e)-garde**

Sat 12 Apr 2008

---

<snip>

"neo" has used most by artists as in neo abstract expressionist, neo realist  
etc

<snip>

The five writers known collectively as Luther Blissett and/or Wu Ming once said of 'neoism', which they are sometimes said to represent, 'Neoism doesn't exist. It's just a prefix teaming up with a suffix.'

Though it's better than 'Post avant', albeit only just.

CW

---

'Lasciamo ai padroni lo champagne: noi abbiamo i pomodori' (Let the bosses have the champagne: we've got the tomatoes) - Potere Operaio, New Year 1968

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325. **Metta Sama**

**Re: INDIANAPOLIS poets**

Sat 12 Apr 2008

---

WHAT? I'm surprised surprised surprised! I teach  
at DePauw & read the night before you. I'll see you  
on Friday! no, no thursday thursday

M

---

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326. **steve d. dalachinsky**

**concert**

Sat 12 Apr 2008

---

Dear experimental music junkies-- Get your fix Tuesday. Musetry continues its diving expedition into the deep waters of Steve Dalachinsky's poetry. Jackson Moore's trio is gonna swing your body and tweak your mind. And you'll be home before 11.

The Living Lab at the Living Theatre presents

Tuesday, April 15, 8pm

The Musetry Project: Steve Dalachinsky, poet  
Ellen Christi, voice / Ty Cumbie, guitar  
James Ilgenfritz, bass / Eric Eigner & Greg Burrows, percussion  
and

Jackson Moore Trio: Jackson Moore, alto sax  
Eivind Opsvik, bass / Eric McPherson, drums

at the Living Theatre:  
21 Clinton St. (bet. Houston & Stanton)  
Info: [www.livinglabny.org/](http://www.livinglabny.org/) [REDACTED]  
\$10 / \$5 students

The Musetry Project Musetry, a fusion of music and poetry, is the brainchild of guitarist/composer Ty Cumbie. While there is a long tradition — stretching back to ancient times — of music and poetry blended, in almost every case either poetry is simply set to music, music merely accompanies and beautifies poetry, or the two forms exist simultaneously but in no particularly interconnected way. Musetry seeks to secure itself as a fusion form in which neither music nor poetry are any longer separate from each other. Essentially, music moves toward poetry and poetry toward music, neither being dominant or subordinate. This is achieved through a variety of techniques developed by Cumbie, and through group experimentation. The work has been performed publicly at the Bowery Poetry Club, Zebulon, The Living Theatre and other venues in New York.

Jackson Moore Trio plays the original, forward-looking tunes by Moore, who represents the purest amalgam I've seen in a while of all that makes jazz interesting and alive. The music swings ferociously, thanks to the superb rhythm section, but never in an expected way. Moore has carried Ornette Coleman's harmolodic theory further than anybody I know of, plus he's got the rest of the jazz continuum working. If you care about jazz this trio will have something for you.

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327. **Gabrielle Welford**  
**Re: Louise Erdrich Poet-Novelist**  
*Sat 12 Apr 2008*

---

and marge piercy...

On Sat, 12 Apr 2008, Mary Jo Malo wrote:

*Louise Erdrich publishes both. Since her work is primarily narrative she finds poems limiting. Recently (Original Fire, 2003) she published poems based on the characters in her novels.*

*Then I think of Paul Muldoon who writes many, many narrative poems instead of novels.*

Mary Jo Malo

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

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

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328. **mIEKAL aND**

***Re: Obama is correct about rural PA***

*Sat 12 Apr 2008*

---

How much of the food you eat everyday is produced in the city?

On Apr 12, 2008, at 10:12 AM, Ryan Daley wrote:

>

> Bitter isn't a strong

> enough word, but it's more accurate than what most politicians

> offer, saying

> that timeless hogwash about rural America being the backbone of this

> country. Who are they kidding?

>

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329. **Ryan Daley**

***Re: Obama is correct about rural PA***

*Sat 12 Apr 2008*

---

Equating all rural areas with food production is a bit reductive. And certainly you wouldn't expect all country dwellers to start farms, would you?

On Sat, Apr 12, 2008 at 5:11 PM, mIEKAL aND <[REDACTED]> wrote:

*How much of the food you eat everyday is produced in the city?*

*On Apr 12, 2008, at 10:12 AM, Ryan Daley wrote:*

*Bitter isn't a strong*

*enough word, but it's more accurate than what most politicians offer,*

*saying*

*that timeless hogwash about rural America being the backbone of this country. Who are they kidding?*



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330. **Charles Alexander**  
***upcoming readings: Tucson / POG***

*Sat 12 Apr 2008*

---

Hi everyone,

In Tucson tonight, Saturday, April 12  
Lewis Warsh & Paul Klinger poetry reading  
The Drawing Studio  
33 S. 6th Ave.  
7 pm  
\$5 general, \$3 students

and Saturday, May 3  
Leslie Scalapino & Matt Rotando poetry reading  
The Drawing Studio  
33 S. 6th Ave.  
4pm  
\$5 general, \$3 students  
(with a reading/performance of a play by Leslie Scalapino earlier the  
same day, 1pm, at the U of Arizona Poetry Center, 1508 E. Helen St.)

POT LUCK FUNDRAISER CELEBRATION Open Mike Reading  
May 10, 7pm, Saturday  
Home of Dawn Pendergast  
3504 E. Third St., Tucson  
Bring food & \$10 and, if you wish, something to read by yourself or  
someone else  
And if for any reason you can't come, even if you are far away,  
please still send \$10, or at least \$5, to POG at  
5029 N. Post Trail Rd.  
Tucson, AZ 85750-5907  
Thank you!

Charles

charles alexander  
chax press



650 e. ninth st.

tucson arizona 85705  
[REDACTED]

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331. **Concord Poetry Center**

***Reminder: XJ Kennedy & The Light Brigade Tomorrow Evening!***

*Sat 12 Apr 2008*

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Dear Friends,

A last minute reminder for tomorrow evening's off-the-grid event sponsored by members of the Concord Poetry Center. Hope to see you there!

Cheers,

Joan Houlihan

POETS FOR LAUGHTER AND SURPRISE

X. J. KENNEDY

& THE LIGHT BRIGADE

(Barb Crane, Bob Clawson, Joan Kimball, Amy Woods)

SUNDAY, APRIL 13, 7 pm

at the Emerson Umbrella for the Arts,

40 Stow Street, Concord, Mass. (corner Stow & Sudbury Street)

Admission: \$4.00

Free Parking

Refreshments

a Concord Poetry Center Benefit

[www.concordpoetry.org](http://www.concordpoetry.org) <<http://www.concordpoetry.org>/>

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332. **Gary Sullivan**

***" FLARF IS LIFE "***

*Sat 12 Apr 2008*

---

FLARF IS LIFE

2008 Holistic Expo & Peace Conference

<http://flarffestival.blogspot.com>

THURSDAY, APR 24, 8:00 P.M., DIXON PLACE, 258 BOWERY, \$8

Film, neo-benshi, and theater by:

Brandon Downing: Two new short films

Rob Fitterman: Film: Bisquick / Bismarck

Nada Gordon: Neo-benshi: "Uzumaki"

Mitch Highfill: Play: "The Secret History of the '60s"

Rodney Koenekke: Neo-benshi: "Mary Poppins"

Michael Magee: Play: "William Logan: A Sedentary Life"

K. Silem Mohammad & Gary Sullivan: Play: "Chain: A Dialog"

Kim Rosenfield: Neo-benshi: "Meglio Stasera / The Libido Theory"

FRIDAY, APR 25, 7:00 P.M., 300 Bowery, buzz "Sherry/Thomas," FREE

Publication party for new books and DVDs by:

Brandon Downing: Dark Brandon (DVD)

Mitch Highfill: Moth Light

Sharon Mesmer: Virgin Formica

K. Silem Mohammad: Breathalyzer

Mel Nichols: Bicycle Day

Rod Smith: Deed

Gary Sullivan: PPL in a Depot

SATURDAY, APR 26, 6:00 P.M., BOWERY POETRY CLUB, 308 BOWERY, \$8 A

Segue reading to benefit Bowery Arts and Sciences, featuring:

Shanna Compton

Katie Degentesh

Benjamin Friedlander

Drew Gardner

Nada Gordon

Mitch Highfill

Rodney Koenekke

Michael Magee

Sharon Mesmer

K. Silem Mohammad

Mel Nichols

Eiríkur Örn Norðdahl

James Sherry

Rod Smith

Christina Strong

With music by the Drew Gardner Orchestra and The Saw Lady. Hosted by  
Brandon Downing and Gary Sullivan.

This benefit reading will help keep Segue readings at an affordable \$6.

Pack up or  
back up—use SkyDrive to transfer files or keep extra copies. Learn how.  
[http://www.windowslive.com/skydrive/overview.html?  
ocid=TXT\\_TAGLM\\_WL\\_Refresh\\_skydrive\\_packup\\_042008=](http://www.windowslive.com/skydrive/overview.html?ocid=TXT_TAGLM_WL_Refresh_skydrive_packup_042008=)

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### 333. **Catherine Daly**

#### ***An Evening with***

*Sat 12 Apr 2008*

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An Evening with  
Carolee Schneemann

Mon Apr 21 | 8 pm  
Jack H. Skirball Screening Series

This program is part of a series of screenings of the work of Carolee Schneemann that takes place in Los Angeles April 20-25, 2008 at the following venues: Los Angeles Filmforum (April 20) and UCLA Film & Television Archive (April 25).

See listings below. Information: [www.lafilmforum.org](http://www.lafilmforum.org) and  
[www.cinema.ucla.edu/public/calendar/calendar\\_f.html](http://www.cinema.ucla.edu/public/calendar/calendar_f.html)

Carolee Schneemann has never ceased to cross mediums and boundaries to make work that resonates with raw poetic power. From her collaged war or diary films and provocative performances to her photos, paintings and installations, Schneemann's varied creations deconstruct our ingrained preconceptions and everyday assumptions. In words, images and actions, her art is deeply personal, sharply critical, intensely expressive, and always innovative. This special evening with Schneemann features a collection of some of the most highly charged political statements, erotic episodes and domestic disturbances in American avant-garde cinema. The program includes three beautifully restored 16mm films, *Fuses* (1965-7, 29 min., silent), *Viet-Flakes* (1965, 11 min.), *Plumb Line* (1968-71, 18 min.), and a recent video, *Devour* (2003-4, 7:52 min.).

In person: Carolee Schneemann

"Prior to Schneemann, the female body in art was mute and functioned almost exclusively as a mirror of masculine desire." Jan Avgikos, *Artforum*

"The magnitude of Schneemann's influence is undeniable... When she describes her body as a pleasurable weapon, a missile she sends into our repressive

culture to blow it apart, Madonna's in-your-face eroticism immediately comes to mind." – Jane Harris, Plexus

#### Program at REDCAT

1964-67 Fuses Film - 16mm, color, silent. New restoration of original 16mm collaged print-May 2007, 29:51 min. Part of "Autobiographical Trilogy". Filming begun in 1964. This self-shot erotic film remains a controversial classic. With awards at Cannes (1968), the Yale Film Festival (1992), and showings at Museums and Universities internationally, Fuses has nevertheless encountered censorship over the years. "[A] notorious masterpiece, a silent celebration in color of heterosexual love making, the film unifies erotic energies within a domestic environment through cutting, super-imposition and layering of abstract impressions scratched into the celluloid itself... Fuses succeeds perhaps more than any other film in objectifying the sexual streamings of the body's mind." - The Guardian

1965 Viet-Flakes Film - 8mm printed to 16mm, b/w, toned. 11 minutes. Sound collage by James Tenney. Composed from an obsessive collection of Vietnam War atrocity images, compiled over five years from foreign magazine and newspapers. Schneemann uses the 8mm camera to "travel" within the photographs producing a volatile animation. Broken rhythms and visual fractures are heightened by a sound collage by James Tenney of Vietnamese religious chants, secular songs, fragments of Bach, 60s pop hits. "One of the most effective indictments of the Vietnam War ever made." – Robert Enright, Border Crossings.

1971 Plumb Line Film - Super 8, step printed to 16mm, color, sound. 18 minutes, sound by C. Schneemann. Part II of "Autobiographical Trilogy". Filming begun in 1968. The dissolution of a relationship unravels through visual and aural equivalences. Schneemann splits and recomposes actions of the lovers in a streaming montage of disruptive permutations: 8mm is printed as 16mm, moving images freeze, frames reoccur and dissolve until the film bursts into flames, consuming it's own substance.

2003-04 Devour Multi-channel color video projection with sound. (7:52 minutes) "Devour" is a multi-channel video projection realized with support from a Rockefeller Foundation Media Arts Grant and an Eyebeam Artist Residency. Perceptual tensions drive a range of images edited to contrast evanescent, fragile elements with violent, concussive, speeding fragments. Looped sources of the imagery combine political disasters, domestic intimacy and the ambiguous menace within enlarged details of gestures—both human and mechanical.

The history of Carolee Schneemann's work is characterized by research into archaic visual traditions, pleasure wrested from suppressive taboos, the body of

the artist in dynamic relationship with the social body. Her work questions the exclusivity of traditional western categories by creating a space of complementarity, mutuality, and integration and she has transformed the very definition of art, especially with regard to discourses concerning the body, sexuality, and technology. Born in Fox Chase, Pennsylvania, she received a B.A. from Bard College and an M.F.A. from the University of Illinois. She began her art career as a painter in the late 1950s. Her painting work began to adopt some of the characteristics of Neo-Dada art, as she used box structures coupled with expressionist brushwork. In 1962, Schneemann and her then-husband composer James Tenney moved to New York, where they became involved in the art and music scene and met Claes Oldenburg, Merce Cunningham, John Cage, Robert Rauschenberg, George Brecht, Malcolm Goldstein, Philip Glass, Terry Riley and Steve Reich. Schneemann started working with the artists of the Judson Church, and participated in works such as Oldenburg's *Store Days* (1962) and Robert Morris's *Site* (1964) where she played a living version of Edward Manet's *Olympia*. She began to use her nude body in works, feeling that it needed to be seized back from the status of a cultural possession. Production on her work *Eye Body* began in 1962. Schneemann created a "loft environment" filled with broken mirrors, motorized umbrellas, and rhythmic color units. To become a piece of the art herself, she covered herself in various materials including grease, chalk, and plastic. In 1964, the reworking of original film footage of three 1964 performances of *Meat Joy* in Paris, London and New York City ushered Schneemann into film and video-making. The New Museum of Contemporary Art, NYC, featured a retrospective of Schneemann's works entitled "Up To And Including Her Limits" in 1998. In 2007, a dual exhibit at CEPA Gallery, Buffalo NY & MOCCA Toronto featured recent video installations. Electronic Arts Intermix NYC and Anthology Film Archives NYC collaborated on presentations of newly restored and current film & videos November 2007. Her work has also been shown at such renowned institutions as the Los Angeles Museum of Contemporary Art (MOCA), the New York Museum of Modern Art (MoMA), Centre Georges Pompidou, Paris, the Museum of Contemporary Art, Chicago and the London National Film Theatre. She has been the recipient of Media Grants from the Rockefeller Foundation, a Pollock-Krasner Fellowship, as well as grants from the Gottlieb Foundation, the Guggenheim Foundation, the Andrea Frank Foundation and the National Endowment for the Arts. Schneemann has taught at several universities, including the California Institute of the Arts, the School of the Art Institute of Chicago, Hunter College and Rutgers University, where she was the first female art professor hired. MIT Press has just published *Imaging Her Erotics - Essays, Interviews, Projects*. Editions of Schneemann's previous writing includes; *More Than Meat Joy: Complete Performance Works and Selected Writings* (1979, 1997); *Video Burn* (1992); *Early and Recent Work*

(1983); ABC - We Print Anything - In The Cards (1977); Cezanne, She Was A Great Painter (1976); and Parts of a Body House Book (1972). Correspondence Course, a selection of her letters edited by Kristine Stiles is forthcoming from Duke University Press.

Partial Film/Videography (works directed by Schneemann)

1965 Viet-Flakes

1966 Red News

1964-67 Fuses

1971 Plumb Line

1973-78 Kitch's Last Meal

1992 Vesper's Stampede To My Holy Mouth

1993-95 Interior Scroll - The Cave

1996 Known/Unknown - Plague Column.

1999 Vespers Pool.

2000 More Wrong Things

2003-04 Devour

2007 Carl Ruggles' Christmas Breakfast

2007 Mop-Mop--Improvisation for Job at New York University

2008 Duo

Additional Screenings of Carolee Schneemann's work

Sunday April 20 - Filmforum at the Egyptian Theatre - 7:00 pm

1973-8 Kitch's Last Meal

Film - Super 8, color, dual projection, separate sound.

New restoration of original film reels/separate sound - May 2007 (54:06 minutes). Screening format to be determined.

Part III of "Autobiographical Trilogy".

Schneemann's cat, Kitch, which was featured in works such as Fuses, was a major figure in Schneemann's work for almost twenty years

The moving conclusion to the autobiographical trilogy was originally shot on Super-8. The film documents the routines of daily life whilst time passes, a relationship winds down and death closes in: filming and recording stopped when the elderly cat died.

The soundtrack mixes personal reminiscences with ambient sounds of the household, and includes the original text used for Schneemann's 1975 performance Interior Scroll.

The preservation of Kitch's Last Meal was supported by the Andy Warhol Foundation for the Visual Arts and realized by the Anthology Film Archives. Plus additional works to be announced.

Los Angeles Filmforum

At the Spielberg Theatre at the Egyptian Theatre

6712 Hollywood Blvd. at Las Palmas, Los Angeles CA 90028

[www.lafilmforum.org](http://www.lafilmforum.org)

For reservations, email the name & number in your party to

██████████. Advance tickets also available through Fandango through the Egyptian Theatre page.

\$9 general; \$6 students/seniors

Friday April 25 - UCLA Film & Television Archive - 7:30 pm

New and Recent Videos by Carolee Schneemann Schneemann will present a selection of recently released videos, including: Duo (2008), which incorporates extracts from her earlier Infinity Kisses and completes her exploration of human and feline sensual communication; Interior Scroll—The Cave (1995), a performance in a vast underground cave in which Schneemann and seven nude women perform the ritualized actions of "Interior Scroll"—reading the text as each woman slowly extracts a scroll from her vagina; Vesper's Stampede to My Holy Mouth (1992), in which Victoria Vesna and Schneemann explore suppressed feminist issues of female subjugation, the unconscious, the paranormal and goddess religions; Devour (2003-04), a montage that Schneemann describes as contrasting "evanescent, fragile elements with violent, concussive, speeding fragments... political disasters, domestic intimacy, and ambiguous menace"; Mop-Mop--Improvisation for Job at New York University (2007), which captures an interview for a teaching position that Schneemann spontaneously transformed into a performance; the newly reedited version of Americana I Ching Apple Pie (2007), which documents the artist in front of a packed lecture hall as she demonstrates, with hilarious and deadpan delivery, how to make the quintessential American dessert—apple pie; Body Collage (1967), in which Schneemann paints her body with wallpaper paste and then rolls through a floor covered in shredded paper, transforming herself into a constantly changing, moving collage. (This film was preserved through the Avant-Garde Masters program funded by The Film Foundation and administered by the NFPF.); Meat Joy (1964), an erotic rite, a celebration of flesh as material that could at any moment be sensual, comic, joyous, repellent. UCLA Film & Television Archive Billy Wilder Theater (Courtyard level of the Hammer Museum, 10899 Wilshire Blvd.), at the northeast corner of the intersection of Wilshire and Westwood Blvds., just east of the 405. \$9 general; \$8 Cineclub members/students/seniors; \$7 Cineclub members who are seniors/students; \$10 advance tickets; purchase online at [www.cinema.ucla.edu](http://www.cinema.ucla.edu). Parking: \$3 in the lot under the theater. Enter from Westwood Blvd., just north of Wilshire <http://www.cinema.ucla.edu/screenings/screenings.html>.

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REDCAT is located in downtown Los Angeles at the corner of W. 2nd St. and S. Hope St., inside the Walt Disney Concert Hall complex. Tickets are \$9 for the general public, \$7 for students with valid ID. Tickets may be purchased by calling [REDACTED] or at [www.redcat.org](http://www.redcat.org) or in person at the REDCAT Box Office on the corner of 2nd and Hope Streets (30 minutes free parking with validation). Box Office Hours: Tue-Sat | noon-6 pm and two hours prior to curtain.

The Jack H. Skirball Screening Series is curated by Steve Anker and Bérénice Reynaud

--

All best,  
Catherine Daly  
[REDACTED]

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### 334. **Small Press Traffic**

***4/19 Eileen Myles & Zoe Whittall and 4/20 Reid Gomez Benefit at SPT***

*Sat 12 Apr 2008*

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Come and spend the weekend with Small Press Traffic!

Small Press Traffic is thrilled to present  
2 fabulous weekend events:

Saturday, April 19th

**\*\* Zoe Whittall & Eileen Myles \*\***

Sunday, April 20th

**\*\* California Wasn't Good For Us,**

**A Benefit Reading for Reid Gómez**

**Co-hosted by Small Press Traffic and Many Goats \*\***

\*\*\*\*\*

Zoe Whittall & Eileen Myles

Saturday, April 19, 2008

Timken Lecture Hall 7:30 p.m.

Refreshments will be served

Please note the special \*Saturday\* date for this SPT event.

Join us!

Zoe Whittall is the author of the novel *Bottle Rocket Hearts* (Cormorant, 2007) and two volumes of poetry, including the recent *Emily Valentine Poems* (Snare,

2006) and *The Best Ten Minutes of Your Life* (McGilligan, 2001). The *Globe and Mail* recently called her, "the cockiest, brashest, funniest, toughest, most life-affirming, elegant, scruffy, no-holds-barred writer to emerge from Montreal since Mordecai Richler." Her stories and poetry have been anthologized widely in books like *Baby Remember My Name* edited by Michelle Tea, *Red Light: Superheroes, Saints & Sluts* edited by Anna Camilleri, *Brazen Femme* edited by Anna Camilleri and Chloe Brushwood-Rose, *With a Rough Tongue: Femmes Write Porn* edited by Amber Dawn and Trish Kelly, and *Breathing Fire Two: Canada's New Poets* edited by Lorna Crozier and Patrick Lane. She was born on a sheep farm in rural Quebec and has lived in Toronto since 1997.

Over the last three decades Eileen Myles has written, produced, and performed a multitude of poems, plays, articles, libretti. In 1992, she conducted an openly female "write in campaign" for President of the United States. She has toured internationally with Sister Spit's *Rambling Road Show* and is considered "America's best known unofficial poet." In *Sorry, Tree* (Wave Books, 2007), Myles describes "some nature" as well as the transmigration of souls from the east coast to the west. She's a "rock star of modern poetry" according to *Bust* magazine and we're glad to have her back at SPT.

Please note special day for above event!

\*\*\*\*\*

Sunday, April 20, 2008  
California Wasn't Good For Us,  
A Benefit Reading for Reid Gómez  
Co-hosted by Small Press Traffic and Many Goats

Timken Hall Lecture Hall 2:00 p.m.  
Refreshments will be served

Please note the special \*Sunday\* date  
for this co-sponsored SPT event.

Join us!

California Wasn't Good For Us,  
A Benefit Reading for Reid Gómez

All OUT and All SKIN  
California Wasn't Good For Us, a benefit reading for  
San Francisco Native and Navajo writer Reid Gómez.  
Featuring a landmark line up of queer American Indian  
artists: Jewelle Gomez, Kim Shuck, Reid Gómez and  
Master of Ceremonies, L. Frank. In the spirit of  
radical feminism Jewelle Gomez, Kim Shuck and the

legendary L. Frank have joined co-host Small Press Traffic in the first and only benefit for Reid Gómez since her ill-fated and misdiagnosed ruptured appendix in 2002. Contrary to urban myth, Reid did not die, but she remains permanently disabled after nearly four years of hospitalizations and reconstructive/reparative surgeries. With no health insurance, no state or federal financial support, Reid continues to struggle to manage her physical therapy regime (5 hours daily), and the ironic inability to sit for long periods of time. At this time her most urgent need is the purchase of a new computer and data recovery. In this age even a writer who still writes, ala Capote, prone and with pen and paper, requires access to a computer to print and circulate work. As Reid is not able to hold a job, and does not qualify for state or federal disability, her only means of support is through her writing.

The benefit takes place on April 20, from 2-4, at California College of the Arts, 1111 8th Street, San Francisco, in the Timken Lecture Hall. The organizers are asking for a \$20 donation per person, and have set up a website for those needing more information (<http://reidgomez.blogspot.com/>). You can also email them at: [REDACTED] If you are unable to attend, the organizers are asking people to still contribute.

Writer and activist Jewelle Gomez (Cape Verdean, Ioway, Wampanoag) is the author of the double Lambda Award winning novel, *The Gilda Stories*. Her adaptation of this work was taken to 13 cities by the Urban Bush on a tour titled, "Bones and Ash: a Gilda Story." She is an original Gap Toothed Girl, and contributor to the groundbreaking anthologies *Home Girls* and *Reading Black Reading Feminist*. She was awarded a literature fellowship from the National Endowment of the Arts, and her writing has appeared in numerous periodicals: *The San Francisco Chronicle*, *The New York Times*, *The Village Voice*; *Ms Magazine*, *ESSENCE Magazine*, *The Advocate*, *Callaloo* and *Black*

Scholar. More information about Ms. Gomez can be accessed at <http://www.jewellegomez.com/bio.html>.

L. Frank, is a Tongva/Ajachmem elder and activist, deeply loved and respected by the California Indian community. World renown for her painting as well as her photography, and unequaled in her unique brand of coyote humor. Her comic, Acorn Soup, appears regularly in News From Native California, and her most recent book is First Families: A Photographic History of California Indians. L. says, "My art is cultural maintenance. I am the art janitor . . . koo koo ka choo." She is a board member of the Advocates for Indigenous California Language Survival. More information about L. can be found at [http://www.turtletrack.org/Issues01/Co08112001/CO\\_08112001\\_LFrank.htm](http://www.turtletrack.org/Issues01/Co08112001/CO_08112001_LFrank.htm)

Cherokee poet Kim Shuck is the recipient of the Native Writers of the America's First Book Award for her 2005 book Smuggling Cherokee. She has an MFA in weaving from SFSU, and was a member of the board of directors for California Poets in the Schools.

Reid Gómez will be giving her first major reading since her health crises and will read from her newly finished novel, California Wasn't Good For Us. When she was about to die all she could think was, "I can't believe I'm going to die and not finish Cebolla's story, how pathetic." Well, she finished in September 2007, and it took her the next year to get the manuscript typed. She is eager to get this novel, rather Rabelaisian in length and content, out to the public. In 1995 she won the Astraea Lesbian Writers Fund Emerging Writers Award.

This is an event not to be missed!

\*\*\*\*\*

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>

Please note the special dates for these events.  
We'll see you at SPT!

---

Dana Teen Lomax, Interim Director  
Small Press Traffic  
Literary Arts Center at CCA  
1111 -- 8th Street San Francisco, CA 94107  
[REDACTED]  
[REDACTED]

<http://www.sptraffic.org>

and out new blog: [www.smallpresstraffic.blogspot.com](http://www.smallpresstraffic.blogspot.com)

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335. **Jesse Glass**

***Radio Ahadada: Mark Spitzer Reads From The Age of Demon Tools***

*Sun 13 Apr 2008*

---

Come listen! [www.ahadadabooks.com](http://www.ahadadabooks.com)

kick against the pricks,

Jess

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336. **steve d. dalachinsky**

***Re: - Avant(e) Garde***

*Sun 13 Apr 2008*

---

today someone said if they had stayed with their spouse (i'm not being specific for reasons obvious) they wouldn't have become an artist  
anyone else have that problem ? wow i heard the word artist thrown around so much today

"become" is an interesting concept like forwardly thinking backward  
thoughts labels yes

i've been labeled many things including el cheapo (a true one) post age rather than postage

these posts are post yesterday and robert zamsky the emails i send you are so freaky

they never rarely get thru do you have a second account

your edu account either comes back or makes my machine think it's in the

stone age  
well i never really felt like an artist or a poet or a collagist yet for  
better or worse  
with my rather large albeit at times mediocre output i sure haven't done  
much of anything else in my life  
oh besides get high (well that's over) peddle on the street for too many  
years  
sing in the shower and wish constantly to be loved by all  
unconditionally  
and to BE AVANTE\_GARDE like this Ma Rainey stuff on the radio ok steve  
go to sleep  
tomorrow is ahead better be on yer guard

On Sat, 12 Apr 2008 11:30:47 +0100 Roy Exley <[REDACTED]>  
writes:

> John,  
>  
> Disappointed that you didn't spot the irony of my  
> 'post-postmodernist age'  
> that could have saved you all those other posts and obviously a  
> little anger  
> and irritation, I would have thought that my reference to our age  
> of  
> pluralism, (which while a label in itself, ultimately disempowers  
> the art of  
> labelling) would have pointed the way to our obviation of that  
> perennial  
> urge to label and ossify things. More later.  
>  
> Roy Exley.  
>  
>

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### 337. **Fluffy Singler**

#### ***Re: - Avant(e)-garde***

*Sun 13 Apr 2008*

---

Actually, Marjorie Perloff has some really interesting things to say about this assertion that the avant garde is part of modernism and that modernism is "over" in her intro to 21st Century Poetics. I don't know that I can do justice to her argument at this point, as I'm just now reading this work and haven't fully absorbed it all, so I will merely suggest looking into what she has to say.

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

From: Roy Exley [mailto: ]  
Sent: Friday, April 11, 2008 1:38 PM  
Subject: Re: - Avant(e)-garde

Steve,

Well, I suppose avant-garde is a modernist concept and now that modernism is a part of history, an anachronism as far as contemporary culture is concerned, then its concepts can no longer apply to what is happening now, in this post-postmodernist age of rampant pluralism. More later.

Roy Exley.

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338. **David Chirot**

***A Blue Hand - Deborah Baker - Book Review - New York Times***

*Sun 13 Apr 2008*

---

<http://www.nytimes.com/2008/04/13/books/review/McGee-t.html?pagewanted=2&ref=books--->

Aryanil Mukherjee of Kaurab journal wrote me some very interesting letters re Ginsberg's legacy in Bengal--which gave an insight into the ways Ginsberg's presence affected the community he lived in and the poets he met with--and the ways they so greatly affected him--and how this changed through time--from the Bengali point of view--i'm thankful to Aryanil for giving the "other side of the story" so to speak--

Indian Journals (City Lights) is one of AG's finest works--

Ginsberg wrote a little intro for a collection of Bengali poets translated for the (1963) City Lights Anthology Two

(which featured a Pound/Celine mini-selections of points of view pro and con and an Italian interview, disputed by the editors, with Pound-)

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339. **Alexander Dickow**

***rural PA***

*Sun 13 Apr 2008*

---

Sure, but how much of that food is produced in this country?

Alex (grew up in the Idaho panhandle)

mIEKAL aND wrote:

"How much of the food you eat everyday is produced in the city?"

On Apr 12, 2008, at 10:12 AM, Ryan Daley wrote:

>

> Bitter isn't a strong

> enough word, but it's more accurate than what most politicians

> offer, saying

> that timeless hogwash about rural America being the backbone of

this

> country. Who are they kidding?

>

www.alex dickow.net/blog/

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

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340. **Mary Jo Malo**

***Re: - Avant(e) Garde***

*Sun 13 Apr 2008*

---

Yes, Steve, that and other explanations/excuses.

As for your label, man,. . . you're BEAT.

Congrats on your new collab. Many happy returns.

Mary Jo

On Sun, Apr 13, 2008 at 1:20 AM, steve d. dalachinsky <[REDACTED]> wrote:

today someone said if they had stayed with their spouse (i'm not being specific for reasons obvious) they wouldn't have become an artist anyone else have that problem ?

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341. **Chris Pusateri**

***ANON by Chris Pusateri now available***

*Sun 13 Apr 2008*

---

Dear Poetics Listers,



My book ANON was recently published by BlazeVOX Books. Potential reviewers can contact me directly about reader's copies. The book is available through Small Press Distribution, Baker & Taylor, and as a last resort, Amazon.com.

The whats and wherefores appear below.

Best, Chris

anon

by Chris Pusateri

Buffalo, NY: BlazeVOX [books], 2008

80 pps

Cover art by Drew Kunz

ISBN: 1-934289-67-1

Price: \$16 (paper)

Distributors: SPD, Baker & Taylor, Amazon.com

Advance Praise for anon

What's at stake in this book is nothing less than the fascination and frustration informing the felt distance between the printed word and peopled world. With Pope-like precision, Pusateri would parlay 'the me who is he' into a quick-witted poetic for our precarious times, each pointed sentence pointing up both an artifice 'illuminated by its own refrain' and the shared punch lines of thos who will 'know which years were feast and which ones famished.' That would be us, people. Like this reader, readers will be sure to pilfer from anon, presently. -- Joe Amato Anon records 'soft static falling as forecast' and an ostensible caress that materializes as 'an unpleasant repetition eroding his arm.' Against the bleak banalities of this 'experience in syndication,' Chris Pusateri strikes back with a bracing admixture of silliness and patient intelligence. --Elizabeth Robinson

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back up-use SkyDrive to transfer files or keep extra copies. Learn how.  
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[ocid=TXT\\_TAGLM\\_WL\\_Refresh\\_skydrive\\_packup\\_042008=](http://www.windowlive.com/skydrive/overview.html?ocid=TXT_TAGLM_WL_Refresh_skydrive_packup_042008=)

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342. **Martha King**

***King and Nauen read on May Day***

*Sun 13 Apr 2008*

---

Prose Pros Presents

Â

Â Martha King & Elinor Nauen

Thursday, May 1, 6:30-8:30 p.m.

Note that the reading starts at 6:30!

at 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

Martha King and Elinor Nauen offer the finale of their new seriesâ€™ first season. Celebrate May Day in style at a reading of their dazzling new prose works.

Â

King is the author of *Separate Parts* (Avec Books, 2002); *Little Tales of Family and War*; *Seven and More*; and *North & South* (2000, 2005, and 2006 from Spuyten Duyvil).Â She has also published several books of poetry and was the editor and publisher of the freebie zine *Giants Play Well in the Drizzle*, from 1984 to 1992.

Â Â Â Â Â Â Â Â Â Â Â King attended fabled Black Mountain College in the mid-1950s and has been married since 1958 (!) to the painter/poet Basil King, whose last name she happily took rather than keep her fatherâ€™s. Per the Publishers Weekly review of *North and South*: “Her short stories suggest the spare hardness and amused diffidence of poet Robert Creeley; wrenching plot twists and the instability of narrative itself--King often interrupts to discard or evaluate the proceedings--rootÂ her best work in the postmodern contingency forged by Black Mountain (writers)â€™!Â Her narrators, often unnamed and female, reveal King's keen sensitivity to the caste system separating men and women.â€™

Â

Nauenâ€™s books include *CARS & Other Poems*, *American Guys* (â€™Elinor Nauenâ€™s poems are like her personality, which is irresistibleâ€™â€™Richard Hell) and, as editor, *Ladies, Start Your Engines: Women writers on cars & the road* (Faber & Faber, 1997) (a “treasury of poetry, short fiction and essays on cars and the places they take us”) and *Diamonds Are a Girlâ€™s Best Friend: Women writers on baseball* (Faber & Faber, 1994) (â€™Move over, Roger Angell, and make room at the top for another superb literary collection of baseball writingâ€™â€™Booklist). She writes frequently about baseball, threw out the first pitch (a strike) at a St. Paul (MN) Saints game and presented “Piers the Batsman: Baseball (and Other Games) in the Middle Ages” at the 36th International Congress on Medieval Studies in 2001.

She has read at the Museum of Modern Art, the Baseball Hall of Fame, an international peace festival in Espanola, New Mexico (backed by a jazz band that included Ray Manzarek) & elsewhere. Her most recent work is *So Late into the Night*, a five-part, 200-page narrative poem in ottava rima.

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.

Â

In its first season Prose Pros presented Joycelyn Lieu, Mort Zachter, Stan Alpert, Hettie Jones, Peter Tractenberg, Stephanie Dickinson, Sharon Mesmer, Andrei Codrescu, Maggie Dubris, and Geoffrey Oâ€™Brien.Â For news of the second season, which begins Thursday, September 4, 2008, send an email to

Â

or Â Â

Â

(To be removed from this list, please send the message "œunsubscribe.â€)

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### 343. **Michael Heller**

#### ***Marsh Hawk Press book launch & party***

*Sun 13 Apr 2008*

---

Jane Augustine and Marsh Hawk Press asked me to send this message to you all.

Dear friends: Please come to the Marsh Hawk Press Spring '08 book party on Thursday, April 24, at Ceres Gallery, 547 W.27th St. from 7 to 9 p.m. in Manhattan. A reading and reception will launch my new book, *A Woman's Guide to Mountain Climbing*, Thomas Fink's *Clarity and Other Poems* and the 2007 contest winning volume, *Either She Was* by Karin Randolph, selected by judge David Schapiro. See you there! Cheers, Jane

Speaking *The Estranged: Essays on the Work of George Oppen* (2008); *Uncertain Poetries: Essays on Poets, Poetry and Poetics* (2005) and *Exigent Futures: New and Selected Poems* (2003) available at [www.saltpublishing.com](http://www.saltpublishing.com), [amazon.com](http://amazon.com) and good bookstores. Survey of work at <http://www.thing.net/~grist/ld/heller.htm> Collaborations with the composer Ellen Fishman Johnson at <http://www.efjcomposer.com/EFJ/Collaborations.html>

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347. **Wanda Phipps**

***Fwd: SAVE THE DATE! SUNDAY, MAY 4TH: The Mad Hatters' Review MAD HATTERS' REVUE***

*Sun 13 Apr 2008*

---

Hey, hope you can make this:

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

From: Mad Hatters' Review <[REDACTED]>

Date: Fri, Apr 11, 2008 at 6:53 PM

Subject: SAVE THE DATE! SUNDAY, MAY 4TH: The Mad Hatters' Review MAD HATTERS' REVUE

To: [REDACTED]

Dear Friends:

We hope that many of you can be here for this delightful benefit! Please spread the word to all of your friends in the NYC (tri-state) vicinity!

The Mad Hatters' Review  
MAD HATTERS' REVUE  
MAY 4TH, 4 - 8pm  
BOWERY POETRY CLUB

A FESTIVAL OF DELIGHTS FOR THE EYE & EAR

To Keep The Mad Hatters Alive & Kicking

MC'd by comedienne Lisa Levy, the Revue will feature

FICTION WRITERS & POETS, PERFORMANCE ARTISTS & MULTI-MEDIA  
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Pierre Joris, Timothy Liu, Eileen Myles, Nicole Peyrafitte, Wanda Phipps, Alan  
Sondheim, Stephanie Strickland, Steve Tomasula & Edwin Torres; MUSICIANS  
& SOUND ARTISTS, including Benjamin Rush Miller, austin publicover, & Ben  
Tyree with Will Martina; VISUAL ARTISTS & FILM-MAKERS, including:: Amy  
Cohen Banker, Orin Buck, Theresa Burnes, Michelle Handelman, Heide Hatry,  
Donna Kuhn, Gregg LeFevre, Iris Schieferstein, & Robert Withers.

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---

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--

Wanda Phipps

Check out my websites MIND HONEY: <http://www.mindhoney.com>

as well as <http://www.myspace.com/wandaphippsband>

and my latest book of poetry Wake-Up Calls: 66 Morning Poems available at:  
<http://www.softskull.com/detailedbook.php?isbn=1-932360-31-X> and  
[http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm\\_item](http://www.amazon.com/exec/obidos/ASIN/193236031X/ref=rm_item)

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348. **Alan Sondheim**

***forest might be a good title here***

*Sun 13 Apr 2008*

---

Waltz

Waltz on

on bridge

bridge -

pointing into

into the

the

forest

forest

movements -

Off-kilter

'nature'

Images

You're in

pregnant, your

your womb,

baby the

is rest

dancing of

in you

womb, You're

the rest

your

baby

you are

still

an is

avatar dancing

womb

You're

Terrified, Terrified,

implore implore  
the heavens heavens  
help help help  
help help

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349. **Joel Weishaus**

***Re: Obama is correct about rural PA***

*Sun 13 Apr 2008*

---

At least when Obama says something that may hurt him politically, unlike Clinton, he's telling the truth. That rural people are bitter at their plight under Bush, especially that most of them voted for him, is true. That rural people are into guns and religion (which, in America, are equivocal), is also true. Hell, they're proud of it! The media acts like these people were going to vote for Obama, as if he's losing votes. (Hillary, who also attended an Ivy League college, is suddenly saying "Aw shucks," and keeps a chaw in her purse.) Just like with race, the guy is trying to make Americans face who they are. You can't change course without admitting to which course you're on.

Of course politicians are always going to disappoint everyone on something, as the art of politics is compromise. You just have to know where your core values are, and there draw the line. This is Bush's strength. Unfortunately, his line is drawn with the blood and tears of the poor.

-Joel

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

From: "Mark Weiss" <[REDACTED]>

To: <[REDACTED]>

Sent: Saturday, April 12, 2008 8:16 AM

Subject: Re: Obama is correct about rural PA

*Integrity is easy when there's nothing at stake. He's not going to win Pennsylvania whatever he does.*

*I do admire his principled vote against the war, though, against all the pressure there must have been on senators. Oh, wait--he didn't get to vote against the war, since he wasn't in the senate.*

*I expect that Obama will get the nomination, and if he does I'll vote for him for president, but I hope he's not the paragon he presents--if he is, he'll be eaten alive in Washington.*

*Mark*



*At 08:39 AM 4/12/2008, you wrote:*

*Having grown up in rural Pennsylvania I can promise you that Obama's assessments are correct about many of these people being bitter and clinging to their guns and religion. It took me YEARS to dig out of my anger for the torture they put me through for being queer, for not wanting to kill deer, pheasants, rabbits, and instead planting and tending flowers, vines, and other boys.*

*What's MOST IMPRESSIVE is Obama's ability to take his statements and STAND BEHIND THEM saying, "YES, OF COURSE THEY ARE BITTER," and listing why they Should be.*

*He's right of course. What's terrible though is that the harsh world of rural Pennsylvania (harsh as in trying to actually survive when the factories and industry disappear DUE in large part to the Clintons!), like most places where life is very hard, scapegoating is the major pastime. It's bottomless, the racism, homophobia, sexism, and I can't see HOW anyone will ever be able to break through it. These things make me very sad, mostly because there are many people where I grew up who I got to know as intelligent and talented, until they found out I was queer, which of course put an end to communications with me.*

*But many of the people where I come from will NEVER vote for a white woman for president anymore than they will vote for a black man for president. And if ANY candidate ever dares say ANYTHING positive about homosexuals, well, THAT'S IT, THEY'RE OUT! Abortion is also a hot button, of course. Oy, I'm exhausted thinking about the wicked things I know they're saying in the bars and beauty parlors, at the mills and diners.*

*But Obama is correct in every way. And he's amazing that he remains so focused and on topic, even if the topic is about something he himself said that might hurt his campaign. He has integrity I thought IMPOSSIBLE for Democrats! He has my support! (Part of me is SO AFRAID he's another Bill Clinton though! I heard Clinton's one speech at a gay rights rally in DC when he was first running for president, and I BOUGHT IT, bought every lying word of it!)*

*But if Obama doesn't win the nomination I'm voting for Ralph Nader again. Nader was just in Philadelphia and gave an amazing speech! Nader is the sexiest LIVING MIND!*

CAConrad

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

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350. **steve russell**

***Re: Obama is correct about rural PA***

*Sun 13 Apr 2008*

---

Consider the smut Obama's had thrown at him by the Clinton gang. & consider his campaign which includes Howard Dean innovations with the best of Kerry rhetoric.

He needs to fight back when the swift boats attack during the General election. If he does that, he should win. On the other hand, he is a democrat, and they know too well how to lose.

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

From: Mark Weiss <[REDACTED]>

To: [REDACTED]

Sent: Saturday, April 12, 2008 11:16:05 AM

Subject: Re: Obama is correct about rural PA

Integrity is easy when there's nothing at stake. He's not going to win Pennsylvania whatever he does.

I do admire his principled vote against the war, though, against all the pressure there must have been on senators. Oh, wait--he didn't get to vote against the war, since he wasn't in the senate.

I expect that Obama will get the nomination, and if he does I'll vote for him for president, but I hope he's not the paragon he presents--if he is, he'll be eaten alive in Washington.

Mark

At 08:39 AM 4/12/2008, you wrote:

>Having grown up in rural Pennsylvania I can promise you that Obama's  
>assessments are correct about many of these people being bitter and clinging  
>to their guns and religion. It took me YEARS to dig out of my anger for the  
>torture they put me through for being queer, for not wanting to kill deer,  
>pheasants, rabbits, and instead planting and tending flowers, vines, and  
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<http://mail.yahoo.com>

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351. **Jim Andrews**  
**Re: - Avant(e)-garde**  
Sun 13 Apr 2008

---

the arguments that the notion of the avant garde is no longer relevant always seem a bit fishy to me.

for instance, one argument is that the avant garde defines itself in opposition to a mainstream, and 'since there no longer is a mainstream', the avant garde no longer makes any sense, like hot without cold.

i'd have two or more objections to the above arg. no mainstream? follow the money. the mainstream is mainstream by virtue mainly of money to propagate the stream in prominent media. to say there is no mainstream is to deny the role of money in dominating mass media. who does that?

also, it seems wrong-headed to think of the avant garde as simply the non-mainstream part of a mainstream/non-mainstream binary. i think of the avant garde as being strong in areas such as innovation, experimentation and, yes, doing things that are not going to be popular, but doing them anyway. not simply as an alt-mainstream.

the arguments against the mere existence or relevance of the avant garde often smack to me of a heavy influence of corporatism. the notion that the internet, say, levels the playing field to the point where everything gets equal attention in media is preposterous. the internet helps me in many ways, including getting my work out there, but i certainly don't have a mass audience and that is just not the goal, for me; instead, i want my work to be available to those who are interested in such innovation. and it is.

ja

<http://vispo.com>

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

From: UB Poetics discussion group

[mailto:██████████]On Behalf Of Fluffy Singler

Sent: April 12, 2008 10:27 PM

To: ██████████

Subject: Re: - Avant(e)-garde

Actually, Marjorie Perloff has some really interesting things to say about this assertion that the avant garde is part of modernism and that modernism is "over" in her intro to 21st Century Poetics. I don't know that I can do justice to her argument at this point, as I'm just now reading this work and



353. **Barry Schwabsky**

***an idea of poetry too conservative even for Andrew Motion***

Sun 13 Apr 2008

---

From The Observer,

<http://books.guardian.co.uk/news/articles/0,,2273299,00.html>:

Poetry guardians reject modern verse

The Queen's English Society demands rhyme and metre in poems. But the group's targets, including the Laureate, have hit back

Anushka Asthana

Sunday April 13, 2008

Observer When Oscar Wilde argued that a 'poet can survive everything but a misprint' he had not foreseen the formation of the Queen's English Society. Members of the group, set up to defend the 'beauty and precision' of the English language, have turned their attention to contemporary poetry and poets, arguing that too often strings of words are being labelled as poems despite the fact they have no rhyme or metre. The campaigners say that there should be a new definition of poetry, outlining the characteristics needed before a piece of work can be called a poem. 'A lot of people high up in poetry circles look down on rhyme and metre and think it is old-fashioned,' said Bernard Lamb, president of the QES and an academic at Imperial College London. 'But what is the definition of poetry? I would say, if it doesn't have rhyme or metre, then it is not poetry, it is just prose. You can have prose that is full of imagery, but it is still prose.' The campaign is being spearheaded by Michael George Gibson, who said it was 'disgraceful' that the Poetry Society had failed to respond properly to his demands for a definition. 'For centuries word-things, called poems, have been made according to primary and defining craft principles of, first, measure and, second, alliteration and rhyme,' said Gibson. 'Word-things not made according to those principles are not poems.' True poems, he said, gave the reader or listener a 'special pleasure'. Gibson praised the work of Chaucer, Shakespeare, John Donne, Robert Graves and even Queen Elizabeth I, all of whom he thought followed the rules of poetry. But he was critical of current writers, including Andrew Motion, the Poet Laureate. Gibson said that 'The Golden Rule', written by Motion to mark the Queen's 80th birthday, should not be called a poem. 'It has measure and refrain, but there is not another formal principle that would raise its status to that of a poem,' said Gibson. He was also critical of the winners of The Poetry Society's National Poetry Competition, arguing that none of them was a poem. Gibson singled out the work of one of the competition's judges, Michael Schmidt, a contemporary poet and academic who had been awarded an OBE. Schmidt's piece 'Pangur BÃ n' was not poetry, said Gibson. 'It is in pairs of lines and I will assume they are measured out in a formal way, but beyond that there is no other formal

principle. It falls short of being a poem.' The Poetry Society has responded to the criticisms. One trustee told Gibson: 'There is poetry in everything we say or do, and if something is presented to me as a poem by its creator, or by an observer, I accept that something as a poem.' Ruth Padel, a prize-winning poet who used to be chair of trustees at The Poetry Society, added: 'As for "what poetry is": in The Use of Poetry TS Eliot said, "We learn what poetry is - if we ever learn - by reading it."' Motion described the 'rigidities' of the Queen's English Society as ridiculous. Schmidt, professor of poetry at the University of Glasgow, argued that for centuries poets had added variations to patterns and rules. 'It seems a primitive and even infantile notion that there are rules poetry must obey,' said Schmidt, who accused the QES of placing poetry in a 'straitjacket'. 'Poetry that follows the rules too closely is bad poetry. I think every form of verse, free or metrical, establishes a pattern and plays on variations of it.' Schmidt said that Gibson's campaign was similar to a movement in the US that has been labelled 'new formalism'. Followers of the movement set up a magazine that included any poem as long as it 'rhymed and scanned'. 'But the bankruptcy of that has been recognised,' said Schmidt.

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354. **Mark Weiss**

***Re: Obama is correct about rural PA***

*Sun 13 Apr 2008*

---

Honesty being the best policy, those who aspire to lead us should make clear at the outset that their lives have nothing whatsoever to do with the lives of almost everyone they hope will vote for them. It helps also if a tone of contempt intrudes--honesty requires that a politician reveal his or her darker side as often as possible. By no means should a politician try to invent a more inclusive persona.

Politics is a graduate seminar, and the politician is the professor.

Mark

At 03:28 PM 4/13/2008, you wrote:

>At least when Obama says something that may hurt him politically,  
>unlike Clinton, he's telling the truth. That rural people are bitter  
>at their plight under Bush, especially that most of them voted for  
>him, is true. That rural people are into guns and religion (which,  
>in America, are equivocal), is also true. Hell, they're proud of it!  
>The media acts like these people were going to vote for Obama, as if  
>he's losing votes. (Hillary, who also attended an Ivy League  
>college, is suddenly saying "Aw shucks," and keeps a chaw in her  
>purse.) Just like with race, the guy is trying to make Americans

>face who they are. You can't change course without admitting to  
>which course you're on.

>

>Of course politicians are always going to disappoint everyone on  
>something, as the art of politics is compromise. You just have to  
>know where your core values are, and there draw the line. This is  
>Bush's strength. Unfortunately, his line is drawn with the blood and  
>tears of the poor.

>

>-Joel

>

>----- Original Message ----- From: "Mark Weiss" <[REDACTED]>

>To: <[REDACTED]>

>Sent: Saturday, April 12, 2008 8:16 AM

>Subject: Re: Obama is correct about rural PA

>

>

>>Integrity is easy when there's nothing at stake. He's not going to  
>>win Pennsylvania whatever he does.

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>>At 08:39 AM 4/12/2008, you wrote:

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>>>to their guns and religion. It took me YEARS to dig out of my anger for the  
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>>>CAConrad

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

355. **John Cunningham**

**Re: - Avant(e)-garde**

Sun 13 Apr 2008

---

The problem is, particularly in music read jazz, that the avant garde took your advice and followed the money. Look at Ornette hiring James 'Blood' Ulmer into his unit, a move that was intended only so that Ornette could earn some dough. Look at what had happened to Sun Ra beginning in the late 70s and continuing on for the rest of his career. Do you think 'Nuclear Was' was intended for anything other than to earn some cash. And the Art Ensemble of Chicago became a disgrace in the 1980s. Sadly, no one followed in that direction leaving what was once the avant garde with no representation. We never had to worry about being avant garde in poetry as there was never any money to follow. John Cunningham

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

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

Behalf Of Jim Andrews

Sent: April 13, 2008 5:15 PM

To: ██████████

Subject: Re: - Avant(e)-garde

the arguments that the notion of the avant garde is no longer relevant always seem a bit fishy to me.

for instance, one argument is that the avant garde defines itself in opposition to a mainstream, and 'since there no longer is a mainstream', the avant garde no longer makes any sense, like hot without cold.

i'd have two or more objections to the above arg. no mainstream? follow the money. the mainstream is mainstream by virtue mainly of money to propagate the stream in prominent media. to say there is no mainstream is to deny the role of money in dominating mass media. who does that?

also, it seems wrong-headed to think of the avant garde as simply the non-mainstream part of a mainstream/non-mainstream binary. i think of the avant garde as being strong in areas such as innovation, experimentation and, yes, doing things that are not going to be popular, but doing them anyway. not simply as an alt-mainstream.

the arguments against the mere existence or relevance of the avant garde often smack to me of a heavy influence of corporatism. the notion that the internet, say, levels the playing field to the point where everything gets equal attention in media is preposterous. the internet helps me in many ways, including getting

my work out there, but i certainly don't have a mass audience and that is just not the goal, for me; instead, i want my work to be available to those who are interested in such innovation. and it is.

ja

<http://vispo.com>

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

From: UB Poetics discussion group

[mailto:██████████]On Behalf Of Fluffy Singler

Sent: April 12, 2008 10:27 PM

To: ██████████

Subject: Re: - Avant(e)-garde

*Actually, Marjorie Perloff has some really interesting things to say about this assertion that the avant garde is part of modernism and that modernism is "over" in her intro to 21st Century Poetics. I don't know that I can do justice to her argument at this point, as I'm just now reading this work and haven't fully absorbed it all, so I will merely suggest looking into what she has to say.*

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

From: Roy Exley [mailto:██████████]

Sent: Friday, April 11, 2008 1:38 PM

Subject: Re: - Avant(e)-garde

Steve,

*Well, I suppose avant-garde is a modernist concept and now that modernism is a part of history, an anachronism as far as contemporary culture is concerned, then its concepts can no longer apply to what is happening now, in this post-postmodernist age of rampant pluralism. More later.*

Roy Exley.

No virus found in this incoming message.

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Version: 7.5.519 / Virus Database: 269.22.13/1375 - Release Date: 12/04/2008 11:32 AM

No virus found in this outgoing message.

Checked by AVG.

Version: 7.5.519 / Virus Database: 269.22.13/1375 - Release Date: 12/04/2008  
11:32 AM

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356. **colin herd**

**Re: an idea of poetry too conservative even for Andrew Motion**

Sun 13 Apr 2008

This article made me laugh so much when I read it this morning. Especially Gibson's grimly grandiose diagnosis: 'It falls short of being a poem'.

On Mon, Apr 14, 2008 at 12:04 AM, Barry Schwabsky <

██████████> wrote:

*From The Observer,*  
<http://books.guardian.co.uk/news/articles/0,,2273299,00.html>:

*Poetry guardians reject modern verse  
The Queen's English Society demands rhyme and metre in poems. But the group's targets, including the Laureate, have hit back  
Anushka Asthana  
Sunday April 13, 2008*

*Observer*

*When Oscar Wilde argued that a 'poet can survive everything but a misprint' he had not foreseen the formation of the Queen's English Society. Members of the group, set up to defend the 'beauty and precision' of the English language, have turned their attention to contemporary poetry and poets, arguing that too often strings of words are being labelled as poems despite the fact they have no rhyme or metre.*

*The campaigners say that there should be a new definition of poetry, outlining the characteristics needed before a piece of work can be called a poem.*

*'A lot of people high up in poetry circles look down on rhyme and metre and think it is old-fashioned,' said Bernard Lamb, president of the QES and an academic at Imperial College London. 'But what is the definition of poetry? I would say, if it doesn't have rhyme or metre, then it is not poetry, it is just prose. You can have prose that is full of imagery, but it is still prose.'*

*The campaign is being spearheaded by Michael George Gibson, who said it was 'disgraceful' that the Poetry Society had failed to respond properly to his demands for a definition. 'For centuries word-things, called poems, have been made according to primary and defining craft principles of, first, measure and, second, alliteration and rhyme,' said Gibson. 'Word-things not made according to those principles are not poems.' True poems, he said, gave the reader or listener a 'special pleasure'.*

*Gibson praised the work of Chaucer, Shakespeare, John Donne, Robert Graves and even Queen Elizabeth I, all of whom he thought followed the rules of*

poetry. But he was critical of current writers, including Andrew Motion, the Poet Laureate. Gibson said that 'The Golden Rule', written by Motion to mark the Queen's 80th birthday, should not be called a poem. 'It has measure and refrain, but there is not another formal principle that would raise its status to that of a poem,' said Gibson.

He was also critical of the winners of The Poetry Society's National Poetry Competition, arguing that none of them was a poem.

Gibson singled out the work of one of the competition's judges, Michael Schmidt, a contemporary poet and academic who had been awarded an OBE. Schmidt's piece 'Pangur Bán' was not poetry, said Gibson. 'It is in pairs of lines and I will assume they are measured out in a formal way, but beyond that there is no other formal principle. It falls short of being a poem.'

The Poetry Society has responded to the criticisms. One trustee told Gibson: 'There is poetry in everything we say or do, and if something is presented to me as a poem by its creator, or by an observer, I accept that something as a poem.'

Ruth Padel, a prize-winning poet who used to be chair of trustees at The Poetry Society, added: 'As for "what poetry is": in *The Use of Poetry* TS Eliot said, "We learn what poetry is - if we ever learn - by reading it."

Motion described the 'rigidities' of the Queen's English Society as ridiculous. Schmidt, professor of poetry at the University of Glasgow, argued that for centuries poets had added variations to patterns and rules. 'It seems a primitive and even infantile notion that there are rules poetry must obey,' said Schmidt, who accused the QES of placing poetry in a 'straitjacket'. 'Poetry that follows the rules too closely is bad poetry. I think every form of verse, free or metrical, establishes a pattern and plays on variations of it.'

Schmidt said that Gibson's campaign was similar to a movement in the US that has been labelled 'new formalism'. Followers of the movement set up a magazine that included any poem as long as it 'rhymed and scanned'. 'But the bankruptcy of that has been recognised,' said Schmidt.

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### 357. **Charles Alexander** ***help for an intern***

Sun 13 Apr 2008

---

Hi everyone

Chax Press is sending an intern to the &Now festival at Chapman University, this week, April 14-17, to represent us at the book fair that is a part of that festival. We're asking for some help for her, as we have little cash flow at this time. She thought she was going to be staying with friends, but it turns out that her people are just too far away. So we're hoping someone in the vicinity might have a sofa or place for a floor pallet or even, maybe, an extra bed, for the nights of April 14 through April 16. I'm reminded of when I was a grad student

and went to the Charles Olson Festival in 1978 in Iowa City and people opened their houses & apartments to me & to others who had traveled there. Any possibility of such help?

The festival is at Chapman University, which is in Orange, California, between Irvine and Anaheim, near Santa Ana. We're a little desperate for help, and I hope this works out.

Please email me at [REDACTED] a.s.a.p.

charles alexander

chax press

[REDACTED]

650 e. ninth st.

tucson arizona 85705

[REDACTED]

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358. **SCOTT HOWARD**  
**EDITORS WANTED**

*Sun 13 Apr 2008*

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RECONFIGURATIONS: A Journal for Poetics & Poetry / Literature & Culture  
<<http://reconfigurations.blogspot.com/>> seeks individuals to join the editorial board.

Send inquires to: [REDACTED]

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359. **Fluffy Singler**  
**Re: - Avant(e)-garde**

*Mon 14 Apr 2008*

---

In theatre/performance studies Richard Schechner has argued that there is no longer an avant garde, only an historical avant garde--those whose work was once avant garde but who have themselves, become accepted and embraced more as another wing perhaps, of popular or official culture--Laurie Anderson being one of the more readily available examples. But of course the term avant garde from discipline to discipline is fraught with all kinds of freight and history and various meanings.

It seems to me (and I believe this is part of Perloff's argument, but I won't be offended if anyone corrects me or adds to what I'm articulating here) that the work of literary and poetic avant gardes remains largely unfinished, only a very

germ or beginning. After all, it seems to be that most poetry is still very much about "communicating" something rather than being purely about experimenting with language and image and taking the reader into realms that are purely imaginative. My friends/collaborators/cohorts and I refer to the search for a kind of abstract expressionism of language, for example. It a world screaming for imagination and constantly being fed more of the same, it seems to me that avant garde values are more relevant than ever. It doesn't necessarily, I think, have to be what Robert Hughes calls "the shock of the new." I think the overemphasis on constant new-ness is another way in which we get stuck and start declaring the avant garde dead. I have been interested for a very long time in incomplete avant gardes, incomplete revolutions, where a thread of something important was articulated but not followed up on, fell by the wayside.

Furthermore, when I look at the values of an avant garde like Dadaism, I don't necessarily believe that Dada belongs purely within the framework of modernism. It seems to me that Dada contained in it, in a very early time, much of the postmodern and in that way, through Dada and Futurism, that modernism and postmodernism went off on simultaneous trajectories for a time. Dada rejected, for example, all of the nationalistic tendencies that has been so associated with historical modernity and while having some exoticizing and orientalist tendencies, nonetheless embraced plurality and multivocal aesthetics. For me, the problematic aspect of "post" is that it implies that what came before "post" is somehow over--therefore the need to be post-postmodern. When the reality is that there is still a lot of modernism that is alive and well alongside postmodernism and that pomo may very well rely on a certain strain of ongoing modernism for its own survival. That we don't have a post-postmodernism might be, at least I wonder if it is, a consequence of the fact that we haven't really left modernism behind -- artistically, as well as politically and historically -- and don't have the vision yet of the next stage. And completely free associating here--maybe that takes me back around to the incomplete revolutions of some of the avant gardes. Maybe when we break through language and break through the known, what is already in front of us, then we'll get a glimpse of the next phase. At least, that's what I'm counting on in my explorations.

Re: internet -- In one of the classes I've taught, Drama and the Media, we ask students what medium they find the most democratic and of course they always say the internet. But a website or web presence (blog, you tube etc etc) is not unlike a coffee shop reading or open mic. It is democratic on the surface and perhaps open to all, but doesn't guarantee you a readership or audience if you don't have the name recognition (branding, if you want to go completely corporate in language) or the advertising funds to draw in the big crowds.

Then again, it's almost midnight and I could just be rambling. But hopefully, a purposeful rambling that might spark some idea out there somewhere. That's the point of my avant garde.

Cheers.

Fluffy

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

From: Jim Andrews [mailto: ]

Sent: Sunday, April 13, 2008 5:15 PM

Subject: Re: - Avant(e)-garde

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[mailto: ]On Behalf Of Fluffy Singler

Sent: April 12, 2008 10:27 PM

To:

Subject: Re: - Avant(e)-garde



*Actually, Marjorie Perloff has some really interesting things to say about this assertion that the avant garde is part of modernism and that modernism is "over" in her intro to 21st Century Poetics. I don't know that I can do justice to her argument at this point, as I'm just now reading this work and haven't fully absorbed it all, so I will merely suggest looking into what she has to say.*

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

*From: Roy Exley [mailto: ]  
Sent: Friday, April 11, 2008 1:38 PM  
Subject: Re: - Avant(e)-garde*

*Steve,*

*Well, I suppose avant-garde is a modernist concept and now that modernism is a part of history, an anachronism as far as contemporary culture is concerned, then its concepts can no longer apply to what is happening now, in this post-postmodernist age of rampant pluralism. More later.*

*Roy Exley.*

[↑ Contents](#)

360. **steve russell**

***Re: - Avant(e)-garde***

*Mon 14 Apr 2008*

The great architect, Robert Venturi, had the best idea concerning modernism. He simply plugged into the vernacular. Admittedly, this ain't so easy when it comes to poetry. But literate people are too quick to dismiss much that's going on in pop lit. Certain pop authors, Stephen King and Dean Koontz, to name 2, are as gifted as their more high brow peers.

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

*From: Jim Andrews < >  
To:   
Sent: Sunday, April 13, 2008 6:15:00 PM  
Subject: Re: - Avant(e)-garde*

the arguments that the notion of the avant garde is no longer relevant always seem a bit fishy to me.

for instance, one argument is that the avant garde defines itself in opposition to a mainstream, and 'since there no longer is a mainstream', the avant garde no longer makes any sense, like hot without cold.

i'd have two or more objections to the above arg. no mainstream? follow the money. the mainstream is mainstream by virtue mainly of money to propagate the stream in prominent media. to say there is no mainstream is to deny the role of money in dominating mass media. who does that?

also, it seems wrong-headed to think of the avant garde as simply the non-mainstream part of a mainstream/non-mainstream binary. i think of the avant garde as being strong in areas such as innovation, experimentation and, yes, doing things that are not going to be popular, but doing them anyway. not simply as an alt-mainstream.

the arguments against the mere existence or relevance of the avant garde often smack to me of a heavy influence of corporatism. the notion that the internet, say, levels the playing field to the point where everything gets equal attention in media is preposterous. the internet helps me in many ways, including getting my work out there, but i certainly don't have a mass audience and that is just not the goal, for me; instead, i want my work to be available to those who are interested in such innovation. and it is.

ja

<http://vispo.com>

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

From: UB Poetics discussion group

[mailto:██████████]On Behalf Of Fluffy Singler

Sent: April 12, 2008 10:27 PM

To: ██████████

Subject: Re: - Avant(e)-garde

Actually, Marjorie Perloff has some really interesting things to say about this assertion that the avant garde is part of modernism and that modernism is "over" in her intro to 21st Century Poetics. I don't know that I can do justice to her argument at this point, as I'm just now reading this work and haven't fully absorbed it all, so I will merely suggest looking into what she has to say.

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Sent: Friday, April 11, 2008 1:38 PM

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Steve,

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Roy Exley.

---

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361. **Jason Quackenbush**

***Re: an idea of poetry too conservative even for Andrew Motion***

*Mon 14 Apr 2008*

---

The bankruptcy of new formalism has been recognized? Last I checked Dana Gioia was still in charge of the NEA.

Also, i wonder if anyone has pointed out the irony of a group that is ostensibly about sticking with a specific form of english trying to come up with an innovative definition of poetry that wouldn't be recognized by anyone who is currently involved with poetry other than XJ Kennedy as descriptive of what they are involved with.

On Apr 13, 2008, at 4:04 PM, Barry Schwabsky wrote:

- > From The Observer, <http://books.guardian.co.uk/news/articles/0,,2273299,00.html>:
- >
- > Poetry guardians reject modern verse
- > The Queen's English Society demands rhyme and metre in poems. But
- > the group's targets, including the Laureate, have hit back
- > Anushka Asthana
- > Sunday April 13, 2008
- >
- > Observer
- > When Oscar Wilde argued that a 'poet can survive everything but a
- > misprint' he had not foreseen the formation of the Queen's English
- > Society.
- > Members of the group, set up to defend the 'beauty and precision'

> of the English language, have turned their attention to  
> contemporary poetry and poets, arguing that too often strings of  
> words are being labelled as poems despite the fact they have no  
> rhyme or metre.  
> The campaigners say that there should be a new definition of  
> poetry, outlining the characteristics needed before a piece of work  
> can be called a poem.  
> 'A lot of people high up in poetry circles look down on rhyme and  
> metre and think it is old-fashioned,' said Bernard Lamb, president  
> of the QES and an academic at Imperial College London. 'But what is  
> the definition of poetry? I would say, if it doesn't have rhyme or  
> metre, then it is not poetry, it is just prose. You can have prose  
> that is full of imagery, but it is still prose.'  
> The campaign is being spearheaded by Michael George Gibson, who  
> said it was 'disgraceful' that the Poetry Society had failed to  
> respond properly to his demands for a definition. 'For centuries  
> word-things, called poems, have been made according to primary and  
> defining craft principles of, first, measure and, second,  
> alliteration and rhyme,' said Gibson. 'Word-things not made  
> according to those principles are not poems.' True poems, he said,  
> gave the reader or listener a 'special pleasure'.  
> Gibson praised the work of Chaucer, Shakespeare, John Donne, Robert  
> Graves and even Queen Elizabeth I, all of whom he thought followed  
> the rules of poetry. But he was critical of current writers,  
> including Andrew Motion, the Poet Laureate. Gibson said that 'The  
> Golden Rule', written by Motion to mark the Queen's 80th birthday,  
> should not be called a poem. 'It has measure and refrain, but there  
> is not another formal principle that would raise its status to that  
> of a poem,' said Gibson.  
> He was also critical of the winners of The Poetry Society's  
> National Poetry Competition, arguing that none of them was a poem.  
> Gibson singled out the work of one of the competition's judges,  
> Michael Schmidt, a contemporary poet and academic who had been  
> awarded an OBE. Schmidt's piece 'Pangur Bàn' was not poetry, said  
> Gibson. 'It is in pairs of lines and I will assume they are  
> measured out in a formal way, but beyond that there is no other  
> formal principle. It falls short of being a poem.'  
> The Poetry Society has responded to the criticisms. One trustee  
> told Gibson: 'There is poetry in everything we say or do, and if  
> something is presented to me as a poem by its creator, or by an  
> observer, I accept that something as a poem.'  
> Ruth Padel, a prize-winning poet who used to be chair of trustees

> at The Poetry Society, added: 'As for "what poetry is": in The Use  
> of Poetry TS Eliot said, "We learn what poetry is - if we ever  
> learn - by reading it."  
> Motion described the 'rigidities' of the Queen's English Society as  
> ridiculous. Schmidt, professor of poetry at the University of  
> Glasgow, argued that for centuries poets had added variations to  
> patterns and rules. 'It seems a primitive and even infantile notion  
> that there are rules poetry must obey,' said Schmidt, who accused  
> the QES of placing poetry in a 'straitjacket'. 'Poetry that follows  
> the rules too closely is bad poetry. I think every form of verse,  
> free or metrical, establishes a pattern and plays on variations of  
> it.'  
> Schmidt said that Gibson's campaign was similar to a movement in  
> the US that has been labelled 'new formalism'. Followers of the  
> movement set up a magazine that included any poem as long as it  
> 'rhymed and scanned'. 'But the bankruptcy of that has been  
> recognised,' said Schmidt.

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362. **steve russell**

***Re: Obama is correct about rural PA***

*Mon 14 Apr 2008*

---

I just got wind of Obama's recent comments. How to win friends and influence voters. Beautiful. Maybe he and Hillary can duck gun fire in rural Penn. I mean, gosh, it worked for Hillary in Bosnia. Sweet baby Jesus pray for us. What would Machiavelli think? We have a lousy economy, an unpopular war, and still, McCain could win this thing. What an inept buch. Up till now, Obama had it going on. Now he's another branded elitist. Of course, the elite label is simple minded sound bite bullshit, but it's the sort of thing that wins elections. It's absolute lunacy to be fully honest during a campaign. I guess there's always Nadar. Too insignificant to throw another election, or is he??...

Really, Obama should pick John Kerry as a running mate. Rent a limousine while cruising Appalachia during the general election.

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

From: Mark Weiss <[REDACTED]>

To: [REDACTED]

Sent: Sunday, April 13, 2008 7:38:45 PM

Subject: Re: Obama is correct about rural PA

Honesty being the best policy, those who aspire to lead us should make clear at the outset that their lives have nothing whatsoever to do with the lives of

almost everyone they hope will vote for them. It helps also if a tone of contempt intrudes--honesty requires that a politician reveal his or her darker side as often as possible. By no means should a politician try to invent a more inclusive persona.

Politics is a graduate seminar, and the politician is the professor.

Mark

At 03:28 PM 4/13/2008, you wrote:

>At least when Obama says something that may hurt him politically,  
>unlike Clinton, he's telling the truth. That rural people are bitter  
>at their plight under Bush, especially that most of them voted for  
>him, is true. That rural people are into guns and religion (which,  
>in America, are equivocal), is also true. Hell, they're proud of it!  
>The media acts like these people were going to vote for Obama, as if  
>he's losing votes. (Hillary, who also attended an Ivy League  
>college, is suddenly saying "Aw shucks," and keeps a chaw in her  
>purse.) Just like with race, the guy is trying to make Americans  
>face who they are. You can't change course without admitting to  
>which course you're on.

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>Of course politicians are always going to disappoint everyone on  
>something, as the art of politics is compromise. You just have to  
>know where your core values are, and there draw the line. This is  
>Bush's strength. Unfortunately, his line is drawn with the blood and  
>tears of the poor.

>

>-Joel

>

>----- Original Message ----- From: "Mark Weiss" <[REDACTED]>

>To: <[REDACTED]>

>Sent: Saturday, April 12, 2008 8:16 AM

>Subject: Re: Obama is correct about rural PA

>

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>>Integrity is easy when there's nothing at stake. He's not going to  
>>win Pennsylvania whatever he does.

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>>I do admire his principled vote against the war, though, against  
>>all the pressure there must have been on senators. Oh, wait--he  
>>didn't get to vote against the war, since he wasn't in the senate.

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>>I expect that Obama will get the nomination, and if he does I'll

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>>At 08:39 AM 4/12/2008, you wrote:  
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>>>assessments are correct about many of these people being bitter and  
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>>>But many of the people where I come from will NEVER vote for a white  
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>>>And if ANY candidate ever dares say ANYTHING positive about  
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363. **steve russell**

***Re: Obama is correct about rural PA***

*Mon 14 Apr 2008*

---

Here's the deal: Obama has to make a few idiotic blunders in order to justify a decision to run the super team: Obama/Hillary. It's the only thing that makes sense. Why else would Clinton claim to have faced gun fire in Bosnia? The whole bloody mess is a set up. Which sort of sickens me as I do think the right is indeed correct about the Clintons. They're scum.

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To: [REDACTED]

Sent: Sunday, April 13, 2008 7:38:45 PM

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364. **amy king**

**GO LOCAL: NATIONAL POETRY MONTH x 10!**

*Mon 14 Apr 2008*

---

WHY: Eating, growing, and celebrating lo  
NATIONAL POETRY MONTH x 10!

WHY: Eating, growing, and celebrating locally to find the world in a grain of  
Brooklyn and eternity in an hour or two!

WHEN: Friday, April 25th @ 7 p.m. -Sharp!

WHERE: Stain Bar in Williamsburg, Brooklyn

WHO: BANIAS~~ BERRIGAN ~~ BOZICEVIC ~~ BRYANT ~~ DICKOW ~~  
HOY ~~ KOCOT

~~ SMITH ~~ STARKWEATHER ~~ WILLIAMSON

ARI BANIAS grew up in California, Texas, and Illinois. He now lives in  
Brooklyn, NY and teaches undergraduate creative writing and literature at  
Hunter College. His poems are forthcoming in The Cincinnati Review, Literary

Imagination, and FIELD, and have recently appeared in Mid-American Review (as a feature), Arts & Letters, and RealPoetik.

EDMUND BERRIGAN is the author of Glad Stone Children (Farfalla Press, 2008) and is co-editor with Anselm Berrigan and Alice Notley of a forthcoming Selected Poems of Ted Berrigan (University of California).

ANA BOZICEVIC moved to NYC from Croatia in 1997. She's the author of chapbooks Document (Octopus Books, 2007) and Morning News (Kitchen Press, 2006). Look for her recent work in Denver Quarterly, Hotel Amerika, absent, The New York Quarterly, Bat City Review, MiPOesias, Octopus Magazine and The Portable Boog Reader 2: An Anthology of NYC Poetry. Ana co-edits RealPoetik.

TISA BRYANT is the author of Tzimmes (A+Bend Press, 2000), which collages concerns of breast cancer, Barbados genealogy research, a Passover seder and a film by Yvonne Rainer, and her first book, Unexplained Presence (Leon Works, 2007), is a collection of original, hybrid essays that remix narratives from Eurocentric film, literature and visual arts and zoom in on the black presences operating within them. She currently lives in Brooklyn, NY.

ALEXANDER DICKOW grew up in Moscow, Idaho, traveled to France, got married to a French woman, studies French literature at Rutgers, and writes poems. His work has appeared in both Yankee and Hexagonal journals including MiPO, RealPoetik, Sitautis, Il Particolare, Hapax, can we have our ball back? and others. A full-length bilingual collection, *Caramboles*, will be published by the Parisian press Argol Editions in October 2008. Alex currently lives in bucolic central New Jersey.

DAN HOY lives in Brooklyn and is an editor for SOFT TARGETS. His poetry chapbook, *Outtakes*, was published by Lame House Press in 2007.

NOELLE KOCOT is the author of 3 books of poems, 4 and The Raving Fortune, out from Four Way Books in 2001 and 2004, respectively, and Poem for the End of Time, out from Wave Books in 2006, of which the NY Times Book Review deemed the long title poem, "extraordinary." She has won awards from The National Endowment for the Arts, The Fund For Poetry, The Academy of American Poets and The American Poetry Review, among others. She lives in Brooklyn, where she was born and raised, and teaches for a living. Her fourth book, *Sunny Wednesday*, will be published by Wave Books in spring, 2009.

JESSICA SMITH is the editor of Outside Voices Press, which publishes Foursquare magazine. She wrote a book called Organic Furniture Cellar. She maintains a blog that incites both hate mail and proposals. She recently moved to Brooklyn and is looking for a job.

SAMPSON STARKWEATHER is a small African village patrolled by dream-fed lions. They sway in the grasses when you move. His handwriting, which has been featured in several medical journals, strong-armed him into a life of aseptic writing. He is the author of *The Book of Sky*, a wordless text published by anyone.

DUSTIN WILLIAMSON is the author of *Heavy Panda* (Goodbye Better), *Gorilla Dust* (Open24Hours Press), and *Exhausted Grunts* (Cannibal Books). He publishes Rust Buckle Books and is the current curator of the Zinc Talk Reading Series.

~~~~

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-- Sydney Smith

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365. **ALDON L NIELSEN**

Re: Obama is correct about rural PA

Mon 14 Apr 2008

and it is really galling to hear wealthy Republicans elitists denounce Obama for making exactly the links they've been running on since 1968 -- but Obama did walk right into it -- there is no such thing as "casual remarks" on the campaign trail anymore --

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What's MOST IMPRESSIVE is Obama's ability to take his statements and STAND BEHIND THEM saying, "YES, OF COURSE THEY ARE BITTER," and listing why they Should be.

He's right of course. What's terrible though is that the harsh world of rural Pennsylvania (harsh as in trying to actually survive when the factories and industry disappear DUE in large part to the Clintons!), like most places where life is very hard, scapegoating is the major pastime. It's bottomless, the racism, homophobia, sexism, and I can't see HOW anyone

The Pennsylvania State University
116 Burrowes
University Park, PA 16802-6200



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366. **ALDON L NIELSEN**

Re: - Avant(e)-garde

Mon 14 Apr 2008

hate to blow my post quota so early in the morning -- but ---

this doesn't add up for me at all -- at the time Ulmer was added to the Coleman Prime Time band, he would have brought no commercial value at all -- and Coleman had already been playing in such a configuration, and playing pretty much that kind of music, for some time --

If "Nuclear War" was intended to earn more cash, it didn't seem to have significantly altered the Arkestra's viability as a touring unit in any measurable way -- And if you listen across the entire recorded history of Sun Ra's career, you do not see the supposed change indicated here --

One might accuse the Art Ensemble of a commercial move with ODWALLA, except that they had recorded that composition many years before it got tied to juices -- and it wasn't musicians who chose not to follow the Ensemble's example (ffOR example the two younger guys who have now joined the ensemble!) so much as it was the record and concert businesses -- but that simply means that today's "out" musicians have to do what the AACM did, and what the poetic avant gardes of mid-twentieth century did, and create their own venues and web-based distribution modes -- exactly what several 20-something musicians I've heard in recent months have been doing --

On Sun, Apr 13, 2008 08:39 PM, John Cunningham < > wrote:

The problem is, particularly in music read jazz, that the avant garde took your advice and followed the money. Look at Ornette hiring James 'Blood' Ulmer into his unit, a move that was intended only so that Ornette could earn some dough. Look at what had happened to Sun Ra beginning in the late 70s and continuing on for the rest of his career. Do you think 'Nuclear Was' was intended for anything other than to earn some cash. And the Art Ensemble of Chicago became a disgrace in the 1980s. Sadly, no one followed in that direction leaving what was once the avant garde with no representation. We never had to worry about being avant garde in poetry as there was never any money to follow.
John Cunningham

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

From: UB Poetics discussion group [mailto:] On
Behalf Of Jim Andrews
Sent: April 13, 2008 5:15 PM
To:
Subject: Re: - Avant(e)-garde

*the arguments that the notion of the avant garde is no longer relevant
always seem a bit fishy to me.*

*for instance, one argument is that the avant garde defines itself in
opposition to a mainstream, and 'since there no longer is a mainstream', the
avant garde no longer makes any sense, like hot without cold.*

*i'd have two or more objections to the above arg. no mainstream? follow the
money. the mainstream is mainstream by virtue mainly of money to propagate
the stream in prominent media. to say there is no mainstream is to deny the
role of money in dominating mass media. who does that?*

*also, it seems wrong-headed to think of the avant garde as simply the
non-mainstream part of a mainstream/non-mainstream binary. i think of the
avant garde as being strong in areas such as innovation, experimentation
and, yes, doing things that are not going to be popular, but doing them
anyway. not simply as an alt-mainstream.*

*the arguments against the mere existence or relevance of the avant garde
often smack to me of a heavy influence of corporatism. the notion that the
internet, say, levels the playing field to the point where everything gets
equal attention in media is preposterous. the internet helps me in many
ways, including getting my work out there, but i certainly don't have a mass
audience and that is just not the goal, for me; instead, i want my work to
be available to those who are interested in such innovation. and it is.*

ja
<http://vispo.com>

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

From: UB Poetics discussion group
[mailto:] On Behalf Of Fluffy Singler
Sent: April 12, 2008 10:27 PM
To:
Subject: Re: - Avant(e)-garde

*Actually, Marjorie Perloff has some really interesting things to say about
this assertion that the avant garde is part of modernism and that
modernism*

116 Burrowes
University Park, PA 16802-6200



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367. **Freind, William Joseph**

CFP: Language Poetry and the Mediation of Modernism (MSA annual conference)

Mon 14 Apr 2008

If anyone's planning on going to MSA in the fall, Tom Orange and I are proposing a panel that might be of interest.

Language Poetry and the Mediation of Modernism

In its critique and/or expansion of referentiality, its engagement with critical theory and skepticism toward metanarratives, Language Poetry is obviously and often self-consciously postmodern. At the same time, Barrett Watten has claimed that Language Poetry is "a species of modernism in the largest sense," and it is clear that much of that work evokes and continues other modernist tendencies, especially those present in the texts of Stein, Zukofsky, and Khlebnikov.

This panel seeks to investigate the ways in which Language Poetry has interpreted, critiqued or reworked various modernist projects. Send abstracts and a brief CV to Bill Freind at  and Tom Orange at  by May 1.

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368. **Michael Kelleher**

Literary Buffalo Newssetter 04.14.08-04.20.08

Mon 14 Apr 2008

LITERARY BUFFALO

04.14.08-04.20.08

CORRECTION:

THE APRIL 17 READING BY TYRONE WILLIAMS AND GINA MYERS WILL TAKE PLACE RUST BELT BOOKS. THE POSTER INCORRECTLY STATES THAT IT WILL BE AT HALLWALLS. MY BAD. PLEASE NOTE.

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 EXTRA!

INDIAN NIGHT AT THE INTERNATIONAL INSTITUTE

Authentic Food, Music and Dance from India

Friday, April 18, 6:30 pm

International Institute of Buffalo

864 Delaware Avenue

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

04.16.08

Talking Leaves...Books

Marc Pietrowski & Rebekah Keaton

Reading/Signing

Wednesday, April 16, 7 p.m.

Talking Leaves...Books, 3158 Main St.

04.17.08

Just Buffalo/Small Press Poetry

Tyrone Williams & Gina Meyers

Poetry Reading

Thursday, April 17, 7 p.m.

Hallwalls Cinema, 341 Delaware Ave. @ Tupper

&

The Write Thing at Medaille College

Rebecca Maslen

Fiction Reading

Thursday, April 17, 7 p.m.

The Library at Huber Hall, Medaille, 18 Agassiz Cir

&

Just Buffalo/newRENEW

Joyce Kessel & Verneice Turner

Poetry Reading

Thursday, April 17, 7 p.m.

Impact Gallery, Ste. 545, Tri-Main Ctr, 2495 Main

&

Talking Leaves?Books

Stephanie Gray

Reading and Signing for Heart Stoner Bingo

Thursday, April 17, 7 p.m.

Talking Leaves?Books 3158 Main St.

04.18.08

Babel Extra!

Indian Night At The International Institute

Authentic Food, Music and Dance from India

Friday, April 18, 6:30 pm

International Institute of Buffalo

864 Delaware Avenue

&

Poetics Plus at UB

Diane Ward

Poetry Reading

Friday, April 18, 7 p.m.

Rust Belt Books, 202 Allen St.

04.20.08

Rust Belt Books

Stephanie Gray

Reading and Film Screening

Sunday, April 20, 3 p.m.

Rust Belt Books, 202 Allen St.

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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369. **Sarah Sarai**

Re: XP: Nat'l poetry queries

Mon 14 Apr 2008

Riding the Elephant ... Shirley Kaufman (Rivers of Salt, Copper Canyon) The River God (Of the River Mimram in Hertfordshire) ... Stevie Smith {Selected Poems, New Directions) Brain ... Dan Pagis (Variable Directions, North Point Press) Self-Portrait of the Poet as Hyena ... Bill Knott (Laugh at the End of the World, Boa)

...subject to change

Sarah Sarai

>>>>>>>>>>

So, I'm doing a reading next week at the University

I teach in, & since it's nat'l poetry month, i'm

inviting folks to come up and read a poem by one of their favorite poets

(hey, so if you're near Greencastle & wanna participate, let me know!)

I'm also planning on reading some of my favorite poems, which is how i always open my "act", so now I'm curious:

who are your favorite poets? what are your fav poems? what draws you to these poems/poets?

hit me back with your top, i dunno, three? four? i'd like to collect poets/poems to read through prior to my reading, to expand my repertoire. i'm also interested in putting together a verbal collage of people's reading interests/loves/trebles/trembles.

M

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370. **Stephen Vincent**

Situationism (street theater) is not dead

Mon 14 Apr 2008

Steve Ben Israel was once well known as a member/performer in The Living Theater. Still lives in New York City, still the activist.

we want service

it was another hot day in the big apple
so upon entering the post on canal street
I took a giant gulp of that sweet cool air

and paid homage to ever invented the air conditioner
I was greeted by this long, long line
there were two windows working and seven closed
and there was this one guy at one of the windows
like what seemed forever and he was getting
a lot of heat from everybody else on the line
ten minutes I was six out of about twenty five, and
everybody on the line was doing their waiting
in line yoga which you learn after a life time of waiting
there were those folks who were rocking back and forth
back and forth and some were taping their feet taping
and some who were sighing looking up high
and those whom were lucky enough to have some reading
material and they were constantly looking at their watches
and for a split second it looked like an
avant- garde theater company doing their
warming up exercises
now the room was cool but it was getting hot
and just as the frustration started to peak
I gently and playfully started to chant
we want service, we want service, we want service
and realized that I was about to make
a complete fool of myself, when all of a sudden
this couple to my left joined in chanting
we want service then these three ladies joined in
we want service and after about ten seconds of this
the entire post office began chanting we ant service
and then all of a sudden these two new windows
shot up in synch and these two new tellers
almost like a doo wop group, said, next in line
well everybody started to crack up and laughed
and gave themselves a round of applause

steve ben israel

I wonder and I would think there would be someone writing
a history connecting the great theatrical and music
collectives that gave the Sixties and Early 70's
a public/environmentally pervasive shape and sound.
In addition to The Living Theater, I vividly recall
(music) Sun Ra, The Chicago Arts Ensemble, Human Arts
Ensemble. and (theater) Bread & Puppet, La Mama, the Sharks
(Berkeley - righ name), the Mime Troupe. Whenever any

of these groups were in San Francisco the definition of a "stage" was everywhere. It was magical and wonderful.
Now that gas is disappearing, maybe the streets - their animation - will come back. Locally for me, I know, Dolores Park, is wall with folks and entertainments.
Heah, maybe with the 'housing crisis' rents in Cities will fall and life for poets will not an endless series of day jobs with squeak leftover to write and consider a larger world.

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371. **Dan Wilcox**

Fwd: 2008 Albany Word Fest

Mon 14 Apr 2008

& don't forget the "unofficial start to WordFest": the Third Thursday Poetry Night at the Social Justice Center, 33 Central Ave., Albany on Thursday (of course!) April 17, 7:30 PM -- the featured poet(s) will be "the shoutin' rosebuds of St. Rose" & our usual, eclectic, unpredictable & never boring open mic -- every month of the year, not just "National Poetry Month." DWx

Begin forwarded message:

From: [REDACTED] [mailto:[REDACTED]]

Sent: Monday, April 14, 2008 11:32 AM

To: [REDACTED]

Subject: 2008 Albany Word Fest

Four days until the 2008 Albany Word Fest and there is still time to sign up online for the Friday Night Open Mic at the UAG Gallery. So far there are 75 poets signed up for the open mic with the online signup closing tomorrow evening. Poets who do not sign up online will be able to sign up at the open mic at the UAG on Friday night.

We are very excited to announce THE POET ESSENCE will be performing at the Psycho Cluster F#*k on Saturday night. The Poet Essence is one of Albany's best spoken word artists and it is a real honor to have her as part of this years event.

Saturday's annual Psycho Cluster F#* will also be featuring The Johnny Bravehearts (Mary Panza, John Weiler, Monica Roach), The House Band of the Apocalypse (Thom Francis, K.J. Spencer, Aaron Christiansen), a multimedia performance from poet Nicole K with VJ Fongaboo of Twisted Pair Visuals, plus more acts to be announced this week...

The 2008 Albany Word Fest will also be the place to grab your copy of the long awaited, much anticipated OTHER:NINE. The ninth issue of our literary magazine will be available featuring Maria Barr, Shuan Baxter, Chris Brabham, Seth Brown, Scott Casale, Michael J. Conner, Stephen H. Donohue, Tom Harmon, Nicole Karas, Adam Kress, Penny Meacham-Cornelius, Lisa Nolan, T. Kilgore Splake, Leigh Vandebogart, Dan Wilcox, and Hollice Danielle Wiles. Plus, an updated listing of all of the poetry readings and open mics in the area, the return of Miss Mona, and more.

We will launching some new features on the Albany Poets website for the Word Fest including an online open mic, a new look for the OTHER: site, and updated poets profiles and poems.

Here is the schedule of events for the 2008 Albany Word Fest: Friday, April 18
5:00PM – Cocktail Party at Tess’ Lark Tavern (453 Madison Ave., Albany)
7:00PM – Friday Night Open Mic at UAG Gallery (247 Lark St., Albany)

Saturday, April 19

7:00PM – Psycho Cluster F#*k at UAG Gallery (247 Lark St., Albany)

For more information on the 2008 Albany Word Fest and to sign up for the open mic, go to www.albanywordfest.com

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372. **Michael Kelleher**

Correction

Mon 14 Apr 2008

I corrected myself and then uncorrected myself in the email I sent earlier.

Apologies for reposting this info.

Again:

THE APRIL 17 READING BY TYRONE WILLIAMS AND GINA MYERS WILL TAKE PLACE RUST BELT BOOKS. THE POSTER AND THE 2ND HALF OF TODAY'S NEWSLETTER INCORRECTLY STATE THAT IT WILL BE AT HALLWALLS.

Correct info:

JUST BUFFALO SMALL PRESS POETRY SERIES

Tyrone Williams & Gina Myers

Poetry Reading

Thursday, April 17, 7 p.m.

RUST BELT BOOKS, 202 Allen St.

ALSO OF NOTE: this will be Kevin Thurston last reading as curator of the Small Press Poetry Series before he moves to DC, so come out to thank him for all his hard work!

Thanks to honorary Buffalonian David Kirschenbaum for pointing out my correction negation.

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
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Buffalo, NY 14203
[REDACTED]
[REDACTED] (fax)
www.justbuffalo.org
[REDACTED]

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373. **steve d. dalachinsky**

Re: Situationism (street theater) is not dead

Mon 14 Apr 2008

steve ben is a good friend of mine. ben israel left theatre
over a dispute over the new production of the Brig which opened their
new new york season at their latest location at 21 clinton street
who posted this pome?
did you stephen?
there are many histories(books) and films about living theatre
and of course malina, beck and resnikoff's own writings.
great performance films they just did a series of them last week at the
theatre a new version of a rare film Paradise Now has just been
released on DVD
a recent film about the troupe's visit to iran shows regularly on
cable and is available
many items can be gotten directly thru the theatre which gravely needs
funds
malina gave up everything to open the new space and their rent is
extraordinary

sadly judith's long time companion after julian beck, hanon resnikoff
had a major stroke last week
but still on april 19th the theatre will proceed with their yearly sedar
starting around 6 or so open to all
as is their yearly new years party
i've occasionally curating music events there
am reading there tomorrow as a matter of fact

there will be a great interview i and my pal jim feast conducted with judith in a
forth coming book about jews and the lower east side aside from tuli kupferberg
(a dear friend and now semi - recluse) judith is one of the oldest longest living
anarchists i know of never wavered from her course -

On Mon, 14 Apr 2008 10:21:44 -0700 Stephen Vincent <[REDACTED]>
writes:

> Steve Ben Israel was once well known as a member/performer
> in The Living Theater. Still lives in New York City, still
> the activist.

>

>

>

> we want service

>

>

> it was another hot day in the big apple
> so upon entering the post on canal street
> I took a giant gulp of that sweet cool air
> and paid homage to ever invented the air conditioner
> I was greeted by this long, long line
> there were two windows working and seven closed
> and there was this one guy at one of the windows
> like what seemed forever and he was getting
> a lot of heat from everybody else on the line
> ten minutes I was six out of about twenty five, and
> everybody on the line was doing their waiting
> in line yoga which you learn after a life time of

> waiting

> there were those folks who were rocking back and forth
> back and forth and some were taping their feet taping
> and some who were sighing looking up high
> and those whom were lucky enough to have some reading
> material and they were constantly looking at their
> watches

> and for a split second it looked like an
> avant- garde theater company doing their
> warming up exercises
> now the room was cool but it was getting hot
> and just as the frustration started to peak
> I gently and playfully started to chant
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> and realized that I was about to make
> a complete fool of myself, when all of a sudden
> this couple to my left joined in chanting
> we want service then these three ladies joined in
> we want service and after about ten seconds of this
> the entire post office began chanting we ant service
> and then all of a sudden these two new windows
> shot up in synch and these two new tellers
> almost like a doo wop group, said, next in line
> well everybody started to crack up and laughed
> and gave themselves a round of applause
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> steve ben israel
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> I wonder and I would think there would be someone writing
> a history connecting the great theatrical and music
> collectives that gave the Sixties and Early 70's
> a public/environmentally pervasive shape and sound.
> In addition to The Living Theater, I vividly recall
> (music) Sun Ra, The Chicago Arts Ensemble, Human Arts
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> (Berkeley - righ name), the Mime Troupe. Whenever any
> of these groups were in San Francisco the definition of a "stage"
> was everywhere. It was magical and wonderful.
> Now that gas is disappearing, maybe the streets -
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> Heah, maybe with the 'housing crisis' rents in Cities will
> fall and life for poets will not an endless series of
> day jobs with squeak leftover to write and consider a
> a larger world.
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374. **steve d. dalachinsky**

Fw: Interpretations - April 24, 2008 at 8pm

Mon 14 Apr 2008

INTERPRETATIONS

THURSDAY APRIL 24, 2008 at 8PM ROULETTE 20 Greene Street (between Canal and Grand) \$15 general admission \$10 students, seniors, Harvestworks, DTW, Roulette & Location One members free. Reservations: [REDACTED] /

Information: [REDACTED]. All concerts begin at 8pm

<http://www.interpretations.info>

www.roulette.org Interpretations

presents Christian Wolff with an exceptional group of experimental musicians, including members of Frog Peak Music (Larry Polansky) and the Wandelweiser Ensemble (Jürg Frey, Craig Shepard). Re-examining the fundamental aspects of melody and counterpoint in music, the program includes a complete performance of Wolff's recent opus Micro Exercises, and the New York premiere performance of les tréfonds inexplorés des signes by Swiss composer and clarinetist Jürg Frey.

"In the 1950's, there was a group of composers who set the classical world on edge. Like many trail-blazers before them, they were scorned and only in later decades appreciated for their work. Though the group was made up of distinct members, the need to group them as some kind of 'movement' led to them being called the New York School. Some of the names you probably know - John Cage and Morton Feldman were among this group. So was a younger man who had his own distinct ideas about composition. Christian Wolff briefly studied under Cage but soon took up his own charge to create intricate systems for his pieces. Indeed, he's made some very bold statements about his ideas concerning music and composition." - Jason Gross, Perfect Sound Forever

Featuring: Christian Wolff, Fender Rhodes electric piano, melodica; Jürg Frey, clarinet; Larry Polansky, electric guitar; Craig Shepard, trombone; Jeremy Lamb, cello; Marco Cappelli, guitar. Curated by Dan Joseph

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375. **Ryan Daley**

Re: Obama is correct about rural PA

Mon 14 Apr 2008

I feel, too, that this whole thing is based on the idea that "bitter" is a judgment, rather than an observation. I cannot possibly say, even from my 10 years as a "rural person," that everyone is bitter, or fed up, or tired, or looking for anything that gives them solace (guns, religion, drugs, rock n' roll, QVC, etc). What I can say is that this is true a large amt. of people, both in the rural areas and sub/urban areas as well. Obama's mistake wasn't that he said this, it's that he singled out the countryside as being different (even if it is). This is what got the goats of the faux populist republicans....and the Clintons.

On Mon, Apr 14, 2008 at 8:28 AM, steve russell <[REDACTED]> wrote:

Here's the deal: Obama has to make a few idiotic blunders in order to justify a decision to run the super team: Obama/Hillary. It's the only thing that makes sense. Why else would Clinton claim to have faced gun fire in Bosnia? The whole bloody mess is a set up. Which sort of sickens me as I do think the right is indeed correct about the Clintons. They're scum.

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

From: Mark Weiss <[REDACTED]>

To: [REDACTED]

Sent: Sunday, April 13, 2008 7:38:45 PM

Subject: Re: Obama is correct about rural PA

Honesty being the best policy, those who aspire to lead us should make clear at the outset that their lives have nothing whatsoever to do with the lives of almost everyone they hope will vote for them. It helps also if a tone of contempt intrudes--honesty requires that a politician reveal his or her darker side as often as possible. By no means should a politician try to invent a more inclusive persona.

Politics is a graduate seminar, and the politician is the professor.

Mark

At 03:28 PM 4/13/2008, you wrote:

At least when Obama says something that may hurt him politically, unlike Clinton, he's telling the truth. That rural people are bitter at their plight under Bush, especially that most of them voted for him, is true. That rural people are into guns and religion (which, in America, are equivocal), is also true. Hell, they're proud of it! The media acts like these people were going to vote for Obama, as if

he's losing votes. (Hillary, who also attended an Ivy League college, is suddenly saying "Aw shucks," and keeps a chaw in her purse.) Just like with race, the guy is trying to make Americans face who they are. You can't change course without admitting to which course you're on.

Of course politicians are always going to disappoint everyone on something, as the art of politics is compromise. You just have to know where your core values are, and there draw the line. This is Bush's strength. Unfortunately, his line is drawn with the blood and tears of the poor.

-Joel

*----- Original Message ----- From: "Mark Weiss" <[REDACTED]>
To: <[REDACTED]>
Sent: Saturday, April 12, 2008 8:16 AM
Subject: Re: Obama is correct about rural PA*

Integrity is easy when there's nothing at stake. He's not going to win Pennsylvania whatever he does.

I do admire his principled vote against the war, though, against all the pressure there must have been on senators. Oh, wait--he didn't get to vote against the war, since he wasn't in the senate.

I expect that Obama will get the nomination, and if he does I'll vote for him for president, but I hope he's not the paragon he presents--if he is, he'll be eaten alive in Washington.

Mark

*At 08:39 AM 4/12/2008, you wrote:
Having grown up in rural Pennsylvania I can promise you that Obama's assessments are correct about many of these people being bitter and clinging to their guns and religion. It took me YEARS to dig out of my anger for the torture they put me through for being queer, for not wanting to kill deer, pheasants, rabbits, and instead planting and tending flowers, vines, and other boys.*

What's MOST IMPRESSIVE is Obama's ability to take his statements and STAND

BEHIND THEM saying, "YES, OF COURSE THEY ARE BITTER," and listing why they
Should be.

He's right of course. What's terrible though is that the harsh world
of
rural Pennsylvania (harsh as in trying to actually survive when the
factories and industry disappear DUE in large part to the Clintons!),
like
most places where life is very hard, scapegoating is the major pastime.
It's bottomless, the racism, homophobia, sexism, and I can't see HOW
anyone
will ever be able to break through it. These things make me very sad,
mostly because there are many people where I grew up who I got to know
as
intelligent and talented, until they found out I was queer, which of
course
put an end to communications with me.

But many of the people where I come from will NEVER vote for a white
woman
for president anymore than they will vote for a black man for
president.
And if ANY candidate ever dares say ANYTHING positive about
homosexuals,
well, THAT'S IT, THEY'RE OUT! Abortion is also a hot button, of
course.
Oy, I'm exhausted thinking about the wicked things I know they're
saying in
the bars and beauty parlors, at the mills and diners.

But Obama is correct in every way. And he's amazing that he remains so
focused and on topic, even if the topic is about something he himself
said
that might hurt his campaign. He has integrity I thought IMPOSSIBLE
for
Democrats! He has my support! (Part of me is SO AFRAID he's another
Bill
Clinton though! I heard Clinton's one speech at a gay rights rally in
DC
when he was first running for president, and I BOUGHT IT, bought every
lying
word of it!)

But if Obama doesn't win the nomination I'm voting for Ralph Nader
again.
Nader was just in Philadelphia and gave an amazing speech! Nader is
the

sexiest LIVING MIND!

CAConrad

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376. **steve d. dalachinsky**

Re: - Avant(e)-garde

Mon 14 Apr 2008

i agree aldon most moves to commerciality by avante gardist rarely amount
to a fortune
ornette has made more bread than most
but when he hired blood blood was almost entirely unknown a lp with john
patton maybe something
ornette put blood on the map
and blood's lp tales of capt black got blood's career on the move
and that early harmolodic stuff was so advanced and less commercial than
later stuff
ra art emsmle etc where ever they ,moved
like roscoe into classical world helped them but their commercial
success
ala even tim berne who played great last night never really happened
even when for brief seconds some were signed to major labels like
columbia
vision fes thas not crewsted a new venue yet but has emerged as major
independent fest for this music and survived
now 13 years at tomorrows town hall meeting agai we will discuss among
other things
why this music doesn't reach a wider audience ala marsalis (uch)
the tradionalists always win out
and some avanters manage to become/reach the mainstream
we can name many tho even most of them never hit super commercial success
ayer tried it before he was killed
ornette played town hall last week
the tickets were too expensive

yert one way or the other he didn't sell out the theatee at 79
ok time to go to the post office been on this damned machine all day

On Mon, 14 Apr 2008 09:29:09 -0400 ALDON L NIELSEN <[REDACTED]>
writes:

- > hate to blow my post quota so early in the morning -- but ---
- >
- > this doesn't add up for me at all -- at the time Ulmer was added to
- > the Coleman
- > Prime Time band, he would have brought no commercial value at all --
- > and
- > Coleman had already been playing in such a configuration, and
- > playing pretty
- > much that kind of music, for some time --
- >
- > If "Nuclear War" was intended to earn more cash, it didn't seem to
- > have
- > significantly altered the Arkestra's viability as a touring unit in
- > any
- > measurable way -- And if you listen across the entire recorded
- > history of Sun
- > Ra's career, you do not see the supposed change indicated here --
- >
- > One might accuse the Art Ensemble of a commercial move with ODWALLA,
- > except
- > that they had recorded that composition many years before it got
- > tied to juices
- > -- and it wasn't musicians who chose not to follow the Ensemble's
- > example (fFOR
- > example the two younger guys who have now joined the ensemble!) so
- > much as it
- > was the record and concert businesses -- but that simply means that
- > today's
- > "out" musicians have to do what the AACM did, and what the poetic
- > avant gardes
- > of mid-twentieth century did, and create their own venues and
- > web-based
- > distribution modes -- exactly what several 20-something musicians
- > I've heard in
- > recent months have been doing --
- >
- > On Sun, Apr 13, 2008 08:39 PM, John Cunningham

> <[REDACTED]>
> wrote:
>
> > The problem is, particularly in music read jazz, that the avant
> garde took
> >your advice and followed the money. Look at Ornette hiring James
> 'Blood'
> >Ulmer into his unit, a move that was intended only so that Ornette
> could
> >earn some dough. Look at what had happened to Sun Ra beginning in
> the late
> >70s and continuing on for the rest of his career. Do you think
> 'Nuclear Was'
> >was intended for anything other than to earn some cash. And the Art
> Ensemble
> >of Chicago became a disgrace in the 1980s. Sadly, no one followed
> in that
> >direction leaving what was once the avant garde with no
> representation.
> >We never had to worry about being avant garde in poetry as there
> was never
> >any money to follow.
> >John Cunningham
> >
> >-----Original Message-----
> >From: UB Poetics discussion group
> [mailto:[REDACTED]] On
> >Behalf Of Jim Andrews
> >Sent: April 13, 2008 5:15 PM
> >To: [REDACTED]
> >Subject: Re: - Avant(e)-garde
> >
> >the arguments that the notion of the avant garde is no longer
> relevant
> >always seem a bit fishy to me.
> >
> >for instance, one argument is that the avant garde defines itself
> in
> >opposition to a mainstream, and 'since there no longer is a
> mainstream', the
> >avant garde no longer makes any sense, like hot without cold.
> >

> >i'd have two or more objections to the above arg. no mainstream?
> follow the
> >money. the mainstream is mainstream by virtue mainly of money to
> propagate
> >the stream in prominent media. to say there is no mainstream is to
> deny the
> >role of money in dominating mass media. who does that?
> >
> >also, it seems wrong-headed to think of the avant garde as simply
> the
> >non-mainstream part of a mainstream/non-mainstream binary. i think
> of the
> >avant garde as being strong in areas such as innovation,
> experimentation
> >and, yes, doing things that are not going to be popular, but doing
> them
> >anyway. not simply as an alt-mainstream.
> >
> >the arguments against the mere existence or relevance of the avant
> garde
> >often smack to me of a heavy influence of corporatism. the notion
> that the
> >internet, say, levels the playing field to the point where
> everything gets
> >equal attention in media is preposterous. the internet helps me in
> many
> >ways, including getting my work out there, but i certainly don't
> have a mass
> >audience and that is just not the goal, for me; instead, i want my
> work to
> >be available to those who are interested in such innovation. and it
> is.
> >
> >ja
> ><http://vispo.com>
> >
> >
> >> -----Original Message-----
> >> From: UB Poetics discussion group
> >> [mailto:██████████]On Behalf Of Fluffy Singler
> >> Sent: April 12, 2008 10:27 PM
> >> To: ██████████

> >> Subject: Re: - Avant(e)-garde
> >>
> >>
> >> Actually, Marjorie Perloff has some really interesting things to
> say about
> >> this assertion that the avant garde is part of modernism and
> that
> >> modernism
> >> is "over" in her intro to 21st Century Poetics. I don't know
> >> that I can do
> >> justice to her argument at this point, as I'm just now reading
> >> this work and
> >> haven't fully absorbed it all, so I will merely suggest looking
> into what
> >> she has to say.
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> >> -----Original Message-----
> >> From: Roy Exley [mailto:]
> >> Sent: Friday, April 11, 2008 1:38 PM
> >> Subject: Re: - Avant(e)-garde
> >>
> >> Steve,
> >>
> >> Well, I suppose avant-garde is a modernist concept and now that
> modernism
> >> Is a part of history, an anachronism as far as contemporary
> culture is
> >> concerned, then its concepts can no longer apply to what is
> happening now,
> >> in this post-postmodernist age of rampant pluralism. More later.
> >>
> >> Roy Exley.
> >>
> >
> >No virus found in this incoming message.
> >Checked by AVG.
> >Version: 7.5.519 / Virus Database: 269.22.13/1375 - Release Date:
> 12/04/2008
> >11:32 AM
> >
> >
> >No virus found in this outgoing message.

377. **Stephen Vincent**
Re: Situationism (street theater) is not dead
Mon 14 Apr 2008

Steve ben Israel is the cousin of a good friend of mine, Dan Leegant who forwarded me the poem. Dan's late mom was Edith in Kaddish - worked at Gimbels, and took care of AG when he was teen while his mom was all cracked up. I first met Dan in the Peace Corps at the Unviersity of Nigeria, Nssuka,

Nigeria. We were room-mates. One of our 'jobs' was coaching the women's basketball team, on a clay court, no less. But that's another story.

I love the poem and the event around/within it!

Stephen

"steve d. dalachinsky" <[REDACTED]> wrote: steve ben is a good friend of mine.

ben israel left theatre

over a dispute over the new production of the Brig which opened their

new new york season at their latest location at 21 clinton street

who posted this poem?

did you stephen?

there are many histories(books) and films about living theatre

and of course malina, beck and resnikoff's own writings.

great performance films they just did a series of them last week at the

theatre a new version of a rare film Paradise Now has just been

released on DVD

a recent film about the troupe's visit to iran shows regularly on

cable and is available

many items can be gotten directly thru the theatre which gravely needs

funds

malina gave up everything to open the new space and their rent is

extraordinary

sadly judith's long time companion after julian beck, hanon resnikoff

had a major stroke last week

but still on april 19th the theatre will proceed with their yearly seder

starting around 6 or so open to all

as is their yearly new years party

i've occasionally curating music events there

am reading there tomorrow as a matter of fact

there will be a great interview i and my pal jim feast conducted with judith in a

forth coming book about jews and the lower east side aside from tuli kupferberg

(a dear friend and now semi - recluse) judith is one of the oldest longest living

anarchists i know of never wavered from her course -

On Mon, 14 Apr 2008 10:21:44 -0700 Stephen Vincent

writes:

> Steve Ben Israel was once well known as a member/performer

> in The Living Theater. Still lives in New York City, still

> the activist.

>

>

>

> we want service

>

>

> it was another hot day in the big apple
> so upon entering the post on canal street
> I took a giant gulp of that sweet cool air
> and paid homage to ever invented the air conditioner
> I was greeted by this long, long line
> there were two windows working and seven closed
> and there was this one guy at one of the windows
> like what seemed forever and he was getting
> a lot of heat from everybody else on the line
> ten minutes I was six out of about twenty five, and
> everybody on the line was doing their waiting
> in line yoga which you learn after a life time of

> waiting

> there were those folks who were rocking back and forth
> back and forth and some were taping their feet taping
> and some who were sighing looking up high
> and those whom were lucky enough to have some reading
> material and they were constantly looking at their

> watches

> and for a split second it looked like an
> avant- garde theater company doing their
> warming up exercises
> now the room was cool but it was getting hot
> and just as the frustration started to peak
> I gently and playfully started to chant
> we want service, we want service, we want service
> and realized that I was about to make
> a complete fool of myself, when all of a sudden
> this couple to my left joined in chanting
> we want service then these three ladies joined in
> we want service and after about ten seconds of this
> the entire post office began chanting we ant service
> and then all of a sudden these two new windows
> shot up in synch and these two new tellers
> almost like a doo wop group, said, next in line
> well everybody started to crack up and laughed
> and gave themselves a round of applause

>

> steve ben israel

>
> I wonder and I would think there would be someone writing
> a history connecting the great theatrical and music
> collectives that gave the Sixties and Early 70's
> a public/environmentally pervasive shape and sound.
> In addition to The Living Theater, I vividly recall
> (music) Sun Ra, The Chicago Arts Ensemble, Human Arts
> Ensemble. and (theater) Bread & Puppet, La Mama, the Sharks
> (Berkeley - righ name), the Mime Troupe. Whenever any
> of these groups were in San Francisco the definition of a "stage"
> was everywhere. It was magical and wonderful.
> Now that gas is disappearing, maybe the streets -
> their animation - will come back. Locally for me, I know,
> Dolores Park, is wall with folks and entertainments.
> Heah, maybe with the 'housing crisis' rents in Cities will
> fall and life for poets will not an endless series of
> day jobs with squeak leftover to write and consider a
> a larger world.
>
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378. **Roy Exley**

Re: - Avant(e)-garde

Mon 14 Apr 2008

Fluffy,

Thanks for that, I'll try and catch up with Marjorie Perloff (maybe she's a closet modernist, trying to justify her ontological position, we shall see). Personally I'm really into modernist architecture, but maybe that's just like being a vintage car enthusiast, or a Beach Boys fan. I look forward to hearing more.

Roy Exley.

On 13/4/08 6:27 am, "Fluffy Singler" <[REDACTED]> wrote:

Actually, Marjorie Perloff has some really interesting things to say about this assertion that the avant garde is part of modernism and that modernism is "over" in her intro to 21st Century Poetics. I don't know that I can do justice to her argument at this point, as I'm just now reading this work and haven't fully absorbed it all, so I will merely suggest looking into what she has to say.

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Subject: Re: - Avant(e)-garde

Steve,

Well, I suppose avant-garde is a modernist concept and now that modernism is a part of history, an anachronism as far as contemporary culture is concerned, then its concepts can no longer apply to what is happening now, in this post-postmodernist age of rampant pluralism. More later.

Roy Exley.

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379. **Mark Weiss**

Re: Obama is correct about rural PA

Mon 14 Apr 2008

Obama's advantage (aside from central casting good looks) is that he has almost no record and has had to make few compromises. But that's not really good enough. Next time the pure-of-heart should have no record whatsoever and suffer from vocal paralysis whenever he's asked to speak ex-temp.

Try to remember that politics is often a dirty business and involves getting dirty hands. And that if Hillary somehow pulls it off you're going to have to figure out how to vote for her, the alternative being unthinkable. If you have a hard time noticing large differences, when tempted by McCain remember these two words: Supreme Court.

Mark

At 08:28 AM 4/14/2008, you wrote:

>Here's the deal: Obama has to make a few idiotic blunders in order
>to justify a decision to run the super team: Obama/Hillary. It's the
>only thing that makes sense. Why else would Clinton claim to have

>faced gun fire in Bosnia? The whole bloody mess is a set up. Which
>sort of sickens me as I do think the right is indeed correct about
>the Clintons. They're scum.

>

>

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

>From: Mark Weiss <[REDACTED]>

>To: [REDACTED]

>Sent: Sunday, April 13, 2008 7:38:45 PM

>Subject: Re: Obama is correct about rural PA

>

>Honesty being the best policy, those who aspire to lead us should
>make clear at the outset that their lives have nothing whatsoever to
>do with the lives of almost everyone they hope will vote for them. It
>helps also if a tone of contempt intrudes--honesty requires that a
>politician reveal his or her darker side as often as possible. By no
>means should a politician try to invent a more inclusive persona.

>

>Politics is a graduate seminar, and the politician is the professor.

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>Mark

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>At 03:28 PM 4/13/2008, you wrote:

> >At least when Obama says something that may hurt him politically,
> >unlike Clinton, he's telling the truth. That rural people are bitter
> >at their plight under Bush, especially that most of them voted for
> >him, is true. That rural people are into guns and religion (which,
> >in America, are equivocal), is also true. Hell, they're proud of it!
> >The media acts like these people were going to vote for Obama, as if
> >he's losing votes. (Hillary, who also attended an Ivy League
> >college, is suddenly saying "Aw shucks," and keeps a chaw in her
> >purse.) Just like with race, the guy is trying to make Americans
> >face who they are. You can't change course without admitting to
> >which course you're on.

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> >Of course politicians are always going to disappoint everyone on
> >something, as the art of politics is compromise. You just have to
> >know where your core values are, and there draw the line. This is
> >Bush's strength. Unfortunately, his line is drawn with the blood and
> >tears of the poor.

> >
> >-Joel
> >
> >----- Original Message ----- From: "Mark Weiss" <[REDACTED]>
> >To: <[REDACTED]>
> >Sent: Saturday, April 12, 2008 8:16 AM
> >Subject: Re: Obama is correct about rural PA
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> >>Integrity is easy when there's nothing at stake. He's not going to
> >>win Pennsylvania whatever he does.
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> >>I do admire his principled vote against the war, though, against
> >>all the pressure there must have been on senators. Oh, wait--he
> >>didn't get to vote against the war, since he wasn't in the senate.
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> >>I expect that Obama will get the nomination, and if he does I'll
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> >>At 08:39 AM 4/12/2008, you wrote:
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> >>>assessments are correct about many of these people being bitter
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> >>>He's right of course. What's terrible though is that the harsh world of
> >>>rural Pennsylvania (harsh as in trying to actually survive when the
> >>>factories and industry disappear DUE in large part to the Clintons!), like

> >>>most places where life is very hard, scapegoating is the major pastime.
> >>>It's bottomless, the racism, homophobia, sexism, and I can't see
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> >>>mostly because there are many people where I grew up who I got to
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> >>>And if ANY candidate ever dares say ANYTHING positive about
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380. **Mark Weiss**

Re: Obama is correct about rural PA

Mon 14 Apr 2008

Read the statement. He said that small town folks "cling to religion and guns" out of bitterness. I happen to think that belief in an afterlife is a product of desperation, and Obama apparently agrees, at least when it comes to poor white folks. But I'd be pretty careful where I said that, if only out of politeness. As a politician, I'd have to be an idiot to say it. Same goes for guns. most gun violence happens in big cities. I think guns should be much more strictly regulated, even that hunting rifles should be locked up at the police station and only reclaimed when a hunting trip's planned, because the cities need that kind of rule. But it's not hard to understand why rural folks would object.

Mark

At 04:14 PM 4/14/2008, you wrote:

>I feel, too, that this whole thing is based on the idea that "bitter" is a
>judgment, rather than an observation. I cannot possibly say, even from my 10
>years as a "rural person," that everyone is bitter, or fed up, or tired, or
>looking for anything that gives them solace (guns, religion, drugs, rock n'
>roll, QVC, etc). What I can say is that this is true a large amt. of people,
>both in the rural areas and sub/urban areas as well. Obama's mistake wasn't
>that he said this, it's that he singled out the countryside as being
>different (even if it is). This is what got the goats of the faux populist
>republicans....and the Clintons.

>

>On Mon, Apr 14, 2008 at 8:28 AM, steve russell <>

>wrote:

>

> > Here's the deal: Obama has to make a few idiotic blunders in order to

> > justify a decision to run the super team: Obama/Hillary. It's the

> only thing

> > that makes sense. Why else would Clinton claim to have faced gun fire in

> > Bosnia? The whole bloody mess is a set up. Which sort of sickens me as I

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381. **Rosalie Calabrese**
From Rosalie Calabrese - NYC Readings

Mon 14 Apr 2008

Thursday, May 8 at 8:00 PM
Golden Fleece Ltd. – The Poets Corner
48th Street Studios
353 West 48th St. – 2nd Floor
(between 8th & 9th Aves.)
New York City
Admission: \$8

Friday, May 16 at 6:00 PM
The Mom Egg journal launch celebration
[part of the Momapalooza Festival]
KGB Bar

85 East 4th St. (at Second Avenue)
New York City
(Free, Cash Bar)

Also on May 16

Poetry in Performance, an all-day celebration (prior to publication) for winners of the NYC schools poetry contest winners, guests, and alumni of City College

Aaron Davis Hall
CCNY
138 Convent Ave.
New York City

Tuesday, June 3 at 7:30 PM

Perch Cafe

365 Fifth Avenue

Park Slope, Brooklyn

(F train to Seventh Avenue)

No admission: \$5.00 minimum
for further info, call [REDACTED]

Rosalie Calabrese

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382. **derek beaulieu**

new from Paper Kite Press: CHAINS by derek beaulieu

Mon 14 Apr 2008

Hi folks;

im super excited to announce the release of my latest book, CHAINS, a suite of lettraset visual poems.

Printed in an edition of 200 copies by Paper Kite Press, CHAINS (96 pgs., \$15) is available directly from the press at: <http://www.wordpainting.com/shop.shtml>

*

With chains, derek beaulieu once again turns his attention to how "language regards itself, stalks itself, begins, slowly, to eat itself" (Canadian Literature) in a series of graceful abstractions made entirely from antiquated dry-transfer lettering. In chains, letters gather in elegant arrangements, architectural constructions and sinews of meaning.

*

derek beaulieu is the author of 4 books, (with wax, 2003; frogments from the frag pool, with Gary Barwin, 2005; fractal economies, 2006, and Flatland, 2007). In 2005 he co-edited Shift & Switch: new Canadian poetry. Continuously pushing the boundaries and restrictions of the "regular life" of the twenty-six

letters of the alphabet, beaulieu's work underscores the playfulness of language and challenges the way readers have come to expect letters to behave. Using techniques that combine graphic design, fine art and experimental writing, beaulieu opens up new ways of approaching and interpreting poetry. Author, editor, publisher, translator, illustrator and sessional instructor at the University of Calgary, derek beaulieu has been published and exhibited internationally.

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383. **Martha Deed**

John Roche book launch

Mon 14 Apr 2008

John Roche launched his new book "Topicalities" (Foothill Publishing, 2008) at Writers and Books in Rochester, NY. Notice was taken of the event.
<http://sporkworld.tumblr.com/>

Martha Deed

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384. **Jason Quackenbush**

Re: Obama is correct about rural PA

Mon 14 Apr 2008

In context though, i think it's pretty clear that he was talking about the stuff that small town folks vote based on, and that they've been manipulated by the republican party appealing to anti-gun control and pro christian sentiments in order to get their votes in the absence of real improvements to the way those folks live.

On Apr 14, 2008, at 4:07 PM, Mark Weiss wrote:

> Read the statement. He said that small town folks "cling to
> religion and guns" out of bitterness. I happen to think that belief
> in an afterlife is a product of desperation, and Obama apparently
> agrees, at least when it comes to poor white folks. But I'd be
> pretty careful where I said that, if only out of politeness. As a
> politician, I'd have to be an idiot to say it. Same goes for guns.
> most gun violence happens in big cities. I think guns should be
> much more strictly regulated, even that hunting rifles should be
> locked up at the police station and only reclaimed when a hunting
> trip's planned, because the cities need that kind of rule. But it's
> not hard to understand why rural folks would object.
>
> Mark

>

> At 04:14 PM 4/14/2008, you wrote:

>> I feel, too, that this whole thing is based on the idea that

>> "bitter" is a

>> judgment, rather than an observation. I cannot possibly say, even

>> from my 10

>> years as a "rural person," that everyone is bitter, or fed up, or

>> tired, or

>> looking for anything that gives them solace (guns, religion,

>> drugs, rock n'

>> roll, QVC, etc). What I can say is that this is true a large amt.

>> of people,

>> both in the rural areas and sub/urban areas as well. Obama's

>> mistake wasn't

>> that he said this, it's that he singled out the countryside as being

>> different (even if it is). This is what got the goats of the faux

>> populist

>> republicans....and the Clintons.

>>

>> On Mon, Apr 14, 2008 at 8:28 AM, steve russell

>> <[REDACTED]>

>> wrote:

>>

>> > Here's the deal: Obama has to make a few idiotic blunders in

>> order to

>> > justify a decision to run the super team: Obama/Hillary. It's

>> the only thing

>> > that makes sense. Why else would Clinton claim to have faced gun

>> fire in

>> > Bosnia? The whole bloody mess is a set up. Which sort of sickens

>> me as I do

>> > think the right is indeed correct about the Clintons. They're scum.

>> >

>> >

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

>> > From: Mark Weiss <[REDACTED]>

>> > To: [REDACTED]

>> > Sent: Sunday, April 13, 2008 7:38:45 PM

>> > Subject: Re: Obama is correct about rural PA

>> >

>> > Honesty being the best policy, those who aspire to lead us should

>> > make clear at the outset that their lives have nothing

>> whatsoever to
>> > do with the lives of almost everyone they hope will vote for
>> them. It
>> > helps also if a tone of contempt intrudes--honesty requires that a
>> > politician reveal his or her darker side as often as possible.
>> By no
>> > means should a politician try to invent a more inclusive persona.
>> >
>> > Politics is a graduate seminar, and the politician is the
>> professor.
>> >
>> > Mark
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>> >
>> >
>> > At 03:28 PM 4/13/2008, you wrote:
>> > >At least when Obama says something that may hurt him politically,
>> > >unlike Clinton, he's telling the truth. That rural people are
>> bitter
>> > >at their plight under Bush, especially that most of them voted for
>> > >him, is true. That rural people are into guns and religion (which,
>> > >in America, are equivocal), is also true. Hell, they're proud
>> of it!
>> > >The media acts like these people were going to vote for Obama,
>> as if
>> > >he's losing votes. (Hillary, who also attended an Ivy League
>> > >college, is suddenly saying "Aw shucks," and keeps a chaw in her
>> > >purse.) Just like with race, the guy is trying to make Americans
>> > >face who they are. You can't change course without admitting to
>> > >which course you're on.
>> > >
>> > >Of course politicians are always going to disappoint everyone on
>> > >something, as the art of politics is compromise. You just have to
>> > >know where your core values are, and there draw the line. This is
>> > >Bush's strength. Unfortunately, his line is drawn with the
>> blood and
>> > >tears of the poor.
>> > >
>> > >-Joel
>> > >
>> > >----- Original Message ----- From: "Mark Weiss"
>> <[REDACTED]>

>> > >To: <[REDACTED]>
>> > >Sent: Saturday, April 12, 2008 8:16 AM
>> > >Subject: Re: Obama is correct about rural PA
>> > >
>> > >
>> > >>Integrity is easy when there's nothing at stake. He's not
>> going to
>> > >>win Pennsylvania whatever he does.
>> > >>
>> > >>I do admire his principled vote against the war, though, against
>> > >>all the pressure there must have been on senators. Oh, wait--he
>> > >>didn't get to vote against the war, since he wasn't in the
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>> > >>I expect that Obama will get the nomination, and if he does I'll
>> > >>vote for him for president, but I hope he's not the paragon he
>> > >>presents--if he is, he'll be eaten alive in Washington.
>> > >>
>> > >>Mark
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>> > >>At 08:39 AM 4/12/2008, you wrote:
>> > >>>Having grown up in rural Pennsylvania I can promise you that
>> Obama's
>> > >>>assessments are correct about many of these people being
>> bitter and
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>> my anger
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>> > >>>What's MOST IMPRESSIVE is Obama's ability to take his
>> statements and
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>> > >>>factories and industry disappear DUE in large part to the
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>> major pastime.
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>> > http://mobile.yahoo.com/;_ylt=Ahu06i62sR8HDtDypao8Wcj9tAcJ
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385. **Ryan Daley**

Re: Obama is correct about rural PA

Mon 14 Apr 2008

Thanks Mark. I've read it. But for those who haven't, here's the statement.

To wit:

"You go into these small towns in Pennsylvania and, like a lot of small towns in the Midwest, the jobs have been gone now for 25 years and nothing's replaced them. And they fell through the Clinton Administration, and the Bush Administration, and each successive administration has said that somehow these communities are gonna regenerate and they have not." *

"And it's not surprising then they get bitter, they cling to guns or religion or antipathy to people who aren't like them or anti-immigrant sentiment or anti-trade sentiment as a way to explain their frustrations." * So, frustration is explained by way of clinging to guns or religion or antipathy, etc. I agree. This is not a false statement. It is, therefore, not what should be said during an election year. Cynically, and sadly, it seems there's not much room for truth in politics.

On Mon, Apr 14, 2008 at 7:07 PM, Mark Weiss <[REDACTED]> wrote:

Read the statement. He said that small town folks "cling to religion and guns" out of bitterness. I happen to think that belief in an afterlife is a product of desperation, and Obama apparently agrees, at least when it comes to poor white folks. But I'd be pretty careful where I said that, if only out of politeness. As a politician, I'd have to be an idiot to say it. Same goes for guns. most gun violence happens in big cities. I think guns should be much more strictly regulated, even that hunting rifles should be locked up at the police station and only reclaimed when a hunting trip's planned, because the cities need that kind of rule. But it's not hard to understand why rural folks would object.

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Of course politicians are always going to disappoint everyone on something, as the art of politics is compromise. You just have to know where your core values are, and there draw the line. This is Bush's strength. Unfortunately, his line is drawn with the blood and tears of the poor.

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put an end to communications with me.*

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for president anymore than they will vote for a black man for
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And if ANY candidate ever dares say ANYTHING positive about
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386. **ALDON L NIELSEN**
Obama is correct about rural PA
Tue 15 Apr 2008

Yes, do read the statement -- as poorly worried as it was, Obama was clearly not saying that people adopt faith because of their bitterness over the economy or, as more than one talking head as put it today, that they have guns and go hunting because of that bitterness -- he was saying fairly plainly, though not in a politic way, that this presumed bitterness leads to their clinging to these

Read the statement. He said that small town folks "cling to religion and guns" out of bitterness. I happen to think that belief in an afterlife is a product of desperation, and Obama apparently agrees, at least when it comes to poor white folks. But I'd be pretty careful where I said that, if only out of politeness. As a politician, I'd have to be an idiot to say it. Same goes for guns. most gun violence happens in big cities. I think guns should be much more strictly regulated, even that hunting rifles should be locked up at the police station and only reclaimed when a hunting trip's planned, because the cities need that kind of rule. But it's not hard to understand why rural folks would object.

[illegible]

--Jerry W. Ward, Jr.

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

██████████

645

387. **Matt Henriksen**

Fri 4/18 - Baker Behrle Iijima Raoult Lasky Peterson Teicher Wier - Brooklyn

Tue 15 Apr 2008

a Chair Burning Retrospective

at

The Burning Chair Readingspresent

a Chair Burning Retrospective

at East Coast Aliens

Friday, April 18th

Doors 7:30 pm, readingsfrom 8-10 pm

\$5

Andrea Baker

Jim Behrle

Brenda Iijima

Dorothea Lasky

Tim Peterson

Thibault Raoult

Craig Morgan Teicher

Dara Wier

w/ music from

Walter Baker& an after-partyfeaturing

the dreams [of the congregation of details

East Coast Aliens216 Franklin St

btwn. India & Huron

Greenpoint, Brooklyn

G to Greenpoint Ave (exitat India St)

B61/B43/B42

eastcoastaliens.com

myspace.com/thedreamsensemble

typomag.com/burningchair

flesheatingpoems.blogspot.com

Andrea

Baker is the author of like

wind loves a window (Slope Editions,

2005) and the chapbooks gilda (Poetry Society of America, 2004) and true

poems about the river go like this (Cannibal Books, 2008).

walter baker is a musician / composerliving in Brooklyn. His background spans everything from being a sideman guitarist for country singer George Strait to

playing jazz and experimental in the NYC downtown scene to attentions from Bang On A Can. Though he maintains a profile as a modern guitarist, he is most recently best known for his performances as a player of the Rubberband horn and the subject of a soon to be released documentary, A Rubberband is an Unlikely Instrument.

Jim

Behrle is the author of She's My Best Friend (Pressed Wafer), City Point (Pressed Wafer) and The (Purple) Notebook of the Lake (Braincase). He sleeps on a floor in Greenpoint.

Brenda

Iijima is the author of Animate, Inanimate Aims (Litmus Press) and Around Sea (O Books). If Not Metamorphic was runner up for the Sawtooth Prize and will be published by Ahsahta Press. She is the editor of Portable Press at Yo-Yo Labs (yoyolabs.com/). Together with Evelyn Reilly she is editing a collection of essays by poets concerning poetry and ecological ethics titled,)(eco (lang) (uage(reader). She is the art editor for Boog City as well as a visual artist. She lives in Brooklyn, New York where she designs and constructs homeopathic gardens.

Dorothea

Lasky was born in St. Louis in 1978. Her first book of poems, AWE, was published in the fall of 2007 from Wave Books. Her poems have appeared in Boston Review, Phoebe, 6x6, Crowd, Coconut, jubilat, Lungfull!, Knock, Carve, Foursquare, and Skein, among other places. She has been educated at the University of Massachusetts-Amherst, Harvard University, and Washington University. Currently, she lives in Philadelphia, where she studies education at the University of Pennsylvania.

Tim

Peterson is the author of Since I Moved In, which received the Gil Ott Award from Chax Press. He edits EOAGH: A Journal of the Arts and curates a portion of the Segue Reading Series.

Thibault

Raoult was a Dolin Scholar at the University of Chicago, and, for two years, OFF(icial) poet-in-residence at Brown University. I'll Say I'm Only Visiting emerged from Cannibal Books (Brooklyn) in Nov/07; a second run is expected in coming-season. A new volume, El p.e. [physical education of the elevated train, emerges from Projective Industries in the coming months. Born in Pithiviers, France, raised

inRochester, NY, Thibault generates the dreams [of the congregation of details
—almost real e-(s)tat(e) near 3Coasts.

Craig

Morgan Teicher's first book is Brenda

Is in the Room and Other Poems. His second, Cradle Book, a collection of
fables, will be out from BOA Editions in 2010. He lives inBrooklyn with his wife
and son.

Dara

Wier's books include Remnants

of Hannah (Wave Books 2006); Reverse Rapture (Verse Press 2005); Hat
on a Pond (Verse Press, 2002) and Voyages in English (CarnegieMellon U.
Press, 2001). A limited edition, (X in Fix), a selection of 5 longer poems,
including a section from Reverse Rapture, is printed in RainTaxi's
Brainstormseries. She works as a member of the poetry faculty and director of
the MFA program for poets and writers at theUniversity of Massachusetts
Amherst. Her book, Reverse Rapture has been recently awarded The Poetry
Center & American Poetry Archives 2006 book of the year prize.

Directions: [eastcoastaliens.com/SALON/content/
map_and_directions_to_east_coast_aliens_greepoint_brooklyn_new_york](http://eastcoastaliens.com/SALON/content/map_and_directions_to_east_coast_aliens_greepoint_brooklyn_new_york)

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388. **Adam Fieled**

PFS Post: Andrew Lundwall, from "Gardening at Night"

Tue 15 Apr 2008

Andrew Lundwall is in the middle of completing his first full-length collection of
poems, "Gardening at Night." Presented here are six poems from the
manuscript. Enjoy!

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

Books!

"Beams"

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

"Opera Bufo"

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

between 0000-00-00 and 9999-99-99

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389. **Mark Weiss**

Re: Obama is correct about rural PA

Tue 15 Apr 2008

Let me be real clear. Obama as a candidate lives by the word. His ability to read an eloquent prepared speech and to participate in the writing of it is a major reason he's been so successful. When he screws up it has consequences, because he seems to be so careful with words.

Here's what he said: "You go into these small towns in Pennsylvania and, like a lot of small towns in the Midwest, the jobs have been gone now for 25 years and nothing's replaced them. And it's not surprising then they get bitter, they cling to guns or religion or antipathy to people who aren't like them or anti-immigrant sentiment or anti-trade sentiment as a way to explain their frustrations." How is it possible to read this as other than a discounting, not of "their" suffering, but of their opinions and beliefs? How is this not a cartoon? It's that presumed attitude that's been criticized, and it appears apparently as of a piece with a frequent dismissiveness, as if he finds the entire process of getting elected simply too silly for words.

But suppose it's just a slip, or he's really not that good on his feet, etc. How many of these things do you think he could get away with in the general election?

It should be obvious that I suspect, or maybe more accurately fear, that Obama's an empty suit. The frequent invocation of Kennedy, who was an empty suit for the most part, isn't reassuring.

I'd love to be proven wrong.

Hey, maybe he'll even honor his pledge to limit himself to public financing. That could establish a standard that would really change American politics.

If he's elected, and he probably will be, he's going to be up against so many intractable, urgent problems that even an FDR would probably fail.

But Obama's very smart, and he'll probably learn.

Anyway, my opinion doesn't matter. I already got to vote.

Mark

390. **Ryan Daley**
Re: Obama is correct about rural PA
Tue 15 Apr 2008

On Tue, Apr 15, 2008 at 12:02 AM, ALDON L NIELSEN <[REDACTED]> wrote:

On Mon, Apr 14, 2008 07:07 PM, Mark Weiss <[REDACTED]> wrote:

Mark

[illegible]

"Study the fine art of coming apart."

--Jerry W. Ward, Jr.

Sailing the blogosphere at: <http://heatstrings.blogspot.com/>

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



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391. **Ryan Daley**

Re: Obama is correct about rural PA

Tue 15 Apr 2008

Er, well, not defended, but not derided either.

On Tue, Apr 15, 2008 at 9:23 AM, Ryan Daley <> wrote:

Even here <<http://www.cbn.com/cbnnews/356191.aspx>> you see Obama defended for that comment.

On Tue, Apr 15, 2008 at 12:02 AM, ALDON L NIELSEN <> wrote:

Yes, do read the statement -- as poorly worried as it was, Obama was clearly not saying that people adopt faith because of their bitterness over the economy or, as more than one talking head as put it today, that they have guns and go hunting because of that bitterness -- he was saying fairly plainly, though not in a politic way, that this presumed bitterness leads to their clinging to these issues as election motivations -- and, as I remarked yesterday, that's pretty much been the Republican campaign strategy reaching back to Nixon's

392. **CA Conrad**
THE ONLY WAR THAT MATTERS...
Tue 15 Apr 2008

THE ONLY WAR
THAT MATTERS
IS THE WAR
AGAINST THE
IMAGINATION

This is from a full page advertisement for Naropa's Jack Kerouac School of Disembodied Poetics in the latest issue of the Poetry Project Newsletter. Page 7 to be exact, April-June, 2008 issue.

Let me say first that I have a tremendous amount of respect for that school, considering I have little to NO respect for most schools these days. But I really don't know what to do with this statement, which is displayed in such a way that it's meant to be of significance, meaning that, reading from left to right, as we do here, it's catches the eye FIRST when seeing the page. It's made to look like a sign you would carry at a protest, or a banner you would hang on a wall.

I of course understand the basic premise, it's just not sitting well with me, being a tax payer like I am, paying for bullets like I am for a war that VERY MUCH DOES MATTER in Iraq (especially if you're Iraqi!!)

Maybe I'm reading too much into it, or out of it, or around it? But then there's THIS statement as well, right below the first one, also made to look like a sign or banner:

Poetry is
The Rival
Government

"is" is underlined 3 times. It reminds me a little of:

Poetry IS
Independent
Media

The bottom one a quote from my friend Frank Sherlock, which I open my book Deviant Propulsion with.

But, I can GET BEHIND Poetry IS Independent Media, but The Rival Government? Poetry as Government?

Once again, I get it, meaning I GET what they're getting at, meaning that Poetry is a power that we should get behind rather than this nightmarish machine we have ruling us, but, the word Government? Really?

Both of these statements feel OK at first glance, and at the first glance you get the tone being conveyed, I'm just not jiving with the language at all. I'm not agreeing with either one.

To me, IF poetry is the Rival Government, then it needs to get us out of the war in Iraq before it can start claiming that "the only war that matters is the war against the imagination," frankly!

CAConrad

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

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393. **Ryan Daley**

Re: Obama is correct about rural PA

Tue 15 Apr 2008

I don't read this as a dismissal at all. I read this as a failed appeal based on the idea that, "hey, I'm like you." Bush gets away with this all the time. This is the design behind "my fellow Americans." The fact that Obama didn't (or doesn't) says to me that his eloquence and ability to speak make him "elistist" and "snobby."

Because we can't have a president who speak good. No way.

Bring on those C students.

And this is why I posted the article from CBN, because the writer latches on to "clings to," which seems the most unfortunate choice of a word if there ever were one. But this whole "scandal" is slow-news-week-itis. It's "wag the dog." It shows just how susceptible a lot of people are to the media, which is like a hangover: ignore it and it's still there.

On Tue, Apr 15, 2008 at 10:20 AM, Ryan Daley <[REDACTED]> wrote:

Mark,

I already posted the quote. Is your quote different from mine?

How much clearer must we be?

On Tue, Apr 15, 2008 at 8:57 AM, Mark Weiss <[REDACTED]> wrote:

Let me be real clear. Obama as a candidate lives by the word. His ability to read an eloquent prepared speech and to participate in the writing of it is a major reason he's been so successful. When he screws up it has consequences, because he seems to be so careful with words.

Here's what he said: "You go into these small towns in Pennsylvania and, like a lot of small towns in the Midwest, the jobs have been gone now for 25 years and nothing's replaced them. And it's not surprising then they get bitter, they cling to guns or religion or antipathy to people who aren't like them or anti-immigrant sentiment or anti-trade sentiment as a way to explain their frustrations." How is it possible to read this as other than a discounting, not of "their" suffering, but of their opinions and beliefs? How is this not a cartoon? It's that presumed attitude that's been criticized, and it appears apparently as of a piece with a frequent dismissiveness, as if he finds the entire process of getting elected simply too silly for words.

But suppose it's just a slip, or he's really not that good on his feet, etc. How many of these things do you think he could get away with in the general election?

It should be obvious that I suspect, or maybe more accurately fear, that Obama's an empty suit. The frequent invocation of Kennedy, who was an empty suit for the most part, isn't reassuring.

I'd love to be proven wrong.

Hey, maybe he'll even honor his pledge to limit himself to public financing. That could establish a standard that would really change American politics.

If he's elected, and he probably will be, he's going to be up against so many intractable, urgent problems that even an FDR would probably fail.

But Obama's very smart, and he'll probably learn.

Anyway, my opinion doesn't matter. I already got to vote.

Mark

At 12:02 AM 4/15/2008, you wrote:

Yes, do read the statement -- as poorly worried as it was, Obama was clearly not saying that people adopt faith because of their bitterness over the economy or, as more than one talking head as put it today, that they have guns and go hunting because of that bitterness -- he was saying fairly plainly, though not

394. **Mary Jo Malo**

Re: Obama is correct about rural PA

Tue 15 Apr 2008

Jason, I agree completely. But if you deconstruct this a bit, it's a little confusing as to whether he actually wants their votes :)

Mary Jo

On Mon, Apr 14, 2008 at 11:28 PM, Jason Quackenbush <[REDACTED]> wrote:
> In context though, i think it's pretty clear that he was talking about the
> stuff that small town folks vote based on, and that they've been manipulated
> by the republican party appealing to anti-gun control and pro christian
> sentiments in order to get their votes in the absence of real improvements
> to the way those folks live.

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395. **CA Conrad**

HEY NYC, CAConrad reads with LEGENDARY poet Larry Kearney...

Tue 15 Apr 2008

NEXT week! NEXT Wednesday, 8pm
St. Mark's Poetry Project in NYC

Larry Kearney's poems make me happy, and getting to read with him is exciting! This is an old buddy of Spicer's and Brautigan's and Broughton's and Kaufman's, and ALL THESE poets helped change poetry forever! If you haven't yet read his book STREAMING, it's a must! Thom Donovan turned me onto that book, and it's really TERRIFIC!

David Meltzer says "Kearney is one of those unsung cats who has been producing intelligent thoughtful snarly deeply musical poetry, deeply felt wryly wrought astute poetry of the first rank for decades for a select few—you're in for a rare treat."

Details on my events page:

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

HOPE TO SEE YOU NEXT WEDNESDAY!

CAConrad

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

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396. **Alan Sondheim**

Re: Obama is correct about rural PA

Tue 15 Apr 2008

Sorry to bother folks here, I'm from Kingston PA which is pretty rural. I had a friend from Jermyrn, ruraler, five kids in her brother's senior class killed themselves their senior year - at least one for being gay, and he blew himself away with his father's gun on the 50-yard-line. This was just a few years ago. Bitter doesn't cover it. Hazelton which has been trying to pin down Latino immigrants is just down the road from us. When I was in school there Obama would have been run out of town. Today the area's pretty defeated in spite of local colleges. It was a hell of a place to grow up. - Alan

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397. **Rod Smith**

Poets' theater, film, and neo-benshi at Dixon Place, NYC Thurs 4/24 8 pm

Tue 15 Apr 2008

Poets' theater, film, and neo-benshi

Thursday, Apr 24, 8:00 p.m.

Dixon Place, 258 Bowery, NYC, \$8

Brandon Downing: Two new short films

Rob Fitterman: Film: "Bisquick / Bismarck"

Nada Gordon: Neo-benshi: "Uzumaki"

Mitch Highfill: Play: "The Secret History of the '60s"

Rodney Koeneke: Neo-benshi: "Mary Poppins"

Michael Magee: Play: "William Logan: A Sedentary Life"

K. Silem Mohammad & Gary Sullivan: Play: "Chain: A Dialog"

Kim Rosenfield: Neo-benshi: "Meglio Stasera / The Libido Theory"

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398. **Jennifer Karmin**

Red Rover Series / Experiment #20

Tue 15 Apr 2008

Red Rover Series

{readings that play with reading}

7PM SATURDAY, APRIL 19th

Experiment #20:

A Sing Economy

guest curated by Matthew Klane

3 YEAR ANNIVERSARY with NEW LOCATION

at the Division Street Dance Loft

735 W. Division St -- Chicago, IL

(Division @ Halsted

enter parking lot off of Halsted St)

http://www.rtgdance.com/teach_schedule.htm

FEATURING:

Tawrin Baker

Jaye Bartell

Barrett Gordon

Jennifer Karmin

Laura Sims

Kevin Thurston

suggested donation \$4

doors lock at 7:30pm

A SING ECONOMY is the second Flim Forum Press anthology and contains extensive selections from 20 contemporary poets. 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>).

TAWRIN BAKER is a member of House Press (<http://www.housepress.org>) and is the author of Th (House Press) and So That Even / A Lover Exists (House Press). He is currently studying 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 writes music, examples of which can be found at (<http://www.myspace.com/oakorchardswamp>).

BARRETT GORDON is a 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 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, The City Visible: Chicago Poetry for the New Century, and Growing Up Girl: An Anthology of Voices from Marginalized Spaces.

MATTHEW KLANE is co-editor at Flim Forum Press (<http://www.flimforum.blogspot.com>). His chapbooks include Sorrow Songs, Friend Delighting the Eloquent, The- Associated Press, and The Meister-Reich Experiments (<http://www.housepress.org>). Other work can be found in word for/word, Plantarchy!, and string of small machines. He currently lives and writes in Albany, New York.

LAURA SIMS is the author of Practice, Restraint, recipient of the 2005 Fence Books Alberta Prize, and Stranger, forthcoming from Fence Books in 2008. She has also published four chapbooks, including Bank Book (Answer Tag Press) and Paperback Book (3rd Bed), In 2006, she was awarded a JUSFC / NEA Creative Artist Exchange Fellowship to spend six months in Japan. Her poems have appeared or are forthcoming in the journals CAB/NET, Crayon, First Intensity, 26, How2, and 6X6, among others. She lives in Madison, Wisconsin, where she teaches creative writing and composition.

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>).

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

Email ideas for reading experiments to us at [REDACTED].

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

COMING UP

Experiment #21:

May 15 - Miranda Mellis & Sarah Rosenthal

SUMMER/FALL 2008

Judith Goldman & Lily Robert-Foley

Ira S. Murfin & Marisa Plumb

Authors from the Encyclopedia Project, vol. 2

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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399. **Joel Weishaus**

Re: THE ONLY WAR THAT MATTERS...

Tue 15 Apr 2008

To me, it says that if politicians and those who support their policies of aggression had more imagination there wouldn't be wars. As in John Lennon's

famous song. But, like Obama's misspeak, it means well, but is not well said, because it states that war is okay, as long as it's my war. My war is "the only war that matters."

Maybe something like: WHERE IMAGINATION REIGNS, WAR DOESN'T, is more to what they are trying to say? Although Bush, Cheney, Rumsfeld, Rice, and the others, imagined that peace would follow their "shock and awe." However, maybe this isn't imagination, but the arrogance of self-deception.

-Joel

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

From: "CA Conrad" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, April 15, 2008 7:27 AM

Subject: THE ONLY WAR THAT MATTERS...

THE ONLY WAR
THAT MATTERS
IS THE WAR
AGAINST THE
IMAGINATION

This is from a full page advertisement for Naropa's Jack Kerouac School of Disembodied Poetics in the latest issue of the Poetry Project Newsletter. Page 7 to be exact, April-June, 2008 issue.

Let me say first that I have a tremendous amount of respect for that school, considering I have little to NO respect for most schools these days. But I really don't know what to do with this statement, which is displayed in such a way that it's meant to be of significance, meaning that, reading from left to right, as we do here, it's catches the eye FIRST when seeing the page. It's made to look like a sign you would carry at a protest, or a banner you would hang on a wall.

I of course understand the basic premise, it's just not sitting well with me, being a tax payer like I am, paying for bullets like I am for a war that VERY MUCH DOES MATTER in Iraq (especially if you're Iraqi!)

Maybe I'm reading too much into it, or out of it, or around it? But then there's THIS statement as well, right below the first one, also made to look

like a sign or banner:

*Poetry is
The Rival
Government*

"is" is underlined 3 times. It reminds me a little of:

*Poetry IS
Independent
Media*

*The bottom one a quote from my friend Frank Sherlock, which I open my book
Deviant Propulsion with.*

*But, I can GET BEHIND Poetry IS Independent Media, but The Rival
Government?
Poetry as Government?*

*Once again, I get it, meaning I GET what they're getting at, meaning that
Poetry is a power that we should get behind rather than this nightmarish
machine we have ruling us, but, the word Government? Really?*

*Both of these statements feel OK at first glance, and at the first glance
you get the tone being conveyed, I'm just not jiving with the language at
all. I'm not agreeing with either one.*

*To me, IF poetry is the Rival Government, then it needs to get us out of
the
war in Iraq before it can start claiming that "the only war that matters
is
the war against the imagination," frankly!*

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

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400. **jared schickling**

Re: THE ONLY WAR THAT MATTERS...

Tue 15 Apr 2008

Dear CAConrad,

Interesting.

I went to a reading at Naropa a few weeks back. We arrived a little early,
opened the closed door, and were somewhat assaulted by the reading room

curator. My initial response had something to do with the meanest Buddhist I ever met.

Of course this likely has more to do with me than with Naropa. But it's affluent in Boulder, where there's a term, "Granola Nazi" (also used in Berkeley). I moved last year from Buffalo to Fort Collins, where food production and the environment drive activism, and affluence breeds a love of good law and order. There's a peculiar sensation to being so utterly landlocked, physically removed from what lies over the sea, 60 miles from the evangelical capitol of the world.

Jared

> Date: Tue, 15 Apr 2008 09:27:20 -0500> From: [REDACTED]> Subject: THE ONLY WAR THAT MATTERS...> To: [REDACTED]> > THE ONLY WAR> THAT MATTERS> IS THE WAR> AGAINST THE> IMAGINATION> > This is from a full page advertisement for Naropa's Jack Kerouac School of> Disembodied Poetics in the latest issue of the Poetry Project Newsletter.> Page 7 to be exact, April-June, 2008 issue.> > Let me say first that I have a tremendous amount of respect for that school,> considering I have little to NO respect for most schools these days. But I> really don't know what to do with this statement, which is displayed in such> a way that it's meant to be of significance, meaning that, reading from left> to right, as we do here, it's catches the eye FIRST when seeing the page.> It's made to look like a sign you would carry at a protest, or a banner you> would hang on a wall.> > I of course understand the basic premise, it's just not sitting well with> me, being a tax payer like I am, paying for bullets like I am for a war that> VERY MUCH DOES MATTER in Iraq (especially if you're Iraqi!)!> > Maybe I'm reading too much into it, or out of it, or around it? But then> there's THIS statement as well, right below the first one, also made to look> like a sign or banner:> > Poetry is> The Rival> Government> > "is" is underlined 3 times. It reminds me a little of:> > Poetry IS> Independent> Media> > The bottom one a quote from my friend Frank Sherlock, which I open my book> Deviant Propulsion with.> > But, I can GET BEHIND Poetry IS Independent Media, but The Rival Government?> Poetry as Government?> > Once again, I get it, meaning I GET what they're getting at, meaning that> Poetry is a power that we should get behind rather than this nightmarish> machine we have ruling us, but, the word Government? Really?> > Both of these statements feel OK at first glance, and at the first glance> you get the tone being conveyed, I'm just not jiving with the language at> all. I'm not agreeing with either one.> > To me, IF poetry is the Rival Government, then it needs to get us out of the> war in Iraq before it can start claiming that "the only war that matters is> the war against the imagination," frankly!> > CAConrad> <http://PhillySound.blogspot.com>
<<http://phillysound.blogspot.com/>>

Use video conversation to talk face-to-face with Windows Live Messenger.
http://www.windowslive.com/messenger/connect_your_way.html?ocid=TXT_TAGLM_WL_Refresh_messenger_video_042008=

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401. **blacksox**

YOUTUBE "Bond Girl" Comes Out for 9/11 "WEEK OF TRUTH" CAMPAIGN - April 16 to 22

Tue 15 Apr 2008

YOUTUBE "Bond Girl" Comes Out for 9/11 "WEEK OF TRUTH" CAMPAIGN - April 16 to 22nd

Lana Wood, actress/activist, recently not only came public on 9/11 truth, but helped produce a very creative youtube video that can reach many. Spread it widely, let's get it up on the youtube rankings. And engage more in the Week of Truth (Starts THIS WED.) www.WeekofTruth.org

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

It's a great video because it starts off in a very "youtube-ey quirky" play on her roll as Plenty O'Toole in "Diamonds are Forever," but THEN very quickly delves into the seriousness of the 9/11 issue, and Lana's impassioned plea for all of us to get educated on 9/11, and do all we can to launch the first Week of Truth campaign occurring April 16 to 22nd. <http://www.youtube.com/watch?v=zafkleeNvvU>

In the above video she extols everyone to get involved in the "Week of Truth" April 16 to 22nd, www.WeekofTruth.org and to spread the word wide, far, and fast.

Other news. About 12,000 media were contacted about the week of truth effort and about Jesse Ventura's recent question of "How can two planes, bring down THREE buildings?"

You'll be happy to learn that Professor Steven Jones made an announcement at the San Diego 9/11 Truth Event about the coming "Week of Truth" and informed them how to get involved.

Week of Truth made headline news at the major progressive news blog OpEdNews, in an article about the UN Official calling for a study into neocon involvement in 9/11. Headlines there get A LOT of traffic, and its not just 9/11 choir traffic. See/Comment at:

http://www.opednews.com/articles/opedne_bill_dou_080412_ny_sun_report_s_on_u_.htm [comments and views can help keep it [and its Week of Truth info, a headline longer]

SO, A COUPLE OF REMINDERS/ACTION ITEMS YOU CAN HELP TO SPREAD THE WORD WITH:

Steve's doing as much media as he can get, and has put several thousand dollars on the line to promote the book in various ways.

- PLEASE EMAIL ALL YOUR CONTACT & SUBSCRIBER LISTS, on this Wednesday, April 16th, to urge them to buy in before April 22nd, and to spread the word on the Week of Truth. Tell them about Lana's great youtube video. <http://www.youtube.com/watch?v=zafkleeNvvU>
- IF YOU DON'T HAVE A BANNER FOR "WEEK OF TRUTH" ON YOUR WEBSITE, you can get one at www.WeekofTruth.org. Many major well trafficked sites that number in the hundreds of thousands of weekly visitors collectively now have it up on the top of their HOMEPAGE.
- Please continue networking with all you can, and let your contacts and theirs know that they can call-in to mainstream media and recommend "The Shell Game" during the Week of Truth National Buy- In. You can email out the below suggestion sheet w/ the call in shows:

USING THE RADIO AIR WAVES FOR 9/11 TRUTH

While gaining air time on major radio talk shows is difficult, if we as a movement target certain shows we can bring our message to millions of listeners for FREE!

KEYS TO CALLING IN:

A. Know who you are calling.

Most talk shows are conservative. Do NOT attempt to convert the host, simply state your message with enthusiasm:

WRITE DOWN AND READ THE MESSAGE:

Sell THE SHELL GAME as a must-read novel that convinced YOU, that there will be another 911 event soon!

"Hey, Rush, long time listener. There's a book you absolutely must read, it's called The SHELL GAME by Steve Alten, a NY Times best selling author. Rush, I read this book in two sittings. It's about the end of oil and the next 911 event that will launch the war in Iran, and it scared the hell out of me. It made me realize that the 911 commission kept things out of the investigation, and frankly...I'm mad."

Do NOT get into details on a conservative talk show. Just tell his listeners to buy the book!

TOP RADIO SHOWS & CONTACT NUMBERS

- 1 Rush Limbaugh [REDACTED] Noon - 3pm Eastern time (live radio)
- 2 Michael Savage - [REDACTED], and he is generally on the air M-F 6-9pm ET.
3. Glenn Beck [REDACTED] 9 am - 12 pm
- 4 Sean Hannity [REDACTED] 2-5 PM

- 5 Laura Ingraham [REDACTED] M-F, 9am - 12pm ET
- 6 MANCOW - 1-888-2-mancow Mornings 6-9 AM
- 7 George Noory West Coast [REDACTED], east coast [REDACTED], 818-[REDACTED], [REDACTED]. late nights 1 am - 5 am EST.
- 8 Neal Boortz [REDACTED] 8:30 a.m. - 1 p.m.
- 9 Bill O'Reilly 1-877-9-NO SPIN noon to 2 PM EST
- 10 Dr. Laura 1-800-DR-LAURA M-F, 12pm - 3pm PT
- 12 Mark Levin [REDACTED] 6-8 PM EST
- 13 Bill Bennett [REDACTED], 6am-9am EST
- 14 Michael Medved [REDACTED] M-F, 3pm -6pm ET
- 15 Adam Carolla 866-901-ADAM(2326) M-F 8 am - 1 PM EST
- 17 G. Gordon Liddy [REDACTED] M-F, 10pm - 1am ET
- 18 Art Bell - see George Noory, only weekends
- 19 Jerry Doyle [REDACTED], 4:00 - 5:00 PM
- 20 Dr. Joy Browne [REDACTED] 12 PM - 3 PM
- 21 Hugh Hewitt [REDACTED] M-F, 3pm - 6pm ET
- 22 Dennis Prager [REDACTED] M-F, 12pm - 3pm ET
- 23 Mike Gallagher 800-655-MIKE M-F 9AM - Noon ET

Yahoo! Groups Links

<*> To visit your group on the web, go to:

<http://groups.yahoo.com/group/aim/>

<*> Your email settings:

Individual Email | Traditional

<*> To change settings online go to:

<http://groups.yahoo.com/group/aim/join>

(Yahoo! ID required)

<*> To change settings via email:

mailto:[REDACTED]

mailto:[REDACTED]

<*> Your use of Yahoo! Groups is subject to:

<http://docs.yahoo.com/info/terms/>

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402. **Anny Ballardini**

Anny Ballardini, Henry Gould & Peter Thompson read in Rhode Island

Tue 15 Apr 2008

Anny Ballardini & Henry Gould read in Rhode Island

Monday, April 21st, 6 pm

Main Library, Roger Williams University

One Old Ferry Rd, Bristol, RI

Wednesday, April 23rd, 3-5 pm. With Peter S. Thompson

John Hay Library

Brown University

20 Prospect St, Providence

Anny Ballardini, Henry Gould and Peter S. Thompson (on Wednesday) will read their own poetry, and also read and discuss Ms. Ballardini's translation (into Italian) of Mr. Gould's long poem, In RI. Ms. Ballardini's visit to the U.S. & presentation sponsored by the Creative Writing Program of Roger Williams University.

Free. Refreshments.

--

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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403. **Steve Tills**

Re: Obama is correct about rural PA

Tue 15 Apr 2008

Would like to second Mark Weiss's sentiments (see his post below). Folks must definitely notice the differences here between Anybody Other than McCain and the senile fool himself, who's so "power-mad" and caught up by deeply psychological "ambition," the kind that's evidence of deep character flaw, the kind that only a wiseman would recognise as madness, the kind of deep insecurity about his life and the meaning of same that would cause him to do exactly what he is doing - going over to the dark side of humanity regardless he would never prove himself such a puny, cowardly, freak clone for Cheney/Bush were he not caught up in the worst nightmare his unexplored psyche could

possibly wreak upon him (and everybody else). Shoot, he could become an even worse monster than the retarded sack of emptiness and insanity who's been there these past 8 years.

And it's more than the Supreme Court (though that's enough right there).

It IS a great privilege to be "a Progressive." Surely most everybody on the List here would call themselves "progressives."

(It's almost synonymous with "avant-garde," except it references the "political" realm...)

But it will take a lot more than "being a progressive" to heal the world after the destruction set in motion by the past eight years of Cheney/Bush and company. All progressives will have to abandon juvenile "perfectionism" and adolescent "idealism" and

compromise some staunch progressive causes and ideals at times and simply "win the 'war'" against the ultra-right forces that wish to destroy the planet entirely. I.e., progressives will need to truly distinguish themselves from our ultra-right antagonists - doing so means NOT being "extreme" and perfectionistic. The ultra-right's chief value, strength, and Weakness may be that they are inflexible and narrow and uncompromising. I should think that defeating that value means broadening our range of compatriots, including "old-fashioned" "liberals" like Hillary and Bill, and, further, "conservatives," too, especially those that don't go along with the Warren Jeffs and the Jack Abramoffs. I really think that there's a paradigm thing going on here - take, for example, reports about the TOP FIVE STATE EXECUTIONERS (China, Iran, Saudi Arabia, Pakistan, and the United States). Yeah, we're one of just 24 nations on the planet still maintaining this barbaric practice. Gosh, we're in great company, aren't we? Five of the most powerful, aggressive, arrogant, and masculine countries still indulging in the same old shit. Vote for McCain/McSame/McLame? You'd have to be out of your mind, or extremely "immature," and all for Ego ("I'm a Progressive" and I'm not compromising and voting "Republican-lite"). Hmmm, I know that has been my own immature perspective sometimes in the past...

Personally, I would be inclined to think that Obama is at least partially right. I live in western New York, which is very similar to rural, small town Pennsylvania, I think. I work in a factory alongside scores of gun owners and hunters, NASCAR enthusiasts and bigots, "good old boys" and good old boys' types of "girls." I interact every day with neighbors and co-workers and even family members who are thoroughly indoctrinated by FOX News and who will likely vote "republican" even though a lot of them hate what Bush has done. But that's a contradiction of what Obama believes, in and of itself, isn't it? In other words, NO, they are not clinging "to guns or religion or antipathy to people who

aren't like them or anti-immigrant sentiment or anti-trade sentiment as a way to explain their [economic] frustrations." If they were, then McCain would be toast, right? The Republicans would be voted out of office, right? It just doesn't seem that simple. One of the chief movers and shakers here, and a multimillionaire completely tight with the company's Bush-supporting owner is "gay," but he's still Republican. So where is his "antipathy to people who aren't like him?" Dozens of co-workers here are "evangelical christians" and they're suffering the economic malaise as much as anyone else, but they're not coming over to the Democrats' tent in droves, either. There are all kinds of gun owners and hunters, and the place is almost empty every first day of deer season in fall, and most all of these folks are definitely "suffering just as much as anyone else"; in fact, take away their hunting and they would lose a big hunk of income to the necessity of feeding their families with more meat from the grocery stores. Religion, there are plenty of folks who are NOT ridiculously religious and even ridicule the comparatively fanatical "evangelicals" some times, but they're not Democrats, either, and they continue to vote republican. We've got more than a few "immigrants," here, and none in management positions (again, yeah, this place is VERY "white"), but they are not alienated here at all; in fact, they are welcomed, perhaps because the wages are low and they're more than glad to have "secure," albeit lower paying, employment.

Maybe THAT - Security - is the bottom line. Financial security, spiritual security, emotional and psychological security... The world and "Reality" are evolving and changing at terrifying, exponentially rapid rates. These folks, largely "illiterate" by our "Progressive" and "Avant-Garde" standards, must be petrified. (The best "educated" in a place like this are the engineers with their bachelor's degree in "Engineering" and the CEO with his MBA - for the most part no literature, humanities, social sciences, philosophy, at all; i.e., essentially it's Illiteracy-ville here.) They cannot in any way have the "intellectual" or "cosmopolitan" worldviews needed to accept and process such change the way we "elitist," broadly educated folks can. No wonder they stay with the Republicans! The Republicans and, by definition, "Conservatism" couch all of Reality in illusions of "security."

Shoot, they're clinging to their guns and religion and antipathy to people who aren't like them because that is, quite simply, who they are and what they are. Maybe Barack and Hillary are the ones clinging to antipathy to people who aren't like them -- privileged-class graduates of the most elite universities in the world. Fucking idiots! What did they ever do for these people? Yeah, sure, a whole bunch, in the general sense, but these folks don't understand that! They understand the Republican owner who built a very successful manufacturing plant with hard work and intelligence and the sweat and sacrifice of small town folks who weren't going to see better opportunities for

secure work, secure life, secure opportunities to raise families from the Obamas or Clintons of the world. Hence, your prototypical "self-made" billionaire Republican conservative who exemplifies "independence" and hard work and frugality - NOT a George Bush Republican at all, but not one to vote against Bush or allow unions or encourage long-haired hippy, literate "progressives" like me, either... Half the folks complain that they've been nicked and dined for generations, but few leave this kind of secure employment that doesn't require college degrees, that respects loyalty and seniority, that provides modest but definite retirement monies radically post-modern corporations like Global Crossing steal from their longest term and most loyal employees...

Shoot, BOTH Obama and Hillary are as stupid as can be some days, aren't they? The freaking idiots! They should be bending over backwards to work together to figure how to appeal to the real victims of post-modern America -- the burgeoning lower middle class and the environment. As for the rest of America, whether Democrat or Republican, I think they'll all do just fucking fine, whether they were born and raised in Mexico, Pakistan, India, Chicago, or Seattle. Once they get to that top 10% where Obama and Hillary will be for the rest of their lives, there is really no Insecurity whatsoever, give or take a terrorist attack or hurricane every now and then.

Steve Tills

Date: Mon, 14 Apr 2008 18:56:45 -0400

From: Mark Weiss <[REDACTED]>

Subject: Re: Obama is correct about rural PA

Obama's advantage (aside from central casting good looks) is that he has almost no record and has had to make few compromises. But that's not really good enough. Next time the pure-of-heart should have no record whatsoever and suffer from vocal paralysis whenever he's asked to speak ex-temp.

Try to remember that politics is often a dirty business and involves getting dirty hands. And that if Hillary somehow pulls it off you're going to have to figure out how to vote for her, the alternative being unthinkable. If you have a hard time noticing large differences, when tempted by McCain remember these two words: Supreme Court.

Mark

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404. **Halvard Johnson**

RIP Rebecca Kavalier

Tue 15 Apr 2008

The Animal Within

Homage to Sir

Thomas Browne

We, who supposedly contain all Africa and her prodigies,
are revealed for what we are only in the dying
when this flesh, once apostrophized as too too solid,
has proven renderable as any carcass and in the process
manufactured hollows where hillocks of cheeks once smiled,
then weeded out the overgrowth of hair to uncover
a tenderness-evoking curve of skull,
 a property we had thought
 only of the newly born.

The mirror reflects no longer a unique face but the template
of the race: uncles, aunts, cousins far removed, some ancestor
who left no trace in family history yet surfaces now like
a species long thought extinct hauled up from the ocean's depths
and when that dissolves what is left
 but the animal within
 which we made so much of.

--Rebecca Kavalier

fr. The Animal Within

[Hamilton Stone Editions, 2008]

Hal

Halvard Johnson

=====



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

<http://entropyandme.blogspot.com>

<http://imageswithoutwords.blogspot.com>

<http://www.hamiltonstone.org>

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

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405. **Marcus Bales**



Tue 15 Apr 2008



APRIL 4, 2008

FOR IMMEDIATE RELEASE

Cleveland poetry publishing house vanZeno Press (www.vanzenopress.com) has released *The Black Book*, featuring the lyrics of Cleveland songwriter Cletus Black. vanZeno has published the work of poets such as Roger Craik, Claire McMahon, J.E. Stanley and Mary Turzillo, but *The Black Book* is the first in the Lyric Series, which places the focus on the poetry of words put to music.

The book gathers all Cletus' original lyrics from the seven CD's released since 1996. They are organized alphabetically by song title, as well as by first line. As a lyricist, Black stands out as he eschews the confessional and self-centered style favored by so many of his contemporaries, and instead creates songs that read like short stories. Character and mood are pre-eminent as Black creates vignettes that seem to have more in common with film noir. "Jesus just told me to move to Virginia Beach..." "You're a hellhound sniffing on a cold dark trail..." "Working Homicide down in FLA..." Whether in a lyrical or narrative style, Black is a master at the compact diss and sparsely stated scenario.

Cletus Black will hold a book signing for *The Black Book* on Sunday, May 4th at the John Christ Winery from 2:00 to 5:00p.m. John Christ Winery is located at 32421 Walker Rd. in Avon Lake, Oh. The author will perform pieces from the book, as well as songs from his soon to be released CD "That's The Story."

--end--

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406. **Lou Rowan**

Lou Rowan reading in Brooklyn with Rick Moody 4/22, Toby Olson 4/24

Tue 15 Apr 2008

Dear Colleagues, Continuing the series of readings for my 2 new books: with Rick, 4/22, 7:00 PM, Spoonbill and Sugartown, 218 Bedford Ave, Williamsburg. (www.spoonbillbooks.com). With Toby 4/24, 7:30 PM, Community Book Store, 143 Seventh Ave, Park Slope. (www.cbjupiterbooks.com). Both excellent stores. Further details on the venues and the books at [www. lourowan.com](http://www.lourowan.com). Please join us! Thanks, Lou

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407. **Jason Quackenbush**

Re: YOUTUBE "Bond Girl" Comes Out for 9/11 "WEEK OF TRUTH" CAMPAIGN [ISO-8859-1] - April 16 to 22

Tue 15 Apr 2008

an alternate point of view:

<http://wtc7lies.googlepages.com/>

On Tue, 15 Apr 2008 [REDACTED] wrote:

YOUTUBE "Bond Girl" Comes Out for 9/11 "WEEK OF TRUTH" CAMPAIGN - April 16 to 22nd

Lana Wood, actress/activist, recently not only came public on 9/11 truth, but helped produce a very creative youtube video that can reach many. Spread it widely, let's get it up on the youtube rankings. And engage more in the Week of Truth (Starts THIS WED.) www.WeekofTruth.org

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

It's a great video because it starts off in a very "youtube-ey quirky" play on her roll as Plenty O'Toole in "Diamonds are Forever," but THEN very quickly delves into the seriousness of the 9/11 issue, and Lana's impassioned plea for all of us to get educated on 9/11, and do all we can to launch the first Week of Truth campaign occurring April 16 to 22nd. <http://www.youtube.com/watch?v=zafkleeNvvU>

In the above video she extols everyone to get involved in the "Week of Truth" April 16 to 22nd, www.WeekofTruth.org and to spread the word wide, far, and fast.

Other news. About 12,000 media were contacted about the week of truth effort and about Jesse Ventura's recent question of "How can two planes, bring down THREE buildings?"

You'll be happy to learn that Professor Steven Jones made an announcement at the San Diego 9/11 Truth Event about the coming "Week of Truth" and informed them how to get involved.

Week of Truth made headline news at the major progressive news blog OpEdNews, in an article about the UN Official calling for a study into neocon involvement in 9/11. Headlines there get A LOT of traffic, and its not just 9/11 choir traffic. See/Comment at: http://www.opednews.com/articles/opedne_bill_dou_080412_ny_sun_report

s_on_u_.htm

[comments and views can help keep it [and its Week of Truth info, a headline longer]

SO, A COUPLE OF REMINDERS/ACTION ITEMS YOU CAN HELP TO SPREAD THE WORD WITH:

Steve's doing as much media as he can get, and has put several thousand dollars on the line to promote the book in various ways.

- PLEASE EMAIL ALL YOUR CONTACT & SUBSCRIBER LISTS, on this Wednesday, April 16th, to urge them to buy in before April 22nd, and to spread the word on the Week of Truth. Tell them about Lana's great youtube video. <http://www.youtube.com/watch?v=zafkleeNvvU>*
- IF YOU DON'T HAVE A BANNER FOR "WEEK OF TRUTH" ON YOUR WEBSITE, you can get one at www.WeekofTruth.org. Many major well trafficked sites that number in the hundreds of thousands of weekly visitors collectively now have it up on the top of their HOMEPAGE.*
- Please continue networking with all you can, and let your contacts and theirs know that they can call-in to mainstream media and recommend "The Shell Game" during the Week of Truth National Buy-In. You can email out the below suggestion sheet w/ the call in shows:*

USING THE RADIO AIR WAVES FOR 9/11 TRUTH

While gaining air time on major radio talk shows is difficult, if we as a movement target certain shows we can bring our message to millions of listeners for FREE!

KEYS TO CALLING IN:

A. Know who you are calling.

Most talk shows are conservative. Do NOT attempt to convert the host, simply state your message with enthusiasm:

WRITE DOWN AND READ THE MESSAGE:

Sell THE SHELL GAME as a must-read novel that convinced YOU, that there will be another 911 event soon!

"Hey, Rush, long time listener. There's a book you absolutely must read, it's called The SHELL GAME by Steve Alten, a NY Times best selling author. Rush, I read this book in two sittings. It's about the end of oil and the next 911 event that will launch the war in Iran, and it scared the hell out of me. It made me realize that the 911 commission kept things out of the investigation, and frankly...I'm mad."

Do NOT get into details on a conservative talk show. Just tell his listeners to buy the book!

TOP RADIO SHOWS & CONTACT NUMBERS

- 1 Rush Limbaugh [REDACTED] Noon - 3pm Eastern time (live radio)*
- 2 Michael Savage - [REDACTED], and he is generally on the air M-F*

6-9pm ET.

3. Glenn Beck [REDACTED] 9 am - 12 pm

4 Sean Hannity [REDACTED] 2-5 PM

5 Laura Ingraham [REDACTED] M-F, 9am - 12pm ET

6 MANCOW - 1-888-2-mancow Mornings 6-9 AM

7 George Noory West Coast [REDACTED], east coast [REDACTED], 818-[REDACTED], [REDACTED], late nights 1 am - 5 am EST.

8 Neal Boortz [REDACTED] 8:30 a.m. - 1 p.m.

9 Bill O'Reilly 1-877-9-NO SPIN noon to 2 PM EST

10 Dr. Laura 1-800-DR-LAURA M-F, 12pm - 3pm PT

12 Mark Levin [REDACTED] 6-8 PM EST

13 Bill Bennett [REDACTED], 6am-9am EST

14 Michael Medved [REDACTED] M-F, 3pm -6pm ET

15 Adam Carolla 866-901-ADAM(2326) M-F 8 am - 1 PM EST

17 G. Gordon Liddy [REDACTED] M-F, 10pm - 1am ET

18 Art Bell - see George Noory, only weekends

19 Jerry Doyle [REDACTED], 4:00 - 5:00 PM

20 Dr. Joy Browne [REDACTED] 12 PM - 3 PM

21 Hugh Hewitt [REDACTED] M-F, 3pm - 6pm ET

22 Dennis Prager [REDACTED] M-F, 12pm - 3pm ET

23 Mike Gallagher 800-655-MIKE M-F 9AM - Noon ET

Yahoo! Groups Links

<*> To visit your group on the web, go to:
<http://groups.yahoo.com/group/aim/>

<*> Your email settings:
Individual Email | Traditional

<*> To change settings online go to:
<http://groups.yahoo.com/group/aim/join>
(Yahoo! ID required)

<*> To change settings via email:
mailto:[REDACTED]
mailto:[REDACTED]

<*> Your use of Yahoo! Groups is subject to:
<http://docs.yahoo.com/info/terms/>

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408. **Peter Ciccariello**

Re: Anny Ballardini, Henry Gould & Peter Thompson read in Rhode Island

Tue 15 Apr 2008

Wonderful Annie, I will be there on Wednesday at Brown. Looking forward to it!

- Peter Ciccariello

On Tue, Apr 15, 2008 at 1:20 PM, Anny Ballardini <[REDACTED]> wrote:

Anny Ballardini & Henry Gould read in Rhode Island

Monday, April 21st, 6 pm

Main Library, Roger Williams University

One Old Ferry Rd, Bristol, RI

Wednesday, April 23rd, 3-5 pm. With Peter S. Thompson

John Hay Library

Brown University

20 Prospect St, Providence

Anny Ballardini, Henry Gould and Peter S. Thompson (on Wednesday) will read

their own poetry, and also read and discuss Ms. Ballardini's translation (into Italian) of Mr. Gould's long poem, In RI. Ms. Ballardini's visit to

the U.S. & presentation sponsored by the Creative Writing Program of Roger Williams University.

Free. Refreshments.

--

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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409. **Michael Ford**

Re: THE ONLY WAR THAT MATTERS...

Tue 15 Apr 2008

As for the first of these statements, what they seem to want to say is that the war against the imagination causes the other, physical wars. BUT that is not what they say, and I think you're right to point that out.

As for the second, if poetry's the govt, who's the president of poetry? Who's the mayor? Who's on the city council of poetry?

Michael Ford

On Tue, Apr 15, 2008 at 9:27 AM, CA Conrad <[REDACTED]> wrote:

*THE ONLY WAR
THAT MATTERS
IS THE WAR
AGAINST THE
IMAGINATION*

:

*Poetry is
The Rival
Government*

"

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410. **Alison Croggon**

Re: THE ONLY WAR THAT MATTERS...

Tue 15 Apr 2008

I link that slogan with Wilde's observation in De Profundis that "the only crime is lack of imagination". Which I reckon is more or less right, because lack of imagination is what makes certain things possible, such as the contemporary bureaucratic evil that promulgates a war.

I suppose you could argue about what kind of imagination.

All best

Alison

--

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

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

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

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411. **steve russell**
Re: - Avant(e)-garde
Tue 15 Apr 2008

Roy,

Have you read "Learning From Las Vegas?" Robert Venturi's great iconoclastic Classic. Amazing book. I became less dogmatic in my entire approach to, well, pretty much everything after reading it. As for the avant-garde, it seems to me that we're living post history. In which case, I'll stick to Led Zep, Frank Zapp, and direct my longing gaze towards that vintage Jaguar I spotted in my neighborhood the other day.

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

From: Roy Exley <[REDACTED]>

To: [REDACTED]

Sent: Monday, April 14, 2008 6:15:37 PM

Subject: Re: - Avant(e)-garde

Fluffy,

Thanks for that, I'll try and catch up with Marjorie Perloff (maybe she's a closet modernist, trying to justify her ontological position, we shall see). Personally I'm really into modernist architecture, but maybe that's just like being a vintage car enthusiast, or a Beach Boys fan. I look forward to hearing more.

Roy Exley.

On 13/4/08 6:27 am, "Fluffy Singler" <[REDACTED]> wrote:

Actually, Marjorie Perloff has some really interesting things to say about this assertion that the avant garde is part of modernism and that modernism is "over" in her intro to 21st Century Poetics. I don't know that I can do justice to her argument at this point, as I'm just now reading this work and haven't fully absorbed it all, so I will merely suggest looking into what she has to say.

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

From: Roy Exley [mailto:[REDACTED]]

Sent: Friday, April 11, 2008 1:38 PM

Subject: Re: - Avant(e)-garde

Steve,

Well, I suppose avant-garde is a modernist concept and now that modernism is a part of history, an anachronism as far as contemporary culture is concerned, then its concepts can no longer apply to what is happening now, in this post-postmodernist age of rampant pluralism. More later.

Roy Exley.

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412. **steve russell**
Baraka, Sanchez, etc
Tue 15 Apr 2008

& TODAY-THURSDAY:

APRIL 15 - 17

"Let Freedom Ring": Art and Democracy in the King Years, 1954-1968

Lannan Symposium & Festival 2008

Amiri Baraka, Sonia Sanchez, Michael Eric Dyson, Thulani Davis,
Aldon Nielsen, Jayne Cortez, Haki Madhubuti, Ivanhoe Donaldson, & many
others

Georgetown University, various locations.

Visit the scehedule here:

http://lannan.georgetown.edu/symposiumfestival_lfr.htm

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

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413. **Ryan Daley**
Re: Obama is correct about rural PA
Tue 15 Apr 2008

Alan,

I grew up in Narrowsburg, New York, about 15 minutes outside of Honesdale. I
used to drive through Hazelton all the time; that area was urban to me.

-Ryan

On Tue, Apr 15, 2008 at 11:51 AM, Alan Sondheim <[REDACTED]> wrote:

Sorry to bother folks here, I'm from Kingston PA which is pretty rural. I had a friend from Jermyn, ruraler, five kids in her brother's senior class killed themselves their senior year - at least one for being gay, and he blew himself away with his father's gun on the 50-yard-line. This was just a few years ago. Bitter doesn't cover it. Hazelton which has been trying to pin down Latino immigrants is just down the road from us. When I was in school there Obama would have been run out of town. Today the area's pretty defeated in spite of local colleges. It was a hell of a place to grow up. - Alan

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414. **steve russell**
Re: - Avant(e)-garde

Tue 15 Apr 2008

I really do think we're post history. Consider: The Stones are still touring. Soon, their clones will take center stage. And not long after that, the Stones will perform to a stadium of cheering, rowdy clones. Hell's Angels clones will police the crowd on their choppers. Since modernism went post, and while pluralism runs rampant, why not give our artificial kin some play?

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

From: Roy Exley <[REDACTED]>

To: [REDACTED]

Sent: Monday, April 14, 2008 6:15:37 PM

Subject: Re: - Avant(e)-garde

Fluffy,

Thanks for that, I'll try and catch up with Marjorie Perloff (maybe she's a closet modernist, trying to justify her ontological position, we shall see). Personally I'm really into modernist architecture, but maybe that's just like being a vintage car enthusiast, or a Beach Boys fan. I look forward to hearing more.

Roy Exley.

On 13/4/08 6:27 am, "Fluffy Singler" <[REDACTED]> wrote:

Actually, Marjorie Perloff has some really interesting things to say about this assertion that the avant garde is part of modernism and that modernism is "over" in her intro to 21st Century Poetics. I don't know that I can do justice to her argument at this point, as I'm just now reading this work and haven't fully absorbed it all, so I will merely suggest looking into what she has to say.

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Roy Exley.

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

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415. **Andrew Rippeon**

GEORGE OPPEN: A Centenary Conversation. April 23-April 25 at SUNY Buffalo

Wed 16 Apr 2008

GEORGE OPPEN: A CENTENARY CONVERSATION

To celebrate the life and work of George Oppen on the occasion of his 100th birthday, the Poetics Program at SUNY Buffalo will host a three-day event (Wed. 4/23-Fri. 4/25) involving panel presentations, roundtable discussion, keynote addresses from invited guests, and commemorative readings both of Oppen's work and work inspired by his life and practice.

Keynote addresses and poetry readings by Stephen Cope, Rachel Blau DuPlessis, Susan Thackrey, and John Wilkinson. Roundtable conversation among SUNY Buffalo faculty members Joseph Conte, Myung Mi Kim, Steve McCaffery, and Krzysztof Ziarek.

For more information, including schedules, locations, and paper titles, see the following links:

<http://english.buffalo.edu/oppenConference/>

http://www.writing.upenn.edu/epc/authors/oppen/oppen_poster.html

We hope you'll join us for this event.

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416. **Roy Exley**

Re: - Avant(e)-garde

Wed 16 Apr 2008

Steve,

Thanks for the memory (as that old song goes) and thanks for the pun 'Jaguar... spotted', as for the sounds, I'm more of a Beefheart / Grateful Dead man myself (despite risking the 'Dead-head' label). I'll try and get hold of Venturi's book - he was a renowned postmodernist of course, like Michael Graves, Denise Scott Brown, Hans Hollein, et al - so could be the sort of iconoclasm that I enjoy. Mark C. Taylor's 'Altarity' is a good read also, and I would recommend that to anyone alongside Anthony Vidler's writings.

Roy.

On 16/4/08 1:32 am, "steve russell" <[REDACTED]> wrote:

Roy,

Have you read "Learning From Las Vegas?" Robert Venturi's great iconoclastic Classic. Amazing book. I became less dogmatic in my entire approach to, well, pretty much everything after reading it. As for the avant-garde, it seems to me that we're living post history. In which case, I'll stick to Led Zep, Frank Zapp, and direct my longing gaze towards that vintage Jaguar I spotted in my neighborhood the other day.

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Roy Exley.

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

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417. **Anny Ballardini**

Re: Anny Ballardini, Henry Gould & Peter Thompson read in Rhode Island

Wed 16 Apr 2008

Thank you Peter, and I am looking forward to meeting you!

Anny

On Wed, Apr 16, 2008 at 1:14 AM, Peter Ciccariello <[REDACTED]> wrote:

Wonderful Annie, I will be there on Wednesday at Brown. Looking forward to it!

- Peter Ciccariello

On Tue, Apr 15, 2008 at 1:20 PM, Anny Ballardini <

[REDACTED]>

wrote:

*Anny Ballardini & Henry Gould read in Rhode Island
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One Old Ferry Rd, Bristol, RI*

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John Hay Library
Brown University
20 Prospect St, Providence*

*Anny Ballardini, Henry Gould and Peter S. Thompson (on Wednesday) will
read
their own poetry, and also read and discuss Ms. Ballardini's translation
(into Italian) of Mr. Gould's long poem, In RI. Ms. Ballardini's visit
to
the U.S. & presentation sponsored by the Creative Writing Program of
Roger
Williams University.*

Free. Refreshments.

--

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

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418. **Jesse Glass**

On the So-Called Epigramitis

Wed 16 Apr 2008

Perhaps it's true that we live in a time when rudeness rules, but this book, which the author loudly proclaims to be a modern Dunciad, lacks the three necessary ingredients that make satire effective: wit, insight, and craft. The problem begins with the form that Johnson chooses for his sallies: the epigram. Johnson is clearly beyond his depth here and the limits of his command of the English language, including vocabulary and the rudiments of grammar are immediately apparent. To write a successful epigram is to craft a verbal artifact that exhibits crisp intelligence in the handling of language, and carries a "sting." Rhyme, and in particular the rhyming couplet is the poet's form of choice for this. Satirical, free-verse, epigrams are difficult to pull off for the best of writers, and we're clearly not in that territory here. Johnson's "epigrams" are wordy, amorphous in form (a definite no-no!) groping in diction and sometimes even lose their way before they end, leaving us to wonder what exactly was the point besides an obvious attempt to bait, belittle, or strike a posture. Yes, he waxes warm and cozy when he addresses some of his subjects--primarily experimental poets that figured prominently on the Buffalo Poetics List c. 1999--2000, but for others he withholds the puffs and brings out his brickbats of choice. Distressingly, many of his subjects for "satire" are women and minorities, and with them Johnson "transcends" the limits of his craft in two ways: a liberal use of scatological language, and direct unadulterated rudeness--and even, in one case a threat of physical violence. He attacks many well-respected writers in this manner. However, showing far more cleverness in the pagination of this tome than in the writing of it, Johnson buries such specimens of pathology in the last quarter of the total pages. What puzzles me is that this book does appear to have its fans, but then again so does pit bull and cock fighting.

I also believe that anyone who tries to turn a buck selling stuff that hurts feelings in the baldest and stupidest manner and makes no apologies for it is just as deserving of contempt as the writer.

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419. **Philip Metres**

The Only War That Matters...A response to CA Conrad

Wed 16 Apr 2008

CA,

in a blog entry Jan 21, 2008, I was thinking about war and the imagination (and the texts from which emerge "the only war that matters is the war against imagination":

I've been thinking about the imagination lately. Apparently, the C.I.A./M.I. guys told the yokel M.P.s at Abu Ghraib to "use your imagination." That terrifies me, to think that the imagination can be harnessed as a force for absolute evil. In this poem, "Rant," DiPrima evokes William Blake's notion that all war is a failure of the imagination. Is imagination a "daimon," a power without necessarily being good or bad? Or is the imagination always a creative force, the opposite of war's decreations?...

In essence, C.A., it seems to me that there is a kind of productive reductivism to DiPrima's (and Blake's) quote here--which is to say, that wars come out of imagination's failure. Yet I wanted also to suggest here that human imagination is not free from its own violences...

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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420. **Mark Weiss**

Re: Obama is correct about rural PA

Wed 16 Apr 2008

Maureen Dowd, who writes a column for the Times, has a pathological hatred for Hillary Clinton. Nonetheless, today's column is instructive about Obama.

[http://www.nytimes.com/2008/04/16/opinion/16dowd.html?](http://www.nytimes.com/2008/04/16/opinion/16dowd.html?_r=1&hp&oref=slogin)

[_r=1&hp&oref=slogin.](http://www.nytimes.com/2008/04/16/opinion/16dowd.html?_r=1&hp&oref=slogin)

Mark

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421. **Michael Kelleher**
Full-Time Education Director
Wed 16 Apr 2008

Just Buffalo Education Director

Just Buffalo Literary Center seeks an energetic full-time Education Director to manage and develop educational initiatives for the organization. This person must be highly organized, team-oriented, and able to work well with a wide variety of people including staff, teaching artists, school personnel, collaborative partners, and community members. "About Just Buffalo" Just Buffalo Literary Center is a full service community-based cultural organization in Buffalo, NY. Founded in 1975, the organization offers a wide range of programs including Writers in Education; The Babel series of readings by international authors; civic reading initiatives such as The Big Read and If All Of Buffalo Read the Same Book; student publications such as Wordplay; and interdisciplinary performances. With collaborators from CEPA Gallery and Big Orbit Gallery, Just Buffalo is pioneering a first-of-its kind administrative collaboration. For more information go to www.justbuffalo.org.

Responsibilities:

1. Day-to-day management and oversight of all Just Buffalo Education Programs, including:

A. Empire State Partnership Project, a multi-year school partnership project, currently with Olmsted #64 and #56 in Buffalo.
B. Writer In Residence Program, 20+ annual writer residencies in local schools.
C. Writing With Light, a joint Just Buffalo/CEPA Education Program that focuses on writing and photography. We will soon be developing a Writing with Light Learning Center that the Education Director will be instrumental in helping to establish.
D. A Picture's Worth/A Thousand Words, a joint project with the Albright-Knox Art Gallery that focuses on writing and visual art.
E. Wordplay, an annual publication of student writing from Just Buffalo's Education Programs.

2. Coordination of education-based programs and events, including:

A. Spotlight on Youth Coffee House Series, a bi-monthly open mic series for kids 12-21.
B. Buffalo/Williamsville Poetry Music and Dance Celebration, an annual event featuring student composers, poets, and dancers performing with a major American poet.
C. The Big Read, an annual civic reading initiative developed by the NEA.
3. Oversight of all independently contracted teaching artists involved in Just Buffalo Education programs.

4. Expansion of the education program into additional schools in Western New York.

5. Participation in grant-mandated activities including 5-day Summer Seminar, Strategic Foundation Building Retreat, and Regional Learning and Leadership Network.
6. With Artistic Director and Executive Director, development of educational program and initiatives to augment literary programs.
7. Development of department plans and budgets that align with organization strategic priorities.
8. Assessment and evaluation of program effectiveness.
9. Development of workshops as appropriate (for students, teachers, community).
10. Representation of Just Buffalo at community programs, events, functions.
11. Participation in the Coalition of Arts Providers for Children (CAPC).

Requirements

1. Bachelor's degree required; Masters degree in Education, English, or related field preferred (or comparable job-related experience in an arts non-profit setting).
2. Superior organizational, communication, and management skills.
3. Excellent interpersonal skills and team-based orientation.

Starting Salary Range \$28,000 - \$32,000. Generous benefits including 75% cost of individual health insurance policy covered; paid personal, sick and vacation time off, plus two additional holiday weeks at Christmas/New Years and the 4th of July; employer-sponsored retirement plan after 6 months.

Please send cover letter and resume by May 7, 2008 to: Just Buffalo Literary Center, 617 Main St. #202A, Buffalo, NY 14203, or by email to: [HYPERLINK "mailto: \[REDACTED\]" \[REDACTED\]](mailto: [REDACTED]).

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422. **Jeffrey Side**

New Marjorie Perloff interview at The Argotist Online

Wed 16 Apr 2008

Here is an interview that I did with Marjorie Perloff for Poetry Salzburg Review in 2006. I have been given permission by its editor, Wolfgang GÃ¶rtschacher, to reproduce it here: <http://www.argotistonline.co.uk/Perloff%20interview%202.htm>

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423. **Tim Peterson**

SEGUE 4/19: LEPSON, CRUMP, and MACHLIN

Wed 16 Apr 2008

The Segue Reading Series Presents

Ruth Lepson, Walter Crump, and Dan Machlin

Saturday, April 19, 2008 ** 4PM SHARP**

at the Bowery Poetry Club (308 Bowery, just north of Houston)

\$6 admission goes to support the readers

hosted by Tim Peterson

Poet Ruth Lepson and photographer Walter Crump are the authors of the collaborative book *Morphology* (Blazevox Books). Ruth Lepson is also the editor of *Poetry from Sojourner: A Feminist Anthology* and the author of *Dreaming in Color*. Walter Crump's photography is included in numerous private and public collections including: Philadelphia Museum of Art, National Museum of American Art (Smithsonian), and the National Museum of Fine Art, Hanoi. His website is www.waltercrump.com.

Regarding *Morphology*, Tina Darragh says:

"'Awake' is now 'Aquake,' and we are more sensible souls for the 'light tablets' this collaboration tones us."

and Charles Alexander says:

"This book is magic. I want to read it a thousand times."

From "Morphology"

*

"Can anyone think of a
Realist writer? I ask. A guy

In the back of the room
Raises his hand. "Simmonds
Hoote," he says.

*

*

Robert Creeley's new poems are
black and white

maps of America
clear as new
Mexico. The clouds
are verti- cal curliques

chalked through Nebraska
and Kan- sas. The
Midwest map
strikes me--
its neck, the
North- east,
has been severed.
Later I notice the absence
of words, the
silence.

*

Dan Machlin's first full-length collection of poems *Dear Body*: was published by Ugly Duckling Presse in Fall 2007. He is also the author of several previous chapbooks: *6x7*, *This Side Facing You*, *In Re*; and an audio-CD collaboration with Singer/Cellist Serena Jost, *Above Islands*. He is the founding editor of *Futurepoem* books. From "Dear Body"

Meanwhile you were hiding underneath the table. At one time, they too could assemble you out of grass – an abandoned rug and decaying vegetables.

We prayed to your effigy like to a beautiful library book you wanted to steal – the perfect never-noticed crime.

Many years later indexing doubts about your presence you uncover lost plans for some extreme city.

Or you as your own forbidden lover who meets yourself
Late at night in a forgotten deco motel.

A brief conversation about ephemera (each word drenched with sexual potential).

You know, I've never believed in your hope. So somehow the limbs attached to a trunk of meat and toes a face lips that say a nose balding teeth barely –

O how this house whispers beneath the dinner table!

=

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424. **amy king**

National Poetry Month Celebration in Quotes ...

Wed 16 Apr 2008

Admittedly, not all of the quotes below are by poets per se, but I made an effort to gather unusual-and-quirky-but-related quotes on poetry (w some that went off-track) in celebration of National Poetry Month on my blog yesterday (<http://amyking.wordpress.com/2008/04/15/when-lightning-bolts-from-my-chest/>)--- I wanted to get beyond the "Poetry is the rearrangement of beauty ..." abstractions (hey, I just made that one up and I like it!), and I'd be grateful for more odd/bizarre/revealing quotes to be added to my collection.

"God has a brown voice, as soft and full as beer." —Anne Sexton

"As for poetry 'belonging' in the classroom, it's like the way they taught us sex in those old hygiene classes: not performance but semiotics. If I had taken Hygiene 71 seriously, I would have become a monk; & if I had taken college English seriously, I would have become an accountant." —Jerome Rothenberg

On Clouds - "...what primitive tastes the ancients must have had if their poets were inspired by those absurd, untidy clumps of mist, idiotically jostling one another about..." —Yevgeny Zamyatin

"Poetry is the synthesis of hyacinths and biscuits." —Carl Sandburg

"For each letter received from a creditor, write fifty lines on an extraterrestrial subject and you will be saved." —Charles Baudelaire

"I have been in Sorrow's kitchen and licked out all the pots. Then I have stood on the peaky mountain wrapped in rainbows, with a harp and a sword in my hands." —Zora Neale Hurston

"The purpose of art, including literature, is not to reflect life but to organize it, to build it." —Yevgeny Zamyatin (*The Goal*, ca. 1926)

"One can smell it turning to gas; if one were Baudelaire one could probably hear it turning to marimba music." —Elizabeth Bishop

"If the poet wants to be a poet, the poet must force the poet to revise. If the poet doesn't wish to revise, let the poet abandon poetry and take up stamp-collecting or real estate." —Donald Hall

"Nothing that God ever made is the same thing to more than one person. That is natural." —Zora Neale Hurston

"I took a deep breath and listened to the old bray of my heart. I am. I am. I am." —Sylvia Plath

"Inscience one tries to tell people, in such a way as to be understood by everyone, something that no one ever knew before. But in poetry, it's the exact opposite." —Paul Dirac

"Heaven is not like flying or swimming, but has something to do with blackness and a strong glare." —Elizabeth Bishop

"Poetry is a rich, full-bodied whistle, cracked ice crunching in pails, thenight that numbs the leaf, the duel of two nightingales, the sweet peathat has run wild, Creation's tears in shoulder blades." —Boris Pasternak

"It doesn't matter who my father was; it matters who I remember he was." —Anne Sexton

"Wanted: a needle swift enough to sew this poem into a blanket." —Charles Simic

"The composition is the thing seen by everyone living in the living they are doing, they are the composing of the composition that at the time they are living is the composition of the time in which they are living." —Gertrude Stein

"Apparently, the most difficult feat for a Cambridge male is to accept a woman not merely as feeling, not merely as thinking, but as managing a complex, vital interweaving of both." —Sylvia Plath

"There is no single face in nature, because every eye that looks upon it, sees it from its own angle. So every man's spice-box seasons his own food." —Zora Neale Hurston

"She even had a kind of special position among men: she was an exception, she fitted none of the categories they commonly used when talking about girls; she wasn't a cock-teaser, a cold fish, an easy lay or a snarky bitch; she was an honorary person. She had grown to share their contempt for most women." —Margaret Atwood

"Language is a cracked kettle on which we beat out tunes for bears to dance to, while all the time we long to move the stars to pity." —Gustave Flaubert

"Poetry is not an expression of the party line. It's that time of night, lying in bed, thinking what you really think, making the private world public, that's what the poet does." —Allen Ginsberg

"I did not believe political directives could be successfully applied to creative writing . . . not to poetry or fiction, which to be valid had to express as truthfully as possible the individual emotions and reactions of the writer." —Langston Hughes

"A diary means yes indeed." —Gertrude Stein

"I think one of poetry's functions is not to give us what we want... [T]he poet isn't always of use to the tribe. The tribe thrives on the consensual. The tribe is pulling together to face the intruder who threatens it. Meanwhile, the poet is sitting by himself in the graveyard talking to a skull." —Heather McHugh

"Poetry is the journal of the sea animal living on land, wanting to fly in the air. Poetry is a search for syllables to shoot at the barriers of the unknown and the unknowable. Poetry is a phantom script telling how rainbows are made and why they go away." —Carl Sandburg

"When, however, one reads of a witch being ducked, of a woman possessed by devils, of a wise woman selling herbs, or even a very remarkable man who had a mother, then I think we are on the track of a lost novelist, a suppressed poet. . . indeed, I would venture to guess that Anon, who wrote so many poems without signing them, was often a woman." —Virginia Woolf

"This cop told me, furthermore, that it had been difficult for him to follow me because I had signaled too soon. I told him that, because I didn't know there was anyone else in the world, any signaling was an act of faith." —Kathy Acker

"Even in the centuries which appear to us to be the most monstrous and foolish, the immortal appetite for beauty has always found satisfaction." —Charles Baudelaire

"I am ashamed of my century, but I have to smile" —Frank O'Hara

<http://www.amyking.org>

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

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425. **Patrick Herron**

New books + talk Apr 22 @ Duke (apologies if duplicates)

Wed 16 Apr 2008

(Apologies for cross-posting & duplicates. Please tell me if you get this twice, or ten times, for that matter.)

Hey there, I wish to share some good news with you if I haven't shared it with you already. In the last week or so two new books of mine have been released, one poetry, the other a research text. I'm also giving a talk at Duke on April

22nd about issues relating my new book (of poetry) to the rise of the internet. It's a noontime talk and yes there is such a thing as a free lunch because they'll be serving one. (If you wish to come just email me and I'll try to arrange for you to get a parking pass.)

Books:

Be Somebody, by Lester (Lester is my puppet)

<http://www.effingpress.com/lester.htm>

Text Mining for Genomics-based Drug Discovery (by me, I think)

<http://tinyurl.com/4ljyvk>

Talk: "We Generate Our Self", April 22, 2008, 12:00-1:15 PM

John Hope Franklin Center, 240, Duke University

http://isis.duke.edu/events/techtuesdays.html#apr22_2008

(map/directions: <http://tinyurl.com/47kjgu>)

I'll have copies of my, er, Lester's new book available at the talk.

Patrick

<http://patrickherron.com>

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426. **Barbara Jane Reyes**

Achiote Press Release Party and Reading

Wed 16 Apr 2008

Achiote Press will celebrate the release of our Spring issues with a party on Friday, April 25th at the Ethnic Studies Library on the UC Berkeley campus. The event will feature special readings by former Achiote contributors Barbara Jane Reyes (Poeta en San Francisco) Truong Tran (Within The Margin), and Oscar Bermeo (Anywhere Avenue). Maria Tuttle

will read from her new Achiote chapbook, *Saramã*©. This chapbook contains an excerpt from Tuttle's historical novel about the life of a Chicana in El Paso, Texas during the early 20th century. Gabriela Erandi Rico will read from her contributions to the new Achiote *Seeds* chapjournal. Javier Huerta, author of *Some Clarifications y otras poemas*, will perform selections from the other contributors to the journal: Cristina Garc a, Emmy P rez and Brenda C rdenas. Poet Oscar Bermeo will emcee the night.

We'll have food, drinks and music. The event is free, open to the public and we welcome families and children.

When: Friday, April 25th: 6pm--8pm

Where: Ethnic Studies Library, Stephens Hall, UC Berkeley Campus

(see a campus map here: <http://www.berkeley.edu/map/>)

Sponsored by the Ethnic Studies Graduate Group, Asian American Studies Program, and Chicano Studies Program.

--

<http://barbarajanereyes.com>

<http://bjanepr.wordpress.com>

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427. **Tom Orange**

Re: Obama is correct about rural PA

Wed 16 Apr 2008

and it's important to read not just the two sentences being circulated here and elsewhere, but the WHOLE statement, which can be found in a few places:

<<http://www.dailykos.com/storyonly/2008/4/15/84747/8734/305/495985>>

<http://blogs.courant.com/colin_mcenroe_to_wit/>

<

http://www.huffingtonpost.com/mayhill-fowler/obama-no-surprise-that-ha_b_96188.html

>

in context, it's clear that obama is speaking to a crowd of supporters and offering them ways to think and talk against the prevailing narrative of class politics as it has been successfully constructed in this country for decades, one that shifts the focus elsewhere. his point is that 30 years of neoliberal social policy has given the working class little in government to feel enthusiastic about. furthermore, the washington political consensus has been to ignore class issues, or rather divert attention away from them by promoting wedge issues like gun control, immigration, abortion, family values and the like in their place.

that's obama's argument, as the FULL context makes clear: a challenge to wedge issue politics in which the working class has no economic issues or policies to vote on.

bests,

tom orange

Date: Tue, 15 Apr 2008 10:28:41 -0400

From: Ryan Daley <[REDACTED]>

Subject: Re: Obama is correct about rural PA

I don't read this as a dismissal at all. I read this as a failed appeal based on the idea that, "hey, I'm like you." Bush gets away with this all the time. This is the design behind "my fellow Americans." The fact that

*Obama didn't (or doesn't) says to me that his eloquence and ability to speak
make him "elistist" and "snobby."*

Because we can't have a president who speak good. No way.

Bring on those C students.

*And this is why I posted the article from CBN, because the writer latches on
to "clings to," which seems the most unfortunate choice of a word if there
ever were one. But this whole "scandal" is slow-news-week-itis. It's "wag
the dog." It shows just how susceptible a lot of people are to the media,
which is like a hangover: ignore it and it's still there.*

On Tue, Apr 15, 2008 at 10:20 AM, Ryan Daley <[REDACTED]> wrote:

Mark,

I already posted the quote. Is your quote different from mine?

How much clearer must we be?

*On Tue, Apr 15, 2008 at 8:57 AM, Mark Weiss <[REDACTED]>
wrote:*

*Let me be real clear. Obama as a candidate lives by the word. His
ability to read an eloquent prepared speech and to participate in the
writing of it is a major reason he's been so successful. When he
screws up
it has consequences, because he seems to be so careful with words.*

*Here's what he said: "You go into these small towns in Pennsylvania
and,
like a lot of small towns in the Midwest, the jobs have been gone now
for 25
years and nothing's replaced them. And it's not surprising then they
get
bitter, they cling to guns or religion or antipathy to people who
aren't
like them or anti-immigrant sentiment or anti-trade sentiment as a way
to
explain their frustrations." How is it possible to read this as other
than a
discounting, not of "their" suffering, but of their opinions and
beliefs?
How is this not a cartoon? It's that presumed attitude that's been*

criticized, and it appears apparently as of a piece with a frequent dismissiveness, as if he finds the entire process of getting elected simply too silly for words.

But suppose it's just a slip, or he's really not that good on his feet, etc. How many of these things do you think he could get away with in the general election?

It should be obvious that I suspect, or maybe more accurately fear, that Obama's an empty suit. The frequent invocation of Kennedy, who was an empty suit for the most part, isn't reassuring.

I'd love to be proven wrong.

Hey, maybe he'll even honor his pledge to limit himself to public financing. That could establish a standard that would really change American politics.

If he's elected, and he probably will be, he's going to be up against so many intractable, urgent problems that even an FDR would probably fail.

But Obama's very smart, and he'll probably learn.

Anyway, my opinion doesn't matter. I already got to vote.

Mark

At 12:02 AM 4/15/2008, you wrote:

Yes, do read the statement -- as poorly worried as it was, Obama was clearly not saying that people adopt faith because of their bitterness over the economy or, as more than one talking head as put it today, that they have guns and go hunting because of that bitterness -- he was saying fairly plainly, though not

Read the statement. He said that small town folks "cling to religion and guns" out of bitterness. I happen to think that belief in an afterlife is a product of desperation, and Obama apparently agrees, at least when it comes to poor white folks. But I'd be pretty careful where I said that, if only out of politeness. As a politician, I'd have to be an idiot to say it. Same goes for guns. most gun violence happens in big cities. I think guns should be much more strictly regulated, even that hunting rifles should be locked up at the police station and only reclaimed when a hunting trip's planned, because the cities need that kind of rule. But it's not hard to understand why rural folks would object.

[illegible]

--Jerry W. Ward, Jr.

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

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428. **Adam Tobin**

Re: THE ONLY WAR THAT MATTERS...

Wed 16 Apr 2008

I believe this line comes from an old Diane Di Prima poem (isn't she on this list somewhere?), and the next line says that "all other wars are subsumed in it." It's a pretty bold claim, but it is true that the people who appointed Dana Gioia to head the NEA are the same people who orchestrated the invasion of Iraq.

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

From: UB Poetics discussion group [mailto:] On

Behalf Of Michael Ford

Sent: Tuesday, April 15, 2008 8:14 PM

To:

Subject: Re: THE ONLY WAR THAT MATTERS...

As for the first of these statements, what they seem to want to say is that the war against the imagination causes the other, physical wars. BUT that is not what they say, and I think you're right to point that out.

As for the second, if poetry's the govt, who's the president of poetry? Who's the mayor? Who's on the city council of poetry?

Michael Ford

On Tue, Apr 15, 2008 at 9:27 AM, CA Conrad < > wrote:

*THE ONLY WAR
THAT MATTERS
IS THE WAR
AGAINST THE
IMAGINATION*

:

*Poetry is
The Rival
Government*

"

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429. **David Chirot**

Re: The Only War That Matters...A response to CA Conrad & Philip Metres

Wed 16 Apr 2008

Dear CA and Philip--

During Mai '68 in Paris a famous slogan graffitied on the walls was
"l'imagination au pouvoir."

("Imagination in power"--that is, imagination as the driving--and guiding-- force of society.)

A different idea of the imagination was involved than that of Naropa's to be sure

One might say that a play on the "power of imagination" is the "imagination of power."

When Heinrich von Kleist presented an MS for Goethe to read, the great Goethe threw the young writer's work into the fire, condemning it.

That is one form of poetic imagination judging another and destroying it for the purposes of the "good."

(Not in terms of the aesthetic "good," but as a "dangerous" work in terms of the imagination.)

Perhaps the Naropa ad has somewhere in the background the saying of Shelley that "poets are the unacknowledged legislators of the world."

Of course the imagination can be used for evil, just as it can for good. As Foucault writes of Power at the end of the first section of Discipline and Punish--for all the terrible things that power constructs in its ruthless drive to control, it also creates, and in this way I think is productive of the very things which can, with imagination be used against control. (Burroughs' concept of writing is to undo the Control of language, a word virus brought from elsewhere.)

The imagination confounds efforts to separate needs from desires. The imagination creates a myriad plays on the cop and the criminal, including the criminal cop. That is to say, for every imagination of a way to control persons, there will always be ways of imagining how to subvert that control.

Is it any surprise then that a great many writers have not also been criminals? Or that a criminal (Vidocq) also created the modern police force? (The French Surete.) Vidocq is the originator of the phrase, "it takes a thief to catch a thief," and the inspiration for the character of the arch criminal Vautrin in Balzac's work. And also himself wrote novels of "detection". As did Pinkerton in the USA, who created the privatized version of a detective-police force later used to

put down labor strikes. Dashiell Hammett began his career working for Pinkerton, including during the vicious putting down of a labor strike, the source of much of his first novel, *Red Harvest*.

The imagination on display at Abu Ghraib was "paltry" and "tawdry" compared to that of such other prisons as Guantanamo or Gaza, let alone the myriad secret ones throughout the world of which many will never be known to anyone, nor what happened in them and to whom.

War is not a failure of the imagination. The failure of the imagination in that sense would be peace. There is not enough imagining of Peace. And to make sure of that, the messengers of peace are often assassinated, tortured, imprisoned, silenced.

There is far more profit in war--hence the fulfillment of Orwell's endless war in 1984 in the "War on Terror"--a War without End--as Sen. McCain says, --a hundred years--or more--in Iraq--may not be long enough. For God's sake, after all, it's a regular cash cow for Haliburton and Blackwater and others, so why stop milking it?!

In the Elizabethan playwrights/poets one finds "dramatically" presented the struggle among conflicting forces of imagination--especially in the works of Marlowe, an atheist. In the struggle involving the imagination is the confrontation with evil--as in Shakespeare's *Richard the Third*, in Lautreamont's *Maldoror*, Baudelaire's *Flowers of Evil*, Moby Dick, Bolano's *Distant Star* and thousands of other works through (human) time and across (global) space.

The ancient myths, epics, poetries are filled with the confrontations with monsters, in which the imagination of good confronts in a violent conflict the imagination of evil.

The "Age of Reason" produced among other things the Terror, the State Terrorism of the French Revolution. "Purity and Terror" are the Twin Towers of the Revolutionary State for Robespierre. The birth of the Secret Police, the machinations of Homeland Security. This form of Terror gave birth less than a century later to Terrorism in Russia against the Czar, and the Bloody Week of the French Commune, in which in one week more people were killed than in the whole time of the Terror. And the people killed were branded as monsters who ignited fires and toppled such sacred things as the Vendome Column. The frightening figures of the "petroleuse" and the enraged "scum" (among them the painter Courbet as a Minister of Arts, Education, and Verlaine in a minor role). In Marx's work on the Commune one finds the first defense of the "terrorist" faced with State Terror, in which the Communards are victims not only of mass murder, but of a media portrayal which still exists today and has been seen as so effective as to be used to blanket all manner of uprisings ever since.

These are the Monsters of the Dream of Reason that Goya is painting during Blake's time. "The Disasters of War" (which ends with "Peace and Toil")--culminating in the unfinished Proverbs and other works in between---show in a new way the imagination of the artist confronting the imagination of evil as an aspect of Reason itself, a prophecy of the last two hundred years, up to today's "Democracy and Freedom" confronting "Evil" by using the imaginative forces of Technological Reason to out bomb, out torture, out Shock and Awe what it sees as the forces of Unreason, the Irrational, Evil and "Terrorism," the child of State Terror.

The power of the imagination one might say is to be able to examine things as they are and to conceive of an alternative.

What the alternative is, whom it benefits and/or enlightens--these things are the choices and/or conformities of persons, as well as the things that some persons impose on others.

(In a George Jones song, the singer observes "little children drawing pictures" and wonders "which one of them might become a killer's hand?")

The Hope that exists in imagination is that in it is the drive to rebel against the strictures placed upon it, whether for "good," or for "evil." It can be Prometheus, it can be Satan.

So Goethe, in his role as an unacknowledged legislator, tossed Kleist's MS into the fire.

Yet not even such a great legislator as Goethe could prevent the imagination of von Kleist, a writer who went on writing until he chose his own end for himself and his writing in a double suicide with a woman he hardly knew.

(And in that way surpassed as it were, the Sorrows of Young Werther?)

Without the power of imagination harnessing the power of electricity, would any one be writing here along with others? And without the power of imagination, would it be possible not also be having any such exchange at any given time by almost anyone being under surveillance?

The Naropa Institute, like any good Institute, is simply offering their own legislated brand of the imagination. In this they aren't any different from any other Institute offering instruction in the uses of the imagination.

There are Institutes with sections for Poetics and Creative Writing, just as there are Institutes such as the now renamed School of the Americas--its new name is the Western Hemisphere Institute for Security Cooperation--in which instruction was and is given in the arts of torture, counter-insurgency, and the like to generations of Central and South American "allies." Many such

Institutes exist quite profitably throughout the "Free World" as well as those "training camps" for insurgents scattered about the globe.

And that's why reading the Naropa Institute's ad immediately to one's own imagination come the lines from the song "Hey, Joe"--"ain't no hangmen gonna put a noose around me." It is not that it is Naropa's specifically, but the sense that one has as with any such "campaign" that the imagination is encouraged--as long as it stays within certain bounds, which are "good for one."

(One wonders what bounds the imagination is to be kept within at the Western Institute for Security Cooperation ?)

For better or worse, some part of the imagination in someone somewhere is going to say--"I refuse. There's got to be more to this . . . " and start asking questions . . . (For--perhaps there is more than one is being allowed to know--)

Like Smokey Robinson and the Miracles--"It's just my imagination/runnin away with me . . . "

On Wed, Apr 16, 2008 at 3:50 AM, Philip Metres <[REDACTED]> wrote:

CA,

in a blog entry Jan 21, 2008, I was thinking about war and the imagination (and the texts from which emerge "the only war that matters is the war against imagination":

I've been thinking about the imagination lately. Apparently, the C.I.A./M.I. guys told the yokel M.P.s at Abu Ghraib to "use your imagination." That terrifies me, to think that the imagination can be harnessed as a force for absolute evil. In this poem, "Rant," DiPrima evokes William Blake's notion that all war is a failure of the imagination. Is imagination a "daimon," a power without necessarily being good or bad? Or is the imagination always a creative force, the opposite of war's deceptions?...

In essence, C.A., it seems to me that there is a kind of productive reductivism to DiPrima's (and Blake's) quote here--which is to say, that wars come out of imagination's failure. Yet I wanted also to suggest here that human imagination is not free from its own violences...

*Philip Metres
Associate Professor
Department of English
John Carroll University
20700 N. Park Blvd
University Heights, OH 44118
phone: [REDACTED] (work)*

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

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430. **Daniel Machlin**

Segue April 19: Ruth Lepson, Walter Crump, and Dan Machlin

Wed 16 Apr 2008

*From: "Tim Peterson" <[REDACTED]>
Date: April 16, 2008 1:12:28 AM EDT
Subject: Segue April 19: Ruth Lepson, Walter Crump, and Dan Machlin*

The Segue Reading Series Presents

*Ruth Lepson, Walter Crump, and Dan Machlin
Saturday, April 19, 2008 ** 4PM SHARP**
at the Bowery Poetry Club (308 Bowery, just north of Houston)
\$6 admission goes to support the readers*

hosted by Tim Peterson

Poet Ruth Lepson and photographer Walter Crump are the authors of the collaborative book Morphology (Blazevox Books). Ruth Lepson is also the editor of Poetry from Sojourner: A Feminist Anthology and the author of Dreaming in Color. Walter Crump's photography is included in numerous private and public collections including: Philadelphia Museum of Art, National Museum of America Art (Smithsonian), and the National Museum of Fine Art, Hanoi. His website is www.waltercrump.com.

Regarding Morphology, Tina Darragh says:

"'Awake' is now 'Aquake,' and we are more sensible souls for the 'light tablets' this collaboration tones us."

and Charles Alexander says:

"This book is magic. I want to read it a thousand times."

From "Morphology"

*"Can anyone think of a
Realist writer? I ask. A guy
In the back of the room
Raises his hand. "Simmonds*

Hoote," he says.

*

*Robert Creeley's new poems are
black and white
maps of America
clear as new
Mexico. The clouds
are verti- cal curliques
chalked through Nebraska
and Kan- sas. The
Midwest map
strikes me--
its neck, the
North- east,
has been severed.
Later I notice the absence
of words, the
silence.*

*

(see attached file for additional image sample)

Dan Machlin's first full-length collection of poems Dear Body: was published by Ugly Duckling Presse in Fall 2007. He is also the author of several previous chapbooks: 6x7, This Side Facing You, In Re; and an audio-CD collaboration with Singer/Cellist Serena Jost, Above Islands. He is the founding editor of Futurepoem books.

From "Dear Body"

*Meanwhile you were hiding underneath the table. At one time, they
too could
assemble you out of grass – an abandoned rug and decaying vegetables.*

*We prayed to your effigy like to a beautiful library book you
wanted to steal –
the perfect never-noticed crime.*

*Many years later indexing doubts about your presence you uncover
lost plans
for some extreme city.*

*Or you as your own forbidden lover who meets yourself
Late at night in a forgotten deco motel.*

A brief conversation about ephemera (each word drenched with sexual potential).

*You know, I've never believed in your hope. So somehow the limbs
attached to
a trunk of meat and toes a face lips that say a nose balding teeth
barely -*

O how this house whispers beneath the dinner table!

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431. **Thomas savage**

Re: Obama is correct about rural PA

Wed 16 Apr 2008

Although I'm not from Pennsylvania or any small town, my intuition tells me Obama was right when he spoke about "some" (my word and quotation marks, not his) of the people who live in these places. Their lives may be hard but where is life not hard? As for Ralph Nader, he's just a distraction and a spoiler, regardless of how many good things he has said and done over the years in now what must be the fairly distant past. And the possibility that he might contribute to a win for McCain this time around is monstrous.

CA Conrad <[REDACTED]> wrote: Having grown up in rural Pennsylvania I can promise you that Obama's assessments are correct about many of these people being bitter and clinging to their guns and religion. It took me YEARS to dig out of my anger for the torture they put me through for being queer, for not wanting to kill deer, pheasants, rabbits, and instead planting and tending flowers, vines, and other boys.

What's MOST IMPRESSIVE is Obama's ability to take his statements and STAND BEHIND THEM saying, "YES, OF COURSE THEY ARE BITTER," and listing why they Should be.

He's right of course. What's terrible though is that the harsh world of rural Pennsylvania (harsh as in trying to actually survive when the factories and industry disappear DUE in large part to the Clintons!), like most places where life is very hard, scapegoating is the major pastime. It's bottomless, the racism, homophobia, sexism, and I can't see HOW anyone will ever be able to break through it. These things make me very sad, mostly because there are many people where I grew up who I got to know as intelligent and talented, until they found out I was queer, which of course put an end to communications with me.

But many of the people where I come from will NEVER vote for a white woman for president anymore than they will vote for a black man for president. And if ANY candidate ever dares say ANYTHING positive about homosexuals, well, THAT'S IT, THEY'RE OUT! Abortion is also a hot button, of course. Oy, I'm exhausted thinking about the wicked things I know they're saying in the bars and beauty parlors, at the mills and diners.

But Obama is correct in every way. And he's amazing that he remains so focused and on topic, even if the topic is about something he himself said that might hurt his campaign. He has integrity I thought IMPOSSIBLE for Democrats! He has my support! (Part of me is SO AFRAID he's another Bill Clinton though! I heard Clinton's one speech at a gay rights rally in DC when he was first running for president, and I BOUGHT IT, bought every lying word of it!)

But if Obama doesn't win the nomination I'm voting for Ralph Nader again. Nader was just in Philadelphia and gave an amazing speech! Nader is the sexiest LIVING MIND!

CAConrad

<http://PhillySound.blogspot.com>

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432. **Sara Wintz**

national poetry month @ p.s.1 !

Wed 16 Apr 2008

hello poets,

In honor of National Poetry Month, P.S.1 Contemporary Art Center, in Long Island City, is offering free admission to anyone who comes with a poem in hand!

Olafur Eliasson's exhibition opens at P.S.1 (and at MOMA) this week and
WACK!: Art and the Feminist Revolution is on view until May 12-- two awesome shows!

For more information, visit our website at www.ps1.org.

Hope to see you this month!

Yrs,

sara wintz

Sara Wintz
Visitor Services Assistant
P.S.1 Contemporary Art Center
22-25 Jackson Ave.
Long Island City, NY 11101
[REDACTED]

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433. **steve russell**
Concerning Folks vs.Obama

Wed 16 Apr 2008

I suppose this is how it works. If one lives in a rural area, you're folk. You're folksy. Small town folk, etc. It's a polite way, I guess, of saying the Great unwashed.

But why mince words? Didn't the discussion begin on a note of intolerance? Why be so polite? It's unnecessary.

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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434. **Mark Weiss**
Re: Obama is correct about rural PA

Wed 16 Apr 2008

I understand his point (I think Maureen Dowd does, too), and I read the whole statement. It's a crude analysis that has some truth (and a lot that's just dumb-- hunters don't hunt, for instance, because they're angry, and if Obama doesn't cling to religion because he's bitter neither do most of those he's talking about), but it's still elitist and politically incredibly stupid. He maybe doesn't realize that he's living in a glass house? Everything he says is heard and processed. Maybe he should save lectures for the classroom. And think a little more about what he's saying.

I can't wait til he starts explaining the dynamics of Russian history to Putin.

Mark

At 12:23 PM 4/16/2008, you wrote:

>and it's important to read not just the two sentences being circulated here
>and elsewhere, but the WHOLE statement, which can be found in a few
places:

>

><<http://www.dailykos.com/storyonly/2008/4/15/84747/8734/305/495985>>

><http://blogs.courant.com/colin_mcenroe_to_wit/>

><

>http://www.huffingtonpost.com/mayhill-fowler/obama-no-surprise-that-ha_b_96188.html

> >

>

>in context, it's clear that obama is speaking to a crowd of supporters and
>offering them ways to think and talk against the prevailing narrative of
>class politics as it has been successfully constructed in this country for
>decades, one that shifts the focus elsewhere. his point is that 30 years of
>neolib social policy has given the working class little in government to
>feel enthusiastic about. furthermore, the washington political consensus has
>been to ignore class issues, or rather divert attention away from them by
>promoting wedge issues like gun control, immigration, abortion, family
>values and the like in their place.

>

>that's obama's argument, as the FULL context makes clear: a challenge to
>wedge issue politics in which the working class has no economic issues or
>policies to vote on.

>

>bests,

>tom orange

>

>

>

> > -----

> >

> > Date: Tue, 15 Apr 2008 10:28:41 -0400

> > From: Ryan Daley <[REDACTED]>

> > Subject: Re: Obama is correct about rural PA

> >

> > I don't read this as a dismissal at all. I read this as a failed appeal
> > based on the idea that, "hey, I'm like you." Bush gets away with this all
> > the time. This is the design behind "my fellow Americans." The fact that
> > Obama didn't (or doesn't) says to me that his eloquence and ability to
> > speak

> > make him "elistist" and "snobby."
> >
> > Because we can't have a president who speak good. No way.
> >
> > Bring on those C students.
> >
> > And this is why I posted the article from CBN, because the writer latches
> > on
> > to "clings to," which seems the most unfortunate choice of a word if there
> > ever were one. But this whole "scandal" is slow-news-week-itis. It's "wag
> > the dog." It shows just how susceptible a lot of people are to the media,
> > which is like a hangover: ignore it and it's still there.
> >
> > On Tue, Apr 15, 2008 at 10:20 AM, Ryan Daley <[REDACTED]> wrote:
> >
> > > Mark,
> > >
> > > I already posted the quote. Is your quote different from mine?
> > >
> > > How much clearer must we be?
> > >
> > >
> > > On Tue, Apr 15, 2008 at 8:57 AM, Mark Weiss <[REDACTED]>
> > > wrote:
> > >
> > > > Let me be real clear. Obama as a candidate lives by the word. His
> > > > ability to read an eloquent prepared speech and to participate in the
> > > > writing of it is a major reason he's been so successful. When he
> > > > screws up
> > > > it has consequences, because he seems to be so careful with words.
> > > >
> > > > Here's what he said: "You go into these small towns in Pennsylvania
> > > > and,
> > > > like a lot of small towns in the Midwest, the jobs have been gone now
> > > > for 25
> > > > years and nothing's replaced them. And it's not surprising then they
> > > > get
> > > > bitter, they cling to guns or religion or antipathy to people who
> > > > aren't
> > > > like them or anti-immigrant sentiment or anti-trade sentiment as a way
> > > > to
> > > > explain their frustrations." How is it possible to read this as other

> > than a
> > > > discounting, not of "their" suffering, but of their opinions and
> > beliefs?
> > > > How is this not a cartoon? It's that presumed attitude that's been
> > > > criticized, and it appears apparently as of a piece with a frequent
> > > > dismissiveness, as if he finds the entire process of getting elected
> > simply
> > > > too silly for words.
> > > >
> > > > But suppose it's just a slip, or he's really not that good on his
> > feet,
> > > > etc. How many of these things do you think he could get away with in
> > the
> > > > general election?
> > > >
> > > > It should be obvious that I suspect, or maybe more accurately fear,
> > that
> > > > Obama's an empty suit. The frequent invocation of Kennedy, who was
an
> > empty
> > > > suit for the most part, isn't reassuring.
> > > >
> > > > I'd love to be proven wrong.
> > > >
> > > > Hey, maybe he'll even honor his pledge to limit himself to public
> > > > financing. That could establish a standard that would really change
> > American
> > > > politics.
> > > >
> > > > If he's elected, and he probably will be, he's going to be up against
> > so
> > > > many intractable, urgent problems that even an FDR would probably
> > fail.
> > > >
> > > > But Obama's very smart, and he'll probably learn.
> > > >
> > > > Anyway, my opinion doesn't matter. I already got to vote.
> > > >
> > > > Mark
> > > >
> > > >
> > > >

> > > > At 12:02 AM 4/15/2008, you wrote:
> > > >
> > > > Yes, do read the statement -- as poorly worried as it was, Obama
was
> > > > clearly
> > > > not saying that people adopt faith because of their bitterness over
> > > > the economy
> > > > or, as more than one talking head as put it today, that they have
> > guns
> > > > and go
> > > > hunting because of that bitterness -- he was saying fairly plainly,
> > > > though not
> > > > in a politic way, that this presumed bitterness leads to their
> > > > clinging to
> > > > these issues as election motivations -- and, as I remarked
> > yesterday,
> > > > that's
> > > > pretty much been the Republican campaign strategy reaching back
to
> > > > Nixon's
> > > > Southern strategy --
> > > >
> > > > On Mon, Apr 14, 2008 07:07 PM, Mark Weiss <[REDACTED]>
> > > > wrote:
> > > >
> > > > > Read the statement. He said that small town folks "cling to
> > religion
> > > > > and guns" out of bitterness. I happen to think that belief in an
> > > > > afterlife is a product of desperation, and Obama apparently agrees,
> > > > > at least when it comes to poor white folks. But I'd be pretty
> > careful
> > > > > where I said that, if only out of politeness. As a politician, I'd
> > > > > have to be an idiot to say it. Same goes for guns. most gun
> > violence
> > > > > happens in big cities. I think guns should be much more strictly
> > > > > regulated, even that hunting rifles should be locked up at the
> > police
> > > > > station and only reclaimed when a hunting trip's planned, because
> > the
> > > > > cities need that kind of rule. But it's not hard to understand why
> > > > > rural folks would object.
> > > > >

435. Philip Metres

Wed 16 Apr 2008

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436. **Freind, William Joseph**

Wed 16 Apr 2008

There are a lot of things I think are wrong with your dismissal of “Epigramitis.” One is that your definition of the epigram hasn’t been updated

since the death of Alexander Pope. It's 2008 – I think we can bend the rules a little. (Speaking of which, did you really call Kent a "jack-a-napes" on your blog?)

But your central points seems to be that

1. Kent's epigrams are rude and even vicious.
2. That has no place in poetry.

You're right about the first and spectacularly wrong about the second. The history of poetry is filled with attack poems that make no attempt to be witty: Catullus (who's the obvious model for "Epigramitis") and Byron are the most obvious examples but there are plenty of others. Cheap shots, sniping, gossip and inexplicable rivalries are a part of almost every art movement. On more than one occasion, Breton et. al. called Cocteau's mother in the middle of the night and told her that her son had been killed in a car crash. Makes "Epigramitis" seem pretty tame, right?

And while we're on the subject of cheap shots, it looks like you took one at Geoffrey Gatz. The idea that anyone would publish a book of poetry just "to turn a buck" is ridiculous – and you should know that.

Bill

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

From: UB Poetics discussion group on behalf of Jesse Glass

Sent: Wed 4/16/2008 6:22 AM

To: [REDACTED]

Subject: On the So-Called Epigramitis

Perhaps it's true that we live in a time when rudeness rules, but this book, which the author loudly proclaims to be a modern Dunciad, lacks the three necessary ingredients that make satire effective: wit, insight, and craft. The problem begins with the form that Johnson chooses for his sallies: the epigram. Johnson is clearly beyond his depth here and the limits of his command of the English language, including vocabulary and the rudiments of grammar are immediately apparent. To write a successful epigram is to craft a verbal artifact that exhibits crisp intelligence in the handling of language, and carries a "sting." Rhyme, and in particular the rhyming couplet is the poet's form of choice for this. Satirical, free-verse, epigrams are difficult to pull off for the best of writers, and we're clearly not in that territory here. Johnson's "epigrams" are wordy, amorphous in form (a definite no-no!) groping in diction and sometimes even lose their way before they end, leaving us to wonder what exactly was the point besides an obvious attempt to bait, belittle, or strike a posture. Yes, he waxes warm and cozy when he addresses some of his subjects--primarily experimental poets that figured prominently on the Buffalo

Poetics List c. 1999--2000, but for others he withholds the puffs and brings out his brickbats of choice. Distressingly, many of his subjects for "satire" are women and minorities, and with them Johnson "transcends" the limits of his craft in two ways: a liberal use of scatological language, and direct unadulterated rudeness--and even, in one case a threat of physical violence. He attacks many well-respected writers in this manner. However, showing far more cleverness in the pagination of this tome than in the writing of it, Johnson buries such specimens of pathology in the last quarter of the total pages. What puzzles me is that this book does appear to have its fans, but then again so does pit bull and cock fighting.

I also believe that anyone who tries to turn a buck selling stuff that hurts feelings in the baldest and stupidest manner and makes no apologies for it is just as deserving of contempt as the writer.

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437. **Paul Nelson**
Re: THE ONLY WAR THAT MATTERS...

Wed 16 Apr 2008

Yes, di Prima. From the poem Rant.

<http://splab.org/poets/DianediPrima-Rant.mp3>

Paul

Paul E. Nelson
WPA President

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog
Washington Poets Association

Ilalqo, WA [REDACTED] or [REDACTED]

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

From: Adam Tobin <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, April 16, 2008 10:09:24 AM

Subject: Re: THE ONLY WAR THAT MATTERS...

I believe this line comes from an old Diane Di Prima poem (isn't she on this list somewhere?), and the next line says that "all other wars are subsumed in it."

It's a pretty bold claim, but it is true that the people who appointed Dana Gioia to head the NEA are the same people who orchestrated the invasion of Iraq.

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

From: UB Poetics discussion group [mailto:] On

Behalf Of Michael Ford

Sent: Tuesday, April 15, 2008 8:14 PM

To:

Subject: Re: THE ONLY WAR THAT MATTERS...

As for the first of these statements, what they seem to want to say is that the war against the imagination causes the other, physical wars. BUT that is not what they say, and I think you're right to point that out.

As for the second, if poetry's the govt, who's the president of poetry? Who's the mayor? Who's on the city council of poetry?

Michael Ford

On Tue, Apr 15, 2008 at 9:27 AM, CA Conrad < > wrote:

*THE ONLY WAR
THAT MATTERS
IS THE WAR
AGAINST THE
IMAGINATION
:*

*Poetry is
The Rival
Government*

"

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438. **J A. Lee | Crane's Bill Books**
Re: THE ONLY WAR THAT MATTERS...

Wed 16 Apr 2008

Philip Metres gives the Diane DiPrima poem in full on his blog, the link at the foot of his post above. It would be interesting to hear DiPrima's response. True, the deadening of empathy, required to make a torturer, has to be accomplished by banishing the imagination. But "THE ONLY WAR THAT MATTERS..." seems alarmingly reductive. A propos, I just came home from a reading at which two different people--one from the podium and one in conversation afterward--rhapsodized about "poet warriors," a phrase I hadn't heard before. Probably it's too much to hope that I never hear it again... Jeffrey

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

From: "CA Conrad" <[REDACTED]>

To: <[REDACTED]>

Sent: Tuesday, April 15, 2008 8:27 AM

Subject: THE ONLY WAR THAT MATTERS...

THE ONLY WAR
THAT MATTERS
IS THE WAR
AGAINST THE
IMAGINATION

This is from a full page advertisement for Naropa's Jack Kerouac School of Disembodied Poetics in the latest issue of the Poetry Project Newsletter. Page 7 to be exact, April-June, 2008 issue.

Let me say first that I have a tremendous amount of respect for that school, considering I have little to NO respect for most schools these days. But I really don't know what to do with this statement, which is displayed in such a way that it's meant to be of significance, meaning that, reading from left to right, as we do here, it's catches the eye FIRST when seeing the page. It's made to look like a sign you would carry at a protest, or a banner you would hang on a wall.

I of course understand the basic premise, it's just not sitting well with me, being a tax payer like I am, paying for bullets like I am for a war that VERY MUCH DOES MATTER in Iraq (especially if you're Iraqi!!)

Maybe I'm reading too much into it, or out of it, or around it? But then there's THIS statement as well, right below the first one, also made to look like a sign or banner:

Poetry is
The Rival
Government

"is" is underlined 3 times. It reminds me a little of:

Poetry IS
Independent
Media

The bottom one a quote from my friend Frank Sherlock, which I open my book Deviant Propulsion with.

*But, I can GET BEHIND Poetry IS Independent Media, but The Rival Government?
Poetry as Government?*

Once again, I get it, meaning I GET what they're getting at, meaning that Poetry is a power that we should get behind rather than this nightmarish machine we have ruling us, but, the word Government? Really?

Both of these statements feel OK at first glance, and at the first glance you get the tone being conveyed, I'm just not jiving with the language at all. I'm not agreeing with either one.

To me, IF poetry is the Rival Government, then it needs to get us out of the war in Iraq before it can start claiming that "the only war that matters is the war against the imagination," frankly!

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

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439. **Stephen Vincent**

H Obenzinger on KPFA & at Morningside Books, NYC

Wed 16 Apr 2008

Hilton will be discussing Busy Dying, his new novel from Chax with Philip Maldri on tomorrow morning on KPFA (94.1 FM), 8:30 west coast time. It can also be picked up (eventually podcasted) at WWW.KPFA.Org

If you want to catch the Hilton in NYC, he will read and sign books next Tuesday evening, 7 o'clock at Morningside Bookshop, 2915 Broadway at 114th Street

Otherwise he will both be reading (Saturday night) and cavorting about at the "Columbia 1968" Conference at Columbia - April 24 - 27.

Stephen V

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440. **jessica beard**

Juliana Spahr Reading: 4/24 in Santa Cruz

Wed 16 Apr 2008

UC Santa Cruz's Poetry and Politics Research Cluster
presents: a seminar and a reading by Juliana Spahr.

Thursday April 24, 2008.

Seminar:

"The 90s"

UCSC Humanities 1, room 520 at 4pm

Reading:

Juliana Spahr and Andrea Quaid

Felix Kulpa Gallery

107 Elm Street, downtown Santa Cruz at 6:30pm

Juliana Spahr is a poet, editor, and scholar. Her most recent book of poetry is *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. Atelos recently published the *Transformation* (2007), a book of prose which tells the story of three people who move between Hawai'i and New York in order to talk about cultural geography, ecology, anticolonialism, queer theory, language politics, the academy, and recent wars.

Andrea Quaid is currently a Ph.D. candidate in literature at UCSC.

Jessica Beard



UCSC Literature Department

Graduate Student/Poetry and Politics co-organizer

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441. **Dale Smith**

Tom Clark

Wed 16 Apr 2008

Tom Clark needs your help. He is stranded with no salary and no medical insurance to cover costs due to a recent stroke. He also needs funds for

medications to aid in the recovery of his wife, Angelica Clark, from recent surgery and other related health problems.

After 25 years on the faculty of the New College of California's Poetics Program, payment on his salary and his insurance was abruptly stopped when the school came under scrutiny of federal and state auditors last fall.

Tom Clark has been an important voice in postwar American poetry since the 1960s. For a decade he was poetry editor for *The Paris Review*. His many books appeared with Black Sparrow for nearly thirty years, and his biographies of Jack Kerouac, Charles Olson, and Edward Dorn have provided essential perspectives on the lives of these New American authors.

Clark is a passionate and devoted teacher who deserves far greater recognition for his services to American poetry communities.

He needs help now.

There will be a Tom Clark benefit reading in Austin, Texas, on Saturday, April 26, at 7 pm.

I am collecting donations as well from those of you outside of Austin who are willing to contribute. Please send what you can immediately to:

Tom Clark
c/o Dale Smith
2925 Higgins Street
Austin, Texas 78722

Go to <http://possumego.blogspot.com/> for more information and background on Tom's situation and the closing of the New College Poetics Program in San Francisco.

Thanks,

Dale

--

Dale Smith
La Revolution Opossum!
<http://www.skankypossum.com>
<http://possumego.blogspot.com>

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442. **Jennifer Karmin**
CHICAGO ART AGAINST WAR: April 18

Thu 17 Apr 2008

ART AGAINST WAR - WHERE IS PEACE?

A reading curated by the Guild Complex

<http://www.guildcomplex.org>

Friday, April 18

9:00pm – Midnight

With writers:

Carlos Cumpian

Jennifer Karmin

C.J. Laity

Erika Mikkalo

Sage Xaxua Morgan-Hubbard

Ellen Wadey

Music by:

Kaben Kafo with Taylor

The Awesome Folk Band

at the Heartland Cafe

7000 N. Glenwood Avenue

Chicago, IL

<http://www.heartlandcafe.com>

\$5 admission to help support

future Art Against War events

an ongoing series featuring

artists, poets, and performers

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

In solidarity with Iraq Moratorium

<http://iraqmoratorium.org>

With sponsors:

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Chicagoans Against War and Injustice

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

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443. **Jim Andrews**

Oni Buchanan and Betsy Stone Mazzoleni: The Mandrake Vehicles

Thu 17 Apr 2008

An interesting suite of digital poems by Oni Buchanan and Betsy Stone Mazzoleni: The Mandrake Vehicles at
<http://www.conduit.org/online/buchanan/buchanan.html>

ja
<http://vispo.com>

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444. **Roy Exley**

ON Poets writing novels

Thu 17 Apr 2008

A quick quote from Cecily Mackworth's book, 'Guillaume Apollinaire and the Cubist Life' - "At about this time (1905) more and more young writers and artists were coming to live there (Montmartre). Roland Dorgeles and Francis Carcot had joined Pierre Mac Orlan; all three have become famous novelists but were then struggling poets" sound familiar, a century on?

Roy Exley.

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445. **Barry Schwabsky**

Re: Obama is correct about rural PA

Thu 17 Apr 2008

Your characterization of Obama as an empty suit reminds me of W.H. Auden's complaint about the plays of George Bernard Shaw--that his characters were abstractions, that "they have no bodies." And then he added, "Oscar Wilde's characters don't have bodies either, but at least they have clothes."

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

From: Mark Weiss <[REDACTED]>

To: [REDACTED]

Sent: Tuesday, 15 April, 2008 1:57:01 PM

Subject: Re: Obama is correct about rural PA

Let me be real clear. Obama as a candidate lives by the word. His ability to read an eloquent prepared speech and to participate in the writing of it is a major reason he's been so successful. When he screws up it has consequences, because he seems to be so careful with words.

Here's what he said: "You go into these small towns in Pennsylvania and, like a lot of small towns in the Midwest, the jobs have been gone now for 25 years and nothing's replaced them. And it's not surprising then they get bitter, they cling to guns or religion or antipathy to people who aren't like them or anti-immigrant sentiment or anti-trade sentiment as a way to explain their frustrations." How is it possible to read this as other than a discounting, not of "their" suffering, but of their opinions and beliefs? How is this not a cartoon? It's that presumed attitude that's been criticized, and it appears apparently as of a piece with a frequent dismissiveness, as if he finds the entire process of getting elected simply too silly for words.

But suppose it's just a slip, or he's really not that good on his feet, etc. How many of these things do you think he could get away with in the general election?

It should be obvious that I suspect, or maybe more accurately fear, that Obama's an empty suit. The frequent invocation of Kennedy, who was an empty suit for the most part, isn't reassuring.

I'd love to be proven wrong.

Hey, maybe he'll even honor his pledge to limit himself to public financing. That could establish a standard that would really change American politics.

If he's elected, and he probably will be, he's going to be up against so many intractable, urgent problems that even an FDR would probably fail.

But Obama's very smart, and he'll probably learn.

Anyway, my opinion doesn't matter. I already got to vote.

Mark

At 12:02 AM 4/15/2008, you wrote:

>Yes, do read the statement -- as poorly worried as it was, Obama was clearly
>not saying that people adopt faith because of their bitterness over
>the economy
>or, as more than one talking head as put it today, that they have guns and go
>hunting because of that bitterness -- he was saying fairly plainly, though not
>in a politic way, that this presumed bitterness leads to their clinging to
>these issues as election motivations -- and, as I remarked yesterday, that's
>pretty much been the Republican campaign strategy reaching back to Nixon's
>Southern strategy --

>

>On Mon, Apr 14, 2008 07:07 PM, Mark Weiss <[REDACTED]> wrote:

>

> > Read the statement. He said that small town folks "cling to religion

> >

Thu 17 Apr 2008

726

Please join us with Jerry Rothenberg on Tuesday, April 29, for a live interactive webcast. See below for more. During the webcast, you can email or phone us your questions and comments.

- Al Filreis

"The significance of Jerome Rothenberg's animating spirit looms larger every year. ... [He] is the ultimate 'hyphenated' poet: critic - anthropologist - editor - anthologist - performer - teacher - translator, to each of which he brings an *unbridled exuberance* and an innovator's *insistence on **transforming* a given state of affairs." - Charles Bernstein

the Kelly Writers House Fellows program
presents

Jerome Rothenberg

LIVE INTERACTIVE WEBCAST

Tuesday morning, April 29, 10:30 AM (eastern time)

[hosted at the Kelly Writers House, 3805 Locust Walk, Philadelphia]

To register and receive information about connecting to the webcast stream, please write to

[REDACTED]

Jerome Rothenberg is the author of over seventy books of poetry including /Poland/1931/ (1974), /That Dada Strain/ (1983), /New Selected Poems 1970-1985/ (1986), /Khurbn/ (1989), and most recently, /The Case for Memory/ (2001) and /A Book of Witness/ (2003) and /Triptych/, a book that takes the poet back to the issue of the Holocaust. Describing his poetry career as "an ongoing attempt to reinterpret the poetic past from the point of view of the present," he has also edited seven major assemblages of traditional and contemporary poetry, including /Technicians of the Sacred/ (1985), comprised of tribal and oral poetry from Africa, America, Asia, Europe, and Oceania, /Revolution of the Word/ (1974), a collection of American experimental poetry between the two world wars and two volumes of /Poems for the Millennium/ (1995, 1998), which won the Josephine Miles Award in 1996. In 1999 and again in 2001 he was a co-organizer of the People's Poetry Gathering, a three-day festival, under joint sponsorship by City Lore and Poet's House in New York City. Rothenberg was elected to the World Academy of Poetry (UNESCO) in 2001.

For more about Writers House Fellows: <http://writing.upenn.edu/~whfellow/> .

Kelly Writers House Fellows is made possible by a generous grant from Paul Kelly.

--

Al Filreis

Kelly Professor

Faculty Dir., Kelly Writers House

Dir., Center for Programs in Contemporary Writing

University of Pennsylvania

web: <http://writing.upenn.edu/~afilreis/>
<<http://writing.upenn.edu/%7Eafilreis/>>

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

get your daily Al: <http://afilreis.blogspot.com/2007/09/your-daily-al.html>

listen to PoemTalk: <http://poemtalkatkwh.blogspot.com/>

subscribe: <http://feeds.feedburner.com/afilreis>

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447. **Barry Schwabsky**
world's oldest photograph?

Thu 17 Apr 2008

<http://www.nytimes.com/2008/04/17/arts/design/17phot>

Amazing, if true:

<http://www.nytimes.com/2008/04/17/arts/design/17phot.html?th&emc=th>

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448. **Mark Weiss**
PS Re: Obama is correct about rural PA

Thu 17 Apr 2008

A sociologist on the bitterness of small town voters. Apparently Obama got it wrong.

<http://www.nytimes.com/2008/04/17/opinion/17bartels.html>

Mark

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449. **Thomas savage**
Re: Concerning Folks vs.Obama

Thu 17 Apr 2008

This reminds me of the problem I used to have, years ago, now, with the term "folk music". Since most of the people then creating and performing this music were definitely from the middle class, I just wondered who the "folk" really

were. Of course, the traditional songs this music was based upon from an earlier era were probably another matter. Regards, Tom Savage

steve russell <[REDACTED]> wrote: I suppose this is how it works. If one lives in a rural area, you're folk. You're folksy. Small town folk, etc. It's a polite way, I guess, of saying the Great unwashed.

But why mince words? Didn't the discussion begin on a note of intolerance? Why be so polite? It's unnecessary.

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know-it-all with Yahoo! Mobile. Try it now.
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450. **Thomas savage**

Re: THE ONLY WAR THAT MATTERS...

Thu 17 Apr 2008

Would this be better if it said: "The war that matters most is the war against the imagination." Of course, badly used imagination has figured in the war in Iraq, mostly employed by George Bush, as in "mission accomplished", "weapons of mass destruction" and his many false statements about conditions on the ground there improving as a result of our army's continued presence there, etc. Somehow a war that kills living human beings is important, whether it is a war on the imagination also or not, however. Regards, Tom Savage

Adam Tobin <[REDACTED]> wrote: I believe this line comes from an old Diane Di Prima poem (isn't she on this list somewhere?), and the next line says that "all other wars are subsumed in it." It's a pretty bold claim, but it is true that the people who appointed Dana Gioia to head the NEA are the same people who orchestrated the invasion of Iraq.

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

From: UB Poetics discussion group [mailto:[REDACTED]] On
Behalf Of Michael Ford
Sent: Tuesday, April 15, 2008 8:14 PM
To: [REDACTED]
Subject: Re: THE ONLY WAR THAT MATTERS...

As for the first of these statements, what they seem to want to say is that the war against the imagination causes the other, physical wars. BUT that is not what they say, and I think you're right to point that out.

As for the second, if poetry's the govt, who's the president of poetry? Who's the mayor? Who's on the city council of poetry?

Michael Ford

On Tue, Apr 15, 2008 at 9:27 AM, CA Conrad wrote:

*THE ONLY WAR
THAT MATTERS
IS THE WAR
AGAINST THE
IMAGINATION
:*

*Poetry is
The Rival
Government*

"

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451. **Thomas savage**

Re: THE ONLY WAR THAT MATTERS...

Thu 17 Apr 2008

Thank you for posting the link to Di Prima's wonderful poem. Within the context of that poem, the line makes sense, although given that our stupid politicians are also engaged in a very "real" war in which many thousands have died, the line is still a bit shocking. Taken out of context, however, it is still at the very least an overstatement. There is something very real about the deaths of real human beings. We can't imagine those deaths away. However, if what was meant by that ad is contained in Di Prima's poem, it makes a difference to have the whole poem available. I too respect Naropa Institute very much, having virtually begun my American poetic journey there thirty years ago. Still, there was no shooting war on, then. I wonder if there was one when Di Prima wrote this poem. Regards, Tom Savage

Paul Nelson <[REDACTED]> wrote: Yes, di Prima. From the poem Rant.

<http://splab.org/poets/DianediPrima-Rant.mp3>

Paul

Paul E. Nelson
WPA President

Global Voices Radio
SPLAB!
American Sentences
Organic Poetry
Poetry Postcard Blog
Washington Poets Association

Ilalqo, WA [REDACTED] or [REDACTED]

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

From: Adam Tobin

To: [REDACTED]

Sent: Wednesday, April 16, 2008 10:09:24 AM

Subject: Re: THE ONLY WAR THAT MATTERS...

I believe this line comes from an old Diane Di Prima poem (isn't she on this list somewhere?), and the next line says that "all other wars are subsumed in it." It's a pretty bold claim, but it is true that the people who appointed Dana Gioia to head the NEA are the same people who orchestrated the invasion of Iraq.

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IMAGINATION
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Poetry is

*The Rival
Government*

"

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452. **amy king**

Aime Cesaire, voice of French Black pride, dies

Thu 17 Apr 2008

Thu 17 Apr 2008, 13:18 GMT

By Astrid Wendlandt

PARIS (Reuters) - French Caribbean poet Aime Cesaire, founding father of the "negritude" movement that celebrated black consciousness, died in his native Martinique, France's Ministry of Culture said on Thursday.

Cesaire, 94, who was mayor of the island's main city Fort-de-France for more than half a century, was admitted to hospital last week suffering from heart and other problems.

His writings offered insight into how France imposed its culture on its citizens of different origins in the early part of the 20th Century.

The theme still resonates in French politics today, as the country continues to struggle to integrate many of its residents of African and North African origin.

In 2005, Cesaire refused to meet then French Interior Minister Nicolas Sarkozy (now French president) over concerns that Sarkozy's conservative UMP party had pushed for a law which proposed to recognise the positive legacy of French colonial rule. The law was eventually repealed.

Cesaire and African intellectual Leopold Senghor -- later president of Senegal -- founded "The Black Student" in 1934, a journal that encouraged people to develop black identity.

ANTI-COLONIAL VOICE IN THE 1960s

The Caribbean writer rose to fame with his "Notebook of a Return to the Native Land", written in the late 1930s, in which he says "my negritude is neither tower nor cathedral, it plunges into the red flesh of the soil."

His poems expressed the degradation of black people in the Caribbean and describe the rediscovery of an African sense of self. In his "Discourse on Colonialism", first published in 1950, Cesaire compared the relationship between the coloniser and colonised with the Nazis and their victims.

He was a mentor to fellow Martinican author Frantz Fanon, and their anti-colonial writings were a major influence in the heady intellectual climate of the 1960s and 1970s in France.

The negritude movement was a counterpart to the Black Pride movement in the United States, though it has been criticised for not being radical enough.

Cesaire was also a friend of the French surrealist poet Andre Breton who had encouraged him to become a major voice of Surrealism.

Cesaire's anti-colonial rhetoric did not prevent him from having a long-lasting political career.

After becoming mayor of Fort-de-France in 1945 at the age of 32, he was elected deputy of parliament a year later, a post he held until the early 1990s.

A graduate of the prestigious French Ecole Normale Supérieure -- unusual for a black Martinican in the 1930s -- he remained a member of the French communist party until the Soviet Hungarian repression of 1956.

Cesaire was born in 1913 in the small town of Basse-Pointe in Martinique. He married Suzanne Roussi in 1937, a gifted writer in her own right, with whom he had six children.

<http://africa.reuters.com/top/news/usnBAN745797.html>

<http://www.amyking.org>

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453. **David Chirot**

Fwd: Photo Detectives on the Trail of Photography's Origins - New York Times

Thu 17 Apr 2008

whatever turns out to be the "true story" of this image-- the story of its "detection" via print documents and the constellation of personages involved opens as it were new horizons into the past which lies inside the arrangements made by words around images-- so that an image becomes as it were a living being preserved in amber as the literal embodiment of a collective idea-- a

"leaf" of a "tree of knowledge" previously only (perhaps) hinted at-- though one wonders if there were not through the eons of time "accidental" such images made by the forces of nature--serendipities of the collusions of light and chemicals produced without any human agency involved--

like those markings found on rocks which it is very difficult to ascertain if made by humans--or simply the action of chemicals, light, winds, rains--and time--

<http://www.nytimes.com/2008/04/17/arts/design/17phot.html?th&emc=th> ---

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454. **Nic Sebastian**

ten questions on publication -- Ivy Alvarez

Thu 17 Apr 2008

Some great responses from Ivy Alvarez to our ongoing Ten Questions on Publication series:

<http://verylikeawhale.wordpress.com/2008/04/17/ten-questions-2-ivy-alvarez/>

All best,

Nic Sebastian <http://verylikeawhale.wordpress.com>

[More](#)

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[ocid=TXT_TAGLM_WL_Refresh_instantaccess_042008=](http://www.windowslive.com/messenger/overview.html?ocid=TXT_TAGLM_WL_Refresh_instantaccess_042008=)

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455. **St. Thomasino**

In the Bennett Tree

Thu 17 Apr 2008

e·

Gregory Vincent St. Thomasino joins John M. Bennett "In the Bennett Tree." Collaborative poems, images, an introduction and a full-length critical essay pay homage to American poet John M. Bennett.

<http://www.eratiopostmodernpoetry.com/eratioeditions.html>

E·ratio Editions, a series of elegantly produced, quick loading e-chaps, is reading for poetry, innovative narrative prose and recollection and critical and theoretical essays. Please see the Contact page for further guidelines and where to send. Query editor with sample and proposal.

E·ratio is reading for poetry for issue 11.

E-ratio publishes quality poetry in the postmodern idioms with an emphasis on the intransitive.

E-ratio Poetry Journal and E-ratio Editions, edited by Gregory Vincent St. Thomasino

<http://www.eratiopostmodernpoetry.com>

Thanks for reading. Peace.

e·

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456. **amy king**

Re: [New-Poetry] Aime Cesaire, voice of French Black pride, dies - Interview excerpts:

Thu 17 Apr 2008

From The liberating power of words - interview with poet Aime Cesaire - Interview

Aimé Césaire: I've always had the feeling that I was on a quest to reconquer something, my name, my country or myself. That is why my approach has in essence always been poetic.

Because it seems to me that in a way that's what poetry is.

The reconquest of the self by the self....

I think it was Heidegger who said that words are the abode of being. There are many such quotations. I believe it was Rene Char, in his surrealist days, who said that words know much more about us than we know about them.

I too believe that words have a revealing as well as a creative function...

The Abbe Gregoire(1), Victor Schoelcher(2) and all those who spoke out and still speak out, who campaigned for human rights without distinction of race and against discrimination, these were my guides in life. They stand forever as representatives of the West's great outpouring of magnanimity and solidarity, an essential contribution to the advancement of the ideas of practical universality and human values, ideas without which the world of today would not be able to see its way forward. I am forever a brother to them, at one with them in their combat and in their hopes...

I really do believe in human beings. I find something of myself in all cultures, in that extraordinary effort that all people, everywhere, have made - and for what purpose?

Quite simply to make life livable!

It is no easy matter to put up with life and face up to death.

And this is what is so moving.

We are all taking part in the same great adventure.

That is what is meant by cultures, cultures that come together at some meeting-point....

I think it was in a passage in Hegel emphasizing the master-slave dialectic that we found this idea about specificity. He points out that the particular and the universal are not to be seen as opposites, that the universal is not the negation of the particular but is reached by a deeper exploration of the particular.

The West told us that in order to be universal we had to start by denying that we were black. I, on the contrary, said to myself that the more we were black, the more universal we would be.

It was a totally different approach. It was not a choice between alternatives, but an effort at reconciliation.

Not a cold reconciliation, but reconciliation in the heat of the fire, an alchemical reconciliation if you like.

The identity in question was an identity reconciled with the universal. For me there can never be any imprisonment within an identity.

Identity means having roots, but it is also a transition, a transition to the universal....

We are far removed from that romantic idyll beneath the calm sea. These are angry, exasperated lands, lands that spit and spew, that vomit forth life.

That is what we must live up to. We must draw upon the creativity of this plot of land! We must keep it going and not sink into a slumber of acceptance and resignation. It is a kind of summons to us from history and from nature....

And so I have tried to reconcile those two worlds, because that was what had to be done. On the other hand, I feel just as relaxed about claiming kinship with the African griot and the African epic as about claiming kinship with Rimbaud and Lautreamont - and through them with Sophocles and Aeschylus! ...

I have never harboured any illusions about the risks of history, be it in Africa, in Martinique, in the Americas or anywhere else. History is always dangerous, the world of history is a risky world; but it is up to us at any given moment to establish and readjust the hierarchy of dangers. ...

At any rate, it is for me the fundamental mode of expression, and the world's salvation depends on its ability to heed that voice. It is obvious that the voice of poetry has been less and less heeded during the century we have lived through, but it will come to be realized more and more that it is the only voice that can

still be life-giving and that can provide a basis on which to build and reconstruct....

* And yet this century has not been one where ethics has triumphed, has it?

A.C.: Certainly not, but one must speak out, whether one is heeded or not; we hold certain things to be fundamental, things that we cling to. Even if it means swimming against the tide, they must be upheld.

In other words, poetry is for me a searching after truth and sincerity, sincerity outside of the world, outside of alien times. We seek it deep within ourselves, often despite ourselves, despite what we seem to be, within our innermost selves.

Poetry wells up from the depths, with explosive force.

The volcano again.

No doubt I have reached the moment of crossing the great divide but I face it imperturbably in the knowledge of having put forward what I see as essential, in the knowledge, if you like, of having called out ahead of me and proclaimed the future aloud.

That is what I believe I have done; somewhat disoriented though I am to find the seasons going backwards, as it were, that is how it is and that is what I believe to be my vocation.

No resentments, none at all, no ill feelings but the inescapable solitude of the human condition. That is the most important thing.

1. Henri Gregoire (1750-1831), French ecclesiastic and politician, a leader of the movement in the Convention for the abolition of slavery. Ed. 2. French politician (1804-1893), campaigner for the abolition of slavery in the colonies, Deputy for Guadeloupe and Martinique. Ed.

-The liberating power of words - interview with poet Aime Cesaire - Interview

http://findarticles.com/p/articles/mi_m1310/is_1997_May/ai_19557181/print

<http://www.amyking.org>

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457. **Murat Nemet-Nejat**
Re: world's oldest photograph?

Thu 17 Apr 2008

Barry,

It is interesting how these very early photographs (photograms) are of objects, things (leaf, urn), pointing to magic, possession of an essential power, relating to the original photographic impulse. Placing an object against an almost alchemical substance (e.g. silver nitrate solution) in the presence of light is not that different from the ingesting of wafers during Mass. In Daguerreotypes one way subjects chose to place themselves in front of the lens was by pressing their hands against each other, in the form of prayer. That's why, I think, hands are always so important in a photographic images, outside eyes, and along with the nape, the most resonant parts of the human body.

There is something funny how a process, a gesture so mysterious is attempted to be placed withing an economic structure.

Ciao,

Murat

On Thu, Apr 17, 2008 at 6:18 AM, Barry Schwabsky <

██████████> wrote:

<http://www.nytimes.com/2008/04/17/arts/design/17phot>
Amazing, if true:

<http://www.nytimes.com/2008/04/17/arts/design/17phot.html?th&emc=th>

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458. **Brian Stefans**
Poetry Job at Stockton

Thu 17 Apr 2008

As some of you know, I'm leaving Stockton at the end of this semester to take up a job at UCLA. So there's an opening at Stockton. They want to hire a poet with digital humanities experience, rather than a new media specialist, given the relatively few new media people who actually can teach literature. Here's the advert... it's a fun place to teach! You pretty much create your own classes, with no hassles from the administration -- this semester, I taught Video Game Narrative Studies, Experimental Writing Workshop and Indie Films and Filmmakers (for their General Studies Department).

Literature and Creative Writing -The Richard Stockton College of New Jersey seeks applicants for a tenure-track Assistant Professor in Literature for their Literature Program to start September 2008. Ph.D. or MFA required for position. Salaries competitive (\$49,124-\$56,494), excellent benefits.

Successful candidate will be expected to teach introductory through advanced courses in poetry and creative writing, teach core courses in support of the Literature curriculum and to support program initiatives in the digital humanities. Preference will be given to candidates with evidence of excellence in college teaching and experience with digital humanities, such as digital publishing, digital archives, blogs, podcasting, web design, and the use of technology in the classroom. Academic experiences with culturally diverse populations desired. Teaching load is six four-hour courses per year, which includes two self-designed courses in Stockton's interdisciplinary General Studies program.

Send letter of application, C.V., statement of teaching philosophy, three letters of recommendation to Dr. Robert Gregg, Dean of Arts and Humanities, Richard Stockton College of New Jersey, AA____, PO Box 195, Pomona, NJ 08240-0195. <http://www.stockton.edu> Screening begins immediately and will continue until position is filled. Stockton is an equal opportunity institution.

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459. **Murat Nemet-Nejat**

Re: Oni Buchanan and Betsy Stone Mazzoleni: The Mandrake Vehicles

Thu 17 Apr 2008

Jim,

Thank you for *The Mandrake Vehicles*. I liked, particularly, the first installation.

It is very interesting that the basic text, its language, is based on an animist sensibility. Is this coincidental? In some other occasion I suggest that the poetry in our time will be forced to explore a animist sensibility to be able to say anything.

In #4 of the First Installation, I noticed a very Poundian tone? Is that accidental? Phrases like "nine sutured noose," etal, remind me of "The Seafarer."

Affectionately,

Murat

On Thu, Apr 17, 2008 at 4:16 AM, Jim Andrews <[REDACTED]> wrote:

*An interesting suite of digital poems by Oni Buchanan and Betsy Stone
Mazzoleni: The Mandrake Vehicles at
<http://www.conduit.org/online/buchanan/buchanan.html>*

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

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460. **Charles Alexander**
reading/performance, words+music, CUE Art Foundation

Thu 17 Apr 2008

CUE Art Foundation

words+music:

CUE curator Ron Silliman and Charles Alexander, poetry
and James Fei, saxophone

Friday, April 25, 2008

6:30 - 8:00pm at CUE Art Foundation

511 W. 25th Street (between 10th & 11th Aves.)

New York, NY

Admission is FREE. Reservations are required.

Seating is reserved for members. Remaining seats on a first come
first serve basis.

To RSVP, please call [REDACTED] or e-mail
[REDACTED]

RON SILLIMAN is a contemporary American poet. He has written and edited 32 books to date. Between 1979 and 2004, Silliman wrote a single poem, entitled The Alphabet. He has now begun writing a new poem entitled Universe, the first section of which appears to be called Revelator. Silliman sees his poetry as being part of a single poem or lifework, which he calls Ketjak. Ketjak is also the name of the first poem of The Age of Huts. If and when completed, the entire work will consist of The Age of Huts (1974-1980), Tjanting (1979-1981), The Alphabet (1979-2004), and Universe (2005 - present). Ron Silliman's fame and notoriety have grown considerably since 2002, due in large part to his popular and controversial web blog: Silliman's Blog. Debuting on August 29, 2002 to little fanfare and without expectations of an audience, it is now arguably the most influential English-language blog on the web that is devoted to contemporary poetry and poetics.

CHARLES ALEXANDER is an American poet, publisher, and book artist. He is the director and editor-in-chief of Chax Press, one of the only independent

presses which specializes in innovative poetry and the book arts. Alexander also served as the Director of the Minnesota Center for the Book Arts from 1993 until 1995 and as book artist there through 1996. Alexander lives in Tucson, AZ with his wife, the visual artist, Cynthia Miller. He is the recipient of the 2006 Arizona Arts Award and his books of poetry include *Hopeful Buildings* (Chax Press, 1990), *arc of light | dark matter* (Segue Books, 1992), *Pushing Water: parts one through six* (Standing Stones Press, Morris, MN, 1998), *Four Ninety Eight to Seven* (Meow Press, 1996) and *Certain Slants* (Junction Press, 2007). Since 1997 Alexander has been working on a long serial poem entitled *Pushing Water* which is still in process. He has also performed poetry in galleries and art centers, has collaborated with musicians and dancers and generally brings to poetry a broad sense of artistic and collaborative possibility.

JAMES CHENG TING FEI moved to the US in 1992 to pursue a degree in electrical engineering. He has since been active as a composer, improviser and electronic musician. Works by Fei have been performed by the Bang on a Can All-Stars, Orchestra of the S.E.M. Ensemble and the Noord-Hollands Philharmonisch Orkest. Recordings of his works can be found on Leo Records, Improvised Music from Japan, CRI and Organized Sound. In addition to writing concert music for conventional and electro-acoustic ensembles, Fei also creates sound installations and performs on saxophones and live electronics. Fei joined the faculty of Mills College in 2006. Recent CD releases include *Sieves*, electro-acoustic by Fei and Kato Hideki (Improvised Music From Japan), *Alto Quartets* (Organized Sound Recordings), *Studies on the ANS* (Russian synthesizer from 1958, Krabbesholm), and *Bode Sound Project*, a tribute CD to early electronic instrument pioneer Harold Bode. His works have been performed in New York City at Merkin Hall, The Kitchen, Knitting Factory, Tonic, Roulette, Experimental Intermedia, MATA Festival and Engine 27, as well as at Empty Bottle (Chicago), Beurs van Berlage (Amsterdam), Steim (Amsterdam), JFC Club (St Petersburg), Super Deluxe (Tokyo), Shinjuku Pit Inn (Tokyo), and the National Recital Hall (Taiwan).

charles alexander

chax press



650 e. ninth st.

tucson arizona 85705



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461. **aaron tieger**

Lori Lubeski's Undermined

Thu 17 Apr 2008

CARVE Poems is pleased to announce the release of Lori Lubeski's chapbook *Undermined*. Copies may be ordered for \$6 (including S&H) via paypal at carvepoems.org, or by sending a check (made out to AARON TIEGER) to 67 Rice St. #1, Cambridge, MA, 02140.

A sample from the title poem of this excellent book:

your beautiful planet
escapes into
the night sky
of heavenly bodies
a sweeping portrayal
of diction where I stand
petrified
and moonlit
your dark mood
has me plunged
into waters
of broad dissatisfaction
I crept through
the blackness
on my hands and knees
belittled by ghosts
and dodging anthems
of mercurial words
you always say no
when I most need
your inevitability
who is paramount
to you but me
who has been judged a factor
in this amnesty
where elusive waters
and warmth of
paranoia cast aside
its glow in the
amber light of
your speechless
advocate--

"Make a sudden, destructive unpredictable action; incorporate." (Brian Eno)

"Without people you're nothing" (Joe Strummer)

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

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462. **Charles Alexander**

Cynthia Miller and David Krueger Opening at CUE Thursday, April 24, 6:00-8:00pm

Thu 17 Apr 2008

CUE Art Foundation Presents

Cynthia Miller: Curated by Ron Silliman

David Krueger: Curated by Judy Pfaff

April 24- May 31, 2008

Opening Reception: Thursday, April 24, 6-8pm

Exhibition catalogue available

511 W. 25th Street (between 10th & 11th Avenues)

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463. **George Quasha**

Reb Livingston & George Quasha reading at R&F Handmade Paint, Kingston, Saturday at 2 PM

Thu 17 Apr 2008

Reb Livingston & George Quasha

April 19, 2008 at 2pm

The Gallery at R&F Handmade Paint

84 Ten Broeck Avenue

Kingston, NY 12401

A \$5 donation is suggested.

For directions please visit R&F's website at <http://www.rfpaints.com/>

Reb Livingston is the author *Your Ten Favorite Words* - <http://www.yourtenfavoritewords.com/> - (Coconut Books 2007) and co-editor of *The Bedside Guide to No Tell Motel - Second Floor* - <http://www.notellbooks.org/secondfloor> - (No Tell Books 2007). Her poems have appeared in *Best American Poetry 2006*, *The American Poetry Review*, *Caffeine Destiny* and other publications. She's the poetry editor of *No Tell Motel* -

<http://www.notellmotel.org/> - and publisher of No Tell Books -
<http://notellbooks.org/>

Visit Reb's blog at: <http://cacklingjackal.blogspot.com/>

George Quasha is an artist and poet who works across mediums to explore principles in common within language, sculpture, drawing, video, sound, installation, and performance. Solo exhibitions of his axial stones and axial drawings include the Baumgartner Gallery in New York (Chelsea), Slought Foundation in Philadelphia, and the Samuel Dorsky Museum of Art at SUNY New Paltz. This work is featured in the recently published book, *Axial Stones: An Art of Precarious Balance*, Foreword by Carter Ratcliff (North Atlantic Books: Berkeley, 2006).

In 2006 he was awarded a Guggenheim Fellowship in video art.

For his video installation work *art is: Speaking Portraits* (in the performative indicative), he has recorded over 650 artists, poets, and composers (in 10 countries and 20 languages) saying what in their view art or poetry or music is. This ongoing work ("art is/music is/ poetry is") has been exhibited at the Snite Museum of Art (University of Notre Dame), at White Box in Chelsea, the Samuel Dorsky Museum (SUNY New Paltz), and in several other countries (including France and India), and has been featured in several biennials (Wroclaw, Poland; Geneva, Switzerland; Kingston, New York). Further extensions of this work in speaking portraiture include "myth is" and "peace is." His other work in axial video (including *Pulp Friction*, *Axial Objects*, *Verbal Objects*, *Axial Landscapes*) has appeared internationally in museums, galleries, schools, and biennials. A 30- year performance collaboration (video/language/sound) continues with Gary Hill and Charles Stein.

His other 14 books include poetry: *Somapoetics*, *Giving the Lily Back Her Hands*, *Ainu Dreams* (with Chie Hasegawa), and *Preverbs* [forthcoming]; anthologies: *America a Prophecy* [with Jerome Rothenberg], *Open Poetry* [with Ronald Gross], *An Active Anthology* [with Susan Quasha], *The Station Hill Blanchot Reader* [with Charles Stein]; and writing on art: *Gary Hill: Language Willing*, with Charles Stein: *Tall Ships*, *Hand HearD/liminal objects*, *Viewer*. A new book on Gary Hill is *An Art of Limina*, forthcoming from Ediciones Poligrafa (Barcelona), also in collaboration with Charles Stein.

Awards include a National Endowment for the Arts Fellowship in poetry. He has taught at Stony Brook University (SUNY), Bard College, New School University (Graduate Anthropology Department), and Naropa University. With Susan Quasha he is founder/publisher of Barrytown/ Station Hill Press in Barrytown, New York.

www.quasha.com
www.baumgartnergallery.net
www.stationhill.org

In the Gallery at R&F: "Rituals", a solo exhibition of recent encaustic paintings by New Orleans artist, Mary Jane Parker. The show will run from April 5th through May 24th, 2008.

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464. **Bill Berkson**

berkson/jamme

Thu 17 Apr 2008

Bill Berkson reads
his poems &
New Exercises by
Franck André Jamme
Meridian Gallery
735 Powell, San Francisco
April 24, 7:30 pm
Suggested donation \$10

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465. **Evan Munday**

The poetics of stuttering in Portland - Apr. 20 & 21

Thu 17 Apr 2008

Dear Portland friends,

Jordan Scott brings his ambitious and fascinating book, *Blert*, to Portland this weekend. Hear the poet read from a work that Craig Dworkin calls 'the most original poetic project I have read in years.'

Scott will be in Portland for two events -- April 20 and 21 -- with fellow Canadian poets Donato Mancini (*Aethel*) and Stephen Collis (*The Commons*).

Spare Room Reading Series
featuring Jordan Scott, Donato Mancini and Stephen Collis
Sunday, April 20, 2008
Someday Lounge, 125 NW 5th Avenue
Portland, OR
5:00 p.m.
\$5 suggested donation

Poetry Month at Broadway Books
featuring Jordan Scott, Donato Mancini and Stephen Collis
Monday, April 21, 2008
Broadway Books, 1714 NE Broadway Street
7:00 p.m.
Free

About Blert:

The bright, taut, explosive poems in Jordan Scott's *Blert* represent a spelunk into the mouth of the stutterer. Through the unique symptoms of the stutterer (Scott, like fifty million others, has always stuttered), language becomes a rolling gait of words hidden within words, leading to different rhythms and textures, all addressed by the mouth's slight erosions.

In Scott's lexicon, to blert is to stutter, to disturb the breath of speaking. The stutter quivers in all that we do, from a skip on a cd to a slip of the tongue. These experiences are often dismissed as aberrant, but in *Blert*, such fragmented milliseconds are embraced and mined as language. Often aimed full-bore at words that are especially difficult for the stutterer, Scott's poems don't just discuss, they replicate the act of stuttering, the 'blort, jam and rejoice' involved in grappling with the granular texture of words.

'Jordan Scott's *Blert* is the most original poetic project I have read in years. Undertaking a "poetics of stutter," the book is not primarily a mimetic representation of stuttering, or the reproduction of stammered speech, but rather an investigation into how the stutter originates.' - Craig Dworkin, PMLA

For more information about *Blert*, visit <http://www.chbooks.com/catalogue/index.php?ISBN=1552451992>.

Watch a documentary on Jordan Scott at <http://www.youtube.com/watch?v=4Gr3VxXio8A>. Listen to a radio interview with Jordan Scott at <http://www.cbc.ca/andsometimesy/pastshows.html?s3-ep14>

Yours,

Evan

Evan Munday
Publicist
Coach House Books
401 Huron St. (rear) on bpNichol Lane
Toronto ON, M5S 2G5

██████████
██████████

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466. **Anny Ballardini**

Re: Obama is correct about rural PA

Thu 17 Apr 2008

:-)

even if I like Shaw, but Auden's impertinence is too good

On Thu, Apr 17, 2008 at 11:38 AM, Barry Schwabsky <

██████████> wrote:

Your characterization of Obama as an empty suit reminds me of W.H. Auden's complaint about the plays of George Bernard Shaw--that his characters were abstractions, that "they have no bodies." And then he added, "Oscar Wilde's characters don't have bodies either, but at least they have clothes."

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

From: Mark Weiss <██████████>

To: ██████████

Sent: Tuesday, 15 April, 2008 1:57:01 PM

Subject: Re: Obama is correct about rural PA

Let me be real clear. Obama as a candidate lives by the word. His ability to read an eloquent prepared speech and to participate in the writing of it is a major reason he's been so successful. When he screws up it has consequences, because he seems to be so careful with words.

Here's what he said: "You go into these small towns in Pennsylvania and, like a lot of small towns in the Midwest, the jobs have been gone now for 25 years and nothing's replaced them. And it's not surprising then they get bitter, they cling to guns or religion or antipathy to people who aren't like them or anti-immigrant sentiment or anti-trade sentiment as a way to explain their frustrations." How is it possible to read this as other than a discounting, not of "their" suffering, but of their opinions and beliefs? How is this not a cartoon? It's that presumed attitude that's been criticized, and it appears apparently as of a piece with a frequent dismissiveness, as if he finds the entire process of getting elected simply too silly for words.

But suppose it's just a slip, or he's really not that good on his feet, etc. How many of these things do you think he could get away with in the general election?

It should be obvious that I suspect, or maybe more accurately fear, that Obama's an empty suit. The frequent invocation of Kennedy, who was an empty suit for the most part, isn't reassuring.

I'd love to be proven wrong.

Hey, maybe he'll even honor his pledge to limit himself to public financing. That could establish a standard that would really change American politics.

If he's elected, and he probably will be, he's going to be up against so many intractable, urgent problems that even an FDR would probably fail.

But Obama's very smart, and he'll probably learn.

Anyway, my opinion doesn't matter. I already got to vote.

Mark

At 12:02 AM 4/15/2008, you wrote:

Yes, do read the statement -- as poorly worried as it was, Obama was clearly not saying that people adopt faith because of their bitterness over the economy or, as more than one talking head as put it today, that they have guns and go hunting because of that bitterness -- he was saying fairly plainly, though not in a politic way, that this presumed bitterness leads to their clinging to these issues as election motivations -- and, as I remarked yesterday, that's pretty much been the Republican campaign strategy reaching back to Nixon's Southern strategy --

On Mon, Apr 14, 2008 07:07 PM, Mark Weiss <[REDACTED]> wrote:

Read the statement. He said that small town folks "cling to religion and guns" out of bitterness. I happen to think that belief in an afterlife is a product of desperation, and Obama apparently agrees, at least when it comes to poor white folks. But I'd be pretty careful where I said that, if only out of politeness. As a politician, I'd have to be an idiot to say it. Same goes for guns. most gun violence happens in big cities. I think guns should be much more strictly regulated, even that hunting rifles should be locked up at the police station and only reclaimed when a hunting trip's planned, because the

Kate Greenstreet is the author of *case sensitive* (Ahsahta Press, 2006) and three chapbooks, *Learning the Language* (Etherdome Press, 2005), *Rushes* (above/ground press, 2007), and *This is why I hurt you* (Lame House Press, April 2008). Her second book, *The Last 4 Things*, will be out from Ahsahta in 2009. Her poems can be found in journals like *Cannibal*, *Fascicle*, and *Handsome*. New work is forthcoming in *Filling Station*, *Practice*, and *The Columbia Review*. Frank Sherlock is a author of *Ready-to-Eat Individual* (with Brett Evans). Recent chapbooks include *Over Here*, *Daybook of Perversities & Main Events* and *Wounds in an Imaginary Nature Show*. A collaboration with CA Conrad entitled *The City Real & Imagined: Philadelphia Poems* is forthcoming from Factory School Books this spring.

Wednesday, April 23, 8 PM

CA Conrad & Larry Kearney

CA Conrad is the author of *Deviant Propulsion* (Soft Skull, 2006), *(Soma)tic Midge* (FAUX, 2008), *The Book of Frank* (Chax, 2008), and a collaboration with poet Frank Sherlock *The City Real & Imagined: Philadelphia Poems*, (Factory School, 2008). Poetry is central to his life, poetry is our EVERYDAY MIRACLE! Look for him and some of his poet genius friends at www.PhillySound.blogspot.com. Larry Kearney, born in Brooklyn, New York. Brooklyn Technical High School, Harpur College. San Francisco in 1964. Spicer, MacInnis, Duerden, Kyger, Stanley and Brautigan. Bolinas for eleven years. Three works of non-fiction published, as well as a children's book and fifteen books of poetry. Six screenplays, four novels, and a book on films of the late forties ready to circulate. Three volumes of memoir complete, two more coming. A new book (*Sixteen Poems for Susan and Lawrence*) for White Rabbit Press, perhaps.

Friday, April 25, 10 PM

Michelle Tea, Tara Jepsen, Nicole J. Georges & Rhiannon Argo

Michelle Tea's first memoir, *The Passionate Mistakes and Intricate Corruption of One Girl in America*, was just re-published by Semiotext(e). She has written three others, plus a collection of poetry and the novel *Rose of No Man's Land*. Her recent *It's So You: 35 Women Talk About Personal Expression Through Beauty and Style*, contains stunning essays by Eileen Myles, Kim Gordon, Cintra Wilson and others. She is the artistic director of Radar Productions, a San Francisco literary non-profit that produces the all-girl lit tours *Sister Spit: The Next Generation*. Tara Jepsen is a writer and performer from San Francisco, CA. Her stories have been published in the anthologies *Pills*, *Thrills*, *Chills* and *Heartache* (Alyson Books) and *It's So You* (ed. Michelle Tea, Seal Press, 2007). She toured extensively with seminal all-female cabaret *Sister Spit's* *Rambling Road Show*. Her most recent short film, *Diving for Pearls* (with Beth

Lisick), won the "Most Innovative Short" award at the Seattle Lesbian and Gay Film Festival (2004) and was selected for the "Best of Newfest" screening at the BAM. She co-curates and co-hosts SF's longest running queer open mic, K'vetsh. She just completed writing a novel, *Like a Dog*. Nicole J. Georges is an illustrator, zinester and pet portrait artist living in Portland, Oregon. Nicole is the author of award-winning autobiographical comic zine *Invincible Summer* (now a two volume book set from Microcosm Publishing), and is most proud of being voted Miss Specs Appeal 2006 by the zine *Hey! Four Eyes*. Nicole will be reading stories about herself and her dogs while projecting images from her comic life. Rhiannon Argo is a San Francisco based writer whose stories have been published in anthologies and in her own hand-made chapbooks, *Pill*, *Four*, and *Cola*. In 2007 she took her tales on the road for an entire month with the new wave of *Sister Spit*. She recently finished her first novel entitled *Switch*, a tale of grit and glam, starring fierce feminist strippers and punkish, gender-queer girl-skateboarders.

Saturday, April 26, 1 PM
A Tribute to Barbara Guest

Barbara Guest (1920–2006) published over twenty volumes of poetry including *The Countess of Minneapolis*, *Fair Realism* and *The Red Gaze*, and earned awards including the Robert Frost Medal for Distinguished Lifetime Achievement from the Poetry Society of America. Join John Ashbery, Charles Bernstein, Susan Bee, Mei-mei Berssenbrugge, Peter Gizzi, Kathleen Fraser (pre-recorded), Hadley Guest, Ann Lauterbach, Erica Kaufman, Charles North, Rena Rosenwasser, Richard Tuttle, Africa Wayne and Marjorie Welish in a celebration of Guest's life and work, as well as the forthcoming *The Collected Poems of Barbara Guest* by Wesleyan University Press. Co-sponsored with The Poetry Society of America.

FLARF IS LIFE

2008 Holistic Expo & Peace Conference
<http://flarffestival.blogspot.com>

THURSDAY, APR 24, 8:00 P.M., DIXON PLACE, 258 BOWERY, \$8
Film, neo-benshi, and theater by:

Brandon Downing: Two new short films
Rob Fitterman: Film: "Bisquick / Bismarck"
Nada Gordon: Neo-benshi: "Uzumaki"
Mitch Highfill: Play: "The Secret History of the '60s"
Rodney Koeneke: Neo-benshi: "Mary Poppins"
Michael Magee: Play: "William Logan: A Sedentary Life"
K. Silem Mohammad & Gary Sullivan: Play: "Chain: A Dialog"
Kim Rosenfield: Neo-benshi: "Meglio Stasera / The Libido Theory"

FRIDAY, APR 25, 7:00 P.M., 300 Bowery, buzz "Sherry/Thomas," FREE
Publication party for new books and DVDs by:

Brandon Downing: Dark Brandon (DVD)
Mitch Highfill: Moth Light
Sharon Mesmer: Virgin Formica
K. Silem Mohammad: Breathalyzer
Mel Nichols: Bicycle Day
Rod Smith: Deed
Gary Sullivan: PPL in a Depot

SATURDAY, APR 26, 6:00 P.M., BOWERY POETRY CLUB, 308 BOWERY, \$8 A
Segue reading to benefit Bowery Arts and Sciences, featuring:

Shanna Compton
Katie Degentesh
Benjamin Friedlander
Drew Gardner
Nada Gordon
Mitch Highfill
Rodney Koenek
Michael Magee
Sharon Mesmer
K. Silem Mohammad
Mel Nichols
EirÅkur Å-rn NorÅ°dahl
James Sherry
Rod Smith
Christina Strong

With music by the Drew Gardner Orchestra and The Saw Lady. Hosted by
Brandon Downing and Gary Sullivan.

This benefit reading will help keep Segue readings at an affordable \$6.

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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468. **Charles Bernstein**
Scalapino: It's go in horizontal

Thu 17 Apr 2008

Leslie Scalapino will read from her new book

It's go in horizontal: Selected Poems 1974-2006

Readings at UC San Diego; University of Chicago; City Lights in SF; & Tucson, Arizona

San Diego:

April 22nd, Tues at 7:00 pm at the San Diego Museum of Art in Balboa Park on Laurel St.

April 23rd, Weds at 4:30 on the UCSD campus in the Visual Arts Performance Space (Warren College).

University of Chicago: Reading is on Thurs April 24th at 5:30pm—Rosenwald 405, 1101 E. 58th Street. Lecture titled POETICS is on Friday April 25th at 2:00pm, Rosenwald 405, 1101 E. 58th Street.

Tucson, Arizona:

Saturday May 3rd—A poem-play at 1:00pm and reading at a separate venue, The Drawing Studio, at 4:00pm.

San Francisco: City Lights Book Store in San Francisco. Reading is Thurs May 8th at 7:00pm, 261 Columbus Ave near Broadway. Leslie Scalapino is reading with Denise Newman whose new book from Apogee Press is titled *Wild Goods*.

It's go in horizontal /Selected Poems 1974-2006 by Leslie Scalapino

University of California Press

246 pages. ISBN 978-0-520-254662-6

\$16.95

Order from www.ucpress.edu or call [REDACTED]

Fanny Howe "This is a superb and important contribution to philosophy, theology, psychology, and the science of knowing. To have the selection here

now, to be able to see the whole trajectory in one volume, is to experience a revolutionary moment."

Robert Creeley: "...this work is not apart from its thinking and/or composition... I find the whole work to be a deeply engaging preoccupation with, and articulation of, what life might be said, factually, to be. But not as a defined subject, nor even a defining one—but as one being one. That is an heroic undertaking, or rather, place in which to work/write/live. Its formal authority is as brilliant as any I know."

Charles Bernstein: "Leslie Scalapino's poems probe politics, perception, and desire, creating hypnotically shifting coherences that take us beyond any dislocating devices into a realm of newly emerging consciousness. This work, which defies categorization, is essential for contemporary poetry."

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469. **Jim Andrews**

Tributaries & Text-Fed Streams

Thu 17 Apr 2008

Tributaries & Text-Fed StreamsThe Capilano Review, a long-running (print) literary periodical from Vancouver Canada, recently published an issue titled "Artifice and Intelligence". It featured essays relating to digital writing by a number of Canadian artists such as David Jhave Johnston, Kate Armstrong, Darren Werschler Henry, myself, and others. To my knowledge, this is the first of the long-running literary periodicals of western Canada to do anything whatsoever concerning digital writing. The issue was guest-edited by Andrew Klobucar, who teaches at Capilano College.

Below is a press release about a project, just published, concerning that issue of the Capilano Review.

My essay, "The <body> of Net Art", which is in both these projects, is at <http://tributaries.thecapilanoreview.ca/2008/04/15/the-body-of-net-art> . It looks at some of the architectural possibilities for works of net art.

ja

We are writing to announce "Tributaries & Text-Fed Streams", a new net art project by J.R. Carpenter. The piece was commissioned by the TCR (The Capilano Review), based in Vancouver, and is a "personal, experimental and playful rereading of and response to" the essays you produced for the "Artifice and Intelligence" edition, issue 2.50, published one year ago.

The work explores the formal and functional properties of RSS, using blogging, tagging and other online tools to mark up and interlink essays and to insert additional meta-layers of commentary in order to play with, expose, expand upon, and subvert formal structures of writing, literature, and literary criticism.

Over a period of time the twelve essays are distilled into fragments, which are then annotated, marked-up, tagged and posted. Fed into an RSS stream, the fragments are re-read, reordered, and reblogged in an iterative process of distribution that opens up new readings of the essays and reveals new interrelationships between them. The result of this process-based approach is part blog, part archive - at once an online repository for the artifacts of re-reading and a stage for the performance of live archiving.

Streams are both literally and metaphorically the central image of the work. Streams of consciousness, data, and rivers flow through the interface and through the texts. Through this process of re-reading and responding, this textual tributary feeds a larger stream while paying tribute to the original sources.

The work is located at <http://tributaries.thecapilanoreview.ca>.

Upon the conclusion of its active phase in May 2008, the project will be launched at an event sponsored by TCR in Vancouver and released on Turbulence.org.

We invite you to check it out, and perhaps to respond in comments, bringing the process full circle.

Kate Armstrong
Curator, Tributaries & Text-Fed Streams

Andrew Klobucar
Guest Editor, TCR 2-50

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470. **Fluffy Singler**

Re: New Marjorie Perloff interview at The Argotist Online

Thu 17 Apr 2008

Thanks for that!

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

From: Jeffrey Side [mailto:]

Sent: Wednesday, April 16, 2008 9:21 AM

Subject: New Marjorie Perloff interview at The Argotist Online

Here is an interview that I did with Marjorie Perloff for Poetry Salzburg Review in 2006. I have been given permission by its editor, Wolfgang Görttschacher, to reproduce it here: <http://www.argotistonline.co.uk/Perloff%20interview%202.htm>

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471. **Mairead Byrne**

Re: Aime Cesaire, voice of French Black pride, dies

Fri 18 Apr 2008

This notice of his death brings him alive again.

Mairead

>>> amy king <[REDACTED]> 04/17/08 11:33 AM >>>

Thu 17 Apr 2008, 13:18 GMT

By Astrid Wendlandt

PARIS (Reuters) - French Caribbean poet Aime Cesaire, founding father of the "negritude" movement that celebrated black consciousness, died in his native Martinique, France's Ministry of Culture said on Thursday.

Cesaire, 94, who was mayor of the island's main city Fort-de-France for more than half a century, was admitted to hospital last week suffering from heart and other problems.

His writings offered insight into how France imposed its culture on its citizens of different origins in the early part of the 20th Century.

The theme still resonates in French politics today, as the country continues to struggle to integrate many of its residents of African and North African origin.

In 2005, Cesaire refused to meet then French Interior Minister Nicolas Sarkozy (now French president) over concerns that Sarkozy's conservative UMP party had pushed for a law which proposed to recognise the positive legacy of French colonial rule. The law was eventually repealed.

Cesaire and African intellectual Leopold Senghor -- later president of Senegal -- founded "The Black Student" in 1934, a journal that encouraged people to develop black identity.

ANTI-COLONIAL VOICE IN THE 1960s

The Caribbean writer rose to fame with his "Notebook of a Return to the Native Land", written in the late 1930s, in which he says "my negritude is neither tower nor cathedral, it plunges into the red flesh of the soil."

His poems expressed the degradation of black people in the Caribbean and describe the rediscovery of an African sense of self. In his "Discourse on Colonialism", first published in 1950, Césaire compared the relationship between the coloniser and colonised with the Nazis and their victims.

He was a mentor to fellow Martinican author Frantz Fanon, and their anti-colonial writings were a major influence in the heady intellectual climate of the 1960s and 1970s in France.

The negritude movement was a counterpart to the Black Power movement in the United States, though it has been criticised for not being radical enough.

Césaire was also a friend of the French surrealist poet André Breton who had encouraged him to become a major voice of Surrealism.

Césaire's anti-colonial rhetoric did not prevent him from having a long-lasting political career.

After becoming mayor of Fort-de-France in 1945 at the age of 32, he was elected deputy of parliament a year later, a post he held until the early 1990s.

A graduate of the prestigious French École Normale Supérieure -- unusual for a black Martinican in the 1930s -- he remained a member of the French communist party until the Soviet Hungarian repression of 1956.

Césaire was born in 1913 in the small town of Basse-Pointe in Martinique. He married Suzanne Roussi in 1937, a gifted writer in her own right, with whom he had six children.

<http://africa.reuters.com/top/news/usnBAN745797.html>

<http://www.amyking.org>

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

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472. **Michael Ford**

Re: Obama is correct about rural PA

Fri 18 Apr 2008

What's been overlooked in the discussion of Obama's remarks is that he isn't saying that people hunt and go to church because they are bitter. He is saying

that working class Americans are bitter and as a result get conned into voting against their own interests by the Republicans, who throw around nonsense issues like gun control and gay marriage to frighten them.

This sounds like a good description of my family, who live in Chicago. And some of my neighbors here in New Orleans. It's not a small town issue, it's class issue. I've lived in working class communities my whole life, and I knew immediately what Obama was talking about. It's not elitism, it's just the truth. People in the US have been voting away their rights and economic welfare for years.

Michael Ford

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473. **Barry Schwabsky**

Re: Obama is correct about rural PA

Fri 18 Apr 2008

I'll finally go along with Mr. Krugman in this matter:

<http://www.nytimes.com/2008/04/18/opinion/18krugman.html?th&emc=th>

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

From: Thomas savage <[REDACTED]>

To: [REDACTED]

Sent: Wednesday, 16 April, 2008 8:38:55 PM

Subject: Re: Obama is correct about rural PA

Although I'm not from Pennsylvania or any small town, my intuition tells me Obama was right when he spoke about "some" (my word and quotation marks, not his) of the people who live in these places. Their lives may be hard but where is life not hard? As for Ralph Nader, he's just a distraction and a spoiler, regardless of how many good things he has said and done over the years in now what must be the fairly distant past. And the possibility that he might contribute to a win for McCain this time around is monstrous.

CA Conrad <[REDACTED]> wrote: Having grown up in rural Pennsylvania I can promise you that Obama's assessments are correct about many of these people being bitter and clinging to their guns and religion. It took me YEARS to dig out of my anger for the torture they put me through for being queer, for not wanting to kill deer, pheasants, rabbits, and instead planting and tending flowers, vines, and other boys.

What's MOST IMPRESSIVE is Obama's ability to take his statements and STAND BEHIND THEM saying, "YES, OF COURSE THEY ARE BITTER," and listing why they Should be.

He's right of course. What's terrible though is that the harsh world of rural Pennsylvania (harsh as in trying to actually survive when the factories and industry disappear DUE in large part to the Clintons!), like most places where life is very hard, scapegoating is the major pastime. It's bottomless, the racism, homophobia, sexism, and I can't see HOW anyone will ever be able to break through it. These things make me very sad, mostly because there are many people where I grew up who I got to know as intelligent and talented, until they found out I was queer, which of course put an end to communications with me.

But many of the people where I come from will NEVER vote for a white woman for president anymore than they will vote for a black man for president. And if ANY candidate ever dares say ANYTHING positive about homosexuals, well, THAT'S IT, THEY'RE OUT! Abortion is also a hot button, of course. Oy, I'm exhausted thinking about the wicked things I know they're saying in the bars and beauty parlors, at the mills and diners.

But Obama is correct in every way. And he's amazing that he remains so focused and on topic, even if the topic is about something he himself said that might hurt his campaign. He has integrity I thought IMPOSSIBLE for Democrats! He has my support! (Part of me is SO AFRAID he's another Bill Clinton though! I heard Clinton's one speech at a gay rights rally in DC when he was first running for president, and I BOUGHT IT, bought every lying word of it!)

But if Obama doesn't win the nomination I'm voting for Ralph Nader again. Nader was just in Philadelphia and gave an amazing speech! Nader is the sexiest LIVING MIND!

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

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474. **steve russell**

how bad was the debate?/ The Guardian, and other links

Fri 18 Apr 2008

1. "Clinton-Obama Debate: ABC Decides Top Issues Facing Americans Are Gaffes, Flag Pins and '60s Radicals," Editor & Publisher, April 16, 2008
<http://www.moveon.org/r?r=3580&id=12458-8315741-.IMQSR&t=6> 2. "Worst. Debate. Ever." The Guardian blog, April 16, 2008 <http://www.moveon.org/r?r=3582&id=12458-8315741-.IMQSR&t=7> 3. "Philadelphia Debate Thread," Chris Bowers, OpenLeft.com, April 16, 2008

<http://www.openleft.com/showDiary.do?diaryId=51954>. "In Pa. Debate, The Clear Loser Is ABC," Washington Post, April 17, 2008 <http://www.moveon.org/r?r=3581&id=12458-8315741-IMQSR&t=8> 5. "The Debate Debacle," The Philadelphia Inquirer blog, April 16, 2008 <http://www.moveon.org/r?r=3583&id=12458-8315741-IMQSR&t=9>

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475. **Daniel Godston**
tonight at Robin's Bookstore
Fri 18 Apr 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'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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476. **Sarah Sarai**

Re: [New-Poetry] Aime Cesaire, voice of French Black pride, dies - Interview excerpts:

Fri 18 Apr 2008

Thanks, Amy.

I note, from the interview you posted, Cesaire's insistence that one/we continue to write in the face of history... "it is up to us at any given moment to establish and readjust the hierarchy of dangers..." and "In other words, poetry is for me a searching after truth and sincerity, sincerity outside of the world, outside of alien times. We seek it deep within ourselves, often despite ourselves, despite what we seem to be, within our innermost selves."

From: "Notebook of a Return to the Native Land" "At the end of daybreak, on this very fragile earth thickness exceeded in a humiliating way by its grandiose future--the vol- canoes will explode, the naked water will bear away the ripe sun

stains and nothing will be left but a tepid bubbling pecked at by sea birds--the beach of dreams and the insane awakening."

...Sarah

[illegible]

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Subject: Re: [New-Poetry] Aime Cesaire, voice of French Black pride, dies - Interview

excerpts:

From: amy king <amyking@att.net>

Date: Thu, 17 Apr 2008 09:06:22 -0700

Parts/Attachments:

text/plain (171 lines)

From The liberating power of words - interview with poet Aime Cesaire - Interview

Aimé Césaire: I've always had the feeling that I was on a quest to reconquer something,

my name, my country or myself.

That is why my approach has in essence always been poetic.

Because it seems to me that in a way that's what poetry is.

The reconquest of the self by the self....

I think it was Heidegger who said that words are the abode of being. There are many such quotations. I believe it was Rene Char, in his surrealist days, who said that words know much more about us than we know about them.

I too believe that words have a revealing as well as a creative function...

The Abbe Gregoire(1), Victor Schoelcher(2) and all those who spoke out and still speak out, who campaigned for human rights without distinction of race and against discrimination, these were my guides in life. They stand forever as representatives of the West's great outpouring of magnanimity and solidarity, an essential contribution to the advancement of the ideas of practical universality and human values, ideas without which the world of today would not be able to see its way forward. I am forever a brother to them, at one with them in their combat and in their hopes...

I really do believe in human beings. I find something of myself in all cultures, in that extraordinary effort that all people, everywhere, have made - and for what purpose?

Quite simply to make life livable!

It is no easy matter to put up with life and face up to death.

And this is what is so moving.

We are all taking part in the same great adventure.

That is what is meant by cultures, cultures that come together at some meeting-point....

I think it was in a passage in Hegel emphasizing the master-slave dialectic that we found this idea about specificity. He points out that the particular and the universal are not to be seen as opposites, that the universal is not the negation of the particular but is reached by a deeper exploration of the particular.

The West told us that in order to be universal we had to start by denying that we were black. I, on the contrary, said to myself that the more we were black, the more universal we would be.

It was a totally different approach. It was not a choice between alternatives, but an effort at reconciliation.

Not a cold reconciliation, but reconciliation in the heat of the fire, an alchemical reconciliation if you like.

The identity in question was an identity reconciled with the universal. For me there can never be any imprisonment within an identity.

Identity means having roots, but it is also a transition, a transition to the universal....

We are far removed from that romantic idyll beneath the calm sea. These are angry, exasperated lands, lands that spit and spew, that vomit forth life.

That is what we must live up to. We must draw upon the creativity of this plot of land! We must keep it going and not sink into a slumber of acceptance and resignation. It is a kind of summons to us from history and from nature....

And so I have tried to reconcile those two worlds, because that was what had to be done. On the other hand, I feel just as relaxed about claiming kinship with the African griot and the African epic as about claiming kinship with Rimbaud and Lautreamont - and through them with Sophocles and Aeschylus! ...

I have never harboured any illusions about the risks of history, be it in Africa, in Martinique, in the Americas or anywhere else. History is always dangerous, the world of history is a risky world; but it is up to us at any given moment to establish and readjust the hierarchy of dangers. ...

At any rate, it is for me the fundamental mode of expression, and the world's salvation depends on its ability to heed that voice. It is obvious that the voice of poetry has been less and less heeded during the century we have lived through, but it will come to be realized more and more that it is the only voice that can still be life-giving and that can provide a basis on which to build and reconstruct....

* And yet this century has not been one where ethics has triumphed, has it?

A.C.: Certainly not, but one must speak out, whether one is heeded or not; we hold certain things to be fundamental, things that we cling to. Even if it means swimming against the tide, they must be upheld.

In other words, poetry is for me a searching after truth and sincerity, sincerity outside of the world, outside of alien times. We seek it deep within ourselves, often despite ourselves, despite what we seem to be, within our innermost selves.

Poetry wells up from the depths, with explosive force.

The volcano again.

No doubt I have reached the moment of crossing the great divide but I face it imperturbably in the knowledge of having put forward what I see as essential, in the knowledge, if you like, of having called out ahead of me and proclaimed the future aloud.

That is what I believe I have done; somewhat disoriented though I am to find the seasons going backwards, as it were, that is how it is and that is what I believe to be my vocation.

No resentments, none at all, no ill feelings but the inescapable solitude of the human condition. That is the most important thing.

1. Henri Gregoire (1750-1831), French ecclesiastic and politician, a leader of the movement in the Convention for the abolition of slavery. Ed. 2. French politician (1804-1893), campaigner for the abolition of slavery in the colonies, Deputy for Guadeloupe and Martinique. Ed.

-The liberating power of words - interview with poet Aime Cesaire - Interview
http://findarticles.com/p/articles/mi_m1310/is_1997_May/ai_19557181/print

<http://www.amyking.org>

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477. **William Allegrezza**
Series A--Fiction and Poetry: Blackstone and Pallant this Tuesday!
Fri 18 Apr 2008

Come hear fiction and poetry by Charles Blackstone and Cherly Pallant this coming Tuesday!

April 22, 7:00-8:00 p.m.

Charles Blackstone
Cheryl Pallant

At the Hyde Park Art Center.
5020 S. Cornell Avenue
Chicago, IL

The reading series is easy to access from both Metra and CTA (#6 Bus).

BYOB!

See <http://www.moriapoetry.com/seriesa.html> for more details.

Cheryl Pallant is a writer, poet, dancer, writing coach, and university instructor. She is the author of five books: *Contact Improvisation*, her book on dance from McFarland and Company; two poetry books from Station Hill Press, *Uncommon Grammar Cloth* and *Into Stillness*; and two chapbooks, *The Phrase* from The Feral Press and *Spontaneities* from Belladonna Press. A new nonfiction book, on embodied writing, is currently underway. Poetry and fiction have appeared in numerous print and online magazines such as *Fence*, *HOW2*, *Tarpaulin Sky*, and *Oxford Magazine*, and in several anthologies like *Food for Thought* by William Morrow and Company and *An Introduction to the Prose Poem* by Firewheel Editions. She has published over 200 reviews and interviews with dancers, performance artists, and writers from around the globe and was a critic for a local newspaper for twelve years.

Charles Blackstone lives in Chicago and is the co-editor of a forthcoming literary anthology, *The Art of Friction: Where (Non) Fictions Come Together* (University of Texas Press, 2008). Blackstone's short fiction has appeared in *Bridge*, *Identity Theory*, *The Evergreen Review*, and others. He is a regular contributor to Chicago Public Radio.

Bill Allegrezza



series A curator

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478. **Justin Parks**

modernist studies association call for participants

Fri 18 Apr 2008

Dear Buffalo Poetics Listserv:

Could you please post the following cfp for a panel I'm organizing on poetry and recorded sound for next november's Modernist Studies Association conference? Here's the info:

Disembodied Voices: Poetry, Sound, and the Rise of Recording Media

A small yet steady flow of critical materials treating the relationship of poetry to sonic media has continued to appear in the related fields of poetics and modernist studies. However, a sufficient understanding of the full impact of the emergence of sound recording media on poetic practice has yet to be attained.

From its inception, Edison and other innovators in sound recording conceived of their new medium as having the capacity to record and preserve the voices of statesmen, opera singers, and poets long after their deaths. From this

beginning, sound recording is quickly taken up by the nascent culture industry as a form of entertainment. By the 1930s, however, sound recording media are once again in use as a means of preserving the voices of poets, as the rich store of audio files the Pennsound online archive contains will attest. Beginning in the 1950s, the widespread availability of inexpensive tape recorders ensures that the individual poet will be able to record and document the poem's aural qualities, a development related both to the proliferation of live readings and performance-based poetry continuing into the present and a renewed and rigorous attention to the ability of the voice to produce nonsemantic sounds in the form of the audio poem. The history of early recorded sound as a sort of ghostly double of modernist poetry and the concurrent development of these related media throughout the twentieth century is an emerging field of inquiry that will yield new understandings of poetry's relationship to popular media as they were configured and gained prominence throughout the modernist period.

Critical approaches may include, but are not limited to, the co-optation of radio broadcast by poets, the relationship of poetry to recordings of popular music, the analogy between poetry and devices for transcribing sound, sound recording's ability to render vocal features as auditory cues of race and social status in poetry, and the correlation between the early development of sound/performance-based poetry and recording technology.

Please send a 250-word abstract and a brief scholarly bio to [REDACTED] by May 5, 2008.

Thanks!

Justin Parks

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479. **Martha King**

The Independent: Andrew Crozier: Poet and poets' champion

Fri 18 Apr 2008

A friend ([REDACTED]) has sent you an article:

Andrew Crozier: Poet and poets' champion

<http://www.independent.co.uk/news/obituaries/andrew-crozier-poet-and-poets-champion-809561.html>

At just 20 years old, the poet Andrew Crozier began to nurture and revitalise ? through his small-press publishing ? a rich terrain of first American, then British, modernist poetry. This had a rapid effect for his peers, principally those associated with the Cambridge School. Crozier disseminated, circulated and, with what became an increasingly anonymous generosity, encouraged and

stimulated countless writers and visual artists. If he partly achieved this as an editor, archivist, publisher and teacher, it was quietly reflective of his precise gift as a poet.

Please consider posting this. Earlier notice of the death of Andrew Crozier was quite truncated. This one, by poet Nicholas Johnson (etruscan press), goes much further. --Martha King

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480. **Bonnie MacAllister**
Edna Andrade (1917-2008)

Fri 18 Apr 2008

For Edna Andrade

Iâ€™ve been scanning pdfs
Of womenâ€™s arts catalogues
For her entries. One might think,
There is no connection
Between her and me,

But we shared these Philadelphia streets,
That same academy,
Galleries in locks,
Prints at the Art Alliance,
Our membership in the caucus.

Her optical paintings always reminded
Me of light boxes, distilled in space.
I stared at them at the ICA
Unable to plot out her methods,
The factors prime and discrete.

I envisioned a mobius,
Stripped through the canvas,
Manifold In knot theories,
Her objects defied topology,
Now she enters her own algorithms.

Bonnie MacAllister
Co-President

Women's Caucus for Art, Philadelphia Chapter (est. 1972)
National Women's Caucus for Art: <http://www.nationalwca.com>

Read her bio here when our group, the Women's Caucus for Art honored her:
<http://www.nationalwca.org/LAA/LAA1983.pdf>

More work: <http://www.locksgallery.com/artists/andrade/works.html>
<http://bonniemacallister76.etsy.com>

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481. **Ryan Daley**

Re: PS Re: Obama is correct about rural PA

Fri 18 Apr 2008

Apparently. According to one opinion, at least.

On Thu, Apr 17, 2008 at 9:42 AM, Mark Weiss <[REDACTED]> wrote:

A sociologist on the bitterness of small town voters. Apparently Obama got it wrong.

<http://www.nytimes.com/2008/04/17/opinion/17bartels.html>

Mark

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482. **Jason Quackenbush**

Re: PS Re: Obama is correct about rural PA

Fri 18 Apr 2008

what a ridiculous bunch of out of context garbage. note that all the studies are conducted in 2004, and the framing is a complete bait and switch. the data quoted confirms the values voter image that won bush the election in 2004, and to try to twist that data to say otherwise is patent nonsense.

On Thu, 17 Apr 2008, Mark Weiss wrote:

A sociologist on the bitterness of small town voters. Apparently Obama got it wrong.

<http://www.nytimes.com/2008/04/17/opinion/17bartels.html>

Mark

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483. **Mary Jo Malo**

Re: THE ONLY WAR THAT MATTERS

Sat 19 Apr 2008

Ronald Aronson's excellent examination of Sartre's reconciliation of imagination, literature, and political commitment can be found here:

<http://www.is.wayne.edu/raronson/Books/JPS/JPSBook.htm>

Mary Jo Malo

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484. **amy king**

Fw: Annie Finch and Lee Ann Brown reading

Sat 19 Apr 2008

CORNELIA STREET

POETRY READING

SUNDAY, April 20th 2008

6:00 PM

CORNELIA STREET CAFÉ

29 Cornelia Street, (off Bleeker) NYC 10014

<http://corneliastreetcafe.com/>

Angelo Verga, hosts

Annie Finch & Lee Ann Brown

Annie Finch:

Poet, critic, translator, editor, and librettist Annie Finch is the author of three books of poetry, *The Encyclopedia of Scotland*; *Eve*; and *Calendars*. Her poetry has appeared widely in journals, anthologies, and textbooks and has been featured in venues including *Voice of America*, the Metropolitan Museum of Art, and Def Poetry Jam. Her collaborations with theater, art, and dance include the libretto for the opera *Marina*. She has also published a book of French poetry in translation and numerous books on poetics, most recently *The Body of Poetry: Essays on Women, Form, and the Poetic Self* (2005). She is Professor of English and Director of the Stonecoast Low-Residency MFA Program in Creative Writing at the University of Southern Maine. Poems, essays, and further information are available at her website.

MailScanner has detected a possible fraud attempt from "www.anniefinch.com" claiming to be <http://www.anniefinch.com>

Lee Ann Brown is a poet, performer, and the publisher of *Tender Buttons*, a press that publishes experimental poetry by women. She is the author of two full length collections, *Polyverse* and *The Sleep That Changed Everything* and a collaboration with Laynie Browne, *Nascent Toolbox*. She enjoys singing her

rewrought ballads and collaborations. She lives in New York City where she teaches at St. John's University and in the mountains of North Carolina. She is married to actor and director, Tony Torn and they have a 5 year old daughter, Miranda Lee Reality Torn. <http://writing.upenn.edu/pennsound/x/Brown.html>
<http://epc.buffalo.edu/authors/brown/>

Finch & Brown collaborate on a new piece. "€"

Cover \$7 (includes one house drink)

By Subway A, C, E, B, D, F & V TRAINS Get on the south end of the train./ Take the train to the West 4th Street stop. /Exit at West 3rd Street. / Walk one block north to 4th Street. / Make an acute left onto Cornelia Street.
1 & 9 TRAINS Take the train to the Sheridan Square stop. /Walk 21/2 blocks east on West 4th Street. /Make a right onto Cornelia Street. "Poems grow in April, easy as the sun" (Annie)

Call me if you need to "€|

Lee Ann We HOPE TO SEE YOU!

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485. **amy king**

Annie Finch and Lee Ann Brown reading - SUNDAY, April 20th 2008

Sat 19 Apr 2008

CORNELIA STREET CAFÉ
POETRY READINGSUNDAY, April 20th 2008
6:00 PM

CORNELIA STREET CAFÉ
29 Cornelia Street, (offBleeker) NYC 10014 [REDACTED]
<http://corneliastreetcafe.com/>

Angelo Verga, hosts

Annie Finch & Lee AnnBrown

Annie Finch: Poet, critic, translator, editor, andlibrettist Annie Finch is the author of three books of poetry, The Encyclopediaof Scotland; Eve; and Calendars. Her poetry has appeared widely in journals,anthologies, and textbooks and has been featured in venues including Voice ofAmerica, the

Metropolitan Museum of Art, and Def Poetry Jam. Her collaborations with theater, art, and dance include the libretto for the opera Marina. She has also published a book of French poetry in translation and numerous books on poetics, most recently *The Body of Poetry: Essays on Women, Form, and the Poetic Self* (2005). She is Professor of English and Director of the Stonecoast Low-Residency MFA Program in Creative Writing at the University of Southern Maine. Poems, essays, and further information are available at her website.

Lee Ann Brown is a poet, performer, and the publisher of *Tender Buttons*, a press that publishes experimental poetry by women. She is the author of two full length collections, *Polyverse* and *The Sleep That Changed Everything* and a collaboration with Laynie Browne, *Nascent Toolbox*. She enjoys singing her reworked ballads and collaborations. She lives in New York City where she teaches at St. John's University and in the mountains of North Carolina. She is married to actor and director, Tony Torn and they have a 5 year old daughter, Miranda Lee Reality Torn.

<http://writing.upenn.edu/pennsound/x/Brown.html>
<http://epc.buffalo.edu/authors/brown/>

Finch & Brown collaborate on a new piece.

Cover \$7 (includes one house drink)

By Subway - A, C, E, B, D, F & V TRAINS Get on the south end of the train. / Take the train to the West 4th Street stop. / Exit at West 3rd Street. / Walk one block north to 4th Street. / Make an acute left onto Cornelia Street. 1 & 9 TRAINS Take the train to the Sheridan Square stop. / Walk 2 1/2 blocks east on West 4th Street. / Make a right onto Cornelia Street.

"Poems grow in April, easy as the sun..." (Annie)

Lee Ann We HOPE TO SEE YOU!

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486. amy king

(no subject)

Sat 19 Apr 2008

CORNELIA STREET

POETRY READING SUNDAY, April 20th 2008

6:00 PM

CORNELIA STREET CAFÉ

29 Cornelia Street, (offBleeker) NYC 10014 [REDACTED]

Angelo Verga, hosts

Annie Finch & Lee AnnBrown

Annie Finch: Poet, critic, translator, editor, andlibrettist Annie Finch is the author of three books of poetry, The Encyclopediaof Scotland; Eve; and Calendars. Her poetry has appeared widely in journals,anthologies, and textbooks and has been featured in venues including Voice of America, the Metropolitan Museum of Art, and Def Poetry Jam.

Hercollaborations with theater, art, and dance include the libretto for the opera Marina . She has alsopublished a book of French poetry in translation and numerous books on poetics,most recently The Body of Poetry: Essays on Women, Form, and the Poetic Self(2005). She is Professor of English and Director of the Stonecoast Low-ResidencyMFA Program in Creative Writing at the University of Southern Maine . Poems, essays, and further information areavailable at her website.

Lee Ann Brown is a poet,performer, and the publisher of Tender Buttons, a press that publishesexperimental poetry by women. She is theauthor of two full length collections, Polyverse and The Sleep That Changed Everythingand a collaboration with Laynie Browne, Nascent Toolbox. She enjoys singing her rewrought ballads andcollaborations. She lives in New York City whereshe teaches at St. John's University and in the mountains of North Carolina . She is married to actor and director, TonyTorn and they have a 5 year old daughter, Miranda Lee Reality Torn.

Finch & Brown collaborateon a new piece.

Cover \$7 (includes one housedrink)

By Subway - A, C, E, B, D, F & V TRAINS Get on the south end of thetrain./ Take the train to the West 4th Street stop. /Exit at West 3rd Street . / Walk one block northto 4th Street ./ Make an acute left onto Cornelia Street . 1 & 9 TRAINS Take the train to the Sheridan Square stop. /Walk 21/2 blocks east on West 4th Street . /Make a right onto Cornelia Street .

"Poems grow in April,easy as the sun..." (Annie)

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487. **David Chirot**

New Visual Books Reviewed - New York Times--Campaign Buttons & Memorabilia

Sat 19 Apr 2008

<http://www.nytimes.com/2008/04/20/books/review/Heller-t.html?ref=books> ---

Conceptual/Political Poetry of a very direct and im-mediate huge variety of forms

"The Clothes Make the Man" (from Brecht's Three Penny Opera) carried to ever more literal/punning extremes--

the Candidate as a construction of paraphernalia and slogans wearable, potable, haptic, Visual Poetry-ized and as a Conceptual Poem of literal/figurative tropes "embodied" in objects and images manipulating "figure and ground"--to produce an aesthetic-ideological effect--(the election of the Candidate as ana amalgam of "Constructivist-Conceptual" art & poetry--

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488. **Chris Pusateri**

TOMORROW, 4/20 at 6pm: Michelle Naka Pierce and Chris Pusateri read in Boulder CO

Sat 19 Apr 2008

Hello All,

In celebration of National Poetry Month, Chris Pusateri and Michelle Naka Pierce will read their work in Goldfarb Studio on the Naropa University campus, Sun 4/20 at 6pm. Chris will read from "anon" (BlazeVOX, 2008), while Michelle will read from "Beloved Integer" (Boostrap, 2007). Other readers include Brandon Arthur, Ryan Clark, Molly Conner, Lindsay Colahan, Megan

Fincher, and Tim Inman. Admission is free. There will be wine; there will be cheese. We hope there will be people.

Performer bios:

Michelle Naka Pierce is an Associate Professor at Naropa University. She is the author of *Beloved Integer* and *TRI/VIA* (co-written with Veronica Corpuz).

Chris Pusateri is the author of two books of poetry, *anon* (BlazeVox, 2008) and *Berserker Alphabetics* (xPressed, 2003), and five chapbooks. New work is forthcoming in *Aufgabe*, *Vanitas*, and *Zoland Poetry Annual*.

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ocid=TXT_TAGLM_WL_Refresh_skydrive_packup_042008=](http://www.windowslive.com/skydrive/overview.html?ocid=TXT_TAGLM_WL_Refresh_skydrive_packup_042008=)

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489. **steve russell**

It's National Poetry month, Marion,

Sat 19 Apr 2008

& by God we're going to read some poetry.

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490. **David Chirot**

Re: world's oldest photograph?

Sat 19 Apr 2008

Dear Murat--

In another note I sent rgerading this, i wonder often if natural processes may well not have at some or many points in time produced "photograms"--

as a child I used to think of St Paul of Tarsus as having undergone a photographic "development process as his Conversion experience of Illumination--

that is, he was made blind--a dark room, a "negative"--and when so, the Light of God entered in and created the new Being of the Illuminated Paul (formerly Saul)--

whose being was now, when he regained sight, so imprinted with the Image of God, Light of God--that from then on of course that is what he both witnesses to--and is a witness of--and a living image/being of--

(Poe's Dupin in The Purloined Letter remarks on his method of shrouding himself in a dark room, eyes closed, there to see what will be found "hidden in plain sight" in the light of day--

the photographic development of St Paul, taking place in the darkroom of blindness, brings him to see again with other eyes, in which what was before hidden in plain sight, is now everywhere visible--

in his own words: "The world as we see it is passing"--

mysterious enigmatic statement at once of fact and prophecy--

(Basho: The basis of art is change in the universe.)

anything mysterious or not can be inserted into the economic framework--(Jesus' rage at the money lenders in the Temple--Luther's rage against the Church etc etc)--)

"when shit is worth money, the poor will be born without assholes" is a Brazilian Proverb--

and if they are not quick enough about being born in such a manner, there are no doubt going to be developed always methods by which they will indeed be born without assholes--

from photomania to pyromania--i was just reading of Knut Hamsun's obsession with light--he could never gulp in enough light as it were--driving him to some experiments with pyromania--

remember the Hawthorne family--Nathaniel and one of his sister's--obsession with watching fires?--

and how this leads Nathaniel to become the first novelist to have as a major character a daguerreotypist, in The House of Seven Gables--

"Let there be light"--the first "photo" event!--

and the Apocalypse as a conflagration in which the photo-event and subsequent photo-manias have led to ever greater pyromanias!! and "finally" to the Non Plus Ultra Illumination of the Final Judgement, in which all is to be revealed--

but then Lucifer--is also a Being of Light--and Prometheus--and again the figures of Imagination as forms of light--Rimbaud's Illuminations for example--

and his later experiments with photography as a possible source of income in Abyssinia, to accompany with photos the writings he began publishing and as usual abruptly stopped--in French Journals along the lines of National geographic--for explorers/exploiters to come--

(among the few images of Rimbaud are his self-portraits done during this later period, when he had indeed become an "I is an other"--become "somebody else"--)

and images created by Atomic Light--the Shadows in Walls of Hiroshima--

an Enlightenment and Illumination--meeting of the Ages of these in the photo-image, photo-gram--an Enlightenment by technical Reason and at the same time having the character of a mystical Illumination, a sacred experience via Light--emerging from a darkness--"dark rooms" and "negatives"--

" . . . and said goodbye for now to the city, to Kristiania, where the windows shone with such brightness."

(last lines of Hamsun's Hunger--)

On Thu, Apr 17, 2008 at 10:00 AM, Murat Nemet-Nejat <[REDACTED]> wrote:

Barry,

It is interesting how these very early photographs (photograms) are of objects, things (leaf, urn), pointing to magic, possession of an essential power, relating to the original photographic impulse. Placing an object against an almost alchemical substance (e.g. silver nitrate solution) in the presence of light is not that different from the ingesting of wafers during Mass. In Daguerreotypes one way subjects chose to place themselves in front of the lens was by pressing their hands against each other, in the form of prayer. That's why, I think, hands are always so important in a photographic images, outside eyes, and along with the nape, the most resonant parts of the human body.

There is something funny how a process, a gesture so mysterious is attempted to be placed withing an economic structure.

Ciao,

Murat

On Thu, Apr 17, 2008 at 6:18 AM, Barry Schwabsky <[REDACTED]> wrote:

<http://www.nytimes.com/2008/04/17/arts/design/17phot>

Amazing, if true:

<http://www.nytimes.com/2008/04/17/arts/design/17phot.html?th&emc=th>

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491. **Eleni Stecopoulos**

SF/NYC apt. exchange?

Sat 19 Apr 2008

If anyone might be interested in exchanging their apt. in New York for mine in San Francisco from early June to early August (somewhat flexible on timeframe), please write me backchannel. The apt is in the heart of the Mission, small but sunny and charming. I can give you more details if you're interested. Alternatively, if someone is interested in subletting (mine or yours) rather than exchange, I would consider that too.

Thank you.

[Get in touch in](#)

an instant. Get Windows Live Messenger now.

http://www.windowslive.com/messenger/overview.html?ocid=TXT_TAGLM_WL_Refresh_getintouch_042008=

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492. **Stephen Vincent**

New de blog/ Haptic, Trellis/T Joyce improvs, Crozier, Obenzinger

Sat 19 Apr 2008

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

A hodgepodge but what is spring for, bursting about, etc!

"Fort Funston Haptic" (a process story w/photographs) Dedicated to the memory of Ann Chamberlain / Artist

Andrew Crozier - A Little Remembrance

Hilton Obenzinger - BUSY DYING - short take on new novel

TRELLIS - A poetry work in-progress/ improvs on syllabic structures in Trevor Joyce's WHATS IN STORE (w/commentary on process et al). These entries variously intermixt with the others.

As always, appreciate your comments, if so moved.

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

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493. **Stephen Vincent**
NY Times Outs the Networks
Sun 20 Apr 2008

http://www.nytimes.com/interactive/2008/04/20/washington/20080419_RUMSFELD.html

I suggest checking out this link - an unusual text/audiovisual doc that outs those omnipresent 'Retired Generals' on Fox. CNN, MSNBC on how they have taken their talking points direct from the Pentagon. It's not unexpected but wow.

Then the movie The Counterfeiters - there in the Nazi prison camps with the omnipresent attack dogs do echo up Abu Graib. And the connections one can make with the resumption of torture to Rumsfeld & Co.

It is nice that the NY Times has finally begin to fully lay out the cards on Bush & Co. Wish Hillary and Obama can get full up to speed on this - if real change is going to come.

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

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494. **Jim Andrews**
Re: Oni Buchanan and Betsy Stone Mazzoleni: The Mandrake Vehicles
Sun 20 Apr 2008

Murat,

Impressive. You read it. I hadn't, went back to it.

I like the idea of poems hidden in poems hidden in poems, poems emerging from poems emerging from poems.

Interesting read at [http://en.wikipedia.org/wiki/Mandrake_\(plant\)](http://en.wikipedia.org/wiki/Mandrake_(plant)) , which includes some of the lore of the mandrake such as:

"According to the legend, when the root is dug up it screams and kills all who hear it."

Which is useful to know in reading the first installation. As, it seems, is quite a lot of the lore of the mandrake. The poem doesn't make much sense without it; the lore is assumed knowledge in the poem.

ja

Jim,

*Thank you for *The Mandrake Vehicles*. I liked, particularly, the first installation.*

It is very interesting that the basic text, its language, is based on an animist sensibility. Is this coincidental? In some other occasion I suggest that the poetry in our time will be forced to explore a animist sensibility to be able to say anything.

In #4 of the First Installation, I noticed a very Poundian tone? Is that accidental? Phrases like "nine sutured noose," etal, remind me of "The Seafarer."

Affectionately,

Murat

On Thu, Apr 17, 2008 at 4:16 AM, Jim Andrews <[REDACTED]> wrote:

An interesting suite of digital poems by Oni Buchanan and Betsy Stone Mazzoleni: The Mandrake Vehicles at <http://www.conduit.org/online/buchanan/buchanan.html>

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495. **David Chirot**

(Photography & Preserving a Way of Life & Myth)--Robb Kendrick, Tintype Cowboy, Rides Again - New York Times

Sun 20 Apr 2008

http://www.nytimes.com/2008/04/20/arts/design/20kenn.html?_r=1&th&emc=th&oref=slogin---

Using photographic methods of the past to preserve the "look" of a way of life as it exists simultaneously as a reality and a myth, the present "preserved" to "look like" the time period of its origins & originating myths-- fascinating article and images--

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496. **David Chirot**

Errol Morris's 'Standard Operating Procedure': Of Crime and Photography in a Heart of Darkness - New York Times

Sun 20 Apr 2008

[http://www.nytimes.com/2008/04/20/movies/20ande.html?
_r=1&ref=arts&oref=login--](http://www.nytimes.com/2008/04/20/movies/20ande.html?_r=1&ref=arts&oref=login--)

Erroll Morris continues his use of reenactments to examine the "truth" of photography--

not "seeing is believing"--but "believing is seeing"--

i.e. --seek and ye shall find--what you want to see--

turning the "camera" or "eye" into a "projector" --

and rather than "finding out"--

projecting a priori what it is that is seen at the scene onto the scene --

before even arriving at the scene--

the photograph then becomes a "confirmation"--

rather than a "document open to question"--

"closing off" the seen from being seen--

or any opening into "seeing what is there"

before defining it--as it SHALL be seen--

photography as a further means to to "cover up" what is hidden in plain sight--

if a photo is in a sense "staged"--

then the re-enactment becomes a method for the re-direction of the eye--what

it focuses on--what discrepancies may be observed--

a burrowing and excavating within the time and space frame of the image--

to find the "cracks" within the smooth surfaces of "appearances"--

neither "opaque" nor "transparent"--

"beneath every level of reality--

there lies another"--

Sufi saying

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497. **Susan Webster Schultz**

Sidewalk blog: Torture series (mostly)

Sun 20 Apr 2008

<http://www.facebook.com/album.php?aid=21060&l=285f3&id=654553661>

Please find new signs at the end of the series. The news that Cheney, Rumsfeld, Powell, Rice, and Ashcroft, sat around at the White House pondering torture techniques got the blogger going this week, along with McCain's notion that the empire must last at least 100 years.
aloha, Susan

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498. **Kimmelman, Burt**
Marsh Hawk Press Invitation (NYC)
Sun 20 Apr 2008

Marsh Hawk
logo<<http://origin.ih.constantcontact.com/fs039/1101700754394/img/7.jpg?a=1102063561919>>
You're Invited to the Marsh Hawk Press Spring Book Launch
We're celebrating our new spring 2008 titles:
Either She Was
<http://rs6.net/tn.jsp?e=001GsazOeHlJzalsZJOovQ1FTKRWHaoBY2W6Bu6Sk6RsvOYkTDkCNw4GTdSIYUxIwzDwIoZgGRjuurI7G36K_CQHP8TqzA55-31QE9ph8SrRh-qjqJ-ayL1zivOZ7XTG33vytaqaircWRc=>, by Karin Randolph, Winner of the 2007 Marsh Hawk Press Poetry Prize chosen by David Shapiro
A Woman's Guide To Mountain Climbing
<http://rs6.net/tn.jsp?e=001GsazOeHlJzbsFFnB-25NnIpvob6pRl813_EuceQfDeL1SW45V9L4Pebax8F2sOfrc7ePK5LCSnZZj7lLRckVYNB_hOHknjEO8uat49Qn0eC9dCDsDm1d7EijXY9X1AlTczNcycJEGjE=>, by Jane Augustine, and
Clarity and Other Poems
<<http://rs6.net/tn.jsp?e=001GsazOeHlJzbS9KSMaSlgc74J99oQR9CJxP7WhTvtlkZ-XPfhkxtC-ijIWNyIyqW7TOjNojrYkFzWZ7hZ4YVDvuPW6tb4xTF7C-ND98-2lP4LC7-dm0tKHrsDKhBKWkB0ZikAGkaBKl4=>>, by Thomas Fink
(click on the titles for more info)
There will be good readings, good food and drink, and engaging company.
We'd be honored if you'd join us!

Sincerely,

The Editors and Members of Marsh Hawk Press

When:

Thursday, April 24th 7:00-9:00 PM.

Where:

Ceres Gallery
547 West 27th St
Suite 201
New York, NY 10001

phone and fax:

[REDACTED]

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499. **steve russell**

Re: [New-Poetry] Aime Cesaire, voice of French Black pride, dies - Interview excerpts:

Sun 20 Apr 2008

On an earlier post, one that one of the moderators thankfully deleted, I said something about living post history. It was glib. Conservatives tend towards that kind of optimism (neo-cons, Francis Fukuyama), as though democracy is the cure all for everything that ails everyone, and it's only a matter of time before everyone sees the light and adopts democracy. The current U.S. administration never looked closely at a "hierarchy of dangers" pre Iraq. & that truly sucks.

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

From: Sarah Sarai <[REDACTED]>

To: [REDACTED]

Sent: Friday, April 18, 2008 11:34:31 AM

Subject: Re: [New-Poetry] Aime Cesaire, voice of French Black pride, dies - Interview excerpts:

Thanks, Amy.

I note, from the interview you posted, Cesaire's insistence that one/we continue to write in the face of history... "it is up to us at any given moment to establish and readjust the hierarchy of dangers..." and "In other words, poetry is for me a searching after truth and sincerity, sincerity outside of the world, outside of alien times. We seek it deep within ourselves, often despite ourselves, despite what we seem to be, within our innermost selves."

From: "Notebook of a Return to the Native Land" "At the end of daybreak, on this very fragile earth thickness exceeded in a humiliating way by its grandiose future--the vol- canoes will explode, the naked water will bear away the ripe sun stains and nothing will be left but a tepid bubbling pecked at by sea birds--the beach of dreams and the insane awakening."

...Sarah

[illegible]

message

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Subject: Re: [New-Poetry] Aime Cesaire, voice of French Black pride, dies - Interview

excerpts:

From: amy king <[REDACTED]>

Date: Thu, 17 Apr 2008 09:06:22 -0700

Parts/Attachments:

text/plain (171 lines)

From The liberating power of words - interview with poet Aime Cesaire - Interview

Aim  C saire: I've always had the feeling that I was on a quest to reconquer something,

my name, my country or myself.

That is why my approach has in essence always been poetic.

Because it seems to me that in a way that's what poetry is.

The reconquest of the self by the self....

I think it was Heidegger who said that words are the abode of being. There are many such quotations. I believe it was Rene Char, in his surrealist days, who said that words know much more about us than we know about them.

I too believe that words have a revealing as well as a creative function...

The Abbe Gregoire(1), Victor Schoelcher(2) and all those who spoke out and still speak out, who campaigned for human rights without distinction of race and against discrimination, these were my guides in life. They stand forever as representatives of the West's great outpouring of magnanimity and solidarity, an essential contribution to the advancement of the ideas of practical universality and human values, ideas without which the world of today would not be able to see its way forward. I am forever a brother to them, at one with them in their combat and in their hopes...

I really do believe in human beings. I find something of myself in all cultures, in that extraordinary effort that all people, everywhere, have made - and for what purpose?

Quite simply to make life livable!

It is no easy matter to put up with life and face up to death.

And this is what is so moving.

We are all taking part in the same great adventure.

That is what is meant by cultures, cultures that come together at some meeting-point....

I think it was in a passage in Hegel emphasizing the master-slave dialectic that we found this idea about specificity. He points out that the particular and the universal are not to be seen as opposites, that the universal is not the negation of the particular but is reached by a deeper exploration of the particular.

The West told us that in order to be universal we had to start by denying that we were black. I, on the contrary, said to myself that the more we were black, the more universal we would be.

It was a totally different approach. It was not a choice between alternatives, but an effort at reconciliation.

Not a cold reconciliation, but reconciliation in the heat of the fire, an alchemical reconciliation if you like.

The identity in question was an identity reconciled with the universal. For me there can never be any imprisonment within an identity.

Identity means having roots, but it is also a transition, a transition to the universal....

We are far removed from that romantic idyll beneath the calm sea. These are angry, exasperated lands, lands that spit and spew, that vomit forth life.

That is what we must live up to. We must draw upon the creativity of this plot of land! We must keep it going and not sink into a slumber of acceptance and resignation. It is a kind of summons to us from history and from nature....

And so I have tried to reconcile those two worlds, because that was what had to be done. On the other hand, I feel just as relaxed about claiming kinship with the African griot and the African epic as about claiming kinship with Rimbaud and Lautreamont - and through them with Sophocles and Aeschylus! ...

I have never harboured any illusions about the risks of history, be it in Africa, in Martinique, in the Americas or anywhere else. History is always dangerous, the

world of history is a risky world; but it is up to us at any given moment to establish and readjust the hierarchy of dangers. ...

At any rate, it is for me the fundamental mode of expression, and the world's salvation depends on its ability to heed that voice. It is obvious that the voice of poetry has been less and less heeded during the century we have lived through, but it will come to be realized more and more that it is the only voice that can still be life-giving and that can provide a basis on which to build and reconstruct....

* And yet this century has not been one where ethics has triumphed, has it?

A.C.: Certainly not, but one must speak out, whether one is heeded or not; we hold certain things to be fundamental, things that we cling to. Even if it means swimming against the tide, they must be upheld.

In other words, poetry is for me a searching after truth and sincerity, sincerity outside of the world, outside of alien times. We seek it deep within ourselves, often despite ourselves, despite what we seem to be, within our innermost selves.

Poetry wells up from the depths, with explosive force.

The volcano again.

No doubt I have reached the moment of crossing the great divide but I face it imperturbably in the knowledge of having put forward what I see as essential, in the knowledge, if you like, of having called out ahead of me and proclaimed the future aloud.

That is what I believe I have done; somewhat disoriented though I am to find the seasons going backwards, as it were, that is how it is and that is what I believe to be my vocation.

No resentments, none at all, no ill feelings but the inescapable solitude of the human condition. That is the most important thing.

1. Henri Gregoire (1750-1831), French ecclesiastic and politician, a leader of the movement in the Convention for the abolition of slavery. Ed. 2. French politician (1804-1893), campaigner for the abolition of slavery in the colonies, Deputy for Guadeloupe and Martinique. Ed.

-The liberating power of words - interview with poet Aime Cesaire - Interview
http://findarticles.com/p/articles/mi_m1310/is_1997_May/ai_19557181/print

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500. **Jennifer Karmin**

JOB: Lewis-Clark State College

Sun 20 Apr 2008

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

Visiting Assistant Professor
in Creative Writing and Publishing Arts

The Humanities Division of Lewis-Clark State College
seeks a Visiting Assistant Professor in Creative
Writing and Publishing Arts with the following
qualifications: Ph.D. or M.F.A., English, at time of
appointment; ability to teach creative writing with an
emphasis in poetry; literary journal/book production
and editing courses; general
education core literature and composition courses.
Experience with budgets is desirable. Appropriate
publications and a record of teaching excellence
expected.

One-year appointment, with possibility to apply for
permanent position. Position begins August, 2008.

Submit letter of application, resume, statement of teaching philosophy, three letters of recommendation, and creative writing samples to: English Search Committee, c/o Human Resources, Lewis-Clark State College, 500 8th Avenue, Lewiston, ID 83501. Phone 208- [REDACTED]; fax [REDACTED].

Open until filled; applications received before April 30 will receive priority review.

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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501. **David Buuck**
looking for barbara cole
Sun 20 Apr 2008

anyone have her email?
thanks!
David Buuck

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502. **Jill Chan**
Call for submissions
Sun 20 Apr 2008

Hi,
Poetry Sz:demystifying mental illness (<http://poetrysz.blogspot.com>) is calling for submissions for Issue 26.
Send 4-6 poems and a short bio in the body of your email to [REDACTED] .
Thanks.
regards
J Chan
editor

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

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503. **Philip Metres**
new on Behind the Lines blog

Mon 21 Apr 2008

New on Behind the Lines...

Travis Poling on William Stafford
Further Considerations on the Peace Video of Hamifkad
Some Recent Videos on the Israeli/Palestinian Conflict
Amy King's Potpourri of Poetry Un/Definitions
Homily for Tom Lewis, ex-Catonsville Nine peace activist
Call for Submissions for Come Together: Imagine Peeace
Ali Abunimah and Israel
Fady Joudah interview and poem
Joseph Ross on To See the Earth
"Studio 360" shows on the Iraq War
Ray McNiece's "I'm a Grunt"
To See the Earth on "Around Noon"
bp Nichol's "War and Peace"/sounding out
My daughter and I, braving Cleveland weather
"New Cairo" by Matthew Shenoda
Christian Peacemaker Team work/The Witness of Art...
Martin Luther King's "Riverside Church" sermon and...
Errol Morris' "Standard Operating Procedures"/Abu ...
Winter Soldier 2008, The Iraq/Afghanistan Version
Grace Paley's "Fathers"

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://behindthelinespoetry.blogspot.com>

504. **amy king**

Blog Log - Recent Whittlings

Mon 21 Apr 2008

FEMINIST RESURGENCE?!

<http://amyking.wordpress.com/2008/04/19/feminist-resurgence/>

NOT ONE, BUT A LOVELY TWO!

<http://amyking.wordpress.com/2008/04/17/not-one-but-a-lovely-two/>

IKEA HAS A THING FOR POETS

<http://amyking.wordpress.com/2008/04/17/ikea-has-a-thing-for-poets/>

AIME CESAIRE, MARTINIQUEPOET, HAS DIED

<http://amyking.wordpress.com/2008/04/17/aime-cesaire-martinique-poet-has-died/>

WHEN LIGHTNING BOLTS FROM MY CHEST ...

<http://amyking.wordpress.com/2008/04/15/when-lightning-bolts-from-my-chest/>

GO LOCAL: NATIONALPOETRY MONTH X 10

<http://amyking.wordpress.com/2008/04/13/national-poetry-month-x-10/>

RON PADGETT SINGS HIS POETRY!

<http://amyking.wordpress.com/2008/04/11/ron-padgett-sings-his-poetry/>

BITCHES

<http://amyking.wordpress.com/2008/04/11/bitches/>

BIRTHING

<http://amyking.wordpress.com/2008/04/10/birthing/>

PRONOUNCING "LOUIS"

<http://amyking.wordpress.com/2008/04/10/pronouncing-%e2%80%9clouis%e2%80%9d/>

WHERE'S THE MOMMY?

<http://amyking.wordpress.com/2008/04/10/wheres-the-mommy/>

STELLAR AUDIO OF MEGAN VOLPERT, DEBORAH POE, LAURA MULLEN

<http://amyking.wordpress.com/2008/04/03/stellar-audio-of-megan-volpert-deborah-poe-laura-mullen/>

NEVER A MORE GENEROUS MAN

<http://amyking.wordpress.com/2008/04/03/never-a-more-generous-man/>

DAISY FRIED'S POETRY EXERCISES

<http://amyking.wordpress.com/2008/04/02/daisy-frieds-poetry-exercises/>

<http://www.amyking.org>
<http://redherring.us>

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

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505. **Michael Kelleher**
Literary Buffalo Newsletter 04.21..08-04.27.08
Mon 21 Apr 2008

LITERARY BUFFALO
04.21.08-04.27.08

Join our Facebook group! If you are on Facebook and would like to join the
Friends of Just Buffalo Literary Center group, click here:

<http://www.facebook.com/group.php?gid=13187515545&ref=ts>

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, tickets for individual events will go on sale September 1.

EVENTS THIS WEEK

04.23-04.25.08

Poetics Plus at UB

George Oppen Centennial Celebration

April 23-25, Readings, Talks, Keynote

Thom Donovan/Rob Halpern

April 23 7 p.m.

Rust Belt Books, 202 Allen St

&

Rachel Blau Duplessis Keynote & John Wilkinson Reading

April 24, 8:30 p.m.

Karpeles Manuscript Museum and Library

453 Porter Avenue

&

Rachel Blau DuPlessis & Susan Thackrey Reading

April 25, 8:30 p.m.

Karpeles Manuscript Museum and Library

453 Porter Avenue

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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506. **Thomas savage** ***Dark Matter, the film***

Mon 21 Apr 2008

Hi. I'd like to know if anybody else on the list has seen the new Meryl Streep movie "Dark Matter" in which a brilliant, possibly great movie was ruined by a cheap, trashy, prejudicial ending. In my humble opinion, it isn't the brilliant kids in universities who become the mass killers we all hear about about twice a year now. It's the sadly deluded, violent fools who go on a rampage when their stupid, little desires are frustrated. It may be possible to feel compassion for them on some level, but to saddle the beautiful, sympathetic character of this up to then wonderful movie with a senseless killing seems to me to be an aesthetic crime. Regards, Tom Savage'

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507. **Mary Jo Malo**

Re: (Photography & Preserving a Way of Life & Myth)--Robb Kendrick, Tintype Cowboy, Rides Again - New York Times

Mon 21 Apr 2008

David,

Sounds like the architectural "restoration" of Brady Street in Milwaukee. It seems both older and newer than I remembered it as a kid :)

Mary Jo

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508. **Peter Grieco**

what's this called?

Mon 21 Apr 2008

Greetings!

I'm hoping that some one of you can help me identify a poetic trope.

A good example of it comes in Matthea Harvey's "Pity the Bathtub Its Forced Embrace of the Human" from her 2000 book with the same title:

"For improvement within try a soap dish that allows
for/ Slippage is inevitable as is difference in the
size of/ The subject may hoard his or her bubbles. .
."

Here two nouns--"slippage" & "the subject"--function twice grammatically both in the sentences they end & the sentences they begin.

Is there a name for this simultaneity? I've been searching rhetorical tropes & haven't found anything close yet.

Any suggestions?

Thanks,
Peter

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

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509. **David Chirot**

ATROXHITY by CrashTest 15 Visual Poets' Tribute to JG Ballard's Atrocity Exhibition

Mon 21 Apr 2008

Dear all,

The new CrashTest project is officially launched.

ATROXHITY is a tribute to JG Ballards' Atrocity Exhibition.

For more information about this issue please read the attached pdf flyer and visit the website where you will find some goodies, extras, movies, clips, etc: <http://crashtext.wordpress.com/atroxhity/> . This issue can be ordered through me or at Lulu (<http://stores.lulu.com/crashtest>).

Wishing you all a great Sunday.

Xavier

Master of CEREbral acriMONY

CRASHTEST / Atroxhity: <http://crashtext.wordpress.com/atroxhity/>

Contact: [REDACTED] <[http://www.lokanova.com/webmail/WorldClient.dll?](http://www.lokanova.com/webmail/WorldClient.dll?Session=HJHDLTS&View=Compose&To=[REDACTED]&New=Yes)

Session=HJHDLTS&View=Compose&To=[REDACTED]&New=Yes>

Amazing works by Ian C. (special guest)

Rachel Defay-Liautard

Erik Rzepka

Andrés Vaccari

Harold Jaffe

Mario Hinz

Matina Stamatakis

Gary Lain

Jérôme Bertin

David-Baptiste Chirot

L. Herrou / JP Paringaux

MEZ

Rodolphe Bessey

Javier Kronauer

... re-interpreting each chapter contained in JG Ballard's Atrocity Exhibition.

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510. **richard owens**

Fwd: Help Tom Clark

Mon 21 Apr 2008

--0-294706117-1208797023=:66655

ALL:

Micah Robbins -- a young & _extraordinary_ bookmaker in San Marcos, Texas -- sent the attached msg out appealing to others for help re Tom Clark.

all the proceeds from the sale of David Hadbawnik's Ovid in Exile will go straight to Clark. the book is one of the finest i have on my shelves -- board covers, five signatures attached to one another thru a lovely Coptic stitch. the book price is \$15.00. unbelievable considering the labor invested.

for more on Tom Clark & the New College situation, go to Dale Smith's blog:

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

best... rich...

Note: forwarded message attached.

.....richard owens

810 richmond ave

buffalo NY 14222-1167

damn the caesars, the journal

damn the caesars, the blog

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--0-294706117-1208797023=:66655

Content-Length: 856

In an effort to help Tom Clark, Interbirth Books will be donating 100% of proceeds from David Hadbawnik's Ovid in Exile earned throughout April to Mr. Clark. Ovid in Exile is a beautiful, limited edition, hand bound collection of poems that is currently available at a very reasonable price (\$15).

There are only 16 of these books left in stock, so take advantage of this offer today and help one of our most important American poets/editors/biographers during this troubling time.

Please visit Interbirth Books to learn more about why Tom Clark need help and to purchase your copy of David Hadbawnik's Ovid in Exile.

Micah Robbins - Editor

Interbirth Books

111 Stanford Dr.
Leander, TX 78641
www.interbirthbooks.org

Be a better friend, newshound, and know-it-all with Yahoo! Mobile. Try it now.
--0-294706117-1208797023=:66655--

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511. **Aaron Belz**

10 Love Poems

Mon 21 Apr 2008

Hey everyone -

I have a small manuscript of 10 love poems - I'm collaborating with an artist who will write them out long-hand. We're looking for a publisher who will print these as images but in fine quality (not photocopies). It will total about 15-20 standard trade-sized pages. Before she begins her work, we need to settle matters such as trim size, ink, etc. Before we can do that, I think, we need to find a publisher who will take on the project. If you have any leads, I'd love to hear them. Fine quality is more important than large print-run or wide distribution.

My first "normal" book came out from BlazeVOX and the second is forthcoming from Persea Books.

Let me know via email - [REDACTED]

Merci,
Aaron

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512. **Small Press Traffic**

An Evening of Innovative Fiction at Small Press Traffic -- Saturday, April 26, 2008

Mon 21 Apr 2008

Small Press Traffic is thrilled to present:

An Evening of Innovative Fiction

featuring Amanda Davidson, Yuri Herrera, Summi Kaipa, & Chris Nagler

Saturday, April 26, 2008

CCA's Oakland Campus, Nahl Hall

5212 Broadway 7:30 p.m.

Refreshments will be served

Please note the special *Saturday* date and special Oakland location for this SPT event

Join us at CCA's Oakland Campus for a memorable evening of Bay Area experimental fiction. You'll be glad you did! Amanda Davidson is a San Francisco-based writer and multi-media artist. Her work has appeared or is forthcoming in Famous magazine, Viz. Inter-Arts, Encyclopedia Volume F-K, and elsewhere. She co-edits Digital Artifact Magazine and maintains several alter-egos online at partedinthemiddle.com.

Born in Actopan, México in 1970, Yuri Herrera is a Ph.D. Candidate at the University of California, Berkeley in Hispanic Language and Linguistics. He received a M.F.A from University of Texas in El Paso and his B.A. from the Universidad Nacional Autónoma de México in Political Science. Herrera edits the literary journal El perro and is the author of Trabajos del reino (a novel), Este es mi nahual! (a short story for children), and has contributed to several anthologies of short stories in Spanish.

Summi Kaipa has authored several chapbooks, including The Epics (Leroy Press), One: I Beg You Be Still (Belladonna), and most recently The Language Parable (Corollary Press). For eight years, she was the editor of Interlope, a magazine publishing innovative writing by Asian Americans, and in 2002, she received a Potrero Nuevo Fund Prize to write and produce her first play. Kaipa is currently completing a doctorate in clinical psychology and is slowly writing her first full-length manuscript.

Christian Nagler is a fiction writer, translator, and performer. In 2005 he received his M.F.A. from Brown University. His work has appeared most often in the form of handmade artist's books. Recently, he has been performing with Anna Halprin's Sea Ranch Collective, and with Severine La Pan Vaux's Dance company in France, and translating the works of the Salvadoran philosopher and economist Alberto Masferrer. He teaches community art at San Francisco State and is working on a novel.

Please note the special day and location for this event!

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>

For Directions to CCA's Oakland Campus, Nahl Hall at 5212 Broadway in Oakland please see:

<http://www.cca.edu/about/directions.php><<http://www.cca.edu/about/directions>.

php>

We'll see you see you on Saturdays in April 2008!

Join us!

Dana Teen Lomax, Interim Director

Small Press Traffic

Literary Arts Center at CCA

1111 -- 8th Street San Francisco, CA 94107

[REDACTED]

[REDACTED]

<http://www.sptraffic.org>

and out new blog: www.smallpresstraffic.blogspot.com

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513. **Jim Andrews**

poet tried for killing judge, seducing wife

Mon 21 Apr 2008

not really.

but now that i have your attention, let us note that the situation is excellent.

poet tried for killing judge, seducing wife of judge.

it's a plot situation i heard on the radio today. from a new novel by william
deverel.

ne'er do well poet is tried for killing judge. presumably not tried for seducing
the judge's wife.

that's sort of what poets do. kill the judge. figuratively speaking.

and seduce the wife.

perhaps it is a novel of poetics!

ha.

not likely, but you know what i mean, being yerself not so far removed from the
current situation.

ja

<http://vispo.com>

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514. **Joel Lewis**

JOEL LEWIS & MOLLY RUSSAKOFF READING IN PHILADELPHIA

Mon 21 Apr 2008

Hello, I'm coming down from my post in Hoboken to read with old friend Molly at her bookshop. I'll be mostly reading from my new book "Learning From New Jersey" (Talisman House). Pennsylvanians -- don't cling to your guns -- cling to a poetry reading!

joel

POETRY READING IN PHILLY

JOEL LEWIS & MOLLY RUSSAKOFF

SATURDAY APRIL 26 @ 7:30PM

MOLLY'S BOOKS

1010 SOUTH 9TH STREET

PHILADELPHIA

(IN THE HEART OF THE ITALIAN MARKET)

215 923- 3367

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515. **Stephen Vincent**

Library &/or Art Class poem(s) ??

Mon 21 Apr 2008

A request!

I am leading a "Walking & Writing" Class on the University of San Francisco Campus. We have upcoming 'writing' visits in the Library's Rare Book room and a Sculpture workshop. Does one have any 'favorite' work which sites itself in a Library or in an Art Workshop?? (This one is actually for 'sculpture' students).

Some eons ago, frequently lit mags would have a poem (or story) that would take place in a bookshop. (I think those situations between the speaker and the romantic 'sought' among the stacks have been replaced by eHarmony or comparable date making sites! Or maybe the NYRB). Not to rule out the romantic in any of these situations, but I welcome any kind of poem with this kind of specific location. (I often suffer from 'aphasia' when it comes to remembering specific poems)

(I have not read Larkin in a long time, but he must have something of the Library, yes?) Your suggestions much appreciated.

Stephen V

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

516. **mIEKAL aND**
Bebe Barron (1925 - 2008)

Mon 21 Apr 2008

From: Barry Schrader <webmaster [at] barryschrader [dot] com> Date: Sun, 20 Apr 2008 13:09:49 -0500

Bebe Barron (1925 - 2008)

"It is with great sadness that I report the death of Bebe Barron on April 20, 2008 at the age of 82, of natural causes. Bebe was the last of the pioneering composers of classical studio electronic music. She was a close friend, an enthusiastic colleague, and a most gracious lady.

Bebe Barron was born Charlotte Wind in Minneapolis, on June 16, 1925. She received an MA in political science from the University of Minnesota, where she studied composition with Roque Cordero, and she also spent a year studying composition and ethnomusicology at the University of Mexico. In 1947 she moved to New York and, while working as a researcher for Time-Life, studied composition with Wallingford Riegger and Henry Cowell. That same year, she met and married Louis Barron (1920 - 1989). Shortly thereafter, the Barrons began their experiments with the recording and manipulation of sound material by means of a tape recorder that they received as a wedding gift. They created a private studio in New York and, in 1955, composed the first electronic music score for a commercial film, *Forbidden Planet*. In 1962 the Barrons moved to Los Angeles; they divorced in 1970. In 1973, Bebe married Leonard Neubauer, a screen writer. Bebe became the first Secretary of the Society for Electro-Acoustic Music in the United States (SEAMUS) in 1985, and also served on the Board of Directors. In 1997 Bebe was presented the SEAMUS Award for the Barrons life work in the field of electro-acoustic music. She is survived by her husband, Leonard, and her son, Adam.

Bebe's last public appearance was on January 12, 2008, at an event held at the Hammer Museum in Los Angeles, celebrating the work of her good friend, Anais Nin. Bebe was too ill to speak in public at this point, but she agreed to be interviewed for a video piece that was shown at the event. This is her final interview, and you can see it on YouTube.

Bebe's final composition, *Mixed Emotions* (2000) was composed in the CREATE studios of the University of California at Santa Barbara. I'll be putting this work up on the Downloads 2 page of my website, along with some photos of Bebe and myself taken in 2005 at her home on the Photos page within the next week.

I first met Bebe Barron in the middle 1970s; I don't remember exactly when, but I think it was around 1975. I had asked Bebe and her former husband and composing partner Louis to attend a showing of *Forbidden Planet* that I had arranged as part of a class at CalArts. They agreed to do it, and I quickly became good friends with Bebe and we remained close over the years.

In writing about Bebe Barron, it's impossible not to focus on the pioneering work that she and Louis did in electronic music. They began their experiments in 1948, shortly after they were married. This early work was done using a tape recorder, preceding the work of Luening and Ussachevsky and the switch from disks to tape by Pierre Schaeffer and the GRM. But, to my knowledge, the Barrons' early experiments did not result in any completed works, a state of affairs not uncommon with early pioneers in the field. In 1949 they set up one of the earliest private electro-acoustic music studios and began their experiments with electronically generated sounds. They built their own circuits which they viewed as cybernetic organisms, having been influenced by Norbert Wiener's work on cybernetics. The circuits, built with vacuum tubes, would exhibit characteristic qualities of pitch, timbre, and rhythm, and had a sort of life cycle from their beginnings until they burned out. The Barrons recorded the sounds from the amplification of these circuits and this formed the basis of their working library. They also employed tape manipulation techniques as part of their compositional procedures. The sound qualities of these various amplified tube circuits and the tape manipulations that they underwent formed the musical language that the Barrons created in their studio. Unlike some of the work being done elsewhere, the Barrons' music reveals long phrases, often stated in tape-delayed rhythms, with the stark finesse of the tube circuit timbres. They created a style that was uniquely their own yet married to the technology they were using.

The Barrons' earliest finished work, *Heavenly Menagerie* (1951) does not seem to have survived in a complete form. But their score for Ian Hugo's film *Bells of Atlantis* (1952), based on a poem by Anais Nin, who appears on screen, does exist on the film sound track. This may be the earliest extant work of the Barrons and presages what was to come with *Forbidden Planet*, the music for which was composed in 1955, the film being released the next year.

The music for *Forbidden Planet* is truly a landmark in electro-acoustic music. This was the first commercial film to use only electronic music, and the score for the movie displays an attitude towards film scoring that was different from anything that had happened before. In *Forbidden Planet*, while there are themes for characters and events in the film, as was traditional in the scoring of that day, the themes are composed and perceived as *gestalts*, rather than as melodies in traditional movie music. Even more important is the fact that the scoring of *Forbidden Planet* breaks down the traditional line between music and

sound effects since the Barrons' electronic material is used for both. This not only creates a new type of unity in the film sound world, but also allows for a continuum between these two areas that the Barrons exploit in various ways. At some points it's actually impossible to say whether or not what you're hearing is music, sound effect, or both. In doing this, they foreshadowed by decades the now common role of the sound designer in modern film and video.

The Barrons composed many other works for tape, film, and the theater in the 1950s. Their studio became the home for John Cage's Project of Music for Magnetic Tape, and they assisted in the creation of Cage's first chance piece Williams Mix (1951-52), as well as works by other members of the group such as Earle Brown and Morton Feldman. As a studio for the creation of their own and other composers' works, the Barrons' studio served as a functioning center for electro-acoustic music at a time when there was no institutional support of the medium in the United States. It's curious, then, that, for many years, the Barrons, their studio, and their works were largely overlooked by composers and historians in the field. Fortunately, that injustice has since been corrected, and, in 1997, it was my great honor to present to Bebe and, posthumously, to Louis, the SEAMUS Lifetime Achievement Award. Bebe was involved with SEAMUS from the very beginning of the organization. She was one of the ten original members who responded to my organizational call and met at CalArts in November of 1984 to form the group, and she was SEAMUS's first secretary. There may have been a little strong-arming on my part to get her to be involved so actively, but Bebe was always ready to support the cause of electro-acoustic music in whatever way she could.

Bebe created a firm legacy in her music. If the importance of one's work is to be judged in any regard by it's influence, acceptance, longevity, and innovative qualities, then the score for Forbidden Planet is an enormous success. It remains the most widely known electro-acoustic music work on this planet. For me, Bebe Barron will always be the First Lady of electronic music."

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517. **Amish Trivedi**

Re: what's this called?

Mon 21 Apr 2008

zeugma?

one verb, two nouns...

I have a gross example that I won't share, but it cracks me up just thinking about it.

amish

Peter Grieco <[REDACTED]> wrote:
Greetings!

I'm hoping that some one of you can help me identify a poetic trope.

A good example of it comes in Matthea Harvey's "Pity the Bathtub Its Forced Embrace of the Human" from her 2000 book with the same title:

"For improvement within try a soap dish that allows
for/ Slippage is inevitable as is difference in the
size of/ The subject may hoard his or her bubbles. .
."

Here two nouns--"slippage" & "the subject"--function twice grammatically both in the sentences they end & the sentences they begin.

Is there a name for this simultaneity? I've been searching rhetorical tropes & haven't found anything close yet.

Any suggestions?

Thanks,
Peter

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

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518. **Renee Ashley**
Re: what's this called?
Mon 21 Apr 2008

Hi Peter,

In class I call it a "pivot" line or a "hinge" line, but I don't recall ever hearing or reading a codified name for it. Of course, that doesn't mean there isn't one!

Renee

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519. **Jason Quackenbush**

Re: poet tried for killing judge, seducing wife

Mon 21 Apr 2008

oh good god the puns are just beautiful in this
poet tried for killing judge
tried for what
for killing, judge. seducing
poet tried, for killing judge seducing wife of judge
poet tried for Killing Judge, Seducing Wife of Judge.

so great. thanks Jim.

On Apr 21, 2008, at 1:28 PM, Jim Andrews wrote:

> not really.
>
> but now that i have your attention, let us note that the situation is
> excellent.
>
> poet tried for killing judge, seducing wife of judge.
>
> it's a plot situation i heard on the radio today. from a new novel by
> william deverel.
>
> ne'er do well poet is tried for killing judge. presumably not tried
> for
> seducing the judge's wife.
>
> that's sort of what poets do. kill the judge. figuratively speaking.
>
> and seduce the wife.
>
> perhaps it is a novel of poetics!
>
> ha.
>
> not likely, but you know what i mean, being yerself not so far
> removed from
> the current situation.
>
> ja
> <http://vispo.com>

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520. **Jason Quackenbush**

Re: poet tried for killing judge, seducing wife

Mon 21 Apr 2008

oh good god the puns are just beautiful in this
poet tried for killing judge
tried for what
for killing, judge. seducing
poet tried, for killing judge seducing wife of judge
poet tried for Killing Judge, Seducing Wife of Judge.

so great. thanks Jim.

On Apr 21, 2008, at 1:28 PM, Jim Andrews wrote:

> not really.
>
> but now that i have your attention, let us note that the situation is
> excellent.
>
> poet tried for killing judge, seducing wife of judge.
>
> it's a plot situation i heard on the radio today. from a new novel by
> william deverel.
>
> ne'er do well poet is tried for killing judge. presumably not tried
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521. **mIEKAL aND**

JUDGE DISMISSES MAIL FRAUD CASE AGAINST BIO-ARTIST KURTZ

Mon 21 Apr 2008

FOR IMMEDIATE RELEASE

April 21, 2008

CONTACTS:

Email: [REDACTED]

Edmund Cardoni: [REDACTED]

Lucia Sommer: [REDACTED]

JUDGE DISMISSES MAIL FRAUD CASE AGAINST BIO-ARTIST KURTZ

Buffalo, NY—A process that has taken nearly four years may be coming to an end. On Monday, April 21, Federal Judge Richard J. Arcara ruled to dismiss the indictment against University at Buffalo Professor of Visual Studies Dr. Steven Kurtz.

In June 2004, Professor Kurtz was charged with two counts of mail fraud and two counts of wire fraud stemming from an exchange of \$256 worth of harmless bacteria with Dr. Robert Ferrell, Professor of Human Genetics at the University of Pittsburgh Graduate School of Public Health.

Dr. Kurtz planned to use the bacteria in an educational art exhibit about biotechnology with his award-winning art and theater collective, Critical Art Ensemble.

Professor Kurtz' lawyer, Paul Cambria, said that his client was "pleased and relieved that this ordeal may be coming to an end."

The prosecution has the right to appeal this dismissal. How the prosecution will proceed is unknown at this time. If an appeal were undertaken the case would move to the New York Second Circuit Court of Appeals in New York City.

Lucia Sommer, Coordinator of the CAE Defense Fund, which raises funds for Kurtz' legal defense, said, "We are all grateful that after reviewing this case, Judge Arcara took appropriate action." She added that "this decision is further testament to our original statements that Dr. Kurtz is completely innocent and never should have been charged in the first place."

BACKGROUND ON DR. STEVEN KURTZ AND CRITICAL ART ENSEMBLE

Critical Art Ensemble (which Kurtz co-founded in 1987 with Steven Barnes) has won numerous awards for its bio-art, including the prestigious 2007 Andy Warhol Foundation Wynn Kramarsky Freedom of Artistic Expression Grant, honoring more than two decades of distinguished work. The group has been

commissioned to exhibit and perform in many of the world's cultural institutions—including the London Museum of Natural History; The ICA, London; the Whitney Museum and the New Museum in NYC; the Corcoran Museum of Art in Washington, DC; Schirn Kunsthalle, Frankfurt; Musée d'Art Moderne de la Ville de Paris; der Volksbühne, Berlin; ZKM, Karlsruhe; El Matadero, Madrid; Museum of Contemporary Art, Helsinki; Museo de Arte Carrilo Gil, Mexico City and many more.

For more information about the case, please visit: caedefensefund.org

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###

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523. **Peter Quartermain**

Re: what's this called?

Mon 21 Apr 2008

There are two terms:

Greek apo koinu ("shared," "a sharing," "with sharing" -- not that it translates exactly into English) -- from Alexandrian grammarians; see Liddell and Scott [I describe it and discuss it at some length passim in *_Disjunctive Poetics_*]

and

Janus-sentence/s or Janus-headed sentence/s -- a term I came across in I think it was Quinn's edition of Catullus.

P

=====

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 Peter Grieco
Sent: 21 April 2008 09:36 AM
To: [REDACTED]
Subject: what's this called?

Greetings!

I'm hoping that some one of you can help me identify a poetic trope.

A good example of it comes in Matthea Harvey's "Pity the Bathtub Its Forced Embrace of the Human" from her 2000 book with the same title:

"For improvement within try a soap dish that allows
for/ Slippage is inevitable as is difference in the
size of/ The subject may hoard his or her bubbles. .
."

Here two nouns--"slippage" & "the subject"--function twice grammatically both in the sentences they end & the sentences they begin.

Is there a name for this simultaneity? I've been searching rhetorical tropes & haven't found anything close yet.

Any suggestions?

Thanks,
Peter

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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Peter Quartermain

846 Keefer Street

Vancouver

BC Canada V6A 1Y7

██████████ (voice and fax)

██████████

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Thanks,
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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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525. **Barry Schwabsky**

Fw: Restore Freedom of Artistic Creation and Education

Tue 22 Apr 2008

Forwarded from my good friend the photographer Rhona Bittner. Please consider supporting her friend's good cause:

Dear Friends,

My dear friend in Athens, Ersi Sotiropoulos - a renowned poet and writer - has been singled out for censure by an ultra conservative politician. I have read her book, the wonderful "ZigZag through the Bitter Orange Trees" and there is nothing pornographic or vulgar about it. The whole attack is preposterous.

I hope you will lend your support and signature to her petition (see below) and give her added strength in our numbers.

Many thanks.
Rhona

A Greek Court has recently decided to force the withdrawal from the National School Library system of the National Award novel, "Zig-Zag Through the Bitter Orange Trees" by Ersi Sotiropoulos, as the result of a lawsuit initiated by the extreme-right politician K. Plevris against the Greek Ministry of Education. The court's decision, based on the judge's opinion that the book "contains passages clearly pornographic and vulgar," is a monument of extreme conservatism, and is viewed by Greek intellectuals as an unprecedented attack on reason, freedom of speech and the independence of artistic creation and education.

The "(de)kata Society" denounces the interference of the Greek courts leading to the withdrawal from the National School Library system of the National Award winning novel, "Zig-Zag Through the Bitter Orange Trees" by Ersi Sotiropoulos, as an act of interference in the literary process and the educational system and as an act of censorship. The Society demands that the Ministry of Education appeal this unprecedented judicial decision and use every legal means to block its enforcement in order to ensure the protection of freedom of expression and the sanctity of the arts and education. With this act, the justice system, by criminalising the art of writing, is throwing us back to the Middle Ages.

Visit the link below to sign the petition and forward it on!

<http://www.gopetition.com/petitions/restore-freedom-of-artistic-creation-and-education-greece.html>

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527. **steve d. dalachinsky**
concert

Tue 22 Apr 2008

INTERPRETATIONS

THURSDAY APRIL 24, 2008 at 8PM

Christian Wolff Sextet

Christian Wolff, piano, melodica

Jürg Frey, clarinet

Craig Shepard, trombone

Jeremy Lamb, violoncello

Larry Polanski, electric guitar

Marco Cappelli, electric guitar

ROULETTE 20 Greene Street (between Canal and Grand)

\$15 general admission \$10 students, seniors, Harvestworks, DTW,

Roulette & Location One members free.

Reservations: [REDACTED] / Information: [REDACTED].

All concerts begin at 8pm

<http://www.interpretations.info>

www.roulette.org

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528. **Andrew Rippeon**

Reminder: GEORGE OPPEN: A Centenary Conversation. This week in Buffalo.

Tue 22 Apr 2008

GEORGE OPPEN: A CENTENARY CONVERSATION

To celebrate the life and work of George Oppen on the occasion of his 100th birthday, the Poetics Program at SUNY Buffalo will host a three-day event (Wed. 4/23-Fri. 4/25) involving panel presentations, roundtable discussion, keynote addresses from invited guests, and commemorative readings both of Oppen's work and work inspired by his life and practice.

Keynote addresses and poetry readings by STEPHEN COPE, RACHEL BLAU DUPLESSIS, SUSAN THACKREY, and JOHN WILKINSON. Roundtable conversation among SUNY Buffalo faculty members JOSEPH CONTE, MYUNG MI KIM, STEVE MCCAFFERY, and KRZYSZTOF ZIAREK

Wednesday, April 23rd (Rust Belt Books, 202 Allen Street)

7:00 PM. Poetry Reading Conversation

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10:00AM-4:30PM. Presentation of papers and Keynote addresses

8:00PM. The Karpeles Manuscript Museum (453 Porter Ave.)

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10:00AM-4:30PM. Presentation of papers and Keynote addresses

8:00PM. The Karpeles Manuscript Museum (453 Porter Ave.)

For more information, including schedules, locations, and paper titles, please check

<http://english.buffalo.edu/oppenConference/>>

http://epc.buffalo.edu/authors/oppen/oppen_poster.html>

Contact: <[REDACTED]>.

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529. **Therese Broderick**

Re: Library &/or Art Class poem(s) ??

Tue 22 Apr 2008

I hope one or more of these will help you. (Can you tell that I love to do research?). An asterisk means I can provide you will full text if you send me an email.

A) POEMS IN/ABOUT LIBRARIES--

"In the Reading Room" by Franz Wright*

"In the Library" by Charles Simic* (it's possible that the "Miss Jones" mentioned briefly in this poem is a romantic interest, but that far-fetched inference of mine is based only on a description of her in Simic's other poem "Have You Met Miss Jones?")

Also, the full text of 50 poems about/in libraries are easily located by doing a "library" keyword search on the "Poetry Tool" of poetryfoundation.org. For example--

"Episode in a Library" By Zbigniew Herbert

"Girl in a Library" By Gail Mazur

B) POEMS IN/ABOUT SCULPTURE STUDIOS/CLASSES--

There are lots of poems about sculptures. Poems about sculptors in studios are a bit harder to find. Maybe these two older poems provide are what you want--

“The Tireless Sculptor” by Henrietta Ray

“To May Howard Jackson, Sculptor” by Georgia Johnson

C) POEMS IN/ABOUT OTHER KINDS OF ART CLASSES/STUDIOS--

These are not exactly what you want but may be close--

1) "Your Art History" by Jason Gray* (painting class)

2) "The Studio" by Terri Witek* (villanelle of portrait studio)

3) "At the Glass Factory in Cavan Town" by Eavan Boland* (watching a glass blower work)

4) "In the Marble Quarry" by James Dickey (marble for public buildings, not sculptures)--full text on poetryfoundation.org

Therese L. Broderick, MFA

freelance ekphrastic poet

Albany, NY

poetryaboutart.wordpress.com



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530. **David Chiro**

When Language Can Hold the Answer - New York Times--(And when it can't, or distorts it--)

Tue 22 Apr 2008

[http://www.nytimes.com/2008/04/22/science/22lang.html?](http://www.nytimes.com/2008/04/22/science/22lang.html?_r=1&th&emc=th&oref=login---)

[_r=1&th&emc=th&oref=login---](#)

"Language helps us learn novel categories, and it licenses our unusual ability to operate on an abstract plane, Dr. Lupyan said. The problem is that after a category has been learned, it can distort the memory of specific objects, getting between us and the rest of the nonabstract world." (concluding lines from this article)

"It giveth with one hand, and taketh away with the other," as an abstract "virtual" world (or "Platonic") world "appears," it causes aspects of the non-virtual non-abstract, "non-Platonic" world to disappear or become distorted. In turn this means that "projections" (as categories, as defense-mechanisms)--will limit and/or distort the "seeing" of specific things, creating as it were "blind spots" or "gaps" and "getting between us and the rest of the nonabstract world."

To control, limit, distort via language the realms of perception becomes an aesthetics of disappearances and substitutions. Trained and disciplined by specialized discourses, persons may be developed into language-thinking beings who are blind to the things they are not meant to see, or are no longer capable of seeing. Or, in another way, what becomes a "taboo" to seeing those things proscribed by language

To fill in the gaps and holes, the blind spots, language produces a "projection," and becomes a form of territorialization, "occupation," and the displacement of persons, things, events by abstractions, labels and "new" or re-names.

One may even imagine language as a plague of locusts, eating its way through the visible world and creating in its wake a series of "namings," categories, abstract concepts to be imposed on the vanished objects of perception and imposing a "dictatorship of language" on vanished and/or distorted "specific things." and so "getting between 'us' and the rest of the nonabstract world" via abstract categories and/or their attendant projections, functioning like invisible walls, barriers to a more "open" understanding by the imposition of "things not there" among things which are.

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531. **Douglas Manson**

The Littlest Buffalo Press Reading in big NYC

Tue 22 Apr 2008

Dear List,

Please come hear NEW poets from Buffalo at ACA Galleries,
Next Tuesday, April 29 at 6:00 p.m.

wild fruity blooms of books!

intonations mild, medium, hot, and extra spicy!

Boog City presents

d.a. levy lives: celebrating the renegade press

little scratch pad editions

(Buffalo, N.Y.)

Tues. April 29, 6:00 p.m. sharp, free

ACA Galleries

529 W.20th St., 5th Flr.

NYC

Event will be hosted by

little scratch pad editor Douglas Manson

Featuring readings from

Michael Basinski

Lisa (L.A.) Howe

Douglas Manson

Kristianne Meal

with music from

Kathy Zimmer

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

****little scratch pad editions**

little scratch pad was begun in Kent, Ohio in 1997, when Douglas Manson, with Cheryl Townsend of Impetus magazine/press, published *Snack Size*, a book of his own poems as part of her Impecunious Poetry Project. little scratch pad published Aaron Lowinger's *Autobiography* (co-produced with the now nationally known House Press collaborative) in 2005, and become a press with a mission: publishing works of stunning originality, very often the first chapbook by the poet to have in print. This was followed in 2007 with Kristianne Meal's *TwentyTwo: first pallet*, Tom Yorty's *Words in Season*, L.A. Howe's *NTR PIC E ST R* (readings through Frank O'Hara's "Easter"), Michael Basinski's *Of Venus 93* (mad Joycean B-Movie Psychedelia), Nick Traenkner's *Accidental Thrust*, and Douglas Manson's *At Any Point*. Forthcoming books in 2008 will be by Jim Lang, Liz Mariani, and Pat Kane.

Performer Bios

****Michael Basinski**

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

Michael Basinski is the curator of the Poetry/Rare Books Collection <<http://ublib.buffalo.edu/libraries/units/pl>><<http://ublib.buffalo.edu/libraries/units/pl>> of the University Libraries, SUNY at Buffalo. His poems, articles and reviews have appeared in numerous publications including Proliferation, Terrible Work, Deluxe Rubber Chicken, Boxkite, The Mill Hunk Herald, Yellow Silk, The Village Voice, Object, Oblek, Score, Generator, Juxta, Poetic Briefs, Another Chicago Magazine, Sure: A Charles Bukowski Newsletter, Moody Street Irregulars: A Jack Kerouac Newsletter, Kiosk, Earth's Daughters, Atticus Review, Mallife, Taproot, Transmog, B-City, House Organ, First Intensity, Mirage No.4/Period(ical), Lower Limit Speech, Texture, R/IFT, Chain, Antonym, Bullhead, Poetry New York, First Offence, and many others. For more than 20 years he has performed his choral voice collages and sound texts with his intermedia performance ensemble The Ebma, which has released two albums, SEA and Enjambment. His most recent books are Of Venus 93 (little scratch pad, 2008) and All My Eggs Are Broken (blkazevox, 2008).

****Kathy Zimmer and The Foxies**

<http://www.kathyzimmermusic.com>

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

Born and raised in rural Nebraska, Kathy grew up singing "wash tub bass"-style folk music with her family—think accordions and out-of-tune farmhouse pianos, plus lots of voices singing harmony at the tops of their lungs. She learned guitar at an early age and accompanied herself as she sang for church services and various small town gigs, including rodeos, parades, and county fairs.

Kathy attended the University of Nebraska as a music major and quickly fell in love with the genre of classical art song. She continued to pursue her musical development by completing a Master of Music degree at Ohio's Cleveland Institute of Music.

Absorbing all of these musical influences as well as the sights and sounds of her newest home, New York City, Kathy now creates music that is sophisticated and naïve, polished and quirky; her sound is at once fresh and new while at the same time vintage and refined.

****Lisa (L.A.) Howe**

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

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

Lisa (L.A.) Howe is a writer, collage poet, performer, and book artist. With William R. Howe, she edits, designs, and produces chapbooks of contemporary writing under the imprint of Slack Buddha Press. She lives in Oxford, Ohio. Her first chapbook, from little scratch pad, is NTR PIC E ST R (2007).

****Douglas Manson**

<http://www.buffalostate.edu/library/rooftop/members/manson.htm>

Douglas Manson was born in Akron, Ohio, and many years later earned a master's in English from Kent State and then took a Ph.D. in English from SUNY at Buffalo. He lives in Buffalo as a poet, writer, and publisher of Celery Flute: The Kenneth Patchen Newsletter and little scratch pad books. Hosted a weekly poetry radio show for a community-based AM station (Inkaudible Poetry Radio) from 2004-2006. He is a songwriter and guitar player. Amid an ongoing series of chapbooks, he has most recently published a full-length book of poems, Roofing and Siding (BlazeVOX books, 2007), and the expanded chapbook At Any Point (2008). He doesn't own any credit cards.

****Kristianne Meal**

Kristianne Meal retired at an early age to ponder whether language is a separate entity inhabiting its host body, or a complicated system of contrived utterances elaborated by mankind in the material age. She has evolved into a Used Book CEO, Rust Belt Books, Inc., in Buffalo, N.Y. She has been doing readings and performance art since 1998. Her book TwentyTwo: first pallet was printed in April 2007, and then expanded, and printed again that December.

Directions: C/E to 23rd St., 1/9 to 18th St.

Venue is bet. 10th and 11th avenues

Next event:

Tues. May 27

Effing Press

(Austin, Texas)

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532. **Douglas Manson**

Buffalo Pointilliste: Poetry/Performance at Rust Belt Books

Tue 22 Apr 2008

This Thursday, April 24. 7:00 p.m. at Rust Belt Books

an unprecedented evening of poetry, music,
the moment & more

featuring:

Douglas Manson

Twoheads (a one-man mannequinish-band)

Kristianne Meal

Eli Drabman

Erin Verhoef
The Flatheads
You

The event is free,
though all donations will help
support little scratch pad press:
a Buffalo-based small press
dedicated to publishing new poets
and established innovators.

little scratch pad editions will also
be available at discount prices

support provided in part by
the Mildred Lacy Lockwood Fund for Poetry.

little scratch pad editions:

1. Kristianne Meal, *_TwentyTwo: First Pallet_*
2. Nick Traenkner, *_Accidental Thrust_*
3. Michael Basinski, *_Of Venus 93_*
4. L.A. Howe, *_NTR PIC E ST R_*
5. Douglas Manson *_At Any Point (to becoming normal)_*
6. Tom Yorty *_Words In Season_*
7. Jim Lang *_Tonguelyness and the Hot Turd_*

Forthcoming:

Elizabeth Mariani, *_Imaginary Poems for my Imaginary Girlfriend Named Anabel_*

Rust Belt Books
202 Allen St.
Buffalo, NY

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533. **Stephen McCaffery**
George Oppen. A Centenary Conversation
Tue 22 Apr 2008

GEORGE OPPEN: A CENTENARY CONVERSATION

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For more information, including schedules, locations, and paper titles, please check

<<http://english.buffalo.edu/oppenConference/>>

<http://epc.buffalo.edu/authors/oppen/oppen_poster.html>

We'll look forward to seeing you there!

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534. **Alan C Golding**

What's this called?

Tue 22 Apr 2008

Peter,

I think the term you're looking for is apo koinu, though in my understanding that's generally used to refer to a clause (rather than a word) that serves a double, forward-looking and backward-looking, grammatical function. There's various examples in Dickinson. In "There's a certain slant of light":

We can find no scar,
But internal difference,
Where the Meanings, are--

None may teach it, Any--

The third line there can be read as referring back to the previous line, as the site where the "internal difference" is occurring, or forward ("none may teach where the meanings are").

Audre Lorde used to use it a fair bit too.

Alan Golding

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535. **Alan C Golding**

Library poems

Tue 22 Apr 2008

Stephen,

You might look at Adrienne Rich's "Poetry: I," in *Your Native Land, Your Life*. Bob Perelman's "The Library," the third in the "Fake Dreams" sequence in *The Future of Memory*. I'm thinking too of Susan Howe's meditations on the library in *The Birth-Mark*, and of parts of "Melville's Marginalia," but those might be a bit too oblique for the particular context you're describing.

Alan Golding

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536. **eric unger**

ALAN DAVIES : BOOK 6 // MICHAEL CARR : SOFTER WHITE

Tue 22 Apr 2008

please visit <http://housepress.blogspot.com> to purchase for US\$6 a piece, and also check out other exciting House Press pubs down the page! -- Book 6, by Alan Davies. Printed in a run of 200 with navy blue or gray linen covers. While we have them, we'll include an Alan Davies broadside with each purchase.

Michael Carr's *Softer White*. We're completely sold out of the first run, so please take this chance to buy this extraordinary work. \$6 via paypal, includes shipping.

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537. **Christophe Casamassima**

Call for Submissions - Viviparous Blenny. Theme: Synchronicity

Tue 22 Apr 2008

Viviparous Blenny

a twentythreebooks and furniture press

contemporary arts journal

January 2009, Volume I

Theme: Synchronicity

Synchronicity is not merely serendipity, it is defined as meaningful coincidences. Synchronicities are acausal, that is, not able to be reduced to a cause-and-effect explanation. They are always personal events. They are boundary events that often occur at periods of major life transitions. And they necessarily reflect a deeper, more holistic reality.

*If you submit work that doesn't directly address the theme, please explain why you've chosen the piece to represent the theme.

Submissions guidelines:

- 3-4 poems
- 1000 words of prose (fiction, nonfiction, creative nonfiction, commentary, interviews, reviews, etc.)
- Black and white photographs (.tiff, .gif, .jpg; low-res for submission)
- Black and white artwork or drawings (low-res scanned image file)
- Comics
- Name and contact info. on every page submitted
- No simultaneous submissions.

You may also submit your work on CD to the address below (be sure to mark "CD, do not scan" on the outside of envelope).

Send written work as an attachment to 

or snail mail to:

Viviparous Blenny
c/o Douglas Mowbray, Managing Editor
76 Stone Park Place
Baltimore, Maryland 21236

Be sure to include an SASE and cover letter (including a brief bio) for a reply to your submission. If you would like your work returned, please include proper postage and envelope.

Submissions due no later than August 23. Any submissions after this date will not be considered.

Payment is 1 free contributor's copy and new friends.

=

Microdermabrasion Machine from Clairderm
Lifetime warranty, diamond tips & crystal operation, anti-clog cycle.
[http://a8-asy.a8ww.net/a8-ads/adftrclick?](http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=c8f3ea43443f6490b0f3f2f608b7e552)
[redirectid=c8f3ea43443f6490b0f3f2f608b7e552](http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectid=c8f3ea43443f6490b0f3f2f608b7e552)

--

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538. **Dustin Williamson**

April 27 in NYC: Rodney Koeneké and Rod Smith @ Zinc-TRS

Tue 22 Apr 2008

Sunday April 27 at the Zinc-TRS:

RODNEY KOENEKE & ROD SMITH

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

Rodney Koeneké is the author of **Musee Mechanique** (BlazeVOX, 2006) and **Rouge State** (Pavement Saw, 2003). He moved from San Francisco to Portland in 2006, where he curates the Tangent Reading Series with Kaia Sand and Jules Boykoff. His new manuscript is called *Etruria*. He blogs about poetry, poetics, and Portland at

www.modampo.blogspot.com <<http://zinctrs.blogspot.com/www.modampo.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** (France), **Protective Immediacy**, and *In Memory of My Theories**. Smith edits the journal **Aerial**, publishes Edge Books, and manages Bridge Street Books in Washington, DC. He is also currently editing, with Peter Baker and Kaplan Harris, **The Selected Letters of Robert Creeley**.

Upcoming Zinc-TRS readings:

May 4: Mike Hauser & Weldon Gardner Hunter

April 11: TBA (Hosted by Douglas Rothschild)

site with reading info: www.zinctrs.blogspot.com

Need a map to the Zinc Bar?:

[http://maps.google.com/maps?](http://maps.google.com/maps?q=zinc+bar+new+york+city&ie=UTF8&oe=UTF-8&client=firefox-a&cd=1&ll=40.729015,-74.000452&spn=0.007838,0.013497&z=16&iwloc=A)

[q=zinc+bar+new+york+city&ie=UTF8&oe=UTF-8&client=firefox-a&cd=1&ll=40.729015,-74.000452&spn=0.007838,0.013497&z=16&iwloc=A](http://maps.google.com/maps?q=zinc+bar+new+york+city&ie=UTF8&oe=UTF-8&client=firefox-a&cd=1&ll=40.729015,-74.000452&spn=0.007838,0.013497&z=16&iwloc=A)

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539. **Sarah Sarai**

Re: poet tried for killing judge, seducing wife

Tue 22 Apr 2008

It would be more credible if the judge tried to kill the poet but didn't succeed {poets being indestructible in our own brave yet slightly pathetic yet o so grand way} and the wife was either the one who got killed or did the killing {women being brave and sadly a week bit destructible {{tho not really, eh?}}}. I sometimes wonder if National Book Award winning poets don't pine to slay Pulitzer prize winning poets and so on. Poet and judges? Seems a strange combo but the author, Deverell, is Canadian, and Canada is a mysterious, distant and foreign country with its own puzzling oddities {like, hello, national health care and refuge for draft resisters}.

...sarah sarai

On Apr 21, 2008, at 1:28 PM, Jim Andrews wrote:

> not really.
>
> but now that i have your attention, let us note that the situation is
> excellent.
>
> poet tried for killing judge, seducing wife of judge.
>
> it's a plot situation i heard on the radio today. from a new novel by
> william deverel.
>
> ne'er do well poet is tried for killing judge. presumably not tried
> for
> seducing the judge's wife.
>
> that's sort of what poets do. kill the judge. figuratively speaking.
>
> and seduce the wife.
>
> perhaps it is a novel of poetics!
>
> ha.
>
> not likely, but you know what i mean, being yerself not so far
> removed from
> the current situation.
>

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

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540. **Jennifer Karmin**

April 24-25: Leslie Scalapino in Chicago

Tue 22 Apr 2008

LESLIE SCALAPINO

READING:

Thursday, April 24

5:30pm

LECTURE:

Friday, April 25

2:00pm

Lecture Title: "Poetics"

all at Rosenwald 405

1101 E. 58th Street

University of Chicago

free

Leslie Scalapino's It's go in horizontal: Selected Poems, 1974-2006 was recently released by University of California Press at Berkeley. Wrote Robert Creeley: "I hesitate to introduce any such term as 'meditation' or 'reflection,' because this work is not apart from its thinking and/or composition, so to speak—and that, among other things, constitutes its exceptional value. I find the whole work to be a deeply engaging preoccupation with, and articulation of, what life might be said, factually, to be. But not as a defined subject, nor even a defining one—but as one being one. That is an heroic undertaking, or rather, place in which to work/write/live. Its formal authority is as brilliant as any I know."

Scalapino is the author of thirty books of poetry, inter-genre fiction-poetry-criticism and plays, including recently Day Ocean State of Stars' Night: Poems and Writings 1989 and 1999-2006 (Green Integer), Zither & Autobiography (Wesleyan University Press), The Tango (Granary Press), Orchid Jetsam (Tuumba), and Dahlia's Iris' Secret Autobiography and Fiction (FC2 Publishers).

<http://poempresent.uchicago.edu>

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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541. **steve russell**

Re: Library &/or Art Class poem(s) ??

Wed 23 Apr 2008

Certainly the bookish Borges. I don't have any Borgess in my personal library anymore, but I know that he has either a poem, story or essay that would meet your requirments. And it wouldn't be hard to google.

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

From: Stephen Vincent <[REDACTED]>

To: [REDACTED]

Sent: Monday, April 21, 2008 6:59:16 PM

Subject: Library &/or Art Class poem(s) ??

A request!

I am leading a "Walking & Writing" Class on the University of San Francisco Campus. We have upcoming 'writing' visits in the Library's Rare Book room and a Sculpture workshop. Does one have any 'favorite' work which sites itself in a Library or in an Art Workshop?? (This one is actually for 'sculpture' students).

Some eons ago, frequently lit mags would have a poem (or story) that would take place in a bookshop. (I think those situations between the speaker and the romantic 'sought' among the stacks have been replaced by eHarmony or comparable date making sites! Or maybe the NYRB). Not to rule out the romantic in any of these situations, but I welcome any kind of poem with this kind of specific location. (I often suffer from 'aphasia' when it comes to remembering specific poems)

(I have not read Larkin in a long time, but he must have something of the Library, yes?) Your suggestions much appreciated.

Stephen V

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

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

542. **Tim Peterson**

SEGUE 4/26: THOMAS FINK & ELIZABETH WILLIS

Wed 23 Apr 2008

The Segue Reading Series Presents:

Thomas Fink and Elizabeth Willis

Saturday, April 26, 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

Thomas Fink is the author of five books of poetry, including *Clarity and Other Poems*. He is the author of two books of criticism, most recently *A Different Sense of Power*, and he is the co-editor of *Burning Interiors: David Shapiro's Poetry and Poetics*. His paintings hang in various collections. Fink is Professor of English at CUNY-LaGuardia.

from "Deconstricted Sestina 5"

Dialogue will swerve repeatedly before it survives
patriarchy. Thanks for not smoking inside. I
trust you to profit from any experiment
that respects the survival of those not

yet as fit. Reach into my pocket
and husband what's left. My husband assumes
immortality, but one attentive scribe is becoming
my sole access to recommencing dialogue, into

which labors or equalization should
be poured. My thanks are
colored by suspicion of vested

recollection. Lately, many fund Plato's
experiment; mine could take several

millennia to breed a profit.

Elizabeth Willis' most recent book is *Meteoric Flowers*. Other works include *Turneresque*, *The Human Abstract*, and *Second Law*. Formerly poet-in-residence at Mills College, she now teaches at Wesleyan University and lives in central Massachusetts.

"Her Mossy Couch"

I stain lengthwise all I touch. The world is so touching, seen this way, in fleshtones, aggrieved, gleaming as the lights go out, looking into the crease of relativity. We've seen this before, why? Tri-umph arches over us like bad emotion. We were supposed to feel more connected to it, we were supposed to feel humanly moved by imaginary strings. All the words in the world are moving pictures to the dizzy ear, fleas, inadequate deceptions of nocturnal hair, pushing buttons, pushing papers, pushing pedals up the long hill. Who could get over the blatant radiance of a name like Doris Day, throwing your finest features into political relief, a warehouse in the shadow of apples and streams?
=

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543. **David Chiot**

The Accidental Rebel - New York Times

Wed 23 Apr 2008

[http://www.nytimes.com/2008/04/23/opinion/23auster.html?
_r=1&th&emc=th&oref=slogin---](http://www.nytimes.com/2008/04/23/opinion/23auster.html?_r=1&th&emc=th&oref=slogin---)

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544. **UbuWeb**

UbuWeb :: Recent Additions, Spring 2008

Wed 23 Apr 2008

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

UBUWEB :: Spring 2008

--- RECENT FEATURES ---

Tellus Audio Cassettes (1983-1993)
<http://www.ubu.com/sound/tellus.html>

UbuWeb is pleased to present the entire run of the legendary New York-based Tellus audio cassette magazine. Originally a subscription-based bimonthly publication, the series took full advantage of the popular cassette medium to promote cutting edge music, documenting the New York scene and advanced US composers of the time. Highlight issues include: All Guitars! (1985), The Sound of Radio (1985), Just Intonation (1986), Audio By Visual Artists (1988), The Voice of Paul Bowles (1989) and Flux Tellus (1990). Featuring hundreds of artists including Marcel Duchamp, Alison Knowles, Sonic Youth, Joan Jonas, George Brecht, Pauline Oliveros, John Zorn, Richard Prince, Glenn Branca,

Harry Partch and Mike Kelley. Tellus cassettes were edited by Joseph Nechvatal, Claudia Gould and Carole Parkinson. This UbuWeb feature is presented in conjunction with Continuo's Weblog. Produced for UbuWeb by Steve McLaughlin.

Dada Magazine, Issues 1, 2, 3 (1917-1918)
<http://www.ubu.com/historical/dada/index.html>

Attempting to promulgate Dada ideas throughout Europe, Tristan Tzara launched the art and literature review Dada. Appearing in July 1917, the first issue of Dada, subtitled Miscellany of Art and Literature, featured contributions from members of avant-garde groups throughout Europe, including Giorgio de Chirico, Robert Delaunay, and Wassily Kandinsky. Marking the magazine's debut, Tzara wrote in the Zurich Chronicle, "Mysterious creation! Magic Revolver! The Dada Movement is Launched." Issue 2 appeared in December of 1918. Issue number 3 violated all the rules and conventions in typography and layout and undermined established notions of order and logic. Printed in newspaper format in both French and German editions, it embodies Dada's celebration of nonsense and chaos with an explosive mixture of manifestos, poetry, and advertisements - all typeset in randomly ordered lettering. Included is Tzara's "Dada Manifesto of 1918," which was read at Meise Hall in Zurich on July 23, 1918, and is perhaps the most important of the Dadaist manifestos. See also Helmut Herbst's film Deutschland Dada (1969), Hans Richter's films and Tristan Tzara's sound poems in UbuWeb Sound which is strewn with historical and rare recordings from dozens of Dadaists.

Dinner With Henry Miller (1979)
http://www.ubu.com/film/miller_dinner.html

Dinner With Henry is a rare, 30-minute documentary about Henry Miller. It is exactly what the title implies: footage of Henry having dinner. With him at the table is the film crew, and actress/model Brenda Venus, to whom Henry was enamoured in the final years of life. Henry - at age 87 - spends the majority of his time speaking on a number of subjects, the most persistent of which is Blaise Cendrars. Occasionally, he complains about the food. That is all: a curious "slice of life" for any Miller fan who likes to imagine being at the table with him.

David Cronenberg on Andy Warhol (2006)
<http://www.ubu.com/sound/warhol.html>

A guided tour of the "Andy Warhol / Supernova: Stars Death and Disasters, 1962-1964" exhibit at the Art Gallery of Ontario, conceived and narrated by renowned filmmaker David Cronenberg. Cronenberg says, "Andy was making underground films when I was making underground films. And I was more inspired by him than by Hollywood. He created himself: He was an outsider, a

Slovakian, Catholic, gay, an artist, poor; an outsider in his own family, a triple outsider like Kafka, with his nose pressed against the New York window. And, he became the ultimate insider, the center of his own world, and drew people to him. He became a huge example of the invention of an identity." Commentary by David Cronenberg, Mary-Lou Green, Dennis Hopper, David Moos, James Rosenquist and Amy Taubin.

Sam Taylor-Wood: Video Works (1998 - 2003)

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

Sam Taylor-Wood makes photographs and films that examine, through highly charged scenarios, our shared social and psychological conditions. Taylor-Wood's work examines the split between being and appearance, often placing her human subjects - either singly or in groups - in situations where the line between interior and external sense of self is in conflict. Films here include: Brontosaurus (1995), Knackered (1996), Method in Madness (1998), Hysteria (1999), A Little Death (2002), Breach (2001) Mute (2001), Pietà (2001), Still Life (2001) and Ascension (2003). Presented in partnership with Art Torrents.

All Avant-Garde All The Time - UbuWeb Podcast #3: The Sound of Aspen Magazine

<http://www.poetryfoundation.org/audio/AspenTheMultimediaMagazineinaBox.mp3>

Produced by The Poetry Foundation, UbuWeb is pleased to announce the latest in its podcast series, focusing on Ubu's hidden treasures. This podcast gives a guided tour of UbuWeb's collection of audio featured on Aspen Magazine: the Multimedia Magazine in a Box, published between 1965 and 1971. Artists featured include Samuel Beckett, William S. Burroughs, John Cage, John Cale and The Velvet Underground, Marcel Duchamp, John Lennon, Yoko Ono, Jackson Mac Low, Morton Feldman, Gordon Mumma and Angus Maclise.

Alan Licht - Conceptual Soundworks (2003-2004)

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

Four previously unavailable compositions. Includes "Rashomon" where the film Rashomon by Akira Kurosawa was shown with the sound turned down. The audience was asked to read the subtitles aloud, together; "Twilight of the Idols," in which the audio levels of Led Zeppelin's untitled fourth album are manipulated; and two outtakes from his A New York Minute CD, "Bridget O'Riley," a mashup of Blondie and The Who's "We Won't Get Fooled Again" and "A New York Minute," the original uncut version, consisting of a month's worth of weather reports from a New York AM radio station. You can also read three of Alan Licht's conceptual written works [PDF] in UbuWeb's Publishing the Unpublishable series.

The Western Round Table on Modern Art (1949)

<http://www.ubu.com/historical/wrtma/index.html>

Rare proceedings and documentation from this important conference that took place in San Francisco in April of 1949. Participants included Marcel Duchamp, Frank Lloyd Wright, Arnold Schoenberg, Mark Tobey, Darius Milhaud, Alfred Frankenstein, Gregory Bateson, Kenneth Burke, Robert Goldwater and Andrew C. Richie. Documentation includes over 9 hours of audio tape, transcriptions and photographs. Organizer Douglas MacAgy writes, "The object of the Round Table was to bring a representation of the best informed opinion of the time to bear on questions about art today (1949). A set of neat conclusions, as to the outcome of the conference, was neither expected nor desired. Rather, it was hoped that progress would be made in the exposure of hidden assumptions, in the uprooting of obsolete ideas, and in the framing of new questions." Curated for UbuWeb by Colby Ford.

Five Rare Books From the 1960s by Bern Porter

http://www.ubu.com/historical/porter/porter_5books.html

Several of Porter's books from the 1960s are gathered here on UbuWeb, three of them for the first time anywhere, with an essay by Porter's collaborator and literary executor, Mark Melnicove. Titles include: *Aphasia* (1961), cut and assembled commercial and soft news language into a found poetry that is still original and fresh; *Scandinavian Summer* (1961), where Porter cut out pages from Scandinavian, Russian, and American newspaper archives at random, bound them together, and called the result a book; *468B Thy Future* (1966), a book written entirely in computer code; *The Wastemaker* (1926-1961) where texts are divorced from their sources and disguised in a new tone, not intended by the original author; and *Dieresis* (1969) where the photographs in the book are the modern equivalents of ancient ideograms, capable of being read as texts. Melnicove writes in his introduction: "As reproduced here on UbuWeb, you can all but touch the books. What was prohibitively expensive almost fifty years ago for Porter -- the full-color reproduction of his pages -- is today's electronic commonplace. You can view his titles as a series of double-page spreads, not so foreign from the experience of holding and turning a Bern Porter book with your 'real' hands." See also Porter's UbuWeb Sound page and Porter's page in our Historical section.

All Avant-Garde All The Time - UbuWeb Podcast #2: The World of Outsiders

<http://poetryfoundation.org/audio/TheWorldofOutsiders.mp3>

Produced by The Poetry Foundation, UbuWeb is pleased to announce the latest in its podcast series, focusing on Ubu's hidden treasures. As the site has grown so large, these occasional audio guides might shed some light on things you may have overlooked, forgotten about or simply never knew about. This podcast

gives a guided tour of UbuWeb's collection of outsider audio. Artists include Antonin Artaud, Jim Roche, Bern Porter, Francis E. Dec, Benjamin Weismann and Sean Landers amongst others. You can subscribe to our podcast here.

Julian Schnabel - Every Silver Lining Has A Cloud (1995)

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

With the Oscars just around the corner, it's nice to remind ourselves that not everything Julian Schnabel touches turns to gold. This record was made between his art star days and his current Hollywood reign with such great players as Funkadelic keyboardist Bernie Worrell, Golden Palomino drummer Anton Fier, and jazz arranger Henry Threadgill, but was universally panned upon its release in 1995. As one reviewer put it, "Schnabel can be described as a cross between Michael Bolton and Leonard Cohen, but unfortunately he writes songs like Bolton and sings like Cohen instead of the other way around... a combination of treacly sentiment, pretentious poesy, tuneless croaking, and minimalist melodies."

Harun Farocki - Selected Works (1967-2001)

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

Born in 1944, Farocki has made close to 90 films, including three feature films, essay films and documentaries. He has worked in collaboration with other filmmakers as a scriptwriter, actor and producer. Featured here are ten of Farocki's films: Die Worte Des Vorsitzenden (1967), Inextinguishable Fire (1969), Wie man sieht (As You See) (1986), Leben-BRD [How to Live in the German Federal Republic] (1989), Images Of The World And The Inscription Of War (1989), Schnittstelle/interface (1995), Arbeiter verlassen die Fabrik [Workers leaving the Factory] (1995), Stilleben (Still Life) (1997), I Thought I Was Seeing Convicts (2001) and The Creator of Shopping Worlds (2001). Also featured in Jill Godmilow's What Farocki Taught (1998), a remake of Farocki's Inextinguishable Fire. A collaborative film with Helke Sander Break the Power of the Manipulators (1967/68) is also featured. You can watch a documentary about Farocki Dokumentarisch Arbeiten Modell/Realität - C.Hübner im Gespräch mit H. Farocki (2004). This UbuWeb resource is a collaboration with UbuWeb's partner Art Torrents.

Henri Chopin (1922-2008)

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

UbuWeb mourns the loss of the great pioneer sound poet, who passed away on January 3, 2008 at his home in England. You can hear his audio, watch videos of him or read his 1967 manifesto "Why I Am The Author of Sound Poetry and Free Poetry." He will be missed.

Publishing the Unpublishable, First Series (001-032)

<http://www.ubu.com/ubu/unpub.html>

What constitutes an unpublishable work? It could be many things: too long, too experimental, too dull; too exciting; it could be a work of juvenilia or a style you've long since discarded; it could be a work that falls far outside the range of what you're best known for; it could be a guilty pleasure or it could simply be that the world judges it to be awful, but you think it's quite good. We've all got a folder full of things that would otherwise never see the light of day. Invited authors were invited to ponder to that question. The works found here are their responses, ranging from an 1018-page manuscript (unpublishable due to its length) to a volume of romantic high school poems written by a now-respected innovative poet. The web is a perfect place to test the limits of unpublishability. With no printing, design or distribution costs, we are free to explore that which would never have been feasible, economically and aesthetically. While this exercise began as an exploration and provocation, the resultant texts are unusually rich; what we once considered to be our trash may, after all, turn out to be our greatest treasure.

365 Days Project 2007 Complete

<http://www.ubu.com/outsidere/365/index.shtml>

December 31 ended this year's run of the 365 Days Project. Thanks for visiting, reading and listening through this very fun year of sharing. A huge mountain of gratitude goes out to all the contributors who shared this year! You can view the archived site for both 2003 and 2007 editions here (mirrored at WFMU). -- Otis Fodder, Curator

Six Videos by Pierre Huyghe (1999-2004)

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

Pierre Huyghe explores the territory of reality and fiction, creating a site of convergence for interpretation, representation, and transformation. His work incorporates film, objects, and staged events such as celebrations, puppet shows, and musicals to address how we construct and translate experience. Although the final artwork often takes the form of a projected image, Huyghe's primary interest lies in the production of situations. Videos include: A Journey That Wasn't (2005), Les Grands Ensembles (2001), One Million Kingdoms (2001), Streamside Day Follies (2003) and This Is Not A Time For Dreaming (2004). Presented in collaboration with UbuWeb's new partner Art Torrents.

--- Spring 2008 :: NEW ADDITIONS ---

John Baldessari - I Will Not Make Any More Boring Art (1971); John Baldessari Sings Sol Lewitt (1972); The Meaning of Various News Photos to Ed Henderson (1973) <http://www.ubu.com/film/baldessari.html>

Tacita - Dean Kodak (2006)

http://www.ubu.com/film/dean_kodak.html

La Monte Young, editor - An Anthology of Chance Operations (1963)

<http://www.ubu.com/historical/young/index.html>

Robert Smithson - text of "Hotel Palenque" (1969-72)

<http://www.ubu.com/historical/smithson/index.html>

Pat O'Neill - Water and Power (1989)

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

C.C. Hennix - Electric Harpsichord No. 1

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

Antonio Gaudi - Documentary (1984)

http://www.ubu.com/film/gaudi_doc.html

Tellus 15: The Improvisors (1986) John Zorn, Bill Frisell, Christian Marclay,

Fred Frith and many others http://www.ubu.com/sound/tellus_15.html

Tellus #17 - Video Arts Music (1987) Jean Paul Curtay, Ann-Sargent Wooster,
Woody Vasulka, Peter Rose and many others

http://www.ubu.com/sound/tellus_17.html

Tellus #20 - Media Myth (1988) Crawling With Tarts, Nicolas Collins, Joseph

Nechvatal and many others http://www.ubu.com/sound/tellus_20.html

Nam June Paik - Beatles Electroniques (1966-69)

http://www.ubu.com/film/paik_beatles.html

Dan Graham - Performer/Audience/Mirror (1975)

http://www.ubu.com/film/graham_performer.html

Ben Lewis - Art Safari: Matthew Barney (2005)

http://www.ubu.com/film/barney_artsafari.html

Maria Anna Tapeiner - The Body as a Matrix: Matthew Barney's Cremaster

Cycle (2002) http://www.ubu.com/film/barney_matrix.html

Tellus 10: All Guitars! (1985) Lee Ranaldo, Butthole Surfers, Bob Mould,

Thurston Moore and many others http://www.ubu.com/sound/tellus_10.html

Tellus 2 (1984) Kiki Smith, David Garland, Jamie Daglish, Willoughby Sharp and
many others http://www.ubu.com/sound/tellus_2.html

Tellus 12: Dance (1986)

http://www.ubu.com/sound/tellus_12.html

Lynda Benglis - Female Sensibility (1974)

http://www.ubu.com/film/benglis_female.html

Hollis Frampton - Gloria! (1979)

http://www.ubu.com/film/frampton_gloria.html

Terayama Shuji - Phototheque imaginaire de Shuji Terayama, les gens de la famille Chien Dieu (photographs; 1975)

<http://www.ubu.com/historical/terayama/index.html>

Salvador Dali - Radioscopie De Jacques Chancel - Interview (French language; 1971) <http://www.ubu.com/sound/dali.html>

John Roach - Simultaneous Translation (2007)

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

François Dufrene - Crirhythms, Osmose-Art and various works (1958-70)

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

Carolee Schneeman - Meat Joy (1964)

http://www.ubu.com/film/schneeman_meatjoy.html

Ulay - Action in 14 predetermined Sequences: There is a Criminal Touch to Art (1975) http://www.ubu.com/film/ulay_action.html

Mike Kelley - Test Room Containing Multiple Stimuli Known to Elicit Curiosity and Manipulatory Responses (1999) http://www.ubu.com/film/kelley_test.html

Michael Taylor - Lecture on Alfred Jarry's Ubu Roi (2008)

http://www.ubu.com/sound/taylor_michael.html

Tellus 23: Paul Bowles Historical musical and literary works

http://www.ubu.com/sound/tellus_23.html

Tellus 16: Tango with Carlos Gardel, David Garland, Fast Forward and many others (1991) http://www.ubu.com/sound/tellus_16.html

Tellus 13: Power Electronics with Merzbow, Rhys Chatham, Controlled Bleeding and many others (1986) http://www.ubu.com/sound/tellus_13.html

Tellus 26: Jewel Box with Catherine Jauniaux & Ikue Mori, Sapphire, Mary Ellen Childs and many others (1992) http://www.ubu.com/sound/tellus_26.html

Ryan Trecartin - I-Be AREA (2007)

http://www.ubu.com/film/trecartin_area.html

Richard Serra - Hand Catching Lead (1968)

http://www.ubu.com/film/serra_lead.html

Ant Farm - Dirty Dishes (1968-1978)

http://www.ubu.com/film/ant_farm.html

C.C. Hennix - Dutch National Radio Broadcast (2005)

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

Hollis Frampton - Nostalgia (1971)

http://www.ubu.com/film/frampton_nostalgia.html

Group 180 - Works by Reich, Szezmo, Rzewski and others (1980, 1985)

http://www.ubu.com/sound/group_180.html

Jaap Blonk - Vocalor (1998)

http://www.ubu.com/sound/blonk_vocalor.html

Alexander Ross (painter) - Grandfather Paradox (1989)

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

Charles Simonds - Five Films (1972-74), with Rudy Burckhardt

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

Tellus 5-6: Audio Visual Issue with Louise Lawler, Richard Prince, David Wojnarowicz and many others (1984) http://www.ubu.com/sound/tellus_5-6.html

Sophie Calle & Greg Shepard - No Sex Last Night aka Double-Blind (1992)

http://www.ubu.com/film/calle_double.html

Tuli Kupferberg - No Deposit, No Return (1964)

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

Yvonne Rainer - Journeys from Berlin/1971 (1980)

http://www.ubu.com/film/rainer_journeys.html

Robert Smithson & Nancy Holt - East Coast West Coast (1969)

http://www.ubu.com/film/smithson_east.html

Tellus 1 with Rhys Chatham, Glenn Branca, Sonic Youth and many others (1983) http://www.ubu.com/sound/tellus_1.html

Tellus 3 with Christopher Knowles, Gregory Whitehead and many others (1984) http://www.ubu.com/sound/tellus_3.html

Tellus 4 with Ellen Fullman, Paul Dresher, Julius Eastman and many others (1984) http://www.ubu.com/sound/tellus_4.html

Gordon Matta-Clark - City Slivers (1976)

http://www.ubu.com/film/gmc_city.html

Hans Ulrich Obrist - Arkipelag TV (2000), with Alexander Kluge, Dan Graham, Douglas Gordon, Rosemarie Trockel and others

http://www.ubu.com/film/obrist_arkipelag.html

Johan Grimonprez - Dial H-I-S-T-O-R-Y (1998)

http://www.ubu.com/film/grimonprez_dial.html

Derek Beaulieu - Flatland (2007)

<http://www.ubu.com/contemp/beaulieu/index.html>

Harun Farocki - Dokumentarisch Arbeiten Modell/Realitat - C.Hubner im Gespräch mit H. Farocki (2004) http://www.ubu.com/film/farocki_doc.html

Martha Rosler - Vital Statistics of a Citizen, Simply Obtained (1977)
http://www.ubu.com/film/rosler_vital.html

Julian Cooper - Reyner Banham Loves Los Angeles (1972)
http://www.ubu.com/film/cooper_reyner.html

Yvonne Rainer - Film About A Woman Who... (1974)
http://www.ubu.com/film/rainer_woman.html

Robert Whitman - Performances from the 1960s
<http://www.ubu.com/film/whitman.html>

Sean Landers - The Man Within (1991) [MP3]
<http://www.ubu.com/sound/landers.html>

Mauricio Kagel - Die Zeit überwinden - Der Komponist Mauricio Kagel (2007)
http://www.ubu.com/film/kagel_diezeit.html

Chicago '82: A Dip in the Lake John Cage, Glenn Branca, Meredith Monk, Charlemagne Palestine, Harold Budd and many others (1982) [MP3]
<http://www.ubu.com/sound/chicago82.html>

Mike Kelley - -Extracurricular Activity & Superman Recites Selections from 'The Bell Jar' and Other Works by Sylvia Plath (1999 - 2000)
http://www.ubu.com/film/kelley_extra.html

Gordon Matta-Clark - Conical Intersect (1975)
http://www.ubu.com/film/gmc_conical.html

Gordon Matta-Clark - Splitting, Bingo/Ninths, Substrait (Underground Dailies) (1974-1976) http://www.ubu.com/film/gmc_splitting.html

Helke Sander and Harun Farocki - Break the Power of the Manipulators (1967/68) http://www.ubu.com/film/farocki_sander.html

Paul Lansky - Artifice (1976) [MP3]
<http://www.ubu.com/sound/lansky.html>

Jill Godmilow - What Farocki Taught (1998)
<http://www.ubu.com/film/godmilow.html>

Martin Kippenberger - Greatest Hits [MP3]
<http://www.ubu.com/sound/kippenberger.html>

Joseph Beuys - Art into Society - Society into Art (at the ICA, London. May, 1974) [MP3] <http://www.ubu.com/sound/beuys.html>

David Soldier & Kurt Vonnegut - A Soldier's Story [MP3]
<http://www.ubu.com/sound/soldier.html>

Tellus #7 The Word

http://www.ubu.com/sound/tellus_7.html

Tellus #8 USA/Germany

http://www.ubu.com/sound/tellus_8.html

Tellus #9 Music With Memory

http://www.ubu.com/sound/tellus_9.html

Tellus #11 The Sound of Radio (1985)

http://www.ubu.com/sound/tellus_11.html

Tellus #14 Just Intonation (1986)

http://www.ubu.com/sound/tellus_14.html

Tellus #22 False Phonemes (1988)

http://www.ubu.com/sound/tellus_22.html

Bas Jan Ader - Selected Works (1970-1971)

http://www.ubu.com/film/ader_selected.html

Robert Fitterman - Sprawl (Video, 2007)

http://www.ubu.com/film/fitterman_sprawl.html

Jean/Hans Arp - Soundworks (1913-1961)

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

FEATURED RESOURCES:

<http://www.ubu.com/resources/feature.html>

Featured Resources:

April 2008

Selected by Laura Beiles

1. Anita Feldman and Michael Kowalski, Riffle (1985)
2. MoMA: Writing in Time (2007)
3. Piotr Kamler, Films (1960s-90s)
4. Fortunato Depero, Verbalizzazione astratta di signora (1916)
5. Penelope Umbrico, All the Dishes on Ebay (2002-03)
6. Catherine Jauniaux & Ikue Mori, 'Smell' (1992)
7. Abbie Hoffman Makes Gefilte Fish (1973)
8. Mary Lou Green on Andy Warhol's Hair (1963)
9. Sophie Calle and Gregory Shephard, Double Blind (1992)
10. Cioni Carpi, Three Short Films (1960-62)

Laura Beiles is an associate educator in the Department of Education (Adult and Academic Programs) at The Museum of Modern Art, where she has organized programs with artists, poets, scholars, architects, and designers for

seven years. In May of 2007, she received her MA in Art History from Hunter College, and received the Shuster Award for her thesis, "Creating National and International Identities: The Futurist Exhibitions at the Venice Biennale under Fascism, 1928-1942". Prior to coming to MoMA, she worked at NYU's La Pietra in Florence and the Peggy Guggenheim Collection in Venice.

Featured Resources:

March 2008

Selected by Seth Price

1. Tessa Hughes-Freeland "Baby Doll" (1982)
2. Marie Menken "Glimpse of the Garden" (1957)
3. Robert Barry "Interview (1969)"
4. Ethyl Eichelberger "Jocasta (Boy Crazy) or "She Married Her Son" (1986)
5. Lytle Shaw "Low-Level Bureaucratic Structures: Principles of the Emeryville Shellmound
6. Taj Mahal Travellers "Taj Mahal Travellers on Tour" (1973)
7. Asger Jorn "Pataphysics: A Religion in the Making"
8. Racter "The Policeman's Beard Is Half-Constructed" (1984)
9. Tristan Tzara "A Note on Negro Poetry" (1918)
10. I.B.M. 7090 "Music From Mathematics" (1962)

Seth Price is an artist.

Featured Resources:

March 2008

Selected by Stephanie Strickland

1. Maya Deren, "Divine Horsemen"
2. "Concrete!" Ruth and Marvin Sackner Archive
3. Jason Nelson, "Poetry Cube"
4. b. p. Nichol, "White Text Sure"
5. Yoko Ono, "Snow Is Falling All the Time"
6. Dick Higgins, "Horizons" [PDF
7. Ketjak: the Ramayana Monkey Chant
8. "Concrete Poetry: A World View" Mary Ellen Solt
9. Raphael Rubinstein, "Gathered, not Made: A Brief History of Appropriative Writing"
10. Kenneth Goldsmith and Conceptual Poetics

Bonus

11. Glossolalia: Speaking in Tongues
12. Caroline Bergvall, "About Face"

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*.

Featured Resources:

February 2008

Selected by Alan Licht

1. Derek Bailey Interview by Henry Kaiser
2. Richard Foreman MP3 loops from *Now That Communism Is Dead My Life Feels Empty*
3. Bruce Nauman "Record"
4. bpNichol -- all sound works
5. Cornelius Cardew "Stockhausen Serves Imperialism"
6. Philip Guston/Clark Coolidge "Poor Richard"
7. Lou Reed "the View from the Bandstand"
8. Jack Smith "Buzzards Over Baghdad"
9. Richard Meltzer "Barbara Mauritz: Music Box"
10. Adrian Piper "Untitled 1968"

Over the past two decades, guitarist Alan Licht has worked with a veritable who's who of the experimental world. He has released five albums of compositions for tape and solo guitar, and his sound and video installations have been exhibited in the U.S. and Europe. His new book *Sound Art: Beyond Music, Between Media*, the first extensive survey of the genre in English, was published by Rizzoli in fall 2007.

Featured Resources:

February 2008

Selected by Bettina Funcke

1. Harun Farocki, *Inextinguishable Fire* (1969) and *How to Live in the German Federal Republic* (1986)
2. UbuWeb Hall of Shame
3. Robert Frank, *Energy and How to Get It* (1981)
4. J. G. Ballard, *Shanghai Jim* (1991)
5. Pandit Pran Nath *Ragas of Morning and Night* (1968)
6. Hrabanus Marus *De adoratione crucis ab opifice / De Laudibus Sanctae Crucis Augsburg* (ca. 845)
7. Jacques Lacan, *Télévision* (1973)
8. Joan Jonas "The Anchor Stone" (1988)

9. Inuit Throat Singing, from Ethnopoetics
10. Assorted Street Posters (1985-present) from Outsiders

Bettina Funcke is the Senior U.S. Editor of Parkett Magazine.

Featured Resources:

January 2008

Selected by Alex Ross

1. Robert Ashley "She Was a Visitor"
2. Kurt Schwitters "Sonata in Urlauten"
3. John Cale "Loop"
4. The Films of Mauricio Kagel
5. Charles Amirkhanian "Dog of Stravinsky"
6. Bernd Alois Zimmermann "Musique pour le soupers de Roi Ubu"
7. Pauline Oliveros "Sound Patterns"
8. Ezra Pound "Sestina: Altaforte"
9. John Cage "4'33'"
10. Robert Ashley "The Wolfman"

Alex Ross has been the music critic of The New Yorker since 1996. His work has also appeared in The New Republic, The London Review of Books, Lingua Franca, and The Guardian. From 1992 to 1996 he was a critic at The New York Times. He has received two ASCAP-Deems Taylor Awards for music criticism, fellowships from the American Academy in Berlin and the Banff Centre, and a Letter of Distinction from the American Music Center for contributions to the field of contemporary music. He played keyboards in the noise band Miss Teen Schnauzer, which gave only one public performance, in 1991. His first book, "The Rest Is Noise: Listening to the Twentieth Century," a cultural history of music since 1900, was published in October 2007 by Farrar, Straus & Giroux.

FEATURED RESOURCES:

<http://www.ubu.com/resources/feature.html>

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<http://ubu.com>

Apologies for cross-postings. Please forward.

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

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545. **Tom Orange**
Andrews/Silvers at Vanderbilt

Wed 23 Apr 2008

The Vanderbilt University Writing Studio presents

TEXT + MOVEMENT

a collaboration with Bruce Andrews and Sally Silvers

Friday April 25th

5:00 - 6:00pm CDT

Alumni Hall Ballroom

West End Ave and 23rd Ave, Nashville TN

Andrews is the author of over 30 books of poetry and performance scores and was co-editor of *L=A=N=G=U=A=G=E* Magazine; he teaches Political Science at Fordham University. An East Tennessee native, Silvers is a New York-based dancer and choreographer who has been awarded fellowships with the National Endowment for the Arts and the John Simon Guggenheim Memorial Foundation.

"Andrews's works often look like successful attempts to transcribe all the language overheard in a subway car crowded with diverse groups of people." -- Juliana Spahr, *Everybody's Autonomy: Connective Reading and Collective Identity*

"Ms. Silvers has been moving to her own drumbeat for 25 years now. Her dances are often dense and gnomic. But they repay the close attention they demand with continual small, surprising revelations: some slyly funny, some tender, and all springing from the unruliest of imaginations." -- Jennifer Dunning, *New York Times*

*** Also, just added ***

Bruce Andrews joins host Tom Orange
for a special edition of Destination Out!
on WRVU 91.1 FM Nashville

Saturday April 26

10a-12p CDT (11a-1p EDT)

Text + Sound + Conversation

the broadcast will stream in Real Player format
go to wrvu.org and click on Listen!
or paste this link directly into your player:
<http://wrvu.org/sounds/wrvu.ram>

details on podcast/download forthcoming
<http://destinationout.vox.com>

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546. **Catherine Daly**

Catherine Daly, Diane Ward, Elaine Equi and more at LA Festival of Books

Wed 23 Apr 2008

<http://www.latimes.com/extras/festivalofbooks/program.html>

The Festival of Books will be held on the UCLA campus.

Parking on the UCLA campus is \$8.

<http://www.latimes.com/extras/festivalofbooks/program.html>

The Festival of Books will be held on the UCLA campus.

Parking on the UCLA campus is \$8.

Poetry Stage----- Saturday April 26, 2008

10:00 AM

Mark Doty

Author, "Fire to Fire"

10:30 AM

Sholeh Wolpe

Author, "Rooftops of Tehran"

11:00 AM

Eloise Klein Healy & Elizabeth Bradfield

Authors, "The Islands Project: Poems for Sappho" & "Interpretive Work: Poems"

11:30 AM

Albert Goldbarth

Author, "The Kitchen Sink: New and Selected Poems, 1972-2007"

12:00 PM

Brian Tracy & Musicians Andy & Rene

Author, "Driving with Dante"

12:30 PM

David St. John

Author, "The Face: A Novella in Verse"

1:00 PM

Jean Valentine

Author, "Little Boat"

1:30 PM

Marvin Bell

Author, "Mars Being Red"

2:00 PM

Christopher Buckley

Author, "Modern History"

2:30 PM

Sarah Maclay and Charles Hood

Authors, "The White Bride" and "Rio de Dios"

3:00 PM

Susan McCabe

Author, "Descartes' Nightmare"

"Cinematic Modernism: Modernist Poetry and Film"

3:30 PM

Lynne Thompson and Jeffery Levine

Authors, "Beg No Pardon" and "Rumor of Cortez"

4:00 PM

Jennifer Kwan Dobbs

Author, "Paper Pavilion"

4:30 PM

Tony Barnstone

Author, "The Golem of Los Angeles"

5:00 PM

Catherine Daly and Stuart Dischell

Authors, "Locket" and "Backwards Days"

SUNDAY

10:00 AM

Elena Byrne and Marty Williams

Authors, "Masque" and "Other Medicine"

10:30 AM

Robert Pinsky

Author, "Gulf Music: Poems"

11:00 AM

Maurya Simon

Author, "Cartographies"

11:30 AM

Al Young

Author, "Something About the Blues"

12:00 PM

Elaine Equi

Author, "Ripple Effect: New and Selected Poems"

12:30 PM

Jill Bialosky and Dana Goodyear

Authors, "The End of Desire" and "Honey and Junk"

1:00 PM

James Ragan

Author, "In the Talking Hours"

1:30 PM

Adam Kirsch

Author, "Invasions: New Poems"

2:00 PM

Stanley Plumly

Author, "Old Heart: Poems"

2:30 PM

Carol Muske-Dukes and Sam Pereira

Authors, "Sparrow" and "A Café in Boca"

3:00 PM

Chris Abani

Author, "Hands Washing Water"

3:30 PM

Wanda Coleman and Diane Ward

Authors, "Mercurochrome" and "When You Awake"

4:00 PM

Luis J. Rodriguez

Author, "My Nature is Hunger"

--

All best,
Catherine Daly



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547. **Sharon Mesmer/David Borchart**
Kevin Killian's email address?

Wed 23 Apr 2008

Hi all,

Does anyone have Kevin's email address? He wrote a really wonderful review of my book and I want to thank him for it.

Kevin, if you're seeing this: many, many thanks.

-- Sharon Mesmer

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548. **cralan kelder**
fire in the mailbox

Wed 23 Apr 2008

last week I received FIRE magazine, double issue, nos. 29/30 in the mail.

what an impressive accomplishment by jeremy hilton.

This double issue is the International Issue coming in at a whopping 392 pages!

from the back cover:

Special International Issue featuring Poets and Translators from around the world.

Daisy Abey (Sri Lanka / UK) , Dawythy Agar (South Africa / UK) , Shafi U. Ahmed (Bangladesh), Ilse Aichinger (Austria), Muniam Alfaker (Iraq), Nadia Anjoman (Afghanistan), Eugenio de Andrade (Portugal), Jose Luis Arango (Colombia), Jean Paul Auxemery (France), Kaifi Azmi (India)...

And those are just the Letter A¹s!

From the Introduction;

[this issue] its gestation goes back a long way, right back to my early twenties when the book I carried with me everywhere and found true poetic delights on many pages was ³The Penguin Book of Modern Verse Translation², edited by George Steiner which came out in 1966 when I was 21.

edited and published by jeremy hilton
field cottage
old white hill
tackley
www.poetical.org

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549. **laura hinton**
PLEASE POST asaP
Wed 23 Apr 2008

InterRUPTions
An Experimental Writers Series
Announces a performance by sound poet

Tracie Morris
Monday, April 28

6 p.m.
NAC Room 6/201
(The Graduate Student Lounge)*
*

North Academic Complex (NAC)
The City College of New York *
137th St. and Amsterdam Ave.
New York City

A multi-media poet who has performed throughout the United States, Europe, Asia and Africa, Tracie Morris has worked with internationally recognized musicians and other artists. She has participated in over a dozen recording projects, and her sound poetry is archived at the Whitney Museum. Morris is also the author of several poetry collections, including *Intermission* and *Chap-T-her Woman*. Her poetry is widely anthologized, and she has received numerous poetry awards, including a New York Foundation for the Arts Fellowship.

The InterRUPTions series is free and open to the public.
Refreshments will be served.

*

*

This event is funded in part by Poets & Writers, Inc. through public funds from the New York City Department of Cultural Affairs. It is sponsored by the Department of English at the City College of New York and the Graduate Student Association. For information on the InterRUPTions reading series, contact [REDACTED].

_____ * DIRECTIONS: In Manhattan, take the 1/9 subway line to 137th Street. Walk up the hill to Amsterdam Avenue. Enter the NAC Building at the Amsterdam level's south entrance. Inform security personnel at the door you are attending the poetry reading, and take the escalator to the 6th Floor.

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550. **Jennifer Karmin**
4000 WORDS 4000 DEAD: May 2

Thu 24 Apr 2008

You are invited to a performance of
4000 WORDS 4000 DEAD

Poet and artist Jennifer Karmin is collecting 4000 WORDS for the 4000 DEAD in Iraq. All words will be used to create a public poem. After reading the poem aloud, each word will be given away to passing pedestrians.

Participating writers include:

Manan Ahmed, Charles Bernstein, Anselm Berrigan, Maxine Chernoff,
Catherine Daly, Arielle Greenberg, David Hernandez, Toni Asante Lightfoot,
Joyelle McSweeney, Juliana Spahr, Stacy Szymaszek, Andrew Zawacki and
more.

Friday, May 2nd

5pm beginning in front of the Vietnam War Memorial
Wabash & Wacker along the Chicago River

8:30pm ending at the DePaul Center
1 East Jackson Boulevard
Chicago, IL

Sponsored by Looptopia 2008
<http://www.looptopia.com>

"I want to start with the milestone today of 4,000 dead in Iraq. Americans. And just what effect do you think it has on the country?"

-- Martha Raddatz,
ABC News' White House correspondent
to Vice President Dick Cheney

SUBMISSION DEADLINE:
*April 30, 2008

SUBMIT:
*Send 1 - 10 words

CONTACT:

*Email submission with subject 4000 WORDS
to [REDACTED]

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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551. **steve d. dalachinsky**

Re: Call for Submissions - Viviparous Blenny. Theme: Synchronicity

Thu 24 Apr 2008

can it be a chance meeting with my ghost?

On Wed, 23 Apr 2008 01:55:40 +0800 Christophe Casamassima

<[REDACTED]> writes:

> Viviparous Blenny

>

> a twentythreebooks and furniture press

>

> contemporary arts journal

>

> January 2009, Volume I

>

> Theme: Synchronicity

>

> Synchronicity is not merely serendipity, it is defined as meaningful

> coincidences. Synchronicities are acausal, that is, not able to be

> reduced to a cause-and-effect explanation. They are always personal

> events. They are boundary events that often occur at periods of

> major life transitions. And they necessarily reflect a deeper, more

> holistic reality.

>

> *If you submit work that doesn't directly address the theme, please

> explain why you've chosen the piece to represent the theme.

>

> Submissions guidelines:

> • 3-4 poems

> • 1000 words of prose (fiction, nonfiction, creative

> nonfiction, commentary, interviews, reviews, etc.)
> • Black and white photographs (.tiff, .gif, .jpg; low-res for
> submission)
> • Black and white artwork or drawings (low-res scanned image
> file)
> • Comics
> • Name and contact info. on every page submitted
> • No simultaneous submissions.
>
> You may also submit your work on CD to the address below (be sure to
> mark "CD, do not scan" on the outside of envelope).
>
> Send written work as an attachment to
> 
>
> or snail mail to:
>
> Viviparous Blenny
> c/o Douglas Mowbray, Managing Editor
> 76 Stone Park Place
> Baltimore, Maryland 21236
>
> Be sure to include an SASE and cover letter (including a brief bio)
> for a reply to your submission. If you would like your work
> returned, please include proper postage and envelope.
>
> Submissions due no later than August 23. Any submissions after this
> date will not be considered.
>
>
> Payment is 1 free contributor's copy and new friends.
>
>
> > Microdermabrasion Machine from Clairderm
> Lifetime warranty, diamond tips & crystal operation, anti-clog
> cycle.
>
<http://a8-asy.a8ww.net/a8-ads/adftrclick?redirectidÈf3ea43443f6490b0f3f2f608b7e552>
>
>
> --

> Powered By Outblaze
>
>

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552. **Adam Fieled**

PFS Post: Lars Palm, from "Footnote Poems"

Thu 24 Apr 2008

Check out five poems from Lars Palm's manuscript-in-progress, "Footnote Poems," on PFS Post:

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

Books!

"Opera Bufo"

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

"Beams"

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

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

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553. **colin herd**

Interview with Geraldine Monk

Thu 24 Apr 2008

Dear POETICS List,

I thought some of you might be interested in this interview with Geraldine Monk, now up at <http://volumespoetry.blogspot.com>

Here's a taste:

'I don't think of myself as a writer. When I write I'm a writer. When I cook or garden or play my violin or shop or clean my teeth I'm not a writer. When I read I'm not a cooking. I'd be quite happy not to call myself anything but we have to so 'Writer' is necessary for passports, tax forms etc but I tell my hairdresser I'm a housewife even though I'm not. I think that's why I prefer to go to the dentist rather than the hairdressers.' Geraldine Monk.

Yours, Colin.

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554. **Tom Beckett**

TINY BOOKS OF POETRY FEEDING THE WORLD...LITERALLY!

Thu 24 Apr 2008

Meritage Press Announcement

TINY BOOKS OF POETRY FEEDING THE WORLD! LITERALLY!

Meritage Press (MP) is pleased to announce the first "Tiny Book" release for 2008, following on five releases in 2007. MP's "Tiny Books" are structured to align poetry with fair trade and economic development issues affecting Third World countries. The first 2008 release is

from "The Tradition"
by Juliana Spahr

Juliana Spahr is a poet, editor, and scholar. Her most recent book of poetry is *This Connection of Everyone with Lungs* (University 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 U.S. invasion of Iraq. Atelos also recently published the *Transformation* (2007), a book of prose which tells the story of three people who move between Hawai'i and New York in order to talk about cultural geography, ecology, anticolonialism, queer theory, language politics, the academy, and recent wars.

MP's "Tiny Books" utilize small books (1 3/4" x 1 3/4") made in Nepal by artisans paid fair wages, as sourced by Baksheesh, a fair trade retailer. Photos of a sample "Tiny Book" are available at <http://www.flickr.com/photos/lolabola/1618955048/in/photostream/> and http://scorecard.typepad.com/crag_hills_poetry_score/haynaku/index.html. An illustrated review by Geof Huth is also available at <http://dbqp.blogspot.com/2008/02/one-2-free-for-5ve-sex-sever-ache.html>.

All profits from book sales will be donated to Heifer International (<http://www.heifer.org/>), an organization devoted to reducing world hunger by promoting sustainable sources of food and income. This project reflects MP's belief that "Poetry feeds the world" in non-metaphorical ways. The "Tiny Books" create demand for fair trade workers' products while also sourcing donations for easing poverty in poorer areas of the world. Note, too, that the Bill & Melinda Gates Foundation has awarded a \$2.5 Million Matching Grant to Heifer, which means every dollar donated (e.g. through "Tiny Books") can be doubled!

Each "Tiny Book" costs \$10 plus \$1.00 shipping/handling in the U.S. (email us first for non-U.S. orders). To purchase the "Tiny Books" and donate to Heifer International, send a check for \$11.00 per book, made out to "Meritage Press" to

Eileen Tabios
Meritage Press
256 North Fork Crystal Springs Rd.
St. Helena, CA 94574

Please specify which of the "Tiny Books" you are ordering, since the following "Tiny Books" from the 2007 Series also continue to be available:

all alone again
by Dan Waber

and

Steps: A Notebook
by Tom Beckett

and

"And Then The Wind Did Blow..."
Jainak's Poems
by Ernesto Priego

and

Speak which
Hay(na)ku poems
by Jill Jones

and

some hay
by Lars Palm

With "Tiny Books," MP also offers a new DIY, or Do-It-Yourself Model of publishing. You've heard of POD or print-on-demand? Well, these books' print runs will be based on HOD or Handwritten-on-Demand. MP's publisher, Eileen Tabios, will handwrite all texts into the Tiny Books' pages and books will be released to meet demand for as long as MP is able to source tiny books -- or until the publisher gets arthritis or debilitating carpal tunnel syndrome.

FUNDAISING UPDATE:

In addition to providing livestock, Heifer International also provides trees. In, 2007, Meritage Press' Tiny Books program sold enough "Tiny Books" to finance the donation equivalent of more than seven sets of tree-gifts. Here's what Heifer has to say about trees:

"One of Heifer International's most important commitments is to care for the earth. We believe development must be sustainable -- that projects should be long-term investments in the future of people and the planet. That's why in addition to livestock, Heifer often provides families with trees. On a steep Tanzanian hillside, Heifer International helped a family learn to plant trees and

elephant grass to keep the soil in place. Today, they have flourishing rows of leucaena trees and corn. Through training, families learn how to keep their small plots of land healthy and renew the soil for future generations by planting trees, using natural fertilizer, and limiting grazing. By helping families raise their animals in harmony with nature, you can fight poverty and hunger while ensuring a healthy, productive future for us all."

Then of course there are the chickens, goats, water buffalos, pigs, ducks, honeybees, llamas....all of which can help ease hunger around the world.Â Meritage Press thanks you in advance for your support and hopes you enjoy "Tiny Books" -- small enough to become jewelry, but with poems big enough to resonate worldwide

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555. **Scott Michael Pierce**
new from EFFING PRESS

Thu 24 Apr 2008

EFFING PRESS is proud to announce the publication of BE SOMEBODY by Lester.

A handsome, oversized edition with fine printed covers wrapped around 64 pages of inexplicable poetics. Melts in your mouth and not in your hands.

<http://www.effingpress.com/lester.htm>

LESTER is a ventroloquist's dummy, or call him oracle, or sockpuppet, or what you will. Don't call him PATRICK HERRON, of Carborro, North Carolina, of Duke University, author of *The American Godwar Complex* (Blazevox) and founder of The Carborro Poetry Festival, husband, father of two, righteous fellow, among other honorable mentionables.

Of BE SOMEBODY some bright minds among us have said such things as

[T]he approach of ventriloquism goes one giant step further in the form of Lester, sock puppet extraordinaire & alleged author of the booklength manuscript, *Be Somebody*. Lester, obviously, is in the tradition of other wisecracking dummies from Charlie McCarthy to Triumph the Insult Dog, but also Armand Schwerner, Art Language & just possibly the aforementioned Mr. Bernstein & David Antin, &, dare I say, Spicer too falls on this side of the line, certainly in *Language & Book of Magazine Verse*. [...] *Be Somebody* [...] pokes a very hard finger into the chest of Western literary assumptions. [...] Like somebody who understands that what makes *Moby Dick* great is all that stuff about whales, *Be Somebody* is difficult in the way the very best books are, it challenges our desire for the familiar (and nothing is more familiar than my pronoun, not even my name) & holds on like a pit bull with lockjaw for the

entire trip, in this instance 58 pages. [...] Someday, someone is going to publish this book & then we will all have to deal with Lester's intimate striptease of the self. Until then, it will remain, like the full-length version of Mark Peters. Men . one of the great rumors of contemporary poetry [...] you have to read the book.

- Ron Silliman

A few years ago, the unschooled shepherd poet Alberto Caeiro flew into our millenium with a rocket pack on his back, calling himself Lester. He spoke in the most simple and transparent syllogisms, though only a few (their hands cupped to ears) were present to hear. He landed, he spoke, he fired his rockets, shot up, landed over there, spoke, fired his rockets, etc. Then he went away... Thankfully, and somewhat miraculously, his parables have been transcribed by the faithful handful and are gathered here in one place for the first time.

May I suggest that all the hip Flarf poets get down on their knees and urgently pray.

- Kent Johnson

Lester is a smart-mouth puppet who wants to ruin the sacred truths to fable and old song. Actually, he wants to ruin the fable and old song, too. Are we an important poet? Lester seems to want us to think we have no opinions on the matter, even the ones he has laid out for us. It's no good hating Lester; this is what we get for asking goat questions and giving sheep answers. Be Somebody raises a serendipitous lake cup atop the strata of radiant steam whose luminous degeneracy we have ascertained, and then lets it fall away like a silken robe. This isn't fair. If you see this book on the road, kill it. Unless it's already too late, and you're reading this, which means it has somehow found you first, and you have not read this after all, though you are rightfully convinced you have. Lester is not Patrick Herron. This is not a blurb.

- K. Silem Mohammad

BE SOMEBODY by Lester

64 pages

isbn 0-9794745-3-1

\$10.00

printed and bound in the nude in an edition of 447 copies, March, 2008.

*** REVIEW COPIES ARE AVAILABLE TO PARTIES WITH SERIOUS INTENT.
WRITE TO US WITH A REQUEST. ***

<http://www.effingpress.com/lester.htm>

Also please check out our new website and storefront.

Notice that we are also doing letterpress printing and would like to offer discounts to other poetry publishers that want sweet book covers and collateral better than the usual laminated pap that makes up the bulk of the trade books we all love but as objects are hardly collectible.

And, stay tuned for the release of EFFING MAGAZINE #7, lovingly edited by Chris Vitello and chock-full of bad ass poets, mostly from North Carolina.

<http://www.effingpress.com/magazine.htm>

You could call it North Carolina month at Effing Press. We won't but you sure can.

And once last note of import:

Effing and several of our sister presses here in central Texas (Skanky Possum, Habenicht Press, Interbirth Books) are raising money for TOM CLARK who, due to the collapse of New College in San Francisco as well as some health problems, is in need of some money help. Please, please, please donate a few bucks to a help a fellow poet in need. Here's a link where you can read all about it and donate via paypal or credit card.

<http://osnapper.typepad.com/snappersjunk/2008/04/help-tom-clark.html#comments>

We're happy to send books and printed goods to folks who donate. No problem at all.

There will be a TOM CLARK BENEFIT READING this Saturday in Austin at 12th Street Books.

For more info go to <http://possumego.blogspot.com/2008/04/tom-clark-benefit-reading.html>

Sincerely,
Scott Pierce

EFFING PRESS
703 W. 11th St.
Austin, TX 78701
USA

<http://www.effingpress.com>

we work.

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

Celebrate Language for a New Century in NYC (4/██████)

Thu 24 Apr 2008

Join editors Tina Chang, Nathalie Handal and Ravi Shankar

Party: Language for a New Century: Contemporary Poetry from the Middle East, Asia, and Beyond

Friday, April 25, 2008

7:00 PM - 10:00 PM

Rubin Museum of Art

150 West 17th Street

New York City, New York 10011

Multiple readings, book signing, DJ, bar, celebration.

<http://www.amazon.com/Language-New-Century-Contemporary-Poetry/dp/0393332381>

Language for a New Century celebrates the artistic and cultural forces flourishing today in the East, bringing together an unprecedented selection of works by South Asian, East Asian, Middle Eastern, and Central Asian poets as well as poets living in the Diaspora. Some, such as Bei Dao, Mahmoud Darwish, Michael Ondaatje, and Naomi Shihab Nye are acclaimed worldwide, but many more will be new to the reader. The collection includes over 400 unique voices - political and apolitical, monastic and erotic, established and emerging - that represent a wider artistic movement that challenges thousand-year-old traditions, broadening our notion of contemporary literature.

Language for a New Century has already attracted the attention of a number of eminent writers and thinkers, including Howard Zinn, Yusef Komunyakaa and Nobel Prize winning author Nadine Gordimer, who writes, "This extraordinary, library-in-one volume: what a resource! The editors have boldly envisaged and compiled a beautiful achievement for world literature." Guggenheim Fellow and Los Angeles Times Book Award winning poet Carolyn Forché has written "Language for a New Century [is] a field guide to the human condition in our time."

@ Rubin Museum

K2 Lounge

150 West 17th Street

\$5 suggested donation

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557. **Alan C Golding**
CFP Louisville Conference
Thu 24 Apr 2008

2009 Call for Papers - Louisville Conference on Literature and Culture since 1900

The thirty-seventh annual Louisville Conference on Literature and Culture since 1900 will be held at the University of Louisville, February 19-21, 2009. Critical papers may be submitted on any topic that addresses literary works published since 1900, and/or their relationship with other arts and disciplines (film, journalism, opera, music, pop culture, painting, architecture, law, etc). - Work by creative writers is also welcome.

Visit our website for complete submission guidelines

www.modernlanguages.louisville.edu/conference Group Societies are welcome and panel organizers will find the submission guidelines on our website.

Please forward this email to any colleagues or friends who may be interested in the conference.

Deadline for submission is September 15, 2008 (postmarked). Inquiries: [REDACTED]

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558. **Anne Guthrie**
(no subject)
Thu 24 Apr 2008

Conceptual Poetry Symposium, UA Poetry Center, May 29-31

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. <http://poetrycenter.arizona.edu/events/symposium.shtml>

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.

Registration costs are \$105 general admission and \$60 for (non-resident) student admission.

For more information, please contact Renee Angle, [REDACTED] or write [REDACTED]

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559. **aslongasittakes**

Contact information for Steve Benson

Thu 24 Apr 2008

I'm looking to get in touch with Steve Benson in order to request copies of certain pieces of work. If anyone has his contact information and the ok to give it out, please backchannel.

Thanks,

James Sanders

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560. **Poetry Project**

Events at The Poetry Project April

Thu 24 Apr 2008

Hi Everyone,

We have a reading tonight, and a reading tomorrow . . . then two more next week. We hope to see you here!

Friday, April 25, 10 PM

Michelle Tea, Tara Jepsen, Nicole J. Georges & Rhiannon Argo

Michelle Tea's first memoir, *The Passionate Mistakes and Intricate Corruption of One Girl in America*, was just re-published by Semiotext(e). She has written three others, plus a collection of poetry and the novel *Rose of No Man's Land*. Her recent *It's So You: 35 Women Talk About Personal Expression Through Beauty and Style*, contains stunningly essays by Eileen Myles, Kim Gordon, Cintra Wilson and others. She is the artistic director of Radar Productions, a San Francisco literary non-profit that produces the all-girl lit tours *Sister Spit: The Next Generation*. Tara Jepsen is a writer and performer from San Francisco, CA. Her stories have been published in the anthologies *Pills, Thrills, Chills and Heartache* (Alyson Books) and *It's So You* (ed. Michelle Tea, Seal Press, 2007). She toured extensively with seminal all-female cabaret *Sister Spit*'s *Rambling Road Show*. Her most recent short film, *Diving for Pearls* (with Beth Lisick), won the ³Most Innovative Short² award at the Seattle Lesbian and Gay Film Festival (2004) and was selected for the ³Best of Newfest² screening at the BAM. She co-curates and co-hosts SF's longest running queer open mic, *K'vetsh*. She just completed writing a novel, *Like a Dog*. Nicole J. Georges is an

illustrator, zinester and pet portrait artist living in Portland, Oregon. Nicole is the author of award-winning autobiographical comic zine *Invincible Summer* (now a two volume book set from Microcosm Publishing), and is most proud of being voted Miss Specs Appeal 2006 by the zine *Hey! Four Eyes*. Nicole will be reading stories about herself and her dogs while projecting images from her comic life. Rhiannon Argo is a San Francisco based writer whose stories have been published in anthologies and in her own hand-made chapbooks, *Pill, Four, and Cola*. In 2007 she took her tales on the road for an entire month with the new wave of *Sister Spit*. She recently finished her first novel entitled *Switch*, a tale of grit and glam, starring fierce feminist strippers and punkish, gender-queer girl-skateboarders.

Saturday, April 26, 1 PM
A Tribute to Barbara Guest

Barbara Guest (1920-2006) published over twenty volumes of poetry including *The Countess of Minneapolis*, *Fair Realism* and *The Red Gaze*, and earned awards including the Robert Frost Medal for Distinguished Lifetime Achievement from the Poetry Society of America. Join John Ashbery, Charles Bernstein, Susan Bee, Mei-mei Berssenbrugge, Peter Gizzi, Kathleen Fraser (pre-recorded), Hadley Guest, Ann Lauterbach, Erica Kaufman, Charles North, Rena Rosenwasser, Richard Tuttle, Africa Wayne and Marjorie Welish in a celebration of Guest's life and work, as well as the forthcoming *The Collected Poems of Barbara Guest* by Wesleyan University Press. Co-sponsored with The Poetry Society of America.

Monday, April 28, 8 PM
Derek Fenner & Ara Shirinyan

Derek Fenner is a graduate of the Kerouac School of Disembodied Poetics and currently resides in Lowell, MA above Page's clock. He is project director of *Unlocking the Light: Integrating the Arts in Juvenile Justice Education*, a federal grant program he designed to integrate the arts into the core curriculum for teachers serving youth within the Massachusetts Department of Youth Services. He is the author of *My Favorite Color is Red: Experiments With Lines*. He is a co-founder of Bootstrap Productions, and runs the Union Square Poetry Series, a monthly Saturday reading at P.A.'s Lounge in Somerville, MA, with Ryan Gallagher. He recently finished his first novel *I No Longer Believe in the Sun: Love Letters to Katie Couric*, some of which is in *SHINY # 14*. Ara Shirinyan was born in 1977 in, what was then, the Soviet Socialist Republic of Armenia. Since 1987, he has lived in Los Angeles, where he writes, teaches, and is editor of Make Now Press. His first book, *Syria Is in the World*, was published by Palm Press in June, 2007. *Speech Genres 1-2* is available as an electronic download from Ubuweb. *Your country Is Great A-G* will be published by

Futurepoem press in April, 2008. With the group Godzik Pink, he released two CDs (Es Em, Ekel Em and Black Broccoli) on Kill Rock Stars/5rc. His work has appeared or is forthcoming in Word Ways, UBUWEB, Greetings, Trepan, Combo, Area Sneaks, Tuli & Savu among others.

Wednesday, April 30, 8 PM

Forrest Gander & Joan Retallack

Forrest Gander has edited several anthologies of work in translation and translated individual books by Mexican and Latin American writers, most recently *Firefly Under the Tongue: Selected Poems of Coral Bracho* (New Directions, 2008). His own most recent titles include *Eye Against Eye* (poems, New Directions, 2005) and the novel *As a Friend* (New Directions, 2008). Joan Retallack is the author of seven volumes of poetry including *Memnoir*, *Mongrelisme*, *How To Do Things With Words*, *Afterimages*, and *Errata Suite* which won the Columbia Book Award chosen by Robert Creeley. Currently at work on a collection of her procedural poetry and an ongoing, multi-genre project (³The Reinvention of Truth²) Retallack is the author of *Musicage: John Cage in Conversation with Joan Retallack*, Wesleyan University Press, recipient of the America Award in Belles-Lettres. *Poetry and Pedagogy: The Challenge of the Contemporary* (Palgrave MacMillan, co-edited with Juliana Spahr) came out in 2006. *The Poethical Wager*, a book of Retallack's essays, was published in 2004 by the University of California Press which has just brought out *Gertrude Stein: Selections* edited and introduced by Retallack. Participation in an international meeting of poets on ³Poetry and Violence² at the University of Coimbra, Portugal last May led to the polylingual collaboration with Forrest Gander from which they will read at this event. Retallack is John D. and Catherine T. MacArthur Professor of Humanities at Bard College.

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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561. **Sarah Sarai**

we are beautiful, my friends: stu ross/CAconrad/larry kearney/the chick/dalachinsky

Thu 24 Apr 2008

I just listened to Ben Weber singing "Invitation to Love" – a Stu Ross poem Weber songized. It's funny, sad, ironic, silly, pretty, musical, deadpan. I'm writing this in bed, my laptop top my lap; I'm really tired and primed to start questioning everything (the shebang), but then via myspace I finally remember to listen to this Stu Ross/Ben Weber duo (a whole CD there is of songizations of as always clever and shrewd Ross poems by Weber).

And then I remember last night at the Poetry Project where I watched Larry Kearney and CAConrad read, and was so moved by the concise and profound lyricism of Kearney and the sad and sweet whimsy and truth from CA; and I remember finally meeting Steve Dalachinsky—during the break—and him so generously introducing me to another poet, a chick, who understood my dilemma with my spirit beads (I've had them for over 12 years—from my Seattle years—and all of a sudden they won't leave my neck—they are protecting me, but they are around my neck).

So even though the N.Y. Times thinks that after two years of presidential campaign, a comment from Hillary's camp about Obama or from Obama's camp about Hillary warrants front-page coverage, I'm part of this protective shield of a subculture--of creatures who need the concision of words--that is at the very least amusing. (My camp was and always shall be Camp Yallani.)

Stu Ross's myspace with more info on his collaboration with Ben Weber is <http://www.myspace.com/razovsky>.

CAConrad is accessible to you all. I don't know about accessing Kearney, but I suspect many of you do.

...Sarah Sarai

www.myspace.com/sarahsarai

4.24.08

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562. **Tenney Nathanson**

Re: Scalapino: It's go in horizontal

Fri 25 Apr 2008

Tucson details:

the 4pm reading at The Drawing Studio is a POG event

the 1pm poem-play is at the UA Poetry Center's new building

for more info: www.gopog.org (updated pages will be up by tomorrow . . .) or email [REDACTED]

--Tenney

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

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

> On Behalf Of Charles Bernstein

> Sent: Thursday, April 17, 2008 6:28 PM

> To: [REDACTED]

> Subject: Scalapino: It's go in horizontal

>

> Leslie Scalapino will read from her new book

>

> It's go in horizontal: Selected Poems 1974-2006

>

> Readings at UC San Diego; University of Chicago; City Lights in SF; &

> Tucson, Arizona

>

> San Diego:

> April 22nd, Tues at 7:00 pm at the San Diego Museum of Art in Balboa

> Park on Laurel St.

> April 23rd, Weds at 4:30 on the UCSD campus in the Visual Arts

> Performance Space (Warren College).

>

>

> University of Chicago:

> Reading is on Thurs April 24th at 5:30pm-Rosenwald 405, 1101 E. 58th Street.

> Lecture titled POETICS is on Friday April 25th at 2:00pm, Rosenwald 405,

> 1101 E. 58th Street.

>

>

> Tucson, Arizona:

> Saturday May 3rd-A poem-play at 1:00pm and reading at a separate venue,

- > The Drawing Studio, at 4:00pm.
- >
- > San Francisco:
- > City Lights Book Store in San Francisco. Reading is Thurs May 8th at
- > 7:00pm, 261 Columbus Ave near Broadway. Leslie Scalapino is reading with
- > Denise Newman whose new book from Apogee Press is titled Wild Goods.
- >
- > It's go in horizontal /Selected Poems 1974-2006 by Leslie Scalapino
- > University of California Presa
- > 246 pages. ISBN 978-0-520-254662-6
- > \$16.95
- > Order from www.ucpress.edu or call [REDACTED]
- >
- > Fanny Howe "This is a superb and important contribution to philosophy,
- > theology, psychology, and the science of knowing. To have the selection
- > here now, to be able to see the whole trajectory in one volume, is to
- > experience a revolutionary moment."
- >
- > Robert Creeley: ".this work is not apart from its thinking and/or
- > composition... I find the whole work to be a deeply engaging
- > preoccupation with, and articulation of, what life might be said,
- > factually, to be. But not as a defined subject, nor even a defining
- > one-but as one being one. That is an heroic undertaking, or rather,
- > place in which to work/write/live. Its formal authority is as brilliant
- > as any I know."
- >
- > Charles Bernstein: "Leslie Scalapino's poems probe politics, perception,
- > and desire, creating hypnotically shifting coherences that take us
- > beyond any dislocating devices into a realm of newly emerging
- > consciousness. This work, which defies categorization, is essential for
- > contemporary poetry."

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563. **Roy Exley**
Awesome silence
Fri 25 Apr 2008

There has been an awesome silence emanating from 'UB Poetics' since Tuesday, either there has been a technical glitch or something catastrophic has befallen the poetic community of the Eastern Seaboard, here's hoping it's the former event and not the latter - please come in whoever you are and wherever you are!

Roy Exley.

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564. **Jim Andrews**

New and 3D-ish

Fri 25 Apr 2008

New and 3d-ish:

<http://vispo.com/dbcinema/kandinsky3/7.htm>
<http://vispo.com/dbcinema/kandinsky3/8.htm>
<http://vispo.com/dbcinema/kandinsky3/9.htm>
<http://vispo.com/dbcinema/kandinsky3/44.htm>
<http://vispo.com/dbcinema/kandinsky3/45.htm>
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<http://vispo.com/dbcinema/kandinsky3/68.htm>
<http://vispo.com/dbcinema/kandinsky3/69.htm>
<http://vispo.com/dbcinema/kandinsky3/70.htm>

Done with a Flash brush. Not actual 3D, just a 2D brush with a 3D look.

Fishy. Organic. Others are Hip-Hop lettristic in a Kandinskian digital kind of way. The first one, for instance, after I looked at it a few times, I saw that it could be construed as initials. My initials. Whereas there was no such intent on my part. But when you explore curves in a particular space (the monitor in this case), the curves can quite easily become lettristic; and then I realized that's one way to look at Hip-Hop lettrism: it is as much concerned with working the curve through the space in a kind of generative process of discovery as it is with writing something in particular.

Cyber grafitti with a degree in English and Comp Sci.

More info on Flash brushes at <http://vispo.com/dbcinema/kandinsky3/intro>

ja

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565. **Ken Rumble**

Fwd: Poetry Tomorrow Night, 4/26 @ Chapterhouse

Fri 25 Apr 2008

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

From: Ryan Eckes <[REDACTED]>

Date: Fri, Apr 25, 2008 at 11:56 AM

Subject: Poetry Tomorrow Night, 4/26 @ Chapterhouse

To: [REDACTED]

This Saturday, April 26th at 8PM
at Chapterhouse Cafe & Gallery
9th & Bainbridge, Philadelphia

Hear work by Jason Zuzga, Ken Rumble, & Shelby Bohn.

JASON ZUZGA's poetry has appeared in VOLT, LIT, FENCE, Spork, Eoagh, Cue, and elsewhere. He had a residency at the Fine Arts Work Center in Provincetown 2001-2002 and was the James Merrill Poet-in-Residence 2005-2006. He is the nonfiction editor of FENCE. He is currently in the English PhD Program at the University of Pennsylvania and has an MFA in poetry and nonfiction from the University of Arizona in Tucson and a BA from Brown, and he lived in New York for a good while, too.

KEN RUMBLE is the author of Key Bridge (Carolina Wren Press 2007) and an artist-in-residence at Elsewhere Artist Collaborative. His poems have appeared in Talisman, Alice Blue, the tiny, Parakeet, Fascicle, Coconut, One Less Magazine, Cranky, From the Fishhouse, and others. He lives in Greensboro, North Carolina.

SHELBY BOHN hails from northern Virginia, although she should not be mistaken for a southern belle and firmly believes California is a better place for lovers.

She's a self-proclaimed bookworm and never misses an episode of Jeopardy, even though her true genius is for Wheel of Fortune. She is currently working on a long piece entitled "War Diaries," excerpts of which will appear in Temple University's Hyphen (2008).

For links:

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

See you soon,
Ryan

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

--

Check out my new book Key Bridge:
<http://www.carolinawrenpress.org/books.html>

And I'm on the road giving readings!:

Philadelphia, PA: Saturday, April 26, 8 PM, Chapterhouse Cafe & Gallery, 620
S. 9th, with Jason Zuzga and Shelby Bohn:
<http://chapterandversereadings.blogspot.com/>

St. Louis, MO: Thursday, May 1

Reviews of Key Bridge:

Ron Silliman:
<http://ronsilliman.blogspot.com/2007/04/i-know-ken-rumble-originally-from-his.html>

Kevin Killian:
[http://www.amazon.com/gp/product/customer-reviews/0932112544/ref=cm_cr_dp_all_top/002-7537401-5750437?](http://www.amazon.com/gp/product/customer-reviews/0932112544/ref=cm_cr_dp_all_top/002-7537401-5750437?ie=UTF8&n=283155&s=books#customerReviews)
[ie=UTF8&n=283155&s=books#customerReviews](http://www.amazon.com/gp/product/customer-reviews/0932112544/ref=cm_cr_dp_all_top/002-7537401-5750437?ie=UTF8&n=283155&s=books#customerReviews)

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566. **Nico Vassilakis**
one dollar microchap from dbqp

Fri 25 Apr 2008

"dbqp's first microchapbook in almost four years: Nico Vassilakis's Holefont, a strange little set of visual poems that investigates the variations of the alphabet across a few typefaces—though not necessarily in the manner any of us might have predicted." <http://dbqpulist.blogspot.com/2008/03/dbqp-...s-holefont.html> send \$1 (postage included) to: Geof Huthdbqp875 Central ParkwaySchenectady, NY 12309 USA<http://dbqp.blogspot.com>

other books by Nico Vassilakis:

TEXT LOSES TIME
<http://www.lulu.com/content/1233754>

DIPTYCHS

<http://www.lulu.com/content/670787>

=

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567. **David Chirot**

23 april Happy Birthday & Thanks to William Shakespeare

Fri 25 Apr 2008

Happy Birthday to Wm Shakespeare and Thanks!

for the limitless depths & show-of persons--beings-actions-events

& terror & delight that burst the bounds of words

(and esp for Richard Third!)

the observer observing his own shadows and reflections sent to act by his

(Inner) reflections:

("Dive, thoughts, down to my soul--")

causes of murder and war, treachery and deceit--

"Why I, in this weak piping time of peace,

Have no delight to pass away the time,

Unless to spy my shadow in the sun

And descant to my own deformity

But first I'll turn yon fellow in his grave,

And then return lamenting to my love.

Shine out, fair sun, till I have bought a glass,

That I may see my shadow as I pass."

" . . . the world is grown so bad

That wrens make prey where eagles dare not perch."

lays bare the monsters posing as the saviours, protectors, leaders, murderers
who act in twisting words of slaughter into self-defense-- sophistries of the self-
righteous

"But then I sigh, and with a piece of Scripture,

Tell them that God bids us do good for evil;

And thus I clothe my naked villainy

With odd old ends stolen of holy writ.

And seem a saint when most I play the devil."

shadows that be observed even in dreams--

" . . . Then came wand'ring by
A shadow like an angel, with bright hair
Dabbled in blood, and he shrieked aloud--"

"All the world's a stage--"

(the Globe, no less)--

looking at the world on his birthday, one finds an immense drama being
staged--

actors?--or shadows and reflections of actors--reflecting on their
reflections and shadows as being both their roles and their persons playing
at being a player--and behind them all, the actor-playwright-part theatre
owner poet--

Shakespeare of the bounded and unbounded globe

Robert Fisk on "shakespeare and war":

<http://davidbaptisechirot.blogspot.com>

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568. **Diane Wald**

new chapbook: faustinetta, gegenschein, trapunto

Fri 25 Apr 2008

my new chapbook, "faustinetta, gegenschein, trapunto," is now available from
Cervena Barva Press:

<http://www.thelostbookshelf.com/cervenabooks.html#faustinetta>

cover art by Susan Hardy Brown

thanks very much!

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569. **Jeff Davis**

Re: Fwd: Poetry Tomorrow Night, 4/26 @ Chapterhouse

Sat 26 Apr 2008

Break a leg, Ken.

Jeff

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

Friday, April 25, 2008, 12:00:30 PM, you wrote:

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

From: Ryan Eckes <[REDACTED]>

Date: Fri, Apr 25, 2008 at 11:56 AM

Subject: Poetry Tomorrow Night, 4/26 @ Chapterhouse
To: [REDACTED]

This Saturday, April 26th at 8PM
at Chapterhouse Cafe & Gallery
9th & Bainbridge, Philadelphia

Hear work by Jason Zuzga, Ken Rumble, & Shelby Bohn.

JASON ZUZGA's poetry has appeared in VOLT, LIT, FENCE, Spork, Eoagh, Cue, and elsewhere. He had a residency at the Fine Arts Work Center in Provincetown 2001-2002 and was the James Merrill Poet-in-Residence 2005-2006. He is the nonfiction editor of FENCE. He is currently in the English PhD Program at the University of Pennsylvania and has an MFA in poetry and nonfiction from the University of Arizona in Tucson and a BA from Brown, and he lived in New York for a good while, too.

KEN RUMBLE is the author of Key Bridge (Carolina Wren Press 2007) and an artist-in-residence at Elsewhere Artist Collaborative. His poems have appeared in Talisman, Alice Blue, the tiny, Parakeet, Fascicle, Coconut, One Less Magazine, Cranky, From the Fishhouse, and others. He lives in Greensboro, North Carolina.

SHELBY BOHN hails from northern Virginia, although she should not be mistaken for a southern belle and firmly believes California is a better place for lovers. She's a self-proclaimed bookworm and never misses an episode of Jeopardy, even though her true genius is for Wheel of Fortune. She is currently working on a long piece entitled "War Diaries," excerpts of which will appear in Temple University's Hyphen (2008).

For links:
<http://chapterandversereadings.blogspot.com/>

See you soon,
Ryan

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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570. **Charles Bernstein**

Blind Witness: Launch & Performance May 5 (NY)

Sat 26 Apr 2008

prepublication launch & performance

Monday, May 5, 8pm (New York)

****Blind Witness: Three American Operas -- Charles Bernstein****

Forthcoming from Factory School

Blind Witness brings together in one book Bernstein's libretti for Blind Witness News, The Subject, and The Lenny Paschen Show written for composer Ben Yarmolinsky in the early 1990s.

Bernstein & Yarmolinsky will perform sections of the operas along with Deborah Karpel, soprano; Nathan Resika, bass; Silvie Jensen, mezzo-soprano Ishmael Wallace and Elizabeth Rodgers, piano

introduced by Joel Kuszai

Medicine Show

549 West 52nd St. (between 10th and 11th Ave.), New York

\$5 admission

Reservations requested to ensure seating: [REDACTED]

This program is funded by the New York State Council on the Arts, a state agency.

*

Advance copies of Blind Witness will be available at the launch at a special discounted price

Blind Witness can be ordered now prepublication direct from Factory School:

<http://factoryschool.org/pubs/blindwitness/>

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571. **Larry O. Dean**

Chicago Poetry Fest TODAY, Looptopia next week

Sat 26 Apr 2008

Hi all,

Here's two readings of possible interest to the list.

Celebrate National Poetry Month with the 9th annual Poetry Fest, a free festival of poetry readings, workshops, performances and discussions, all under one roof, beginning with a Poetry Wheel, taking place from 10:30-12 noon today in the Video Theatre on the lower level, Harold Washington Library Center, 400 S. State Street. Charles Simic reads at noon.

Discover new voices, share new work, and see diverse Chicago poetry styles on display. The Poetry Cram is an open mic event where every attempt will be

made to “cram” as many poets into one performance as possible. Published poets from several local presses will also read their works, including myself, reading from *I Am Spam* (Fractal Edge Press). Advance registration is recommended at the ChicagoPoetry.com exhibitor table in the Grand Lobby or in the Lower Level Reception Hall twenty-five minutes before the start of the program. Each poet will be allowed to read for three minutes or less.

More info: <http://www.chipublib.org/events/details/id/6112/>

Next Friday is Looptopia. I'm hosting a reading, featuring a dozen contemporary Chicago poets, revealing a variety of styles, schools, perspectives, and emotions, beginning at 1:00 AM (actually, May 3rd). Scheduled readers include Vito Carli, Larry O. Dean, Chris Gallinari, David Gecic, David Hargarten, Todd Heldt, Rachel Javellana, Wayne Jones, C. J. Laity, Charlie Newman, Cecilia Pinto, and Bob Rashkow.

Looptopia, the nation's first dusk until dawn artistic celebration, transforms and illuminates the Loop. Inspired by "White Night" events in cities like Rome, Paris and Madrid, Looptopia made its wildly successful debut as the first American event of its kind last year.

Looptopia turns the city on its head Friday, May 2 as the Loop is transformed into a sensory playground celebrating arts, culture, architecture and insomniacs alike. This all night extravaganza paints the Loop as an urban wonderland - it's trippy, it's ethereal & it's all Chicago. 300 artists. 100 venues. 14 hours. More than 100,000 people. A night you'll never forget.

For more information, please see <http://www.looptopia.com/index.php>

Hope some of you can make it out to one or both of these events.

Best,
Larry

<http://larryodean.com>

<http://myspace.com/larryodean>

<http://larryodean.blogspot.com>

<http://www.facebook.com/profile.php?id=774533207>

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572. **Dodie Bellamy**

Dodie Bellamy's Summer Workshop--San Francisco

Sat 26 Apr 2008

There are a few openings left for:

Writing Experiments Workshop

Dodie Bellamy

My summer workshop will meet 11 Tuesday evenings, from 7 to 10 p.m. The dates: May 20 through August 29. No class: June 3 & 10, July 8, August 19. Cost: \$350, with a \$100 deposit due by May 13.

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

Each week we will also critique longer pieces by two to five students. Students may bring in anything they want (up to 20 pages) for the longer critiques. Depending on the length, these longer pieces will be read aloud in class or handed out a week ahead of time. Though this class will have a prose focus, it is cross-genre, and poets are welcome. The class is limited to 10 students. Lots and lots of personal attention. It takes place in San Francisco, in my South of Market apartment, which comes complete with snacks and cats.

This is a good class for poets wanting to play around with narrative or prose writers wanting to open up their prose.

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

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

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573. **CA Conrad**

***Jenn McCreary, Monica Fauble, Brenda Coultas AT ROBIN'S
BOOKSTORE\V//\V\\V//V//\V\\V***

Sat 26 Apr 2008

Jenn McCreary, Monica Fauble, Brenda Coultas AT ROBIN'S
BOOKSTORE\V//\V\\V//V//\V\\V\\

COMPLETE DETAILS HERE:

<http://caconradevents.blogspot.com/2008/04/sunday-may-4th-4pm.html>

ROBIN'S BOOKSTORE

108 S. 13th St.

Philadelphia

May 4th, 4pm

JENN MCCREARY

MONICA FAUBLE

BRENDA COULTAS

hosted by CAConrad

Jenn McCreary lives in Philadelphia where she co-edits ixnay press & works for the Mural Arts Program. Her new collection, :ab ovo:, is now available from Dusie Press. Rachel Blau DuPlessis writes about :ab ovo: "from the beginning-an articulate, touching, moving work about the experience of pregnancy and motherhood-from the lyric quiverings to the reality check; from the image-filled meditations to the swamped ATTY-tude; from the fondness for the idea of parenthood to the gritty, witty actuality. Trying to account for all the changes after those two dots, twin dots (that colon, and more) are put into play, the work arcs from magical yearning to an even more magical reality. A book of awe and charm from the inside out."

Monica Fauble has a MA in English and Poetics from the University of Maine. She is currently interested in Traditional Chinese Medicine.

Brenda Coultas is the author of* The Marvelous Bones of Time,* and,* A Handmade Museum,* (both from Coffee House Press) An Indiana native, Coultas now lives in New York where she is on the faculty at Touro College and teaches in the Bowery Poetry Club's Study Abroad on the Bowery program. A 2006 New York Foundation for the Arts Fellow, Coultas has also served as series curator at the Poetry Project and as a frequent instructor at Naropa University's Summer Writing Program.

<http://www.coffeehousepress.org/marvelousbonesoftime.asp>

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574. **David Chiro**

Standard Operating Procedure - Movie - Review - The New York Times

Sat 26 Apr 2008

<http://movies.nytimes.com/2008/04/25/movies/25stan.html?ref=arts> ---

be sure to read also the linked article and the linked from that zoom blog by erroll morris (fwded these before, but well worth rereading, reading if you missed them before--)

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575. **Eric Hoffman**
New Book

Sun 27 Apr 2008

Now available - Of Love and Water - a new chapbook by Eric Hoffman. 32 pages. Send \$8 plus \$2 shipping & handling to: Eric Hoffman, 707 Hartford Rd., Manchester, CT 06040. Will soon be available on amazon.com.

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

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576. **Barry Schwabsky**
Fw: Long Poem Conference at Sussex

Sun 27 Apr 2008

Forwarded for the benefit of anyone who may be interested and in the UK:

Look! A link to a 2 day conference on the aesthetic and political nature and Capability of the Long Poem, to be held at Sussex University on Friday 16th & Saturday 17th of May 2008.

<http://www.sussex.ac.uk/modernist/1-2-1-8.html>

Plenary papers to be given from Charles Bernstein, Rachel Blau Duplessis, Simon Jarvis, Ron Bush, Tony Lopez and Peter Middleton, and other papers from the likes of Matt Ffytche, Gareth Farmer, Michael Kindellan and Reitha Pattison.

£5 for Sussex students!

Registration deadline is 1st May.

Zoe Sutherland

Sent from Yahoo! Mail.

A Smarter Email <http://uk.docs.yahoo.com/nowyoucan.html>

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577. **Stephen Vincent**

Aram Saroyan/ Silliman & the NYT

Sun 27 Apr 2008

[http://www.nytimes.com/2008/04/27/books/review/Hell-t.html?
_r=1&oref=slogin](http://www.nytimes.com/2008/04/27/books/review/Hell-t.html?_r=1&oref=slogin)

It looks or is a double punch week for Aram Saroyan and Ugly Duckling Press with both the WCW Award via Ron Silliman and the National attention in NYT's Book Review (actually, a smart, readable review not saturated with the usual dose of saccharine 'placation' & platitude pillars that appear to justify, apologize for and/or anchor most of NYT's poetry reviews - as if poetry as a practice, etc. were - at best - on some national and desperate form of 'life support.').

It's interesting "as one who was there" to see the current plethora of attention to late 60's and early '70's lit and political phenomena. Yesterday a lovely Centurion birthday recollection of George Oppen at the SF Public Library - one among many - and most of the conversation revolved around Oppen as a towering 'elder' figure in the Bay Area of the time; next Saturday Phillip Whalen.

Suspect some of this just the natural re-coup and memory of a generation now looking back (or being looked back upon) and giving account to what was then, and what has been realized from those roots - whether NY School, Beats, Minimalism, Pop, etc.

Curious, as I Sunday morning ramble here, to revisit the Saroyan making of poems that were practically blips but seemed then so much on target - the kind of authenticity that one could hear in "cricket / cricket" that so stood out in such a singular away against the War, the political rhetorics, that could, for example. drive Senator Jesse Helms into a tirade against the NEA, etc. As Ron S pointed out, as well, Clark Coolidge's & Grenier's focus - that sense of the specific was entirely refreshing . Yet, curious, the way Saroyan lost interesting in sustaining the exploration - going in the direction of narrative, oddly celebrating the work of Rod McKuen at one point. Maybe he found it just hard to go that minimal 'edge' and sustain it or expand it to live within a larger horizon (say in the way of Walter Demaria's singular poles multiplied out in the Lightning Field.

Enough,

Stephen V

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

Home of recent haptics, Ornette Colman meets Walt Whitman coming up!

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578. **Nate Dorward**

New publication: Antiphonies: Essays on Women's Experimental Poetries in Canada

Sun 27 Apr 2008

Just published by The Gig...

ANTIPHONIES: Essays on Women's Experimental Poetries in Canada

Antiphonies is a primer on some of the most exciting work in contemporary Canadian poetry. These essays deal with the period from the 1980s to the present, and discuss a wide range of work, from books already acclaimed as modern classics--such as Erin Mouré's *O Ciudadán*, Lisa Robertson's *Debbie: An Epic*, and Karen Mac Cormack's *Implexures*--to the equally remarkable work of Susan Clark, Catriona Strang, Lissa Wolsak, Christine Stewart, Deanna Ferguson, Lise Downe, Nancy Shaw, a. rawlings, Marie Annharte Baker and others. The essays are complemented by brief selections of poems, interviews and poetics statements.

Contributors include Gerald Bruns, Miriam Nichols, Edward Byrne, John Hall, Susan Schultz, Caroline Bergvall, Chris Daniels, Peter Larkin, Peter O'Leary, and many others. A full table of contents is available at <http://www.ndorward.com/poetry/books/antiphonies.htm>.

*

256pp, 5.5" x 8.75", perfectbound; ISBN 978-0-9735875-4-8.

\$20 CDN/US (includes postage in North America)

£16 / 23 euro (includes airmail overseas).

Make out cheques to Nate Dorward (not "The Gig").

Nate Dorward

109 Hounslow Ave, Willowdale, ON, M2N 2B1, Canada

██████████ // web: www.ndorward.com

*

RECENT PUBLICATIONS:

ANTIPHONIES: Essays on Women's Experimental Poetries in Canada & Trevor Joyce's new collection of poems, *WHAT'S IN STORE*

More information at <http://www.ndorward.com/poetry/>

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579. **Murat Nemet-Nejat**

Re: Standard Operating Procedure - Movie - Review - The New York Times

Sun 27 Apr 2008

David,

Yesterday I was at The Film Forum in New York, where Standard Operating Procedure is being shown. I chose to see Aldrich's Kiss Me Deadly, and an companion United Artists movie whose title escapes me now which I even liked better than the Aldrich movie. It looks like I made the right choice.

It looks like in Erroll Morris's movie Abu Grab has gone Hollywood and, even worse, art movie. It reminds me of Celan's question, is poetry possible after Auschwitz? The aestheticizing of unspeakable horror always implies to me that the maker considers himself/herself more important than his/her material, a dogma crucial to modernism (Picasso's "this is not a fish, this is a painting"). A question: how "this is not a fish, this is a painting" is different from another dogma, "art for art's sake"?

At the end of Aldrich's Kiss Me Deadly, the woman fatale opens up the oddly archaic looking leather insulated box with buckle straps (almost like a valise from Westchester, an incredible visual detail) and opens the radio-active magma and her body catches fire, an amazing fusion of Aldrich's apocalyptic and Film Noire's misogynistic instincts. Wow! Still, the juiciest bit in the movie for me is Mike Hammer's secretary, with whom, contrary to Film Noire tradition, Hammer has sexual relations, tells Hammer in a moment of anger that he should keep away from the window because "someone may blow him a kiss."

Ciao,

Murat

On Sat, Apr 26, 2008 at 6:05 PM, David Chirot <[REDACTED]> wrote:

<http://movies.nytimes.com/2008/04/25/movies/25stan.html?ref=arts> ---

*be sure to read also the linked article and the linked from that zoom blog
by erroll morris*

*(fwded these before, but well worth rereading, reading if you missed them
before--)*

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580. **David Chirot**

Waterboarding film/Abu Ghraib Video/18 Vet Suicides Daily/New Walls of Baghdad

Sun 27 Apr 2008

*among many inter-related themes in my work & at my log are Walls (Visible & Invisible), poetry & torture, art & torture and the creation of the tentatively titled "new extreme experimental american poetry"--

these are some recent links i posted that may be of interest to others here--

and following them two two blog essay/review/photo/artworks relating to them, among several others--

(descriptions are by blogger.com)

Amnesty unveils shock 'waterboarding' film:*

Malcolm Nance, who trained hundreds of US servicemen and women to resist interrogation by putting them through "waterboarding" exercises, demanded an immediate end to the practice by all US personnel.

<http://tinyurl.com/52luw6><http://rs6.net/tn.jsp?e=001JS-PKiQr-pozlZKNA5y566k3CP1dIYnEi6UpQVQKE_xR_OIIMvwmUrwpOPjG_i7k6k7yFZvXRIpEwzrRZ5VVVzLnReobi0CYfaRin5zCNKBDpS0AfUK5Bw==>

----- *Tortured

Explanations: *

Never before in the modern history of the United States has there been an officially sanctioned, government-wide system of inflicting torture and abuse on detainees. Until now.

http://www.americanprogress.org/issues/2008/04/tortured_explanations.html<
http://rs6.net/tn.jsp?e=001JS-PKiQr-pqQ65p0-n8da1THN50dGiXPjl9KC_ZAMPiC1sD4Kk3SVo67KdCwVpM9-46xH8WRfLs8f8XvqKA_qT1Xv6ipbjzPl7bIFYNW8G4tXw2biDyXS91yWSRHDcDhYfH52yrCx4bRRBf62xBjZTnKtPsdvxoLeQvX72O4BBtkpHxXjmQ8MYltQE3wO1up>

ACLU on newly-released photos from Abu Ghraib:

http://www.youtube.com/watch?v=rz7UNxnOI3M&feature=related?___.

*VA confirms 18 vets commit suicide every day: *

In a stunning admission, top officials at the Veterans Health Administration confirmed that the agency's own statistics show that an average of 126 veterans per week -- 6,552 veterans per year -- commit suicide, according to an internal email distributed to several VA officials.

http://onlinejournal.com/artman/publish/article_3204.shtml<http://rs6.net/tn.jsp?e=001JS-PKiQr-polVXqnAr9sFgqiV_iqnw-

1nujRmEm2kugEqWx39TrWwYgUG1_nzZP8bUKUrxzxNVkTuduCM-
oGLrfCFRaCVaBRwyRaLhvn9F_6K5sBw_d3RCllNZh3mkMDyXM5dzw5AApA7F
Nf9PF0nf8_66HiG2QEM86RB1Ete0w=>

----- *US: Vets'

Lawsuit Opens Door on Suicides, Poor Care: *

"The suicide problem is out of control," said Gordon Erspamer, an attorney representing the groups Veterans for Common Sense and Veterans United for Truth in a class action lawsuit against the Department of Veterans Affairs (VA). "Our veterans deserve better." <http://www.ipsnews.net/news.asp?idnews=http://rs6.net/tn.jsp?e=001JS-PKiQr-ppNxfigAZZ6P2BXxDqW08gZy9zMXcmDmH-ImDNSvfujBFEVBDuZY2-nZdKxNjy1YeclwGkGxkcXPHETB3RiUj6dG4anPmsrCogVFS3RaxA5obM3KwlEkBCET0SUqePHzwqgRJNN-WBPng==>>

—'-'—
*Published on Tuesday, April 22, 2008 by **Foreign Policy in
Focus*<http://www.fpif.org/fpiftxt/5162> The
New Walls of Baghdad
How the US Is Reproducing Israel's Flawed Occupation Strategies in Iraq
by Steve Niva

2 adventures in the "new extreme experimental american poetry":

Wednesday, February 20, 2008

*

"Projections" and Movies at Gitmo Usher in New Era
Guantanamo Detainees Offered Classes and Movies
*<http://davidbaptistechirot.blogspot.com>
Photos-essay-review using quotes from reviews, articles, documents
linking Jenny Holzer's Projections exhibit with Guantanamo, Star Wars and
the Nuremberg Rally of 1934 as designed lit and filmed by Albert Speer and
Leni Riefenstahl, Colin Powell's UN Speech and "Curveball"

Wednesday, December 12, 2007

Waterboarding and Poetry: 15th Century France--21st Century USA

Essay on Waterboarding, Translation and Poetry

Guantanamo Poems & Francois Villon with many images past. present & by d-b
Chirot

forthcoming also on line in Wordforward Jo urnal

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581. **Alan Sondheim**

The true world

Sun 27 Apr 2008

The true world

"true," "world" without capitalization, small, backgrounding. "true world" without - connectivity, a tiny, almost insignificant phrase, completion phase emptying itself out.

the true world is skeining, inscribing, quantum, cohering, inhering; the true world is image imaginary; the true world is aggregative, confluence; the true world is emptiness unemptied; the true world is emanent, real virtual, virtual real; the true world is unreading, is scribbling, is inscribing under erasure; the true world is the immensity of the true world; the true world is deferring; the true world is always, is always already; the true world is catastrophe theory catastrophic; the true world is analog abject, fissured, indiscrete, analog intrusions, discrete extrusions; the true world is imaginary carapace; the true world is neither this nor that, not both this and that; the true world is unaccountable, unaccounted-for, of no account; the true world the true world the true world.

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582. **Steve Halle**

Jordan Stempleman and Laura Sims at Seven Corners

Sun 27 Apr 2008

Please take a moment to check out a week's worth of poems by* Jordan Stempleman* and *Laura Sims' *excerpts from the anthology *A Sing Economy*(Flim Forum Press, 2008) both up now at *Seven Corners* <<http://www.sevencornerspoetry.blogspot.com/>> (sevencornerspoetry.blogspot.com).

Thanks,
Steve Halle
Editor

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583. **steve d. dalachinsky**

Re: Aram Saroyan/ Silliman & the NYT

Mon 28 Apr 2008

yes too bad in december when my ugly duckling book received the pen
oakland national book award
i din't even receive a single punch

i neither got a good luck punch or one that hurt from the press or anyone else for that matter
oh one or 2 congrats i suppose so much for cultural capital and name recognition

On Sun, 27 Apr 2008 11:07:13 -0700 Stephen Vincent <[REDACTED]> writes:

>
> http://www.nytimes.com/2008/04/27/books/review/Hell-t.html?_r=1&oref=slog
> in
>
> It looks or is a double punch week for Aram Saroyan and Ugly
> Duckling Press with both the WCW Award via Ron Silliman and the
> National attention in NYT's Book Review (actually, a smart, readable
> review not saturated with the usual dose of saccharine 'placation' &
> platitude pillars that appear to justify, apologize for and/or
> anchor most of NYT's poetry reviews - as if poetry as a practice,
> etc. were - at best - on some national and desperate form of 'life
> support.').
>
> It's interesting "as one who was there" to see the current plethora
> of attention to late 60's and early '70's lit and political
> phenomena. Yesterday a lovely Centurion birthday recollection of
> George Oppen at the SF Public Library - one among many - and most of
> the conversation revolved around Oppen as a towering 'elder' figure
> in the Bay Area of the time; next Saturday Phillip Whalen.
>
> Suspect some of this just the natural re-coup and memory of a
> generation now looking back (or being looked back upon) and giving
> account to what was then, and what has been realized from those
> roots - whether NY School, Beats, Minimalism, Pop, etc.
>
> Curious, as I Sunday morning ramble here, to revisit the Saroyan
> making of poems that were practically blips but seemed then so much
> on target - the kind of authenticity that one could hear in
> "cricket / cricket" that so stood out in such a singular away
> against the War, the political rhetorics, that could, for example.
> drive Senator Jesse Helms into a tirade against the NEA, etc. As
> Ron S pointed out, as well, Clark Coolidge's & Grenier's focus -
> that sense of the specific was entirely refreshing .
> Yet, curious, the way Saroyan lost interesting in sustaining the
> exploration - going in the direction of narrative, oddly celebrating

- > the work of Rod McKuen at one point. Maybe he found it just hard to
- > go that minimal 'edge' and sustain it or expand it to live within a
- > larger horizon (say in the way of Walter Demaria's singular poles
- > multiplied out in the Lightning Field.
- >
- > Enough,
- >
- > Stephen V
- > <http://stephenvincent.net/blog/>
- > Home of recent haptics, Ornette Colman meets Walt Whitman coming
- > up!
- >
- >
- >
- >
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584. **Jennifer Karmin**

May 2-25: Poet's Theater Showcase in Chicago

Mon 28 Apr 2008

Returning from One Place to Another: A Poet's Theater Showcase

Curated by John Beer

May 2-25, 2008

Chicago, IL

*PANEL DISCUSSION: Poet's Theater

Saturday, May 3, 2-3:30pm

at Experimental Station, 6100 S. Blackstone

<http://www.experimentalstation.org>

Free

This panel will provide context for and insight into the work of the artists performing throughout the Poet's Theater festival. Panelists will examine such questions as: What is Poet's Theater, and is it its own genre, a hybrid genre, or a way of resisting genres? How have poetry and performance influenced one another over the past century? How does the idea of Poet's Theater relate to larger questions about the avant-garde? What is the future for Poet's Theater? The panel will include poets, performers, and critics: Jenny

Magnus of Curious Theatre Branch, Matthew Goulish of Goat Island Performance Group, Rodrigo Toscano, and Jennifer Scappettone.

ALL PERFORMANCES HAPPEN AT

Links Hall

956 Newport

<http://www.linkshall.org>

*PROGRAM ONE: Rodrigo Toscano

Collaborators: Joshua Corey, Melissa Severin, Fred Sasaki

Friday & Saturday, May 2 & 3, 8pm

Sunday, May 4, 7pm

\$12 (\$10 students)

Collapsible Poetics Theater

Reminiscent of Commedia Dell'Arte in its traveling, portable, rapid-set up qualities, this performance assembles itself within a given 72 hour period of each performance. Working with resident poets, experienced actors, non-actors, the persistent question asked by the performers is, Can the poem be tested any further?

*PROGRAM TWO: Joyelle McSweeney and Johannes G  ransson

Collaborators: Patrick Durgin, Jennifer Karmin, Jacob S. Knabb

Friday & Saturday, May 9 & 10, 8pm

Sunday, May 11, 7pm

\$12 (\$10 students)

The Widow Party

A collaboratively written and performed melodrama, Wild West show, political thriller, pageant, and farce. With song, dance, projections, sound effects, and mimicry of preposterous acts, visions and revisions of characters, media, genres and events will change, interrupt, and harmonize with each other.

*PROGRAM THREE: Fiona Templeton

Collaborators: Joel Craig and Laura Goldstein

Friday & Saturday, May 16 & 17, 8pm

Sunday, May 18, 7pm

\$12 (\$10 students)

Louis Zukofsky's Rudens and Fiona Templeton's Bluebeard (excerpt)
Templeton directs two plays: Rudens is a very seldom performed work, based on The Rope by the Roman comic playwright T. Maccius Plautus. It combines a number of strategies of textual conversion, and is translated to English phonetically by using the sound of the original language. Bluebeard is about two people imagining how each other think, what each other fears or desires,

and what each fears or desires of the other. It is a ventriloquial work, in which the onstage action or even speaker may belie the subject of the speech.

*PROGRAM FOUR: Carla Harryman

Collaborators: Pam Osbey, Jennifer Scappettone, David Trinidad

Friday & Saturday, May 23 & 24, 8pm

Sunday, May 25, 7pm

\$12 (\$10 students)

Five New Works

Carla Harryman is known for her genre-disrupting prose, poetry, and performance works. Recent performance works have emphasized polyvocal text, bilingualism, choral speaking voices, and music improvisation. This program infuses improvisational electronic sound, choral and sound-based performance writing, and Poetâ€™s Theater in five new works: Sue, Adornoâ€™s Noise, and Mirror Play by Carla Harryman, Bad History by Barrett Watten, and I/Mouth by Ron Allen.

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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585. **David A. Kirschenbaum**

NYC Tomorrow: Boog presents little scratch pad editions

Mon 28 Apr 2008

please forward

Boog City presents

d.a. levy lives: celebrating the renegade press

little scratch pad editions

(Buffalo, N.Y.)

Tomorrow

Tues. April 29, 6:00 p.m. sharp, free

ACA Galleries

529 W.20th St., 5th Flr.

NYC

Event will be hosted by
little scratch pad editor Douglas Manson

Featuring readings from

Michael Basinski
Lisa (L.A.) Howe
Douglas Manson
Liz Mariani
Kristianne Meal

with music from

Kathy Zimmer and The Foxies

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

****little scratch pad editions**

little scratch pad was begun in 1997, when Douglas Manson, with Cheryl Townsend of Impetus magazine/press, published *Snack Size*, a book of his own poems. She printed the book on a Xerox photocopier she kept in her basement in Stow, Ohio as part of her Impecunious Poetry Project. little scratch pad almost published Terry Provost's first chapbook in 1998, but it took until 2005, with Aaron Lowinger's *Autobiography* (co-produced with the now nationally known House Press collaborative), to become a press with a mission: publishing works of stunning originality, very often the first chapbook by the poet to have it print. This was followed in 2007 with Kristianne Meal's *TwentyTwo: first pallet*, Tom Yorty's *Words in Season*, L.A. Howe's *NTR PIC E ST R* (pronounced entropic easter, or enter: picky Saint R), Michael Basinski's *Of Venus 93*, Nick Traenkner's *Accidental Thrust*, and Douglas Manson's *At Any Point*. Forthcoming books in 2008 will be by Jim Lang, Liz Mariani, and Pat Kane.

Performer Bios

****Michael Basinski**

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

Michael Basinski is the curator of the Poetry/Rare Books Collection <<http://ublib.buffalo.edu/libraries/units/pl>> of the University Libraries, SUNY at Buffalo. His poems, articles and reviews have appeared in numerous publications including *Proliferation*, *Terrible Work*, *Deluxe Rubber Chicken*, *Boxkite*, *The Mill Hunk Herald*, *Yellow Silk*, *The Village Voice*, *Object*, *Oblek*, *Score*, *Generator*, *Juxta*, *Poetic Briefs*, *Another Chicago Magazine*, *Sure: A*

Charles Bukowski Newsletter, Moody Street Irregulars: A Jack Kerouac Newsletter, Kiosk, Earth's Daughters, Atticus Review, Mallife, Taproot, Transmog, B-City, House Organ, First Intensity, Mirage No.4/Period(ical), Lower Limit Speech, Texture, R/IFT, Chain, Antenym, Bullhead, Poetry New York, First Offence, and many others. For more than 20 years he has performed his choral voice collages and sound texts with his intermedia performance ensemble The Ebma, which has released two albums, SEA and Enjambment. His most recent books are *Of Venus 93* (little scratch pad, 2008) and *All My Eggs Are Broken* (blazevox, 2008).

****Kathy Zimmer and The Foxies**

<http://www.kathyzimmermusic.com>

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

Born and raised in rural Nebraska, Kathy grew up singing "wash tub bass"-style folk music with her family--think accordions and out-of-tune farmhouse pianos, plus lots of voices singing harmony at the tops of their lungs. She learned guitar at an early age and accompanied herself as she sang for church services and various small town gigs, including rodeos, parades, and county fairs.

Kathy attended the University of Nebraska as a music major and quickly fell in love with the genre of classical art song. She continued to pursue her musical development by completing a Master of Music degree at Ohio's Cleveland Institute of Music.

Absorbing all of these musical influences as well as the sights and sounds of her newest home, New York City, Kathy now creates music that is sophisticated and naïve, polished and quirky; her sound is at once fresh and new while at the same time vintage and refined.

****Lisa (L.A.) Howe**

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

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

Lisa (L.A.) Howe is a writer, collage poet, performer, and book artist. With William R. Howe, she edits, designs, and produces chapbooks of contemporary writing under the imprint of Slack Buddha Press. She lives in Oxford, Ohio. Her first chapbook, from little scratch pad, is *NTR PIC E ST R* (2007).

****Douglas Manson**

<http://www.buffalostate.edu/library/rooftop/members/manson.htm>

Douglas Manson was born in Akron, Ohio, and many years later earned a master's in English from Kent State and then a Ph.D. in English from SUNY at Buffalo. He lives in Buffalo as a poet, writer, and publisher of *Celery Flute: The Kenneth Patchen Newsletter* and little scratch pad books. He hosted a weekly poetry radio show for a community-based AM station (Inkaudible Poetry Radio)

from 2004-2006. He is a songwriter and guitar player. Amid an ongoing series of chapbooks, he has most recently published a full-length book of poems, *Roofing and Siding* (BlazeVOX books, 2007), and the expanded chapbook *At Any Point* (2008).

****Liz Mariani**

<http://www.lizmariani.com/home.html>

Liz Mariani, according to Livio Farallo, recently returned from Sri Lanka where she was a game warden in the Anaconda National Nature Preserve where, among other things, she grew to appreciate the truly simple things such as living itself. According to Liz Mariani, she currently resides in Buffalo, where Lake Erie and the Niagara River meet within an earshot of Canada. Her first chapbook from little scratch pad will be published in April.

****Kristianne Meal**

Kristianne Meal retired at an early age to ponder whether language is a separate entity inhabiting its host body, or a complicated system of contrived utterances elaborated by mankind in the material age. She has evolved into a Used Book CEO, Rust Belt Books, Inc., in Buffalo, N.Y. She has been doing readings and performance art since 1998. Her book *TwentyTwo: first pallet* was printed in April 2007, and then expanded, and printed again that December.

Directions: C/E to 23rd St., 1/9 to 18th St.

Venue is bet. 10th and 11th avenues

Next event:

Tues. May 27

--

David A. Kirschenbaum, editor and publisher

Boog City

330 W.28th St., Suite 6H

NY, NY 10001-4754

For event and publication information:

<http://www.welcometoboogcity.com>

T: (212) 842-BOOG (2664)

F: [REDACTED]

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586. **David A. Kirschenbaum**

Small Press Needed for May 27 for Boog NYC Series

Mon 28 Apr 2008

Greetings,

Boog City is once again looking for a small press to pinch-hit in our "d.a. levy lives: celebrating the renegade press" series here in nyc for a press that unfortunately had to bow out last minute. The event is on Tues. May 27, 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. I'm the editor and publisher of Boog City, a New York City-based small press and community newspaper now in its 17th year. I'd like to invite your press to be considered to take part in year five of our "d.a. levy lives: celebrating the renegade press" series.

The series is held at Chelsea's 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 Press's 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 (we've 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. May 27, 2008.

We started the series in August 2003. In our first four-plus seasons we've hosted (or will host by season's 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.
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.
Katalanch© 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.
little scratch pad editions (Buffalo, N.Y.), Douglas Manson, ed.
Meritage Press (San Francisco/St. Helena, Calif.), Eileen Tabios, ed.
Mooncalf Press (Philadelphia), CAConrad, 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 Standlee, 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. 2003 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
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<http://welcometoboogcity.com/>
T: (212) 842-BOOG (2664)
F: [REDACTED]

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587. **Douglas Manson**

4/29: The Littlest Buffalo Press reading in NYC

Mon 28 Apr 2008

Dear List,
Please come hear NEW poets from Buffalo at ACA Galleries, in Chelsea NYC,
Tuesday, April 29 at 6:00 p.m.

wild fruity blooms of books!
intonations mild, medium, hot, and extra spicy!

Boog City presents

d.a. levy lives: celebrating the renegade press

little scratch pad editions
(Buffalo, N.Y.)

Tues. April 29, 6:00 p.m. sharp, free

ACA Galleries
529 W.20th St., 5th Flr.
NYC

Event will be hosted by
little scratch pad editor Douglas Manson

Featuring readings from

Douglas Manson

Kristianne Meal

with music from

Kathy Zimmer

There will be wine, cheese, and crackers, too.

Curated and with an introduction by Boog City editor David Kirschenbaum

****little scratch pad editions**

little scratch pad was begun in Kent, Ohio in 1997, when Douglas Manson, with Cheryl Townsend of Impetus magazine/press, published *Snack Size*, a book of his own poems as part of her Impecunious Poetry Project. little scratch pad published Aaron Lowinger's *Autobiography* (co-produced with the now nationally known House Press collaborative) in 2005, and become a press with a mission: publishing works of stunning originality, very often the first chapbook by the poet to have in print. This was followed in 2007 with Kristianne Meal's *TwentyTwo: first pallet*, Tom Yorty's *Words in Season*, L.A. Howe's *NTR PIC E ST R* (readings through Frank O'Hara's "Easter"), Michael Basinski's *Of Venus 93* (mad Joycean B-Movie Psychedelia), Nick Traenkner's *Accidental Thrust*, and Douglas Manson's *At Any Point*. Forthcoming books in 2008 will be by Jim Lang, Liz Mariani, and Pat Kane.

Performer Bios

****Kathy Zimmer and The Foxies**

<http://www.kathyzimmermusic.com>

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

Born and raised in rural Nebraska, Kathy grew up singing "wash tub bass"-style folk music with her family—think accordions and out-of-tune farmhouse pianos, plus lots of voices singing harmony at the tops of their lungs. She learned guitar at an early age and accompanied herself as she sang for church services and various small town gigs, including rodeos, parades, and county fairs.

Kathy attended the University of Nebraska as a music major and quickly fell in love with the genre of classical art song. She continued to pursue her musical development by completing a Master of Music degree at Ohio's Cleveland Institute of Music.

Absorbing all of these musical influences as well as the sights and sounds of her newest home, New York City, Kathy now creates music that is sophisticated and naïve, polished and quirky; her sound is at once fresh and new while at the same time vintage and refined.

****Douglas Manson**

<http://www.buffalostate.edu/library/rooftop/members/manson.htm>

Douglas Manson was born in Akron, Ohio, and many years later earned a master's in English from Kent State and then took a Ph.D. in English from SUNY at Buffalo. He lives in Buffalo as a poet, writer, and publisher of Celery Flute: The Kenneth Patchen Newsletter and little scratch pad books. Hosted a weekly poetry radio show for a community-based AM station (Inkaudible Poetry Radio) from 2004-2006. He is a songwriter and guitar player. Amid an ongoing series of chapbooks, he has most recently published a full-length book of poems, Roofing and Siding (BlazeVOX books, 2007), and the expanded chapbook At Any Point (2008). He doesn't own any credit cards.

****Kristianne Meal**

Kristianne Meal retired at an early age to ponder whether language is a separate entity inhabiting its host body, or a complicated system of contrived utterances elaborated by mankind in the material age. She has evolved into a Used Book CEO, Rust Belt Books, Inc., in Buffalo, N.Y. She has been doing readings and performance art since 1998. Her book TwentyTwo: first pallet was printed in April 2007, and then expanded, and printed again that December.

Directions: C/E to 23rd St., 1/9 to 18th St.
Venue is bet. 10th and 11th avenues

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588. **Paul Siegell**

"And ya don't stop." -- interview

Mon 28 Apr 2008

"can he make a living writing poetry?"

ha. find out in a new interview, here:

<http://3questionsandanswers.blogspot.com/2008/04/interview-withpoet-paul-siegell.html>

thank you!

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589. **Michael Kelleher**

Literary Buffalo Newsletter 04.28.08-05.04.08

Mon 28 Apr 2008

LITERARY BUFFALO

04.28.08-05.04.08

BABEL 2008-2009 SUBSCRIPTIONS ON SALE NOW

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.

Previous subscribers can re-up for \$75. New subscription (four events): \$100. Patron subscription \$250. Patron Pair \$400. Patron subscribers receive VIP seating and attendance at all pre-event author receptions. We expect to sell out next season by subscription. If we do not, tickets for individual events will go on sale September 1.

3RD

ANNUAL BUFFALO POETRY SLAM CHAMPIONSHIP

The Third Nickel City Poetry Slam team will be chosen on Friday, May 2, 2008 at 7pm at a special Finals Night competition at the Albright-Knox Art Gallery. Since September, Buffalo spoken word artists have been competing monthly for a shot at the finals, where the eight highest-scoring poets of the year duke it out for four spots on the 2008 Nickel City Slam Team.

The \$12 event admission goes to send the team to the National Slam Championship in Madison Wisconsin in August.

Starting off the evening is a performance by one of the nation's most recognized Slam poets, Carlos Andr s G mez, a three-time nationals finalist and former champion, who has been featured on Def Poetry Jam and in Spike Lee's film Inside Man.

This year's finalists are: Nikki Germany, Jennifer Elinge, Marina Blitshteyn, Lazyrus, MC Vendetta, 10,000, Sonchild, and Lovely.

Friday, May 2, 2008, 7-10pm
Albright-Knox Art Gallery, 1285 Elmwood Avenue,
Buffalo, New York 14222-1096,

JUST BUFFALO EDUCATION DIRECTOR POSITION

Just Buffalo Literary Center seeks full-time Education Director. This person must have excellent organizational skills, be team-oriented, and work well with a wide variety of people. Responsibilities include: day-to-day management and oversight of all Just Buffalo Education Programs; coordination of education-based programs and events; oversight of all independently contracted teaching artists; development of department plans and budgets; and assessment program effectiveness. Bachelor's degree required; Masters degree in related field or comparable job-related experience in an arts non-profit setting preferred. Starting salary range \$28,000 - \$32,000. Generous benefits including 75% cost of individual health insurance policy; paid personal, sick and vacation time off, plus two additional weeks at Christmas/New Year and the 4th of July; employer sponsored retirement plan after 6 months. Please send cover letter and resume by May 7th, 2008 to: Just Buffalo Literary Center, 617 Main St. #202A, Buffalo, NY 14203, or by email to: [REDACTED]. EOE.

EVENTS THIS WEEK

4.30.08

Talking Leaves...Books

Sally Fiedler

Reading/Signing for Trick of Seeing

Wednesday, April 30, 7 p.m.

Talking Leaves...Books, 3158 Main St.

5.1.08

Just Buffalo/Communique Flash Fiction

Claudia Smith

Fiction Reading

Thursday, May 1, 7:00 p.m.

Rust Belt Books

5.2.08

Just Buffalo/Gusto at the Gallery

3rd Annual Buffalo Poetry Slam Championship

Featuring Carlos Andres Gomez

Friday, May 2, 7 p.m.

Clifton Hall, Albright-Knox Art Gallery

\$12 admission to slam goes to send team to the Nationals in August

5.3.08

Starcherone Books Presents Joshua Cohen:

Rust Belt Books/Starcherone Books

Panel discussion "Is Political Fiction Possible"

@ Rust Belt Books, 202 Allen St.

Sat., May 3 @ 2:00 p.m.

w/ Prof. Mark Schechner, Starcherone Books Director Ted Pelton, & Joshua Cohen

&

Joshua Cohen

Reading from novel, A HEAVEN OF OTHERS

@ Hallwalls Cinema, 341 Delaware Ave.

Sat., May 3, 8:00 p.m.

5.4.08

Tru-Teas Open Mic

Featured: Celia White

Sunday, May 4, 2008 @ 4:00 PM

Insite Gallery

810 Elmwood Avenue, Buffalo

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 voilá, 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
[REDACTED]
[REDACTED] (fax)
www.justbuffalo.org
[REDACTED]

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590. **Vernon Frazer**

Selected Poems of Post-Beat Poets edited by Vernon Frazer

Mon 28 Apr 2008

Early this year, Shanghai Century Publishing of Beijing, China, published *Selected Poems of Post-Beat Poets*, which I edited. The poems were translated into Chinese by Wen Chu-an, Limin Lei and Zhang Ziqing. The anthology includes work by:

Lawrence Carradini

Steve Dalachinsky

Enid Dame

Jack Foley

Vernon Frazer

Kirpal Gordon

Bob Holman

Schuyler Hoffman

Mikhail Horowitz

Arthur Winfield Knight

Kit Knight

Donald Lev

Lyn Lifshin

Dan Nielsen

Michael Rothenberg
Leslye Layne Russell
Ravi Shankar
Meg Smith
Cheryl A. Townsend
Janine Pommy Vega
Anne Waldman
Barry Wallenstein
Don Webb

I'm especially pleased, since this marks my first publication by a large publisher. However, American readers who might be interested in reading the anthology won't be able to, unless they can read Chinese. I'm hoping to find a U.S. publisher interested in publishing the manuscript in English and will entertain suggestions from readers and editors. Please feel free to backchannel. If I don't find a publisher, I'll probably bring the book out as a print-on-demand, but I don't have a timetable as yet.

Vernon

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

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591. **Vernon Frazer**

***Selected Poems of Post-Beat Poets edited by Vernon Frazer--TO
COLLEGE LIBRARIES***

Mon 28 Apr 2008

In my earlier post I forgot to mention that I have a half-dozen extra copies of the Post-Beat anthology. I would like to donate them to the college libraries that I haven't already donated copies to. If anybody is interested in obtaining a copy for a college library, please backchannel me.

Vernon Frazer

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

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592. **Zamsky, Robert**
Bernstein & Daly in Sarasota
Mon 28 Apr 2008

New College of Florida Presents

"Writing the New at New College: a Celebration of Innovative Writing"

Featuring Charles Bernstein, Catherine Daly, and Student Writers

Thursday, May 1

Charles Bernstein, "Poetry Rules!: the Concept of Poetry"; 7pm Hamilton Classroom 8, reception to follow

Friday, May 2

Catherine Daly, "Song, Sung Through"; 7pm Hamilton Classroom 8

Saturday, May 3

Student writers present their work; 3:30 Cook Hall Living Room

Charles Bernstein, "The Attack of the Difficult Poem"; 7pm Hamilton Classroom 8

All events are free and open to the public

For more information, contact Robert Zamsky: 

Robert L. Zamsky, PhD

Assistant Professor

English

New College of Florida

5800 Bay Shore Road

Sarasota, FL 34243

"we are correct only within
what we create"

- Ed Roberson, Lucid Interval as Integral Music

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593. **derek beaulieu**
a recommendation
Tue 29 Apr 2008

Hey folks;

i recently received a copy of ANTIPHONIES (more information below), and id like to recommend it... check out the site below, its a solid book and a much-deserving topic...

all the best

derek

*

Antiphonies is a primer on some of the most exciting work in contemporary Canadian poetry. These essays deal with the period from the 1980s to the present, and discuss a wide range of work, from books already acclaimed as modern classics - such as Erin Mouré's *O Ciudadán*, Lisa Robertson's *Debbie: An Epic*, and Karen Mac Cormack's *Implexures* - to the equally remarkable work of Susan Clark, Catriona Strang, Lissa Wolsak, Christine Stewart, Deanna Ferguson, Lise Downe, Nancy Shaw, a. rawlings, Marie Annharte Baker and others. The essays are complemented by brief selections of poems and poetics statements.

<http://www.ndorward.com/poetry/books/antiphonies.htm>

*

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594. **Ram Devineni**

TONIGHT: The Rattapallax/PEN World Voices Literary Film Feast

Tue 29 Apr 2008

Join us for an exciting Festival first -- a program of literary short films and documentaries curated by Ram Devineni and copresented by Rattapallax. The roster of films includes an animated version of Sylvia Plath's classic poem "Mirror Talk," Sherman Alexie's "49?," a tribute to writer/composer Paul Bowles, selections of literary films from Brazilian musician and poet Arnaldo Antunes, and interpretations of Gertrude Stein poems by hip-hop artists Jean Grae and DJ Spooky. The evening will conclude with a screening of Antonello Faretta's "Nine Poems in Basilicata" and an onstage conversation between Faretta and the subject of the film, Beat poet John Giorno, who was also the subject of Andy Warhol's 1963 film *Sleep*.

Tuesday, April 29, 2008 from 6-9pm at Goethe-Institut, 1014 Fifth Ave., New York City. FREE. [[more info](#)]

Sponsored by Rattapallax and PEN World Voices: The New York Festival of International Literature. This event was funded in part by Experimental Television Center, New York State Council on the Arts, and Poets & Writers, Inc. through public funds from the New York City Department of Cultural Affairs.

PEN WORLD VOICES is a festival of international literature featuring 170 writers, 51 countries, and 82 events coming to venues across New York City, April 29-May 4th, 2008. Don't miss six days of exciting literary exchange with conversations, panel discussions, readings, film screenings, a translation slam

and a cabaret night! For a complete schedule of events, go to:
<http://www.pen.org/festival>

John Giorno's book *You Got to Burn to Shine*, poems, and deeply personal memoirs include stories of his relationship with Andy Warhol (Giorno was the star of Warhol's first film, *Sleep*, in 1963), of being a Tibetan Buddhist, and of his understanding of death in the age of AIDS. Giorno Poetry Systems, begun in 1965, innovated the use of technology in poetry, working with electronic and multimedia, creating new venues, and connecting poetry with new audiences.

Antonello Faretta is a photographer, director, and film producer who has collaborated with such directors as Abbas Kiarostami, Marco Bellocchio, Saverio Costanzo, and Babak Payami. He has directed numerous films, including *Lei lo Sa*, *Da Dove Vengono le Storie?*, *Silenced Thoughts*, and *Just Say NO to Family Values*. In 2004, he founded the Atelier del Cinema di Potenza and the Potenza International Film Festival, which he also directs, and for which, in 2006, he received the prestigious Targa per Meriti Culturali from the Italian President, Giorgio Napolitano.

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595. **Camille Martin**
Cl/utter - online visual poetry
Tue 29 Apr 2008

Three of my collages are featured in the April issue of *Other Cl/utter*, along with Vernon Fraser, Emily Goodden & Jo Cook, Kevin Matthews, and Cris Costa:

<http://otherclutter.com/>

I'd like to draw attention to this terrific online venue for visual poetry edited by Toronto's Jenny Sampirisi as I don't think it has been mentioned on the Poetics list. The archives (found under "The Clut") are well worth a look.

Camille Martin

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596. **steve d. dalachinsky**
Re: rucma concerts in ny area
Tue 29 Apr 2008

VISION/RUCMA Series 2008 @ the Living Theatre

Friday May 2

Matana Roberts Solo Works for Sean Bell

Matana Roberts: Alto saxophone, Spoken Word

May 9, 10 and 11

Vision/RUCMA Benefit

featuring William Parker, Joe McPhee, Josh Roseman and others

See below for details

Date/Time: 10:30 PM Friday, May 2nd - Matana Roberts Solo Works
for Sean Bell

Place: The LES Gallery - 107 Suffolk street, in the
Clemente Soto Velez Cultural Center

F to Delancey Street or J,M,Z to Essex

Street

Cost: \$10 / students and seniors: \$7

Full Info: <http://www.rucma.org>

<http://www.visionfestival.org>

Tel. [REDACTED]

Matana Roberts Solo Works for Sean Bell

Please note: This performance will take place at the Clemente Soto Velez
LES Gallery at 107 Suffolk Street.

Matana Roberts - Alto Saxophone, spoken words

Matana (mah-tah-nah) Roberts is a dynamic saxophonist, composer and improviser, who tries to expose in her music the mystical roots and spiritual traditions of African American creative expression. Inspired by the solo ruminations of Anthony Braxton, Roscoe Mitchell, Evan Parker and Steve Lacy, Brooklyn based altoist Matana Roberts extends this lineage by exploring soundscapes dedicated to the memory of a senseless life lost in the somewhat conflicted city she now calls home.

"Matana Roberts, a fearless and charismatic Chicago-born saxophonist who can reconcile all sorts of saxophone languages" - Ben Ratliff, NY Times

"Matana is definitely nondescriptive. She's not a lady, she's not a man; she's just a being..." - Jazz Times

"She has become an eloquent, dramatic tone-warping free-jazz artist, right out of Ayler's anti-bebop tradition." - London Guardian

"A lyrical spiritual essence that recalls the voices of reed players Ornette Coleman, Albert Ayler, Eric Dolphy, and others—one of profound soulfulness, passion and purity. Yet the embodiment of Roberts is devoid of mimicry or pretense, because she possesses her own identity..." - All About Jazz

Vision/RUCMA Schedule: In May, the performances will take place on Friday and Saturday at 10:30 PM, and on Sunday afternoon at 4:00 PM, until Friday

May 23rd. On May 9, 10 and 11, we will hold a benefit to help with the organization costs of the Series.

All performances listed below will take place at the Living Theatre:

The Living Theatre

21 Clinton Street, between Houston and Stanton

F to Delancey Street or J,M,Z to Essex Street

\$10 / students and seniors: \$7

Friday May 9 - BENEFIT \$20/students:

\$10

10:30PM - Mike Gamble/Simon Lott Duo: Mike Gamble (guitar), Simon Lott (drums)

11PM - Josh Roseman

Midnight - Knucklebean: Brad Farberman (guitar), Adam Minkoff (bass),

Nick Anderson (drums), Matt Silberman (saxophones), Matt Thomas

(saxophones), Ben Syversen (trumpet), Kevin Moehringer (trombone)

Saturday May 10 - BENEFIT \$20/students: \$10

William Parker with A RUCMA Big Band Roy Campbell, Chris DiMeglio, Darryl

Foster, Dave Sewelson, Rob Brown, Lewis Barnes, Seth Meicht, Sizzle Otaka,

Zen Matsuura and others

Sunday May 11 - BENEFIT \$20/students: \$10 Joe McPhee and

friends including Rosi Hertlein, Roy Campbell, Dominic Duval, Clifton Hyde,

Lisle Ellis and others

Friday May 16 - Billy Bang Quintet

\$15/students: \$10

Billy Bang - violin

Henry Warner - reeds

Andrew Bemkey - clarinet

Todd Nicholson - bass

Newman Taylor Baker - drums

Saturday May 17 - TimeSpace 3

\$10/students: \$7

Shoshke-Rayzl - electric guitar w/ effects

Saco Yasuma - saxophone

Albey Balgochian -- bass

with video projections by AbopTV

Midnight Jam led by Roy Campbell

598. **Tony Trigilio**

This Thursday / COLUMBIA POETRY REVIEW #21 / Reading and Release Party

Tue 29 Apr 2008

Reading and Release Party
COLUMBIA POETRY REVIEW #21

//Thursday, May 1, 2008, 5:30 p.m.

Columbia College Chicago
Sherwood Conservatory Recital Hall
(1312 South Michigan Avenue)

For more information: 

Contributors to this year's issue of COLUMBIA POETRY REVIEW, now in its 21st year as the English Department's student-edited, nationally distributed poetry magazine, will read their work.

Featured readers include: Danielle Pafunda, David Trinidad, Michael Robins, Mark Halliday, and more.

Issues of the magazine will be available for purchase. Reception to follow the reading.

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599. **John Beer**

Links Hall Poet's Theatre festival

Tue 29 Apr 2008

Starting this weekend! Poetry theatre, Chicago in May, a winning combination:

LINKS HALL PRESENTS

Returning from One Place to Another: A Poet's Theater Showcase

Curated by John Beer, Links Hall Artistic Associate

May 2-25, 2008

The works featured in Returning from One Place to Another come out of a tradition which seeks to use theatrical space as a medium for poetic composition. While this description fits some major figures of the theatrical avant-garde, such as Antonin Artaud or Richard Foreman, the artists that are central to this work view the theater as an extension of their writing practice. Drawing inspiration from the operas of Gertrude Stein or the plays of Frank O'Hara, each program consists of a set of works for performance that retain a focus on language and structure while potentially abandoning traditional elements of narrative or staging. In each program, a visiting artist is working with local collaborators for the first time to create a novel theatrical evening.

It's only recently that the idea of a Poet's Theater could be anything but redundant. What, after all, were Sophocles, Shakespeare, or Moliere up to? The last two hundred years saw a divorce between primarily realistic modes of theater and a lyric poetry rooted in subjective experience. The work presented here seeks a reconciliation that creates new possibilities for both poetry and performance. - John Beer, Curator

ABOUT THE CURATOR John Beer's poems and essays have appeared in numerous periodicals, including Barrow Street, the Canary, Chicago Review, the Chicago Tribune, Crowd, the Hat, Milk, MiPoesias, the Review of Contemporary Fiction, and Verse. He has written about theater for the Brooklyn Rail, Newcity, Time Out Chicago, and the Village Voice. He is a Ph.D. candidate in philosophy and social thought at the University of Chicago.

Poet's Theater Panel Discussion
Saturday, May 3, 2-3:30pm
at Experimental Station, 6100 S. Blackstone
Free

This panel will provide context for and insight into the work of the artists performing throughout the Poet's Theater festival. Panelists will examine such questions as: What is Poet's Theater, and is it its own genre, a hybrid genre, or a way of resisting genres? How have poetry and performance influenced one another over the past century? How does the idea of Poet's Theater relate to larger questions about the avant-garde? What is the future for Poet's Theater? The panel will include poets, performers, and critics: Jenny Magnus of Curious Theatre Branch, Matthew Goulish of Goat Island Performance Group, Rodrigo Toscano, and Jennifer Scappettone.
www.experimentalstation.org

PROGRAM ONE

Friday & Saturday, May 2 & 3, 8pm
Sunday, May 4, 7pm
\$12 (\$10 students)

Rodrigo Toscano Collapsible Poetics Theater Reminiscent of Commedia Dell'Arte in its traveling, portable, rapid-set up qualities, this performance assembles itself within a given 72 hour period of each performance. Working with resident poets, experienced actors, non-actors, the persistent question asked by the performers is, Can the poem be tested any further? Rodrigo Toscano is a Brooklyn-based author and the Artistic Coordinator for the Collapsible Poetics Theater. His experimental poetics plays, body movement poems, and polyvocalic pieces have been performed nationally.

Collaborators: Joshua Corey is the author of two full-length books of poetry and has published two chapbooks. He is an assistant professor of English at Lake Forest College and lives in Evanston, IL. Chicago-based Melissa Severin's poems have appeared in MoonLit, 42Opus, and The Cultural Society. Brute Fact, her first chapbook, is available from dancing girl press. Fred Sasaki works on the magazines Poetry, Stop Smiling, and ACM. He is the founder of The Printers' Ball in Chicago, and publishes fiction, radio plays, and other writing.

PROGRAM TWO Friday & Saturday, May 9 & 10, 8pm Sunday, May 11, 7pm
\$12 (\$10 students)

Joyelle McSweeney and Johannes Göransson The Widow Party The Widow Party is collaboratively written and performed melodrama, Wild West show, political thriller, pageant, and farce. With song, dance, projections, sound effects, and mimicry of preposterous acts, visions and revisions of characters, media, genres and events will change, interrupt, and harmonize with each other.

Joyelle McSweeney and Johannes Göransson are the co-founders and co-editors of Action Books and Action, Yes, a press and web-quarterly for international writing and hybrid forms. They are both published authors. actionbooks.org, actionyes.org

Collaborators: Patrick Durgin teaches literature and writing at the School of the Art Institute of Chicago. He is the editor of two collections by the performance and proto-language poet Hannah Weiner. Jennifer Karmin co-curates the Red Rover Series and is a founder of the public art group Anti Gravity Surprise. She is a 2009 Links Hall Artistic Associate. www.antigravitysurprise.org Jacob S. Knabb is Fiction and Managing Editor for Another Chicago Magazine. He teaches at University of Illinois at Chicago, performs radio plays, and writes fiction. hambonesheartache.blogspot.com

PROGRAM THREE Friday & Saturday, May 16 & 17, 8pm Sunday, May 18, 7pm
\$12 (\$10 students)

Fiona Templeton Louis Zukofsky's Rudens and Fiona Templeton's Bluebeard (excerpt) Templeton directs two plays: Rudens is a very seldom performed work, based on The Rope by the Roman comic playwright T. Maccius Plautus. It combines a number of strategies of textual conversion, and is translated to English phonetically by using the sound of the original language. Bluebeard is about two people imagining how each other think, what each other fears or desires, and what each fears or desires of the other. It is a ventriloquial work, in which the onstage action or even speaker may belie the subject of the speech.

Collaborators: Joel Craig lives in Chicago , working as an art director and deejay. His poems have appeared in several publications, and he is co-founder and curator for The Danny's Reading Series. Laura Goldstein is a writer and multi-media and sound artist who currently teaches at Loyola University and performs and collaborates in Chicago . Her work is widely published and her chapbook is due out this spring.

PROGRAM FOUR Friday & Saturday, May 23 & 24, 8pm Sunday, May 25, 7pm
\$12 (\$10 students)

Carla Harryman Five New Works Carla Harryman is known for her genre-disrupting prose, poetry, and performance works. Recent performance works have emphasized polyvocal text, bilingualism, choral speaking voices, and music improvisation. This program infuses improvisational electronic sound, choral and sound-based performance writing, and Poet's Theater in five new works: Sue, Adorno's Noise, and Mirror Play by Carla Harryman, Bad History by Barrett Watten, and I/Mouth by Ron Allen. In the 1980s, Carla Harryman co-founded the San Francisco Bay Area Poet's Theater, which presented performances of experimental plays by poets. The author of thirteen books, she serves as full-time faculty in the Department of English at Wayne State University .www.performingobjects.com

Harryman explores the nature of imagination...and toys with perceptions of reality amidst a set of art objects navigated by skillful performers who become art in themselves. – San Francisco Gate

Collaborators: Pam Osbey is the author of ten poetry books. She is an educator in the Chicago Public School System, and works with several literary organizations, including the Poetry Center of Chicago and the Chicago Humanities Festival. Jennifer Scappettone is the author of two chapbooks and a collection of poetry. Her writing appears in a range of journals and anthologies. She teaches at the University of Chicago . David Trinidad is a published author and editor who teaches at Columbia College Chicago, prior to which he taught at The New School. He has also taught at Rutgers, Princeton, and Antioch Universities .

Returning from One Place to Another has been made possible with support from The Boeing Company.

Links Hall is supported in part by a CityArts Program 2 Grant from the City of Chicago Department of Cultural Affairs, the Illinois Arts Council (a state agency), Alphawood Foundati on , The Boeing Company, Elizabeth F. Cheney Foundati on , Chicago Community Trust, Cliffdwellers Art Foundati on , Gaylord and Dorothy D on nelley Foundati on , Richard H. Driehaus Foundati on , Event

Tue 29 Apr 2008

601. **CA Conrad**

Re: THE ONLY WAR THAT MATTERS...

Tue 29 Apr 2008

I'm sorry that so many people have written me here on the List, and in private (including Diane DiPrima) about my post, and that I haven't been able to respond. The couple of posts I smacked up here since were with coffee shop computers while I was waiting for my computer to be fixed. Now it's finally fixed.

Yes. Yes to all the conversation. And let me add too that my biggest problem with this war in Iraq is that there really is NOT enough Real Time in our lives for it.

ENDING this war should be a priority, but it's not. ENDING this war needs awake beings, but we're not, at least not always. I'm NOT always! I feel the NOT feeling it! I FEEL THAT, you know what I mean? And when I DO remember the war, it smarts! I cannot, WE CANNOT escape what we continue to do!

I was born January 1st, 1966. Eleven days after I was born president Johnson said in his State of the Union Address, "Yet, finally, war is always the same. It is young men dying in the fullness of their promise. It is trying to kill a man that you do not even know well enough to hate...therefore, to know war is to know that there is still madness in this world."

To all you having babies right now, the MANY THOUSANDS OF YOU, your babies are born while your country, our country, is at war. Will you tell them that? Will you tell them what year of the occupation they were born into? "You were born in the 5th year of our occupation honey. See the map? This country, called Iraq, it belonged to us, and the oil was the best in the world."

I'm so sick of this war. I don't mean as a complaining kind of sick, I mean, I feel sick, sick with it, helpless NOT TO VOMIT with it! Yet there is little we can do to stop it. For years, from the beginning, FROM BEFORE the invasion even, marches, protests, miles and miles of it. Amy Goodman shot footage of police SLAMMING young women and men's heads into the sidewalks of NY, DC, Philadelphia, and every other city in this country. Unarmed except for our signs, and words.

Call me a literalist when wanting to discuss IMAGINATION, whatever, I'm still exhausted some days, despite you, me, the war is exhausting. But as exhausting as it is for me I have NO IDEA what horrors the innocent people of Iraq endure, every, single, day of their lives.

We'll never be able to make it up to them. So much suffering, a web of suffering, the wounded, the dying, the survivors of the dead. Homeless, jobless,

hungry. They didn't deserve this. They didn't deserve what we did, and continue to do.

I hope when it's over they BLAME us, ALL OF US, for not stopping it, BLAME US for paying our taxes like the cowards we are! FUCK expecting congress to stop funding the war, WE PAY OUR TAXES, we allow it all to happen! We're the worst people alive some days! I'm disgusted with us! What pigs we have turned out to be!

I wish the European nations would bring sanctions against us. I wish all the nations of the world would unite against us and stop all trade with us, freeze us out. Make us pull out. Throw us out. SOMETHING!

CAConrad

<http://PhillySound.blogspot.com>

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602. **Bill Berkson**

BILL

Wed 30 Apr 2008

announcing:

BILL

Words by Bill Berkson

Drawings by Colter Jacobsen

Gallery 16 Editions, 2008

501 Third Street

San Francisco CA 94107

www.gallery16.com

³It was a pearl, white, shimmering pearl!²

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603. **Pierre Joris**

New Nomadics Posts

Wed 30 Apr 2008

Check out the latest posts on NOMADICS blog at <http://pjoris.blogspot.com> :

PEN Festival of World Literature: Language for a new Century

Eshleman's Homage to Césaire

Mad Hatters' Revue Benefit Reading

Joris on Cross-Cultural Poetics

Germaine Tillion (1907-2008)

Steven Kurtz's Ordeal May Be Over

Césaire's tombstone

happy May-trails,

Pierre

The poet: always in partibus infidelium -- Paul Celan

Pierre Joris

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o: 518 442 40 71

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

email: [REDACTED]

http://pierrejoris.com

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

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604. **ALDON L NIELSEN**

Snyder Wins Lilly Prize

Wed 30 Apr 2008

Arts, Briefly

Gary Snyder Wins \$100,000 Poetry Prize

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'ex=1367294400&en=f94bd84b6dd55790&ei=5124';}
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}  
function getShareDescription() {
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    return encodeURIComponent('Gary Snyder was named the winner of the  
$100,000 Ruth Lilly Poetry Prize on Tuesday. Announcing the award, Christian  
Wiman, editor of Poetry magazine and chairman of the selection committee,  
said, &#8220;His poetry is a testament to the sacredness of the natural world  
and our relation to it, and a prophecy of what we stand to lose if we forget that  
relation.&#8221; The San Francisco-born Mr. Snyder, 78, whose poetry
```


collections include "The Back Country" and "Danger on Peaks," began writing in the 1950s as a member of the Beat movement and won a Pulitzer Prize in 1975 for "Turtle Island." He is professor emeritus of English at the University of California, Davis. The prize honors a living American poet whose lifetime accomplishments warrant extraordinary recognition.');

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}  
function getSharePubdate() {  
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}
```

Published: April 30, 2008

Gary Snyder was named the winner of the \$100,000 Ruth Lilly Poetry Prize on Tuesday. Announcing the award, Christian Wiman, editor of Poetry magazine and chairman of the selection committee, said, "His poetry is a testament to the sacredness of the natural world and our relation to it, and a prophecy of what we stand to lose if we forget that relation." The San Francisco-born Mr. Snyder, 78, whose poetry collections include "The Back Country" and "Danger on Peaks," began writing in the 1950s as a member of the Beat movement and won a [Pulitzer Prize](http://topics.nytimes.com/top/reference/timestopics/subjects/p/pulitzer_prizes/index.html?inline=nyt-classifier) in 1975 for "Turtle Island." He is professor emeritus of English at the University of California, Davis. The prize honors a living American poet whose lifetime accomplishments warrant extraordinary recognition.

Aldon L. Nielsen
Kelly Professor of American Literature
The Pennsylvania State University
116 Burrowes
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